

Tuesday 22 March 2022

# Amateur Photographer



**Nikon Z9 verdict**  
Nikon's flagship mirrorless camera  
is a **breathtaking** tour de force

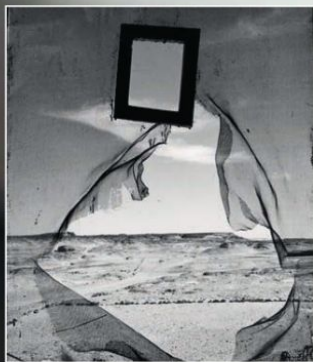
Passionate about photography since 1884

## Art school

What is **fine art photography**,  
how do you do it, and does it  
pay? We have the answers

### Classy HDR

How to use Photoshop's  
**Photo Merge** to expand  
your dynamic range



### Surrealism

A major exhibition at **Tate  
Modern** tells the story of  
this important movement



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**Slim Aarons** Fascinating images of US high society at play from the 1950s-70s



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Fine art photography has become an increasingly popular genre over the past few years, but there is still some confusion over what it means in practice. In our main feature Peter Dench gets some insights and advice from three accomplished photographers who define themselves as fine art practitioners. As you'll see, 'fine art' covers a wide range of different approaches and styles but therein

lies its beauty, so you'll find lots of diversity and creative inspiration. Staying with the artier end of photography, we also reveal some of the wonderful images on display at the Tate's Modern's latest exhibition on surrealism. Our big review is the eagerly awaited Nikon Z 9, the company's flagship full-frame mirrorless model. Andy Westlake looks beyond the hype to see if the camera delivers in a very tough and competitive market.

**Goff 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](mailto:ap.ed@kelsey.co.uk) with your letters, opinion columns (max 500 words) or article suggestions.

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## This week's cover image

This stunning photo is by Jovana Rikalo and we can see more images and tips from her, as well as from two of her contemporaries, on pages 14-19

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## This week in 1955

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### TREASURES FROM THE HULTON ARCHIVE



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## Ladies Race by Jack Garnham

Racing driver Pat Moss (1934-2008), winner of the Ladies Invitation race at Goodwood, examines the helmet of a competitor whose car overturned during the race. Pat, the sister of Formula One racing driver Stirling Moss and the daughter of race car driver Alfred Moss, was one of the most successful female

auto rally drivers ever, recording three wins and seven podium finishes in international rallies. Pat and her husband, Swedish rally driver Erik Carlsson, wrote the book *The Art and Technique of Driving*. This image is from a 1955 *Picture Post* story, which celebrated the first women's competition to be held at Goodwood.



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See page 50 for details

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



# It's good to share

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

## AP picture of the week

### **Little Egret in Flight Across the Dee Marshes** by Jeff Kirby LRPS, CPAGB, AFIAP

Nikon D500, Sigma 50-600mm C lens, 1/8000sec at f/6.3, ISO 800

'Whilst waiting for short-eared owls on the marshes of Dee Estuary, I concentrated on the egrets flying by. I wished to be able to show the elegance of these birds that are a very welcome addition to the British bird scene, recalling that they were once a very rare bird here in the UK,' says Jeff, a keen wildlife and landscape photographer based in northern England.

You can view more of Jeff's work on Facebook [www.facebook.com/jeffkirbyphotography](http://www.facebook.com/jeffkirbyphotography), Twitter and Instagram @Jeff\_Kirby1.

## #appicoftheweek

# Win!

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







## Fishing Nets of La Trinité-sur-Mer by Josh Lomen

Nikon D3300, 18-55mm, 1/60sec  
at f/5.3, ISO 320

'I took this image in La Trinité-sur-Mer in Brittany, France, which is famous for its sailing races and great fishing spots. I took this photo because I like the detail and shapes within the fishing nets and they are all different in their own way. I'm currently working on a project where I hope to capture as many different fishing nets as possible to showcase the different shapes and details. When editing I added a bit of sharpness to really show off the detail of the nets and I created a slight vignette to darken the corners of the image.' Josh is from Somerset and currently studying for a degree in Photography and Visual Cultures. His website is: [jlophenphotography.wikisite.com/mysite](http://jlophenphotography.wikisite.com/mysite)  
Instagram: @joshlomen\_photography



# We also liked...

## Captivate by Thomas Plant

Canon EOS 1200D, 50mm EF F1.8,  
1/80sec at f/3.5, ISO 400

'The backdrop was made by hanging some plain black T-shirts hung on a door and using the natural light from the window. I asked Lydia to turn her head towards me so the gaze from her eyes would be the main focal point of the photo. I also like how her hair frames her face as her black top disappears into the background. I asked her to move her shoulder closer to her face as she looks like she is trying to hide. I took the image to delve deeper in portraiture: a subject which I have always wanted to improve. I intend to recap more on portraiture before I start studying photography at Staffordshire University.'

Instagram: @tomplant14 @lydia.ralphs



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



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The Ricoh GR IIIx Urban Edition



## Ricoh adds GR IIIx 'Urban Edition'

**RICOH** has launched the GR IIIx Urban Edition Special Limited Kit – a limited-edition version of its 24MP GR IIIx camera with new exposure and focus modes, and updated external styling.

The new modes are Snap Distance Priority mode, Auto Area AF (Centre) focus mode, Enable AF mode shutter-release capability and Snapshot mode. Existing Ricoh GR IIIx owners will be able to add the new modes via a firmware update.

The Urban Edition kit features a metallic grey finish, a blue ring around the lens barrel and matching accessories, including a leather hand strap and a metallic hotshoe cover.

It will be available to purchase from April 2022 but no UK pricing has been confirmed.



Lexar's new 256GB memory card

## Lexar unleashes 256GB memory card

**LEXAR** has launched a 256GB-capacity card in its Professional 2000x SDHC/SDXC UHS-II Memory Card GOLD Series, which is said to, 'dramatically accelerate workflow from start to finish'.

Said to be for 'DSLR and cinema-quality video cameras' the key features of the 256GB card include UHS-II technology for a read transfer speed up to 300MB/s and the capability of capturing high-quality images and extended lengths of Full-HD and cinema-quality 8K video (when paired with an SD UHS-II reader).

The Lexar Professional 2000x SDXC UHS-II Card GOLD Series 256GB is available this month online with an MSRP of £374.99.

# Canon promises 32 more RF lenses by end of 2025

**DURING** its recent 2022 Corporate Strategy Conference, Canon revealed that it plans to launch 32 new RF lenses by the end of 2025.

In a widely released PDF of a Corporate Strategy document, which was presented by Canon CEO and chairman Fujio Mitarai on 7 March 2022, Canon stated its aim for RF lenses was to 'expand [the] lens line-up at [the] same pace'.

A linear growth graph (from 2020 to 2025) within that Canon document stated that eight RF lenses were added between 2020 and 2021. So, 'at [the] same pace' means eight more lenses per year are due between 2022 and 2025 – hence the 32 new RF lenses.

This means, barring any lenses being discontinued, the RF lens range could have 58 in its line-up by the end of 2025.

The news of the optical expansion will be welcomed by users of the Canon R-series of mirrorless cameras, but is a further indication of the company's shift of focus away from the EOS DSLR system to the mirrorless sector.

Canon has also stated it planned to 'establish global No.1 share, even in mirrorless cameras'. The company said the measures it would deploy to become number one in the mirrorless camera market would be by, 'further enhance[ment of the] line-up of EOS R system cameras and lenses'.



Canon is to significantly increase its RF lens range

## Ukraine conflict: photo companies react

**MANY** imaging companies are responding to the conflict in Ukraine by ceasing sales of products in Russia and donating money to humanitarian aid. Among the first to do so were US accessories company Peak Design, who ceased gear sales to Russia, and Canon, who suspended deliveries into Russia.

ZEISS UK told us, 'All deliveries to Russia have been stopped, except for medical equipment and products for humanitarian use exempted from sanctions.'

Meanwhile, Fujifilm UK said, 'We have pressed pause on several of our business dealings in Russia, apart from those that are indispensable to medical care.'

Sigma Japan told AP 'We have stopped all shipments of Sigma products to Russia.'

Panasonic told us, 'Due to the economic,

logistical, and other practical challenges, we have in principle decided to suspend transactions with Russia.'

Nikon Europe has currently suspended product shipments to Russia. Fujifilm, Sony and Panasonic have donated to humanitarian efforts or to provide medical equipment.



The flag of Ukraine





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The WNPA 2021 winner 'Facing Reality' by Amos Nachoum

# World Nature Photography Awards: winners named

THE WINNERS of the 2021 World Nature Photography Awards (WNPAs) have been announced, with Amos Nachoum (USA) named as World Nature Photographer of the Year.

The WNPAs 2021 received entries from over 20 countries and six continents. Nachoum (USA) won \$1,000 for his image of a leopard seal about to capture a gentoo penguin. The image also won the Behaviour – Mammals category of the awards.

To get the shot, Nachoum waited for hours for low tide, when the seals arrive, along a shallow lagoon on a remote island off the Antarctic Peninsula.

He revealed, 'The young gentoo penguins only dare to enter the water when it is shallow and when they got close enough to the seal, it turned its head at lightning speed, catching one of

the penguins by its feet and taking it to deep water. To my surprise, it let go of the penguin twice, as if it was enjoying the game. The terrified penguin tried to escape as the game continued. But soon, the end came.'

The other WNPA 2021 category winners were Thomas Vijayan (Canada), Tom Vierus (Fiji), Shayne Kaye (Canada), Ashok Behera (India), Chin Leong Teo (Singapore), Vince Burton (UK), Federico Testi (Italy), Alain Schroeder (Belgium), Sabrina Inderbitzi (Switzerland), Sam Wilson (Australia), Gautam Kamat Bambolkar (USA) and Matthijs Noome (USA).

The 2022 WNPA competition is now open to amateur and professional photographers, but entrants must be over the age of 18. To find out more go to [www.worldnaturephotographyawards.com](http://www.worldnaturephotographyawards.com).

## Lomography launches film scanning kits

LOMOGRAPHY has announced two new DigitalIZA film scanning kits that allow you to scan a variety of film formats, using either digital cameras or smartphones.

The Lomography DigitalIZA+ and DigitalIZA Max are all-in-one film scanning kits that allow you to scan 35mm negatives, 120 film and 127 negatives. Both include 35mm and 120 film holders, a built-in backlight panel, a removable spirit level and scanning masks for regular 35mm and 127 negs.

The £65 DigitalIZA+ is designed for use with DSLRs or mirrorless cameras. It features an advancing knob that lets you roll on, centre and scan 35mm frames.



The DigitalIZA+ scanning kit for digital cameras

The £84.90 DigitalIZA Max kit includes a Smartphone Stand that's said to be compatible with any smartphone.

Both kits are available to order now from the Lomography Online Shop and selected retail stores.

## Books & exhibitions

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



### Deutsche Börse Photography Foundation Prize 2022

25 March to 12 June 2022

£5, Photographer's Gallery, London.

See [thephotographersgallery.org.uk](http://thephotographersgallery.org.uk)

Work from the four shortlisted photographers for the annual £30,000 Deutsche Börse Photography Foundation prize can be seen at The Photographer's Gallery until June. The winner of the overall award will be announced in May, with the three runners-up each receiving £5,000.

Each of the projects focuses on subject matter linked to a specific region or community. All of the shortlisted projects shares the fact that their approaches have been large in scale or ambition, whether that is from a personal, practical, philosophical or political viewpoint.

Jo Ractliffe explores post-Apartheid South Africa, while Deana Lawson aims to reframe and reclaim black experiences. Anastasia Samoylova explores her personal experience of climate change in Florida. Finally, Gilles Peress (whose images are pictured above) looks at the streets of Northern Ireland in an attempt to show new ways of looking at conflict and its aftermath.

Catch it, alongside TPG's other exhibition – For the Record: Photography & the Art of the Album Cover.

### Photographers on Photography: How they see, think & shoot by Henry Carroll

£12.99, Laurence King, softback, 128 pages, ISBN: 9781786279156



If you're looking for quick bites of inspiration from some of the world's best photographers – this is an excellent book to dip in and out of when the mood strikes.

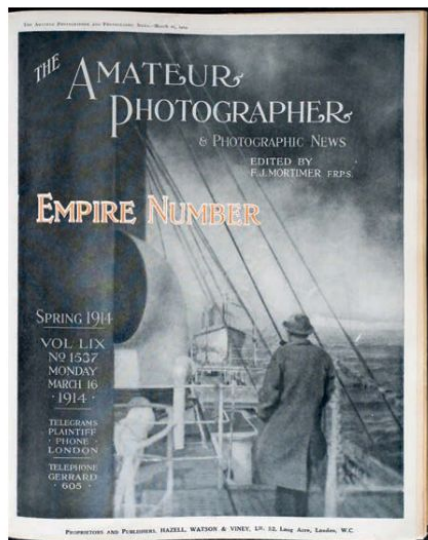
Coupling iconic images with quotes and interviews, star names in the book include Saul Leiter, Dorothea Lange, Ansel Adams, Fay Godwin, Daidō Moriyama, Richard Avedon and many more besides.

The book is collated by Henry Carroll – author of the best selling *Read This If You Want To Take Great Photographs*. It's a great one to have on the shelf or coffee table for reference, and at its good-value price, it also makes an excellent gift for any other photographers in your life.



# From the archive

Nigel Atherton looks back at past AP issues



## 16 March 1914

JUST weeks away from the biggest global conflict the world had ever seen, an oblivious AP presented its latest annual round-up of photographic news from the colonies. Editor FJ Mortimer missed no opportunity to show off his own photos – his imagery graced both the cover and the centre-spread, where his naval vista offered the issue's only hint that perhaps all was not so well in the British Empire. Elsewhere, the greatest peril faced by readers appeared to be the threat to their cameras and consumables from the heat and humidity of the tropics. In *Concerning Photography in India*, George Cecil advised the use of mahogany cameras, and wrapping the lenses in velvet in an airtight case when not in use. 'Another point to bear in mind is that plates are far more satisfactory than films, the latter invariably "sticking" in the summer' and sometimes even in winter, especially on the humid Bombay coast. He also warned that UK retailers were 'given to informing the Eastern-bound traveller that he cannot get his plates and films developed in India'. In fact, 'in every large station throughout the peninsula the local European, half-caste and native photographers are quite capable of carrying out developing and printing work.' *Photographers I Have Met* profiled Mackenzie of Montreal. 'When he pitched his tent under the maple leaf four years ago he was told it was of no use trying high-class photography on the Canadians. The Dominion had no time to be artistic... Of course, Mackenzie has laid the Jeremiahs out flat.'



An ad designed to look like a newspaper



New photographic products of the time



HRH The Princess Patricia of Connaught by Walter Mackenzie and Fenwick Cutten



The centre spread was 'The Empire's Watchdogs', taken by AP editor FJ Mortimer



# SIGMA

SIGMA's ultra-wide-aperture crop-sensor prime lens trio is now available for Fujifilm X Mount cameras.

**C Contemporary**  
**16mm F1.4 DC DN**

**C Contemporary**  
**30mm F1.4 DC DN**

**C Contemporary**  
**56mm F1.4 DC DN**

Available mounts: L-Mount, Sony E-mount,  
Micro Four Thirds, Canon EF-M and  
Fujifilm X Mount

\*L-Mount is a registered trademark of  
Leica Camera AG



# State of the fine art

What exactly is fine-art photography and can you learn to do it? Peter Dench asks three experts of the genre for their practical advice and insights



## Jovana Rikalo

Jovana Rikalo is a fine-art and portrait photographer from Serbia. She has a degree in law but diverted to a career in photography in 2013. Her dreamy and emotion-packed imagery, often shot outdoors using soft, natural light, has grown her reputation and Instagram followers to over 219k. Commercial clients include Hugo Boss Serbia, Miss Yu and watch companies MVMT and ZINVO. <https://jovanarikalo.com> or Instagram @jovanarikalo

FINE ART means there is a story behind an image. It's not only a person standing on location. It is much deeper. Each element tells some story – the colour of the dress, the facial expression of the model, details in her hair, each detail speaks something.

Telling a story is the whole point of photography for me. I love people to see the story I wanted to create and feel emotion because if there is no emotion there is no photography.

## Model behaviour

When I choose the model I always choose one who can show emotions with their face. Most of the failures were when they didn't know how to pose or were scared to show emotions. I always tell the story of my picture and tell them to think about a period of time, imagine that they are happy or sad. I had one girl who was an actor, she was so professional – that is a plus, to choose someone who is doing theatre or cinema.

## Schooled in fine art

It took around two years to define myself as a fine art photographer. When I was starting I didn't know what I wanted. Can you learn to be a fine art photographer? I think half and half. You must feel and learn, watch tutorials on the practical stuff. Inspiration and how you want to use your elements is personal.

## Strategy

For some of the images I need two days, for some I need weeks, or months. When I'm picking portraits where only the face is visible I need two to five days. If I travel to another country or I need a dressmaker or a florist to arrange, I need months. I'm always more excited when I do this kind of project, it's the whole step-by-step process. I have many notebooks. One is for only the dresses, one is only for location. I always prepare although sometimes that is a bit of a problem because to be honest, sometimes I notice that when I don't prepare that much I get the best images!

## The price is right

When it comes to prints, I do an open and a limited edition. If it took a long time to create the image, I price it higher. If the image only took, say, two days and was very easy, I price it lower.

## Less is more

I hold workshops all around the world and participants often want to use everything at once – a lot of dresses, a lot of props around the model – but I always say it's better to use one element and one location. You want to place the whole focus on that scene and not use too many elements, because that way people won't know where in the photograph to look. A great fine-art photograph must attract the viewer with a strong composition, strong props and a strong model. That's it. Don't overdo it.

## Motivation

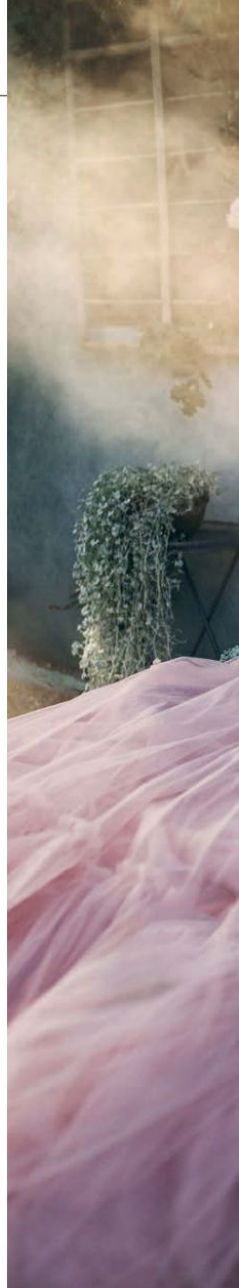
When I start thinking about the concept, I immediately see the final image. That motivates me to go through each step. The hardest part is to communicate my concept with everyone involved in the project; that's always the hardest but also the most pleasing part of the process.

## Failure

Now and then, despite preparing everything, the location doesn't work, or I might have chosen the wrong model, or the time of day isn't right. I don't like it when it's too sunny – I want clouds – but there have been occasions when I've arrived at the location to find bright sunshine. Always have a plan B, in case something doesn't work on the day.

## After care

I love using Photoshop and sometimes duplicate elements or bring in more. Everything is about imagination. I love colour grading so much, retouching, all the steps.





**Girl on the Bed**  
 Canon EOS 5D Mark IV, 35mm lens,  
 1/1250sec at f/2, ISO 320

## Branding

When I started out, I shared my photos on social media every day. Be consistent and add a description to each image – that's how you draw people's attention to your work, and how you become visible on Google and other platforms. You must always be trending or people may forget your name and your photographs. Sometimes it's exhausting, but it's all part of the job. Introducing people to new concepts is how you capture their attention.



**Girl with Owl**  
 Canon EOS 5D Mark IV, 135mm lens,  
 1/2, 1/800sec at f/2, ISO 125



**Girl in Water**  
 Canon EOS 5D Mark IV, 35mm lens,  
 1/640sec at f/2, ISO 125





## Reka Nyari

Born in Helsinki, Reka lives and works in New York. After studying at art school, she started modelling and developed an interest in photography. Her fine-art photography often explores traditional ideas of gender, beauty and sexuality with a hint of mischievousness, eroticism and empowerment through the art of tattoo. See [www.rekanyari.com](http://www.rekanyari.com) or Instagram: [@rekanyariphotography](https://www.instagram.com/rekanyariphotography)

I WAS an artist at first, a painter, then I switched to photography. I always had to support myself, as I didn't come from a background where my parents were able to help me out. In the beginning, I had a number of different jobs, then I was picking up commercial work to pay the bills. Nowadays, the difference between art and commercial photography is that I'm not really selling any products. I'm creating things because I want to, I want to say something with my work, because it's interesting or beautiful to me. Fine-art photography removes the whole aspect of selling anything but the actual work, and is about creating more conceptual ideas, as opposed to portraying something physical.



**Blue Smoke, Geisha Ink**  
Canon EOS 5D Mark III, EF 70-200mm  
lens, 1/125sec at f/3.2, ISO 100

## Rules

There are no set guidelines for fine-art photography, except for creating what you want to create. To do fine-art photography is to find your own language and what you like to shoot. Experiment, then then translate that through photography.

## Classical learning

As I'm someone who makes portraits and photographs bodies, going to art school, studying painting and understanding lighting, form and anatomy has been extremely helpful.

## Feeling low

It's natural to go through ups and downs. Periods of high productivity and periods of rest and reflection are as important as each other. As creative people, sometimes we need time to pause and contemplate.

## Rising high

One of the most important things is to keep on creating: don't stop; don't let discouragement stop you moving forward; take risks; learn from failures and view them as opportunities to grow and challenge yourself. Push yourself beyond your comfort zone, do something new, challenge yourself technically, and take on an assignment that's bigger than anything you've done before.







**Blooming Ink**  
Canon EOS 5D Mark IV, EF 70-200mm  
lens, 1/60sec at f/8, ISO 100

## Back story

It's definitely an important part of the whole planning and process, especially because my work is so much about the individual story of each person I shoot. I consider myself a storyteller, so I get to know my subject and their life story, as well as the story behind their tattoos.

## Fine lines

I think you can make fine art from anything and you can make anything into fine art. I could take a picture of my coffee cup right here, put a frame around it, and if I gave it context and started documenting my coffee every morning, it would start to become a piece of art. I don't know if there are any guidelines as to what art can be except what you want. It's up to each person to decide for themselves.

## Be unique

Each piece in my *Punctured Ink* series can take me weeks to produce, and each piece is unique. After the prints have been made, I work on them physically – I puncture them with needles and different kinds of puncture tools, and scarify or tattoo the paper-like skin. It's very time-intensive, and some are more elaborate than others. It's very physical, the process of stabbing the paper.

## Photo future

There are so many different things to try. I love doing video portraiture, for example. It has its place, but it can be very gimmicky. I personally love art that doesn't move and rotate. Trends come and go – it's like analogue film or watches or magazines and books. Sure, you can get an audio book or watch a movie, but for me I still love to pick up an actual book. It's a classic thing. You look at painting and early photography, right now it's as relevant as ever, and probably more valuable than it was before. I don't think traditional photography is going to go away. I hope it's going to be appreciated as a fine-art medium more than it has been before. Photography is so great at capturing the moment as well, and it has such a particular way of capturing the world – it's a different language in its art form.

**Lune De Sang**  
Canon EOS 5D Mark IV, EF 35mm lens,  
1/125sec at f/4, ISO 3200

## Crowd control

Everybody has their own taste, what they like and what they don't like. There is no good or bad art necessarily, only personal taste. What I might hate, somebody else might love. I think following trends, doing something because you think it's going to become successful, or changing your artistic vision just to please the market would be a mistake.

## Expose yourself

When I was able to support myself with client and commercial work, I started doing exhibitions. In the beginning, I didn't make any money, as it's super-expensive to produce a photography show. You have all your equipment, you produce the photos and the shoots, then there's printing and framing – it could easily be \$20-30,000 to produce a show and then you might not sell anything. Every show I put together, I would sell a few more and put my prices up a little. In the beginning, I was losing money and doing it for love. My prices go up every year. I do very limited editions. It's so easy with photography to start printing a lot, which decreases the value of the work, so keep to very low editions, sign everything and don't saturate the market with a lot of work. Keep the quality as well – my printing and my framing have a very high value.



## Julia Fullerton-Batten

Julia Fullerton-Batten is an acclaimed fine-art photographer. Her unusual locations, cinematic lighting and use of street-cast models are hallmarks of her inimitable style. She has won many prestigious awards and is a Hasselblad Ambassador. She is also widely published:

see [www.juliafullerton-batten.com/books](http://www.juliafullerton-batten.com/books) or Instagram @julia\_fullertonbatten

FINE-ART photography is your own idea, a creation that you see in your head – capture it, print and exhibit the work, and ideally sell it. I stage my photography, hire locations and studios. It's really starting with a blank canvas like a painting. Then research, set up a camera, not have it moved, then set up the scene in front of me. Fine-art photography is certainly the opposite of doing a commissioned piece. If you were to shoot advertising, then it's someone else's idea.

## Intense pressure

It's months and months of research and then the whole planning stage, casting the right models according to the story I'm trying to tell. Weeks, sometimes months of preparation for one really intense shoot day. Often, I have people who are recording behind the scenes. It's not just popping in with a camera, few lights and a couple of assistants and having a jolly good time – it's really intense. Somehow I get a kick out of it and really enjoy the story telling, and possibly educating people and myself.

## Weighed down

So many different photographers are drawn to different ways of seeing photography and what excites them. I question why this approach excites me and I don't have an answer. I would love to have become a painter and paint for hours and keep going back to it. Putting a camera on a tripod and shooting one frame at a time is the closest I can get to painting. You don't touch the camera again, it's there on the tripod – unless someone walks into it, so it's usually taped down and weighed with sandbags so that doesn't happen!

## Control issues

I will have complete control over where the costumes are sourced from. I mostly find my own costumes and props. I'm very lucky living in London that there are many prop houses. I can go and get inspiration just by being there myself rather than sending someone. Or I might meet up with a stylist and we'll go together and walk down the aisles to see what we can find. I do a lot myself, it's very time-consuming, the whole process is a big task.



**Tweedy, Lockdown Day 472**  
Sony A7R IV, FE 24-70mm lens,  
10 secs at f/8, ISO 125

## Do a recce

I will go and recce the location possibly two or three times, find my camera angle in advance and print it out so I know exactly which person is dealing with which prop and what their individual story is to create the final look and feel. I always cover off empty plates, shooting backgrounds into which I can drop a person.

## Light work

It's self-funded, one shoot day for one image. We go in as a big team, a lot of lifters and shifters, a lot of students who want experience and then I have my very professional lighting assistants who have been working with me for many years. We go in and I brief them and we get it done.

## Attention to details

I don't shoot to a memory card, I shoot tethered to a laptop attached to a really large screen. Every single detail is really important, if it's not telling the story then it's removed. I'm known for going into a location where I will remove the furniture, everything, and bring in my own bits to tell the story I want.

## Keep learning

You can study photography. I never did a Masters degree in photography, only a BTEC Diploma, then decided to become an assistant. You can study photography and art. I do remember sitting there and spending an hour analysing an Edward Weston nude, what the photographer is trying to tell, the composition and lighting, where the shadows were and why it was created a certain way.

## Making a statement

People view and read photographs in completely different ways and ultimately you need a little description or a title that could just tell you something about the image much more than just seeing the image on its own. I quite like reading a little bit of text that goes with the image to understand more about it.

## Be seen

To get noticed, you can send an art director a pdf. There are so many competitions now to get your work seen. Some of the prizes are having a solo show. At portfolio reviews you get to speak to the right people you want to introduce your work to. It has become much easier to be a photographer now than it ever has been.



## Get moody

I create mood boards just for myself that come from lots of different inspirations, including other photographers. You've got to be careful that you're not copying someone's style or idea – that is a definite no-no. You can be influenced and take inspiration.

## Outside the box

Try coming up with something new. For example, at the same time as making my lockdown project, *Looking Out From Within*, I saw other photographers shooting people behind windows. I've always been drawn to seeing through window frames, it's a picture within a picture. I was aware I had to do something different and also stay true to my style of photography, therefore I brought in lighting and dressed my sitters in vintage clothing or had clothes sent to them which they would then try on and send me pictures of what they looked like. It was a subtle idea, it doesn't have to be complicated.

## Thick skin

After a shoot I sometimes have regrets that I wish I'd covered off something else or I've photographed that person too far away or the composition should have been different. A lot of photographers do have self-doubt. I don't have that much – I feel quite confident. Once I start working on an idea, I do all the research, then go onto the pre-planning stage, then production and shoot. I've got to make sure there are no doubts lingering around because it's taken a lot of my time and can be costly. If I had any doubts I wouldn't do it. You've got to be thick-skinned and have a certain confidence and then just go for it.



**Old Father Thames,  
Ophelia**  
Hasselblad H6D-100c, HCD 35-90mm  
lens, 1/30sec at f/10, ISO 200



**Old Father Thames,  
Tower Bridge**  
Hasselblad H6D-100c, HCD 35-90mm  
lens, 1/80sec at f/16, ISO 100

## Galleries

A recommendation from the right person certainly helps. If you're introduced by someone to a gallery it is the best. People often say you can't just approach galleries but yes you can, that's how I got started.

I was also fortunate to win a competition that involved exhibiting my work in five known galleries around the world for a year and then getting a book published. That got me kick-started in the art photography world. Once you have a gallery, they start showing your work at art fairs, then other galleries contact you. They feed off each other, in a way. Galleries help guide you and work out a cost for your work.



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51 issues of Amateur Photographer are published per annum.

UK annual subscription price: £152.49

Europe annual subscription price: £199

USA annual subscription price: \$199

Rest of World annual subscription price: £225

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Overseas subscription orderline

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Distribution in Great Britain

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Distribution in Northern Ireland

and the Republic of Ireland

Newspaper, Telephone +353 23 886 3850

Printed by Precision Colour Printing

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## LETTER OF THE WEEK

### Being mindful



Your 1st February issue dedicated to the therapeutic side of photography touched many nerves for me. As a 13-year-old boy who was bullied incessantly I was encouraged by a brilliant teacher at school to take up photography. It gave me a reason to attend school rather than avoid it, and a safe sanctuary (the darkroom) where I could concentrate on producing positive things rather than just feeling bad and cowardly.

Later I joined the military and they discovered I could use a camera so I was channelled into it being my trade of choice. During those years I took publicity, technical and training images and even intelligence pictures in times of conflict. I also witnessed numerous high threat situations which, if I'm honest, scared me to death.

Unbeknown to me, those events would be a source of recurring nightmares, anxiety and depression. I left the military after almost ten years, due to brain damage and a spinal injury and made the decision to pursue an understanding of the human mind by studying psychology at university. Over the next ten years I worked in fields relating to mental illness, stress and therapy. I sought to understand my own troubled, muddled brain and learned numerous types of therapy which never seemed to hit the mark with me.

However, the secret was within me all the time: my photography. By the time I reached 50, my body had grown even more weary and my brain even more haunted. I found myself drawn to the 'mindfulness' psychologies. I engaged my brain in being 100% present when I plan or take pictures or when I am editing images. I enjoyed giving myself projects and challenges and became my own champion. I tasked myself to go to places and engage myself in discovering new places, working out different perspectives and compositions. I gained enjoyment and achievement when learning new skills and using new technologies and each day.

This continues to be my daily mantra – calm, focus, compose, develop and, breathe. These five keywords are essential not just in your photography but in your mental health. Luckily, as photographers, the answer is at our fingertips – literally. Thanks as always for your brilliant content.

Roy Cullen

### On the right track

And there it is again, that photograph. Imagine my split-second joy and then total disappointment as I opened the pages of *Amateur Photographer* a while back to see my picture in print in a section about the winners of Landscape Photographer of the Year. Oh dear, it's not mine, as I showed the now bemused better half. I thought, well it's very similar so I must be doing something right. My photograph came about during a walk to spot kingfishers near a local nature spot, and as I had got there rather early decided to have a look around and took a snap of this scene, even though the lens I had on was for wildlife. Then my 25 January dated copy of AP arrives and I turn to the back for *Final Analysis* and oh dear there it is again! My sincere congratulations to Miles Middlebrook on his win. I just wondered if my very similar image would have done as well. I very much doubt it, as I have power lines in the background, and a few dust spots, but I would very much like your opinions as I try to master the art that is photography.

Malcolm Cook

This is a nice, atmospheric shot, Malcolm. Perhaps the composition could be tidied up a bit, but you're on the right track. Why not try entering our APOY competition? With ten monthly rounds on different themes and a free entry code on this page every week there's nothing to lose.

### Waste of words

You wrote (AP 1 February), 'With its 40mm equivalent field of view' which is just a waste of words and space (seven words to tell

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Malcolm Cook's image is similar to a Landscape Photographer of the Year winner

us one thing). You have the power and authority to adopt a convention which everyone will follow in due course – my suggestion is 40E. If you could add to 40E a convention for camera type, we might have something like 40E MFT – or perhaps M4/3. Go on... you know you can. **William King**

**You flatter us by thinking we have the power to influence the entire global language of photography, William. If we could I'd start by getting rid of the word mirrorless.**

### Giant strides

This week's issue of AP certainly took me back to the start of my digital journey, in 2002. It was with the same model as that chosen by your correspondent Allan Branch, the Fujifilm FinePix 2600. I chose it as a 'pocketable' camera, for the occasions when I didn't need to carry my Nikon F90 and lenses. In 2004 I upgraded to the 5MP Canon Ixus 500, before my big step up to a Nikon D70 in 2005. Unfortunately, it suffered from the 'green light' problem and had to go back to Nikon for repair. Things have progressed well since those early days, with my recent first step into the Nikon Z

system proving very favourable. What giant strides the camera industry has made since those 2MP days!

**Peter Smith**

### Mindful photography

With regard to your Mindful Photography issue (AP 1 February). Thank you for publishing a much-needed edition; I found the articles both interesting and useful especially as I suffer from chronic depression. I have a different approach from Mike Curry. Having been brought up in the days of film, instead of taking the hundreds of images that

he describes, I get 'in the scene' by looking, thinking, and appreciating the action of the light and shade. Then I take one or two pictures. Sometimes I don't even take a photo but just look.

I have recently started experimenting with large-format photography, which necessitates taking time to consider the scene and image before taking the one photo. Having only four available shots in a session concentrates the mind wonderfully. Thinking in black & white requires the use of a different part of the brain.

**Allstair Bolt**



A picture from Peter Smith's first digital camera

### YOUR FREE APOY ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round 2 - Black & White. Go to [amateurphotographer.co.uk/apoy2022](http://amateurphotographer.co.uk/apoy2022) to enter

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## In next week's issue



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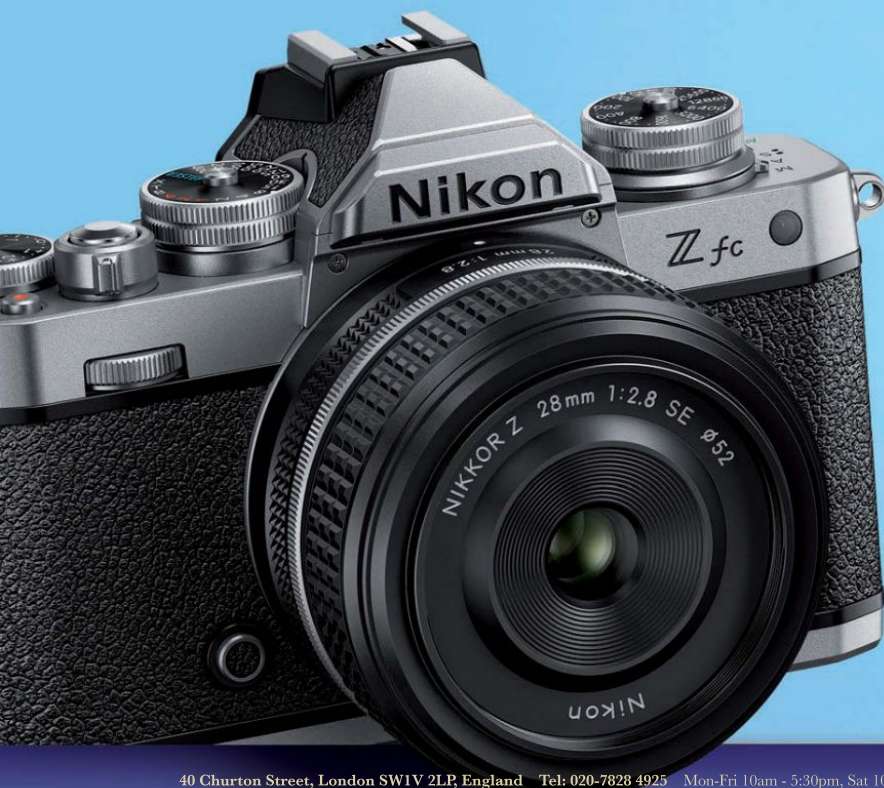
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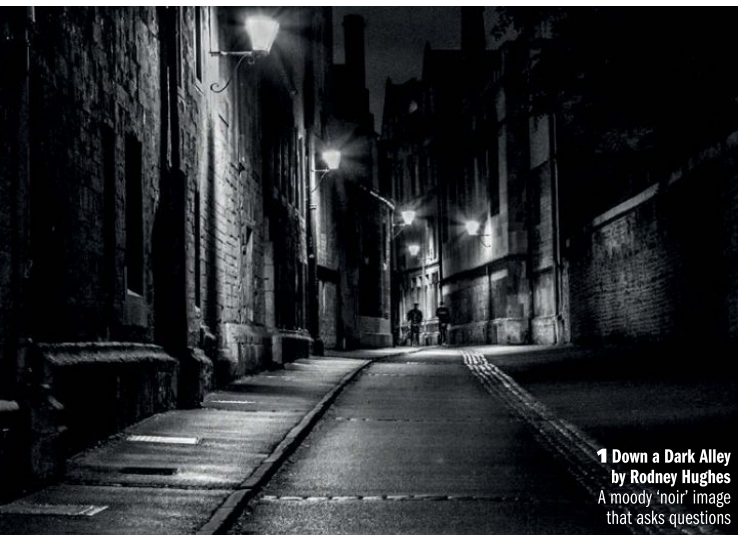
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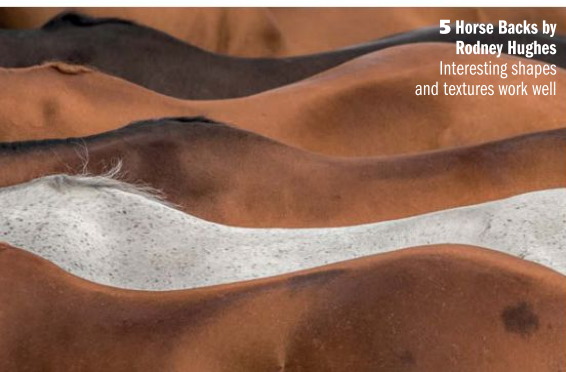


**1 Down a Dark Alley**  
by Rodney Hughes  
A moody 'noir' image that asks questions



**2 Elise** by Lynne Hooper  
A super portrait, with a model at ease

**6 Autumn Colours**  
by Richard Thorne  
A different take on a familiar subject



**5 Horse Backs** by Rodney Hughes  
Interesting shapes and textures work well



6

# Join the Club

Bicester Camera Club is a welcoming group. Just stay away from canals...

## When was the club founded?

Bicester Camera Club was originally founded in the 1970s, but since 2013 it has been running on a more formal basis with a committee and constitution.

## What does your club offer to new members?

We offer a warm welcome to all new members and we like to encourage young and old alike to enjoy their photography. The club has a very practical emphasis, learning new techniques and trying genres that members may not have considered. We have a Facebook members' page for critiquing images and we are lucky enough to have an independent camera shop in Bicester which supports the club and can offer advice to all our members.

## Describe a typical club meeting

We meet alternate Monday evenings throughout the year from 7pm to 9.30pm. We have skills evenings, which cover basic techniques for newer members and provide an opportunity to ask questions and find out about your camera. Our more experienced members will demonstrate something that members can have a go at. We also run a monthly theme competition with set themes over the year, voted on by members. Our more experienced members will give presentations on their personal photography.

## Do you invite guest speakers?

We have speakers three or four times a year on subjects that members are interested in when the budget allows. Of course, Zoom has provided us with more opportunities for





**3 Take Off by Tony Andrews** A perfectly timed puffin shot that stands out



**4 Are You Feeling Lucky, Punk by Ian Jones** Perfect focus, framing and exposure, along with a nicely blurred background

**4 Fisherman's Relic by Ben Cripps** Another winning black & white image, showing powerful yet sympathetic editing



## Club essentials

### Bicester Camera Club

Upper Heyford Village Hall, Bicester, Oxfordshire

**Meets** Alternate Monday evenings throughout the year, except Bank Holidays.

**Membership** Adults £20 per year plus £2.00 per meeting attended. Under 18's £10 per year plus £1.00 per meeting attended.

**Contact** [info@bicestercamera.club](mailto:info@bicestercamera.club)

**Website** [www.bicestercamera.club](http://www.bicestercamera.club)

speakers, which members have enjoyed and we have continued to use it to take advantage of speakers across the country.

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

We have taken part in some local competitions but as we are a relatively small club we tend not to have the capacity to enter regional or national competitions. We do have summer and winter internal competitions. These are externally judged and members find the independent critique useful. Some members do enter competitions on an individual basis independently of the club.

#### How many members do you have?

Between 20 and 30, with a few new members now that we're face to face again.

#### Are any residential trips or outings planned?

We have never tried a residential trip but we do organise the occasional trip out to local towns and beauty spots. Before the pandemic we had planned a trip, with photography challenges issued to each team, and this is something we would like to reinstate when everyone in the club feels comfortable about going out generally.

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

Although serious at the time, a disabled member of the club accidentally went into the Oxford canal in his wheelchair one evening. Fortunately, another member was with him and managed to hang on to the back of the electric chair. The canal was not deep and

they managed to get the chair out between them after going in up to their knees. Alas, nobody managed to get a photograph, despite there being a dozen photographers on the trip. After the meeting we had a good laugh in the pub while he sat with his Ofeet on piles of newspapers drip drying. It's become a standing joke ever since, if we're near water.

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

We would like to grow – we have a great new meeting space with room to spread so would like to encourage more photographers to join. We carried out a recent survey and although most of the results confirmed we were doing the right thing, there are other challenges we need to meet in relation to the programme, in particular more sessions on editing and trips out.



# Surrealism without borders

A new exhibition at the Tate Modern shows us how surrealism was not just confined to Paris, but was a network that stretched all around the world, says

**Damien Demolder**

I suppose that when most of us think of surrealism, pictures of the lobster-shaped telephones and flying cats of Salvador Dali spring to mind. Those in the know, of course, will realise that the roots of the movement take us back to 1920s Paris. There are the famous names of the movement, such as André Breton, the man who defined surrealism in his Manifesto of Surrealism in 1924, as well as the photographers we may know such as Man Ray, Marcel Duchamp, Brassai and André Kertész. For the most part, people associate surrealism with a relatively small band of artists based in Europe, but an upcoming exhibition at Tate Modern intends to expand our appreciation a little more by exposing us to the pockets of surrealists that sprang up all around the globe and to the artists we may not know so well. It is easy to assume that surrealism happened in a room of about 20 artists in Paris, but Carine Harmand, one of the curators of the *Surrealism Without Borders* exhibition that's showing until August, explains that surrealism was actually a network of artists that stretched around the globe.

## A global network

'This exhibition is an attempt to expand the understanding of surrealism,' Carine tells us.

'Surrealism is generally seen through a Paris-centred lens, but while André Breton was formulating surrealism as a force of personal, social and political liberation, other artists, writers and intellectuals in other places were thinking about the same things – such as in Prague and Brussels. So we are trying to shift people's idea of surrealism and show them how much of a movement it was and how these ideas influenced artists and intellectual circles all around the world. The exhibition looks at surrealism in places like the Caribbean, Eastern Europe, Japan and Mexico. These centres of surrealism were completely influenced by each other, and we are trying to show in the exhibition how these networks were truly international. For example, there were a lot of amateur surrealist photo clubs that developed in Japan, but they were translating texts that had come from Europe and talking about what European artists were doing.

**Above: Portrait of Space near Siwa, Egypt, 1937**  
© Lee Miller Archives

'As surrealism is rooted in the idea of liberation and the breaking down of social and political conventions, there was quite a lot of impetus for people to share these ideas and to stick together. Intellectuals and artists were under a lot of pressure in the period during and between the two world wars. When they came together there was an immediate kinship and understanding, and a real driving force to share ideas and express themselves. They organised exhibitions and shows all over the world.





'Surrealism is a vast area and what we are trying to show in this exhibition is that it isn't a simple ascetic movement but is a way of thinking and a way to subvert the everyday, to interrogate conventions and political and social systems – and it expresses itself in a wide range of different ways. Automatism for example is a technique that was really cherished by surrealists because it was a way to delve into the unconscious. The surrealists were really inspired by Freud's texts and his idea of the unconscious and the

value of dreams to reveal what is repressed by social conventions. So surrealist art was trying to find out what is beneath the rational and what you can see on the surface to liberate that power. Extending this personal liberation of creativity was also coupled with an agenda of political liberation. The first way of seeing surrealism is about the dreams, the unconscious and the liberation of desires, but there is much more to it than that. The values and norms of society were seen as obstacles to creativity, so



this way of thinking intended to break free of that.'

**Above: Sphinx-Hotel, 1935, by Dora Maar**

### Photography in surrealism

'There is a section of the exhibition that is given over to photography, in which we explore the idea of the uncanny in everyday life and how the uncanny was so important to surrealists. By "uncanny" we mean a familiar sight that you would encounter in normal daily life but which looks disconcerting and strange. Photography is a great medium for this, as when you are walking around and see something strange you can just capture it in a way that would be more difficult with other media.

'In the 1930s-40s, Czech surrealist groups had to be underground as they were seen as expressing dissident ideas against the socialist/communist regime of the time. So rather than showing pictures that are directly against the war they made pictures that included war damage but in normal everyday scenes in the street so the effect is just uncanny and strange.

'Other artists used photography in set-up and staged strange scenes instead of pictures taken in the street to get their messages across. Fernando Lemos was part of the Lisbon group in the 1930s and took some photos of the big





▶ market in Lisbon that give us the sense of something really strange, and also quite morbid. He and his group got together to develop ideas and to create collective works that tried to resist the Salazar dictatorship. Then there are artists like Toshiko Okanoue from Japan who was making work in the early 1940s and 50s. She created collages of natural and staged photographs from magazines left by US troops after their occupation of Japan between 1945 and 1952. Her collages translate her experiences of post-war Japan with its foreign commodities, references to glamour, the westernisation of Japanese culture and to new political and social rights for women that were only just developing in Japan at that time.

'Surrealism was a way for artists to explore and experiment with photography as a technique, to reveal the strangeness in life. One of those techniques was solarisation. There are some questions around who really discovered solarisation – was it Man Ray in Paris or Lee Miller who was in his studio?

'We are also trying to show surrealist artists that are not traditionally so well known in European and American art circles. There are two artists from Korea called Eung-Sik and Haechang Jung. They are both photographers who produced works in the 1940s. Their work is a response the pressures of Japanese colonialism in Korea, so there is a strong sense of morbidity in their pictures. They also compose objects in very strange ways, like a table with a hand coming out of it.'

Surrealism is a surprisingly broad area, and there are so many different ways of expressing oneself through photography under this umbrella – between the uncanny everyday scenes observed in the street to the heavily constructed set-up ideas. Automatism is a big part of surrealism as an art form, and I wondered how, and if, photography fits into this mould.

'I guess it does,' says Carine. 'We have examples of how photography was used to record automatism. For example, Françoise Sullivan performed *Dance In The Snow* to the sound of her feet crushing the snow, and she used photography to record it. But there are surrealist artists who apply paint to photographs in an automatism style

so that they don't know what the end result will be until it is finished.

'Photography and automatism are hard to connect, though, as taking a picture is a more planned event that leaves much less to chance. Photography is quite different to writing and painting, where it is much easier to let yourself go.'

### Abstract protest

A lot of surrealist photography and art is quite hard to understand.

Sometimes it takes a lot of looking at a picture to work out what it is about – if, that is, you can at all. Surely, I ask Carine, there must be a better way to communicate your ideas and beliefs about liberation and pushing back at authority than in abstract images that may not deliver your message at all.

'Was their work meant to be explainable or understood only by other surrealists and likeminded people? It is part of what they intend to do – to have this unsettling view that leaves us not sure what we are looking at. They want to challenge the ways we are taught to look, and to tell us that things aren't as straightforward as we are led to believe. So I would say it is effective in that way, and if we have to pause to think more about what an image means then they have achieved what they meant to, which is getting people to stop and question reality.'

I suggest that although surrealist works do make us question things, some would look at a surrealist picture, decide immediately that

All images on this spread: *Danse dans la neige*, 1948, by Françoise Sullivan







they don't get it and move on without having gleaned anything from the experience. It seems they communicate in a language that the rest of the world can't understand.

'For a lot of artists, having a vague message was a way of being able to continue their work. In Japan, for example, state censorship was massive, to the extent that in the late 1930s a lot of these photo clubs were dissolved by the government and many artists were put in prison. People had to remove the word "surrealist" from their photo clubs' titles, but they were still producing surrealist works.

'In Osaka there is still a surrealist camera club. There was a lot of activity in surrealism in amateur photography before the Pacific War and the thought police were very active in censoring things and suppressing political groups. So these clubs were a way of people getting together to carry on discussions they weren't able to have elsewhere.

'They had to make works that were much more subtle and less in-your-face, and which were subversive in a less obvious way just so they wouldn't end up in jail. Making work that was more difficult to understand, or with a more hidden meaning, was a way to cope with the situation. It was the same for Czech artists as well, who also had to be underground. A lot of these works weren't available to the public and they were only shown to other surrealists in their circles. They could show their work in Paris



► or Mexico, but they couldn't show them publicly at home, so it completely makes sense that they have this language that only other surrealists could understand. They have hidden messages.

'They were also exploring techniques, and trying to go against the traditional ways of practising photography. There was a willingness to do new things and to be more modern. So it was in the technique that was surrealist – in the automatism of the technique – not necessarily in what you see in the end.'

### Photographers, or artists with cameras?

'It's impossible to say who the most important surrealist photographer was, as they all expressed themselves in ways that were relevant to their contexts. But we are also trying to move away from that way of looking at art history and deciding who the most important people were – which is usually French men doing things in the 1920s. I can't say who is the most important photographer, but the best way to understand the importance of photography for surrealism is to look at the diversity of artists and the range of techniques they used to get their surrealist ideas across.'

So many of those shown in the exhibition aren't photographers at all, I complain. They are painters,

writers and musicians who take pictures as well. They aren't photographers, but people who use photography. They mightn't identify themselves as photographers, apart from Dora Maar who seemed to only take pictures, but for others it was a sideline. They are surrealist artists first and photographers second.

'We need to move away from categorising artists by their techniques,' responds Carine. 'What is fascinating about these artists is that they have a multi-faceted approach. That was one of the aspects that makes them avant garde is that they didn't belong to only one medium. And today that is something that still artists do – they paint, sculpt and make video. Lee Miller exclusively took pictures, but at the end of her life she was a cook, as that was what she wanted to do. She was still a great photographer of the surrealist movement.'

'Lee Miller stands out in the show as a photographer that is very well known, but she is better known as a documentary photographer than as a surrealist. The show features her book *Grim Glory: Pictures of Britain Under Fire*, about the Blitz, which she made a piece of war propaganda to get American support of Britain during the Blitz. You could say that this is completely documentary, but the way she photographed the destruction of London has an



Above: *Intimidade dos Armazéns do Chiado* by Fernando Lemos

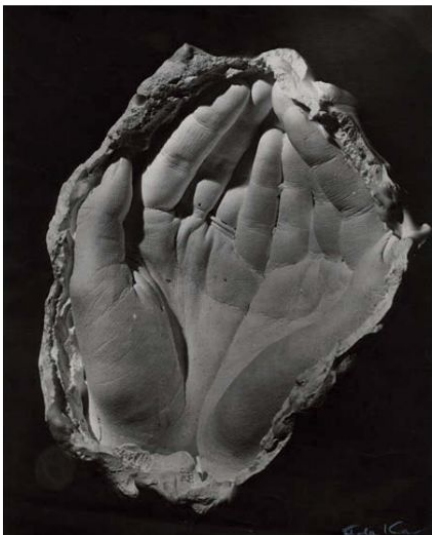
Left: From the 'Untitled' series, 1958, by Cecilia Porras

Right: *-Surreal Study* by Ida Kar





The Call, 1953, by Toshiko Okanoue © Wilson Centre for Photography



uncanniness about it. They aren't just factual pictures – she paid attention to the way light could reveal things and there's a sense of strangeness and of the presence of death in all these pictures as well. She is a documentary photographer, but she is definitely influenced by the surrealists in her circle.

'There are a lot of famous surrealist photographers who aren't included, such as Man Ray and Dali. There is a Man Ray, but it is a sculpture. We wanted to include the famous artists but we had to make space for the artists who are less well known. Brassai is included for his *Involuntary Sculptures*, but then we needed space for Japanese photo books and the artists that the public doesn't know so much about. The aim of the exhibition is to show the audience things they don't know, and to get across the fact that surrealism was a network of people – and beyond the well-known ones there were tons of other artists and interactions that are really interesting to look at.'

### How to be a surrealist

'Surrealism has helped to create an atmosphere of experimentation with

technique in modern photography,' Carine says, summing up her insights into the exhibition. 'The fact that they were experimenting and merging techniques and using photography to record performance has helped to shape the way photography has developed.'

'If you are an amateur photographer and would like to get into surrealism, you could start by recording strangeness in any kind of way. Whatever you think is strange in what you see or encounter. Recording that would be the first step, and then experimenting with technique.'

'As part of the social media campaign around this exhibition, the Tate will create a hashtag #everydaystrange and get the public to submit their pictures via social media. There will be a big Tate Late event at the end of March and the pictures collected will be shown around the museum – so that's a great way to get your pictures shown at the Tate.'

AP

Surrealism Beyond Borders runs at Tate Modern until 29 August 2022. Tickets are £18 (free for members). For more information on opening times and tickets, see [tate.org.uk](https://www.tate.org.uk)



# Style guru

**Steve Fairclough** speaks to Shawn Waldron, the curator of the Slim Aarons archive, about the US photographer's amazing career

**G**eorge Allen 'Slim' Aarons was a photographer with style. He dressed with style, he styled his shoots beautifully and his images of high society simply ooze style. So, it's incredibly apt that the latest book of his work is named *Style*. Aarons, who died in 2006, actually served as a war photographer during World War II when he was in the US military. With typical Aarons wit, he's on record as saying that shooting combat images taught him the only beach worth landing on was 'decorated with beautiful, semi-nude girls tanning in a tranquil sun.'

Throughout the 1950s Aarons gained a reputation as a photographer, and a man, who could be trusted. He was welcomed into the inner circles of Hollywood and high society in the US and Europe. His images from the mid-1950s onwards dominate the book and allow us to get a privileged look at the lives and loves of the jet-set, movie stars and high society.

The introduction to the tome has been penned by Shawn Waldron, the curator of print sales and exhibitions at Getty Images and the man in charge of the Slim Aarons Archive. Waldron had previously been an archivist at Condé Nast and explains, 'At Condé Nast I'd worked with Marisa Berenson, the model and actress. She did a big book about her career – I helped her do the

research and she asked me to put together a little exhibition when the book came out. Slim photographed her in Capri [Italy] in '68, so I ended up going to Getty and buying prints from Slim's archive to use in the exhibition. So I'd been aware of Slim, even before I came to Getty.'

## Getty buys the archive

In fact, Aarons' work was one of the first major archives Getty purchased after its formation in 1995. Waldron reveals, '[Gallery owner] Michael Hoppen had a relationship with Slim. Getty was still new and was trying to find its feet. Michael talked to Mark Getty and said, "Hey, there's this guy in America who's sitting on this archive that no one seems to care about any more but I think it's kind of great, so you might want to talk to him?" That got the ball rolling. In the very beginning, the Getty Images Gallery actually sat within Michael Hoppen's old space, so there was that connection.'

Prior to that Aarons had kept the bulk of his work – around 800,000 images – in his attic at home in Westchester County, New York. In 1997, Mark Getty visited Aarons in his home and purchased his archive.

Waldron explains, 'I joined Getty as a curator with Getty Images Gallery. Slim was far and away our top seller in terms of print sales. There was fascination and interest in his work, so you couldn't be the



**Above: Guests mingle by the pool at the Kaufmann House, architect Richard Neutra's Palm Springs modernist masterpiece, 1970**

curator and not pay attention to Slim. Given my background in archives and libraries I became the prime person overlooking the archive. It's 40-plus years of work – that's pretty wild, and he was photographing non-stop, so we've only really scratched the surface.'

## Based in London

Aarons' archive is all now based near London. Waldron reveals, 'It's kept out halfway in the "no man's land" between Stratford and Canning



**Top: An evening gown presentation during a New York gala sponsored by Saks Fifth Avenue, 1955**

**Above: Six-time US Open Polo Championship winner Paul Butler with his family in Palm Beach, 1981**

Town in a big warehouse. It's this amazing, two-storey facility... Slim's got a bunch of filing cabinets there. Some things have been filed away, or been digitised and catalogued, but a lot of it is still sitting in the original boxes that came from Slim's attic.'

Despite that, there remains a fascination in his work. 'Slim was certainly known during his life, was appreciated and had a reputation', notes Waldron. 'But, since his death, and really since the rise of Instagram, the interest in him just keeps going

up. People are fascinated by him and by his work. It's one of those things where distance definitely helps in terms of his name recognition.

'It's interesting to see the phases of Slim... in the mid-'90s he was kind of the forgotten man, just sitting in his farmhouse with all of this stuff in the attic. But then, around that time, you started to get interest in him and, especially around the 2000s, you had photographers like Steven Meisel who created ad campaigns based on old Slim pictures.'

### **Inspiring fashion designers**

Aarons' imagery was also loved by and used as inspiration by fashion

designers. Waldron recounts, 'Ralph Lauren held him up as the epitome of American style... and Tory Burch and Tom Ford, and Paul Smith in the UK. You had this whole generation of designers who started to really look at this work in a different light. They were looking at it and looking at the clothes, the fashion, the style; some of which is what we tried to pick up here with this book.'

'It was this idea that they were lifestyle pictures – that wasn't really around in Slim's day. Nothing was presented in those terms. He always thought of himself as a photojournalist. He was just reporting, showing you who



▶ these people are, how they live their lives, how they dress, what they eat, where they vacation, what they drive, where their kids go to school... He was just presenting the facts with a little bit of massaging here and there – “idealised reality”, I like to say.’

In fact, Aarons’ grounding as a war photographer, when he used plate cameras, influenced his reportage approach. After returning from the conflict, Aarons soon switched to using Leica cameras and almost exclusively worked in the 35mm format to produce his colour transparencies and black & white work, with the odd piece of medium format work shot as well.

### Idealised reality

Aarons never brought a stylist or a make-up artist on his shoots – he styled them. Waldron explains, ‘I talked to Laura Hawke, who was his assistant at the end of his life. She said how good Slim was at coming in and quickly rearranging, moving a little bit of furniture, fluffing some pillows, putting some hot water in a mug to get the steam... he would dress the set. He approached these scenes much more as a director and as a set designer – he would do it all. That was his thing. He always worked alone and fast. That’s what I mean by “idealised realism”.’

On one occasion, in Miami, 1954, Aarons saw a shot he wanted... it was inspired by an umbrella on the beach dressed up like a Christmas tree, but he had no models. Aarons went to the high-end store Burdine’s and procured a ‘fit model’ (such models would try on clothes in your size instead of you) and told her to meet him in half an hour on the boardwalk with a swimsuit and a hat. The resulting image made the front cover of *Holiday* magazine.

The niece of that model – Mary ‘Miki’ Stevenson – cold emailed Waldron while he was working on the *Style* book and told him her aunt was in one of Aarons’ pictures and was now aged 95. Waldron duly spoke to the aunt and says, ‘It really made me appreciate Slim in a new way. To hear someone who was there, sat with him, was someone that he photographed and produced a great shot so spontaneously that ended up on the cover of a magazine... that he had the vision to think, “That’s a winning picture right there”. He didn’t stick that



Born in 1916, US photographer Slim Aarons worked as a military photographer during WW II and won a Purple Heart. After the war he moved to California and began photographing celebrities. He worked for magazines such as *LIFE*, *Holiday* and *Town & Country*. Getty Images bought the Slim Aarons archive in 1997, nine years before he died at the age of 89.



umbrella in the sand; it was already there, so he was just taking advantage of the situation and with all the knowledge that comes with it in order to produce a really great picture. That’s my favourite anecdote because it just touches on so many parts about Slim, how he operated

and what it means to be a successful photographer.’

### The ‘Style’ book

Waldron runs the Slim Aarons Instagram feed on a daily basis and began work on the *Slim Aarons: Style* book in 2019. He explains, ‘The idea



Left: Aarons saw this scene on assignment in Miami Beach in 1954. The first set-up featured the female model alone

Right: French-born discotheque entrepreneur Olivier Coquelin and his wife, the Hawaiian singer and actress Lahaina Kameha, in Haiti, 1981



was to focus on this 'style' angle, which, given my background in fashion, I felt I could add something in terms of in and around Slim's work. That's why we chose this path.

'Slim was working at the beginning of the jet-set. He was transporting readers of *Holiday or Town & Country*, then later *Travel & Leisure*, to places in the world where the average person wasn't going to travel. They were places of privilege where, frankly, a lot of people weren't allowed. He was showing the way people were living – he was getting access. This was a different time – there wasn't a barrage of publicists and PR people protecting celebrities. He moved within this world, that wasn't available to a lot of people, and it was endlessly fascinating.'

Aarons very rarely zoomed in close and usually chose to simply present the people who were in front of his lens in their natural environment. Waldron reveals, 'It wasn't a "warts and all" approach, but that's why he was asked back. There was an element of trust. When you're operating at these levels of society, whether it's celebrity or aristocracy, it's a relatively small world, so to be welcomed in these places, clubs or people's homes... he can't go in there and make people look bad. He's not gonna necessarily make them look better than they are, he's going to present them as they are but give them the most sort of "polish" that he could... he did that consistently for decades.'



Above right: Jim Kimberly (far left, in orange), known as a three-car, three-yacht sportsman and heir to the Kimberly-Clark Company's Kleenex fortune, talks with friends on the shores of Lake Worth, 1968



Left: A party at Romanoff's restaurant – one of the hottest in Hollywood during the 1940s and '50s. The host, Mike Romanoff, snubbed anyone who wasn't A-list



The book *Slim Aarons: Style*, by Shawn Waldron and Kate Betts, is published by Abrams Chronicle (ISBN 978-1-419746178) with an RRP of £60.

Right: An outtake from Aarons's iconic 1955 shoot of C Z Guest at her family's Palm Beach home, Villa Artemis, captures her crisp American style and her porcelain beauty



# Evening Class

Photoshop guru **Martin Evening** on how to HDR Photo Merge using DNG raw files

## Etive Mòr

A few years ago I took a road trip with photographer Jeff Schewe to visit the Highlands of Scotland, where we spent a couple of days in the Ballachulish area. Our hotel was not far from Castle Stalker, made famous by *Monty Python and the Holy Grail* (known as Castle Aaargh). Just East of Ballachulish is Etive Mòr waterfall, where the River Coupall meets

the River Etive. This is a really easy location to access by road and if you make a visit to this spot you'll find that there are several great views you can get of the waterfalls, and all within a short distance of each other.

I took this photo of the Etive Mòr mountain using a Hasselblad 50MP H4D camera with a 28mm wideangle lens, which is roughly equivalent to a 20mm lens on a full-frame format camera. The CCD

sensor on this camera did not perform well at anything higher than a 100 or 200 ISO setting. Therefore, most of the landscape photography I did with it was with the camera mounted on a tripod because of the need for slow shutter speeds. Also, the narrow exposure latitude which meant a lot of the time I bracketed the exposures so I could then use the HDR Photo Merge technique described here to extend the dynamic range.

### BEFORE



Martin Evening has a background in advertising and landscape photography. He is also well known for his knowledge of Photoshop and Lightroom, plus books on digital imaging. Visit [www.martinevening.com](http://www.martinevening.com).

### Get the book



Martin Evening is the author of the worldwide bestselling series of books

*Adobe Photoshop for Photographers*. First launched in 1998, the latest edition is packed with practical examples of how to use Camera Raw and Photoshop to enhance your photographs. On sale now priced £45.59.





# HOW TO CREATE AN HDR DNG PHOTO MERGE

The HDR Photo Merge feature in Lightroom and Camera Raw can be used to merge bracketed exposure images to create a single raw DNG, HDR merged master image. This can then be edited like any regular raw image except the editable Exposure slider range will be extended to +/- 10 stops. When capturing bracketed shots I recommend shooting with

the camera on a tripod, controlling the bracketed exposure sequences manually, or using an in-camera bracket setting with two-stop intervals. Though you can merge all the images in a bracketed sequence, Adobe advises using as few images as possible. As shown, two selected shots worked fine to create an HDR DNG with an extended

dynamic range. Handheld captures work too, but you'll need to check the Auto Align option in the HDR Merge Preview. If the scene has moving elements, like branches moving, select one of the Deghosting options. When enabled, this will identify areas of movement and mask out a single exposure for that area to avoid unwanted blurring.

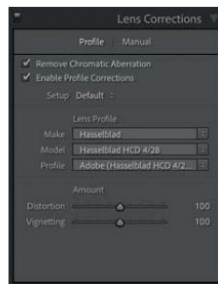
## 1 Merge the two images

I selected the two different exposure images and chose Photo Merge>HDR from the Photo menu (Control + H). This opened the Merge HDR preview dialog, where I checked the Auto Align and Auto Settings. There was no noticeable tree movement, so I did not need to select a Deghosting option.



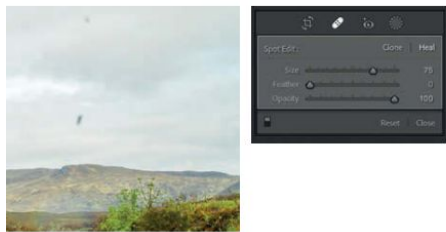
## 4 Apply a Profiled Lens Correction

Lightroom and Camera Raw updates will ensure all the latest lens and camera combination profiles are installed. Therefore, when I checked to Enable Profile Corrections this automatically read the camera and lens EXIF data to auto-select the correct profile to correct for both geometric distortion and lens vignetting.



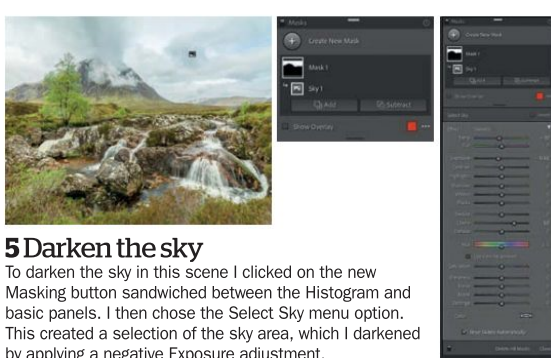
## 2 Edit the tone settings

Checking the Auto Settings option in the Merge HDR Preview automatically applies an auto tone adjustment. But as is often the case I wanted to edit the Tone and Presence sliders further to enhance the contrast and, in this instance, boost the colour Vibrance.



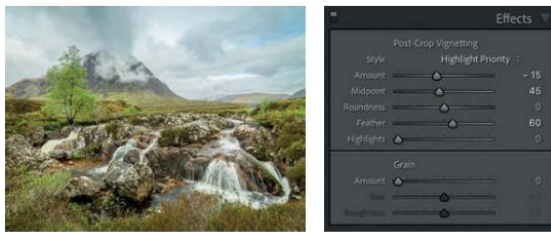
## 3 Remove the dust spots

I did notice a few sensor dust spots in the merged image. To remove these I selected the Spot Removal tool (Q) and clicked on the dust marks to remove them from the photo. Lightroom auto-detects the optimum place to sample from, but you can edit the source and destination areas manually.



## 5 Darken the sky

To darken the sky in this scene I clicked on the new Masking button sandwiched between the Histogram and basic panels. I then chose the Select Sky menu option. This created a selection of the sky area, which I darkened by applying a negative Exposure adjustment.



## 6 Add a Post-Crop Vignette

Finally, I expanded the Effects panel options and dragged the Post-Crop Vignetting Amount slider to the left to add a darkening vignette adjustment to the image. I was able to further modify this by adjusting the Midpoint and Feather sliders.





## At a glance

£5,299 body only

- £5,299 body-only
- 45.7MP full-frame sensor
- ISO 32-102,400 (extended)
- 20fps continuous shooting
- 3.69m-dot electronic viewfinder
- 3-way tilting touchscreen
- 8K 30p video recording
- 5-axis in-body stabilisation

# Nikon Z9

Nikon's flagship full-frame mirrorless camera surpasses the firm's top DSLRs with breathtaking specs in a professional body. **Andy Westlake** takes an in-depth look

## For and against

- ✚ Extraordinary continuous shooting ability
- ✚ Excellent image quality in both JPEG and raw
- ✚ Ground-breaking AI subject-detection autofocus
- ✚ Robust build quality and pro-level handling
- ✚ Superb viewfinder and screen
- ✖ Large and heavy body
- ✖ Requires expensive memory cards

## Data file

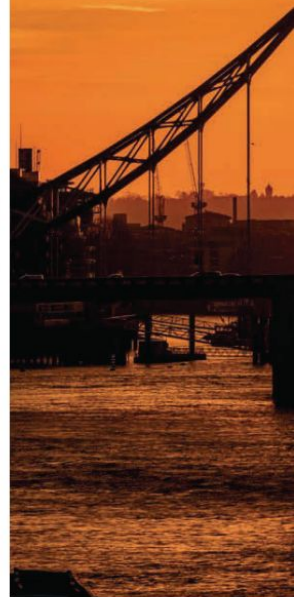
Sensor	45.7MP CMOS, 35.9x23.9mm
Output size	8256x5504
Focal length mag	1x
Lens mount	Nikon Z
Shutter speeds	1/5min - 1/32,000sec
ISO	64-25,600 (standard); 32-102,400 (extended)
Exposure modes	PASM
Metering	Matrix, centre-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	20fps (raw), 30fps (JPEG), 120fps (11MP JPEG)
Screen	3.2in, 2.1m-dot 3-way tilting LCD
Viewfinder	3.69m-dot OLED, 0.8x magnification
AF points	493
Video	8K UHD up to 30p; 4K UHD up to 120p; Full HD up to 120p
External mic	3.5mm stereo
Memory card	2x CFexpress Type B or XQD
Power	EN-EL18a Li-ion
Battery life	740
Dimensions	149x149.5x90.5mm
Weight	1,340g with battery and card


Over the past year, we've seen a series of high-end full-frame mirrorless cameras whose capabilities decisively surpass anything their DSLR predecessors could offer. Sony's Alpha 1 kicked things off with its ability to shoot 50MP images at 30 frames per second, while Canon's EOS R3 offers 24MP at 30fps, but with game-changing eye-controlled autofocus for selecting subjects for tracking. Nikon was the last of the big three to reveal its hand, but its flagship Z 9 might just be the most accomplished of all.

In fact, the Nikon Z 9 offers a combination of high-end specifications and professional-level build that simply hasn't been seen before. It can shoot 45.7MP raw files at 20fps for more than 1,000 frames in

succession, increasing to 30fps if you switch to JPEG-only. Drop the resolution to 11MP and it'll run at an astonishing 120fps. It can also record 8K video for hours without overheating. Crucially, it promises the pro-level control and extreme durability that's essential for photographers who make a living from their cameras.

Technically, the Z 9 breaks new ground in being the first camera of its type to eliminate the mechanical shutter completely. Instead, it relies on a high-speed, low-distortion electronic shutter that's enabled by its use of a stacked CMOS sensor. Both the Sony Alpha 1 and Canon EOS R3 employ similar technology, but only Nikon has been brave enough to take it to its logical conclusion. This appears to have paid off in one crucial respect, as doing without this expensive





With its 45.7MP sensor, the Z 9 is capable of superb image quality  
Nikon Z 9, Z 100-400mm at 165mm, 1/640sec at f/8, ISO 100

component helps make the Z 9 significantly less expensive than its rivals (although at £5,300, it still isn't remotely cheap).

## Features

Previously, Nikon split its pro-spec DSLR line between high-speed models such as the 20MP D6, and high-resolution cameras like the 45.7MP D850. But with the Z 9, Nikon has aimed to produce a single camera that can do anything a pro photographer might need. It matches the D850 for resolution, while being capable of shooting considerably faster than the D6. Throw in a brand-new AI subject-recognition autofocus system and 8K video recording, and this represents a considerable step forwards.

In terms of headline specs, the Z 9 uses a 45.7MP full-frame sensor that offers ISO 64-25,600

as standard, and 32-102,400 extended. This means it doesn't match the ultra-high values offered by the 20MP D6, which provides ISO 102,400 as standard and a staggering extended ISO 3,280,000. But this is more than made up for by its sheer speed, with even the top 120fps rate still complete with continuous autofocus and tracking. Impressively, this is said to work with over 100 Nikon lenses, including F-mount DSLR lenses via the FTZ adapter, as well as native Z-mount optics.

Nikon has achieved these speeds by using a stacked CMOS sensor, which employs a memory layer beneath the light-sensitive pixels for ultra-fast readout. This design practically eliminates distortion from rolling-shutter effects, while also providing a blackout-free viewfinder feed

during continuous shooting.

The Z 9 also boasts Nikon's most advanced autofocus system yet, with AI-based subject recognition to detect and track focus on people, animals and vehicles, including motorbikes, cars, trains and planes. It comes with a significant advantage over rival systems, in that you don't have to specify in advance what you're shooting; the camera will switch seamlessly between them. Alternatively, there are 493 manually selectable autofocus points and a choice of ten different AF-area modes. Making a welcome debut on the Z-series is Nikon's 3D-tracking, which will be familiar to its DSLR users.

Like Nikon's other full-frame Z-series cameras, five-axis in-body stabilisation is on board and rated for up to six stops of shake suppression. One notable new

feature is a shutter shield that protects the sensor when the camera is switched off. This is particularly welcome for those who need to change lenses in dusty conditions.

To reduce the storage demands of all those high-res files, Nikon has introduced a high-efficiency raw file format that significantly reduces file sizes without any loss of detail. What it doesn't do, though, is take any strain off your computer when it comes to raw processing. The firm has also added new AI-based auto white balance algorithms and promises more accurate rendition of a diverse range of skin tones.

Video specs are also very impressive. The Z 9 can record in 8K resolution at 30fps and keep going for hours without overheating. Alternatively, it can shoot 4K at up to



Face and eye detection lets you concentrate on composition when shooting portraits  
 Nikon Z 9, Z 24-70mm f/2.8 S at 70mm, 1/250sec at f/6.3, ISO 1800

MODEL: SIMONE JANKE PIPPER, MIA MODEL MANAGEMENT

▶ 120fps using the full width of the sensor. There's a choice of 8-bit or 10-bit colour, with efficient H.265 compression to keep file sizes down.

As befits a pro camera, extensive connectivity options are built in. There's an RJ45 ethernet port and built-in high-speed Wi-Fi that supports sending images to a news desk via FTP. The camera is also fully compatible with the SnapBridge app for connection to a smartphone, which supports both remote control over Wi-Fi and image transfer for sharing.

### Build and handling

In design terms, from the front the Z 9 looks like a slightly shrunken version of Nikon's professional D6 DSLR. It boasts an integrated vertical grip that houses a hefty battery, along with a viewfinder housing that's styled to resemble the firm's DSLRs. In contrast to the Canon EOS R3, Nikon says its body is just as robust as its pro DSLRs, thanks to a weather-sealed magnesium alloy shell. It certainly feels pretty bomb-proof in your hand, and in my hands it survived some heavy winter showers with no ill effects. But in exchange, it's notably heavy at 1,340g. While that's about 100g lighter than the D6, it's over 300g heavier than the

EOS R3, and nearly twice the weight of the Sony A1 body-only.

In terms of control set-up, the Z 9 will be instantly familiar to users of Nikon's pro DSLRs. Almost its entire surface area, aside from the handgrips, is taken up by buttons and dials. As a result, pretty much every major setting can be changed quickly using a dedicated control.

By default, front and rear dials set the aperture and shutter speed respectively, while buttons on top provide access to ISO and exposure compensation. An AF-ON button and a joystick for positioning the focus point are placed within easy reach of your thumb, along with an 'i' button that allows a wide range of settings to be adjusted easily. All these controls are replicated across both grips.

A release mode dial is situated on the left shoulder, giving access to low- and high-speed continuous shooting and the self-timer. The shooting rates and the timer delay are all user-customisable, and there's a further custom position that can be set to any of the camera's shooting rates, including the 30fps and 120fps options. Meanwhile focus modes and AF-area settings are readily changed via a button on the front left corner.

On the back, the layout is very much like existing Z-series models. Additional buttons beneath the screen are used for setting white balance and image quality and adding voice notes to images. The rear buttons can be illuminated for shooting in the dark with a quick flick of the power switch. Finally, three buttons on the front are set to switch between custom camera set-ups (which Nikon calls Shooting menu banks), select the image area (FX, DX, 1:1 and 16:9), and toggle the viewfinder display to a clean, uncluttered view. When set to DX crop, the Z 9 still offers 20MP resolution, which makes it a great option for distant subjects such as wildlife.

In principle, Shooting menu banks are a handy way of switching between different camera configurations. But one catch is that they don't include the release mode, so it's all too easy to find yourself shooting landscapes at 120fps if you're not careful. Also, while you can give the menu banks meaningful names, the camera won't show these in the viewfinder when switching between banks.

As expected for a pro camera, almost every control is user-customisable. For example, you can reconfigure the dials to give

direct access to exposure compensation or ISO in the P/A and S modes. Most of the buttons can be reassigned to a broad range of options, for example to engage 3D-tracking AF with a single press.

Impressively, it's also possible to configure buttons to change a whole group of settings, using the 'Recall shooting functions' option. For example, you can set the AF-ON button so it also activates 3D-tracking, subject recognition, continuous shooting, and switches to S mode with a





suitably fast shutter speed. This would be perfect for reacting quickly to moving subjects, except mysteriously, the ability to switch from AF-S to AFC is missing.

The camera's vast array of buttons is nicely complemented by the touchscreen, which can be used to set the AF point, operate the menus, and browse images in playback. Nikon's menu system is every bit as long and complex as you'd expect from a pro camera, but mercifully built-in help is available to explain most of the options. If you do find yourself changing certain settings frequently, you can assign them to a custom My Menu.

If I have one minor bugbear with the Z 9's handling, it's that the buttons on the vertical grip are a bit too easily pressed by accident when you're holding the camera in landscape format. They can be locked by flicking a switch around the vertical shutter button, but it would be helpful if the camera could be set to ignore them when it's being held in landscape format.

### Viewfinder and screen

On paper, the Z 9 promises a similar viewing experience to the Z 7II. Its 3.69m-dot electronic viewfinder provides 0.8x magnification, while the rear touchscreen is a 3.2in, 2.1m-dot unit. There are, however, some significant differences. Nikon claims that the Z 9's EVF is the world's brightest and it can also provide a blackout-free view

during continuous shooting. A flickering frame around the preview image acts as a visual cue when you're taking pictures.

In practice, the EVF is truly excellent, providing an extremely bright, detailed view. As usual it can show comprehensive shooting data, including a live histogram and electronic levels simultaneously. By default, the camera previews colour and depth-of-field, while exposure is simulated across a  $\pm 3$  EV range. Alternatively, delve into the menus and you'll find a View Mode (photo LV) option that neutralises colours, disables exposure preview and brightens shadows, all in a bid to mimic the optical viewfinder of DSLRs.

The rear screen has also had a major upgrade, in that it can now tilt upwards by  $90^\circ$  when shooting in portrait format, as well as tilting up and down when the camera is held in the landscape orientation. This is a similar approach to several Panasonic and Fujifilm cameras, and I think it's the best approach for stills shooters in how it facilitates shooting at awkward angles. It isn't affected by the View Mode setting, but instead always previews colour and exposure.

### Autofocus

Perhaps the Z 9's most important new feature is its AI subject-detection autofocus, which represents a step forward compared to anything we've seen before. Both the



## Focal points

Nikon has consciously designed the Z 9 to closely resemble its D6 professional DSLR

### Power

Nikon has used the same EN-EL18 type battery as the D6, with the 'd' version supporting in-camera USB-C charging. It's rated for 740 shots, but can deliver many more in burst mode.

### Storage

Dual card slots accept either CFexpress Type B or XQD. They can be used sequentially or simultaneously, or raw files can be recorded to one and JPEGs to the other.

### Remote release

A 10-pin socket for Nikon's MC-30A wired release is placed just below a PC-sync flash connector on the front left shoulder.



### Connectivity

An RJ45 ethernet port is built-in, along with 5GHz Wi-Fi. There's also a full-size HDMI, a USB-C port, and microphone and headphone sockets.

### F-mount compatibility

Nikon DSLR lenses can be used via the £249 FTZ 2 adapter, complete with autofocus (when using AF-S and AF-P optics) and stabilisation.



With its high-speed shooting and deep buffer, the Z 9 is great for capturing moving subjects  
Nikon Z 9, 2.100-400mm f/4.5-5.6 VR S at 220mm, 1/1600sec at f/5, ISO 140



➤ Canon EOS R3 and Sony Alpha 1 use similar technology, but the big difference here is that you don't have to pre-select what kind of subject you want the camera to detect. Instead, the Z 9 simply picks out what it sees, outlines it in the viewfinder, and then proceeds to track focus on it around the frame. When there are multiple subjects in the frame, you can select between them using the joystick, which works well but isn't quite as intuitive as the Canon EOS R3's eye control.

You still get a full set of AF modes, so you can position the focus point manually, or use 3D-tracking that follows a specified subject based upon colour, size and distance. No matter how you use it, though, the Z 9's AF system works near-flawlessly almost all the time. Regardless of whether the subject is static or moving, or in the centre or corner of the frame, it nails focus with a remarkable hit-rate, even at 20, 30 or 120fps. Naturally, like all such systems the AI subject detection isn't perfectly accurate. But for almost anyone buying a Z 9, its AF system will be far quicker and more reliable anything they've used before.



**Nikon's AI-based AF can automatically recognise and focus on animals**  
Nikon Z 9, 100-400mm at 310mm, 1/1000sec at f/5.3, ISO 12,800

## Performance

Professional photographers require a camera that's ready to use the instant they need it, and this is what the Z 9 provides. It starts up the moment you flick the power switch, and responds instantly to both the physical controls and the touchscreen. Essentially, it's a camera that gets out of your way and lets you concentrate on taking pictures.

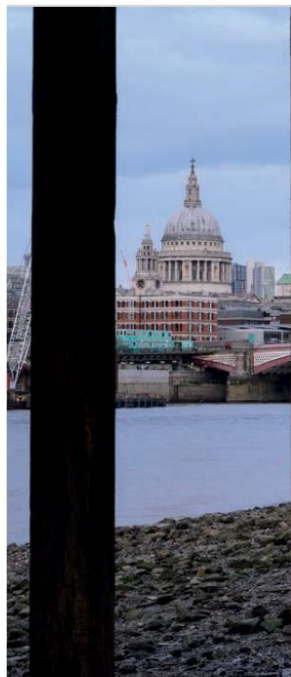
With no mechanical shutter, it can also be completely silent. This allows shooting in situations that previously wouldn't have been possible, and unlike with DSLRs, you can continue to use the viewfinder. If you prefer, the camera can play a fake shutter sound to provide feedback while you're shooting. Crucially, in the thousands of sample images that I shot, I didn't see any negative effects attributable to the purely electronic shutter.

When it comes to continuous shooting, in my testing the Z 9 didn't quite achieve Nikon's promised 20fps for 1,000 frames. But what it delivered was no less extraordinary. Using a Lexar Professional 64GB CFexpress card with a write speed of 1,000 MB/s, it maintained 20fps for 6 seconds in full-resolution raw, before slowing down slightly to a

sustained 16.5fps. But then it kept on going until the card was full, recording 2,638 frames in 159 seconds. You won't get the same level of performance from XQD cards, but with a Sony 32GB 400MB/s G-series card, it shot at 20fps for 2 seconds, then settled down to 10fps until the card was full. Nikon's new high-efficiency raw file format is key here, keeping file sizes below 25MB with no image-quality drawback.

This in turn leads onto battery life. In the Z 9, the EN-EL18D is rated for 720 shots per charge, which sounds like a considerable step back from the D6's 3580. But this reflects that the CIPA test represents taking single shots at discrete intervals. With a lot of high-speed bursts, it'll give thousands of shots per charge.

When it comes to metering, the Z 9 performs very well, to the extent that there's rarely any need to use anything other than Matrix mode. It does a great job of avoiding clipping highlights irretrievably, without erring too much towards underexposure. The updated AI-based auto white balance system is also worthy of praise; I mostly used the Natural Light Auto mode, and found it delivered flawless colours almost all the time. Notably, it does a



fine job of enhancing golden-hour colours without looking unreal.

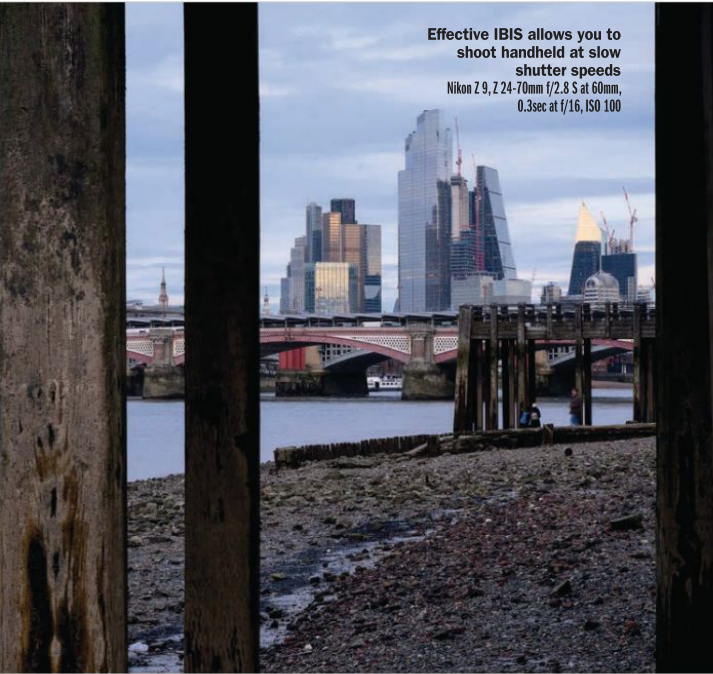
As a result, you can usually trust the Z 9 to deliver superb JPEG files. This is crucial for pros who need to deliver finished files directly to their newsdesks. The high-ISO noise reduction works particularly well, giving cleaner images and stronger colours than Adobe's raw processing.

Nikon's in-body stabilisation system does a decent job of correcting camera shake when shooting handheld. With the Z 24-70mm f/2.8 S at its wider settings, I was often able to get acceptable shots at shutter speeds as slow as 1 second.

Raw image quality is also truly excellent. At low ISOs you get both impressive levels of detail and massive dynamic range, which allows you to pull up dark shadows as far as any software will sensibly let you. Naturally detail suffers at high ISOs, but I was quite happy using the top setting of ISO 25,600.



Effective IBIS allows you to shoot handheld at slow shutter speeds  
Nikon Z 9, Z 24-70mm f/2.8 S at 60mm, 0.3sec at f/16, ISO 100



## ISO and noise



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

With its 45.7MP sensor, the Z 9 can record an impressive amount of detail. Among its full-frame competitors, it's only appreciably surpassed by a few 61MP models. At ISO 64, there's no visible noise, making for exceptional image quality. By ISO 1600 luminance noise becomes apparent, but you have to stare at files at 100% onscreen to see it. Fine detail starts to blur away at ISO 6400, but it's only when you hike the sensitivity to ISO 25,600 that noise really has a major impact. At this point, Nikon's JPEGs do a better job of suppressing noise and retaining colour than Adobe's raw processing. The ISO 51,200 and ISO 102,400 settings are best avoided.

RAW ISO 64



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



## Verdict



FEW CAMERAS have arrived to quite as much excitement as the Nikon Z 9. It is, arguably, the first mirrorless model to put itself forward as a complete replacement for any professional DSLR. You could argue that the Z 9 doesn't actually do very much that the Sony Alpha 1 doesn't already offer, but the big difference is its chunky, robust build, integrated vertical grip for shooting with large lenses, and the familiar design and handling for long-term Nikon users. Not to mention the fact that it'll work with their F-mount DSLR lenses via the FTZ2 adapter.

In practice, the Z 9 delivers excellently on its considerable promise. It combines high resolution, breathtaking speed, and professional handling in a body so solidly built that it feels like it could stop a bullet. And it's fitted with one of the most impressive AF systems we've ever seen. In fact, what's most striking about the Z 9 is the way you can usually rely on it to identify and focus on the most important subject in the frame while you get on with the process of composing and taking pictures. Its ability to shoot at 20fps with reliable AF tracking also gives a higher chance of capturing the perfect moment.

The Z 9 is, however, a big, hefty and expensive beast. With the Nikkor Z 24-70mm F2.8 and 100-400mm lenses I used for this review, my bag added up to 3.5kg. This makes it a specialist tool for demanding jobs, and not the kind of camera that you'd lug around for the pleasure of taking pictures. I also think Nikon could significantly improve how its various custom set-up options work with a firmware update. But this is a minor criticism of perhaps the most impressive and capable camera you can currently buy.

FEATURE  
BUILD  
MENU  
AUTO  
AWB  
DYNAMIC  
IMAGE  
VIEW

10/10  
10/10  
10/10  
10/10  
9/10  
10/10  
10/10  
9/10



Colour and detail are true to life from the Xperia PRO-I cameras.

Sony Xperia PRO-I, 50mm equivalent, 1/500sec at f/2.4, ISO 64



## Sony Xperia PRO-I

**Joshua Waller** reviews a premium smartphone that boasts a triple camera system and a 1-inch sensor

**T**he Xperia PRO-I is Sony's flagship smartphone, designed for professionals and aiming to be 'The Camera', according to the firm's website. It features a triple camera set-up, with ultra-wide, wide, and telephoto lenses. It's also capable of recording 4K HDR video at 120fps. But at £1,599, is it worth the money?

### Hardware and design

The main camera on the rear of the Xperia PRO-I is where all the attention has been focused. It employs a 1in 20MP Exmor RS sensor, developed from the RX100 series compact cameras. However, rather than using the full sensor, it uses a cropped area to give 12MP images.

The main lens is a Zeiss optic, with T\* coating, and



### At a glance

**£1599** 12GB/128GB

- Android smartphone
- 6.5in 21:9 4K HDR OLED screen, 120Hz, DCI-P3 100%
- Three cameras: 24mm equiv (main), 16mm equiv (ultra-wide), 50mm equiv (telephoto)
- 24mm camera features f/2 or f/4 switchable aperture
- 12GB/512GB RAM/storage
- MicroSDXC support (upto 1TB)
- [www.sony.co.uk](http://www.sony.co.uk)





**Sony's triple camera set-up includes an ultra-wide, a standard wideangle, and a 2x telephoto lens**

Sony Xperia PRO-I, 24mm equivalent, 1/1000sec at f/2, ISO 100

has the option of switching between an f/2.0 and an f/4.0 aperture. Phase detection focus covers 90% of the shooting area, and high-speed AF/AE tracking is available at up to 20fps.

There's also an ultra-wide 16mm equivalent lens, with an f/2.2 aperture, using a smaller 12MP 1/2.55in sensor. It's joined by a 50mm equivalent, f/2.4 12MP telephoto camera, with a smaller-still 1/2.9in sensor. Unfortunately we don't get the 70-105mm equivalent zoom telephoto set-up from the Sony Xperia 5 III, most likely due to size constraints.

Low-light performance is improved by the use of a burst mode with noise reduction, and the camera will automatically detect the shooting scenario in Basic and Auto modes.

Like other flagship Xperia phones, the camera has been developed with technology from Sony Alpha cameras. This includes real-time eye-AF for humans and animals, as well as shooting modes that look very similar to Sony's mirrorless cameras. You can shoot raw files, and there's a physical shutter button on the side of the device, which is much bigger than other

Sony smartphones. The Xperia PRO-I records 4K HDR video at up to 120fps, but if you wanted to save money, then the Xperia 5 III also offers this.

The screen is a 6.5in 21:9 OLED screen which can display up to 1billion colours. It boasts a refresh rate of up to 120Hz, but on default settings, it uses a lower refresh rate to extend battery life. Similarly, the 4K 3840x1644 resolution screen normally runs at a lower resolution, only switching to 4K under certain circumstances.

There's a 3.5mm headphone jack to give improved audio compared to USB connections. Stereo speakers are built in, and Hi-Res audio support is included. Water-resistant and dust-proof, Corning Gorilla Glass Victus is used on the front and Gorilla Glass 6 is used on the rear.

Battery life management is excellent when you don't use the phone, but start recording 4K HDR video and you can quickly watch the battery life drop.

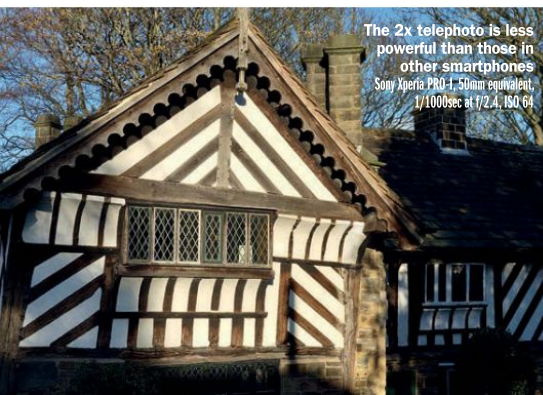
manual modes. The Basic mode is easy to use, with a nice user interface giving quick access to the different lenses. It also offers bokeh control and you can quickly switch between stills and video recording.

The Auto, and other modes, switch over to a user interface that looks like it's come from a Sony Alpha mirrorless camera. Annoyingly, this doesn't properly support portrait shooting, as the user interface doesn't rotate. There is no on-screen shutter release button, with use of the physical button mandatory. The volume control rocker acts as a digital zoom control, which is also unfortunate, as I would have preferred this to switch between the different camera lens options.

The Video Pro app is actually really easy to use, letting you record 4K HDR 120fps footage, without having to set everything manually. You can also change some settings while recording video, but not the lens used.

A more advanced video app is available called Cinema Pro. This lets you record 21:9 video at frame rates up to 120fps, with numerous controls and

**The 2x telephoto is less powerful than those in other smartphones**  
Sony Xperia PRO-I, 50mm equivalent, 1/1000sec at f/2.4, ISO 64



## Camera apps

The photo app has a Basic mode, an Auto mode and several



**The night mode gives good results when there is enough light, but struggles in very low light**  
 Sony Xperia PRO-I, 24mm equivalent, 1/4sec at f/2, ISO 800



⤵ settings that serious videographers will find interesting.

## Image quality

Like the Sony Xperia 5 III, the PRO-I gives images that aren't as heavily processed as other smartphones. So if you want your photos to look more like normal camera photos, rather than overly-HDR'd, then you should be looking at Sony's smartphones.

However, with this, you can also find yourself missing some of the impressive night-shot modes and the ease of use you get with other smartphones from the likes of Google and Apple, who are happy to do everything for you. For example, even with its 1in sensor, the Sony Xperia PRO-I has a very limited auto night-shot mode. It simply can't come anywhere near to the performance of the Google Pixel 6 or other smartphones with low-light night modes.

Colour reproduction is often more natural-looking than other smartphones, and noise isn't smoothed over as much either. But this means you will get photos with noise in the image.

In the PRO mode, using the main camera, you can select from ISO 100 up to ISO 12,800 with multiple steps in between. Noise is well controlled up to

ISO 3200, where it starts to become an issue.

The ultra-wideangle camera features AF and gives good colour reproduction, but the images are noticeably softer than those from the other cameras on the phone.

Images from the main camera, as expected, are the best from the three cameras. But they're still not what I would call particularly impressive, especially if you're shooting on days when the lighting is dull or overcast. In fact there's little benefit to be seen from using this camera, compared to other flagship smartphones.

The 50mm equivalent, 2x telephoto camera gives good results, with good detail, as well as good colour. The main disappointment is that it isn't a longer telephoto lens.

The selfie camera has the same relatively low-resolution 8MP camera as the Xperia 5 III, using a small 1/4in sensor and an f/2 aperture, with fixed focus. Maximum resolution for video is Full HD. Using the selfie camera isn't recommended, to the extent that Sony will sell you a separate screen so that you can use the main 12MP camera for vlogging.

## Video performance

The Xperia PRO-I now gives you

three different apps to record video. These are the basic camera app, the Video Pro app, which is completely new, and Sony's existing Cinema Pro app.

The Video Pro app is actually really good, making it easy to make changes when needed, and audio quality is excellent.

The ISO range available is greatly improved over the Xperia 5 III, with up to ISO 6400 available on Auto, and ISO 3200 manually selectable.

Image stabilisation could be better, though, and at times there's a jittery quality to footage when there is camera movement. So care is needed if you want to get steady footage.

## Value for money

It's difficult to find many mainstream smartphones that are as expensive as the Sony Xperia PRO-I. Priced at £1,599, it's one of the most expensive smartphones available today, excluding folding designs. However it does have 12GB RAM and 512GB storage, which is more than most.

You've got to see something unique and special in the Xperia PRO-I to justify the high price. Otherwise, you could just buy a Google Pixel 6 (£599) and a Sony Cyber-shot RX100 VI (£849), and get a better phone and camera for less.



# Verdict

WHILST the headline feature of the Sony Xperia PRO-I is its 1in image sensor, it's disappointing to find that the camera only uses 60% of its area, giving 12MP images instead of the full 20MP. Whilst this is not what I had hoped, it does give us a sensor with larger pixels than most.

You'll also find a camera with a variable aperture, which is potentially a nice feature to have. But personally I'd prefer a brighter aperture, something you'll find on every other flagship smartphone.

There's a reasonable ultra-wide camera, albeit a little soft at times, and again, a reasonable telephoto camera, with a 50mm equivalent lens. But considering the high price, I'm disappointed that these cameras aren't as good as those on other flagship smartphones. In particular, the 2x telephoto camera seems limited.

On the video side of things, you get 4K HDR recording at 120fps, and a 4K HDR screen to go with it, which will be of benefit to those interested in video recording. But to get the most of the camera's capabilities you may need to use a stabilisation system, as the camera's own seemed to struggle at times.

For those looking for a great all-round smartphone with an excellent camera system, many other smartphones offer this, at a noticeably more affordable price. So it's difficult to see who would buy the Xperia PRO-I.

## Data file

**Price** £1,599 (512GB)

**Cameras**

16mm f/2.2

12MP sensor,

24mm f/2.4 OIS

20MP 1in sensor

cropped to 12MP,

50mm f/2.4 OIS

12MP sensor

**Display** 6.5in 21:9

4K HDR OLED

screen, 120Hz,

DCI-P3 100%

**Operating system**

Android 11

**Dimensions**

166x72x8.9mm

**Weight** 211g





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# Lexar Professional Type B CFexpress (1750MB/s) card

**Andy Westlake** tests a fast memory card for the latest high-speed cameras

● £160 - £629 (64GB - 512GB) ● [www.lexar.com](http://www.lexar.com)

AS CAMERAS have got faster and higher in resolution, the demands on memory cards have increased. This has resulted in a progression of card types over the years in a bid to keep up. The latest standard is CFexpress, which confusingly comes in multiple physical sizes that aren't cross-compatible. Sony uses the smaller Type A cards in its recent cameras, but the other major manufacturers have adopted CFexpress Type B. These cards are the same size as the older XQD format, but while they'll work in many cameras originally designed for XQD (often via a firmware update), you'll need a different reader to transfer images to your computer.

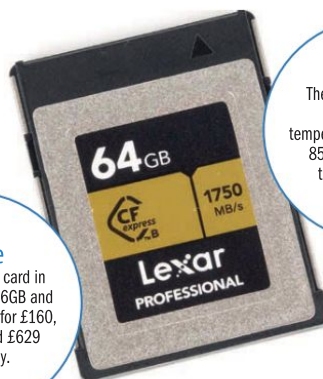
In terms of headline speed, Lexar's top-spec CFexpress Type B cards promise to be among the quickest available, with 1750MB/s emblazoned on their gold labels. But that's the read speed, and the write speed, which is more relevant to how fast you'll be able to shoot, is 1000MB/s. However, while some other cards claim to write as fast as 1600MB/s, that's not always a guarantee of real-world performance. What you need to do is put them in a camera and find out.

I used a 64GB Lexar Professional CFexpress Type B card while testing two of the latest high-speed cameras. With the Canon EOS R3, which shoots at 24MP and up to 30 frames per second, the card kept up with whatever I asked of it, swallowing large bursts of raw or JPEG files with ease. It was much the same story in the Nikon Z 9, which records 45.7MP raws at up to 20fps. But with this camera, I also did more detailed tests. The card supported 6 seconds of shooting in full resolution at 20fps, before slowing down slightly to 16.5fps and sustaining that pace until it was full. Copying the files to my MacBook Pro then took less than 2 minutes.

This is a seriously impressive performance, and both cameras were noticeably constrained in comparison when using other card types (UHS-II SD in the EOS R3, or XQD in the Z 9). Technically though, even these speeds don't reach the card's ratings, instead equating to 400MB/sec write and 540MB/sec read. But it's not clear where the bottleneck lies.

## Verdict

If you're considering buying one of the latest cameras capable of super-fast shooting or 8K video, you'll also need to make a significant investment in new memory cards. If that means CFexpress Type B, the gold-label Lexar Professional card should do the job very nicely.



## Storage

Lexar makes this card in 64GB, 128GB, 256GB and 512GB capacities for £160, £224, £448 and £629 respectively.

## Robust

The cards are rated to survive storage temperatures from -25°C to 85°C, and operate at temperatures from -10°C to 70°C.

## Reader

You'll need a compatible reader such as this Lexar Professional CFexpress Type B USB 3.2 Gen 2x2 Reader (£69), which is designed to match the card's speed.



## Form factor

At 38.5 x 29.6 x 3.8mm, CFexpress cards are slightly larger than SD, but smaller than the old Compact Flash format.



## At a glance

- CFexpress Type B memory card
- Capacities from 64GB to 512GB
- Up to 1750 MB/s read speed
- Up to 1000MB/s write speed

## ALSO IN THE RANGE

CFexpress Type B cards can be used in a number of high-end cameras, including the Canon EOS R3 and R5; the Panasonic S1, S1R, S1H and GH6; and the Nikon Z 6, Z 6II, Z 7, Z 7II and Z 9 mirrorless cameras, along with the D5, D6, D850 and D500 DSLRs.

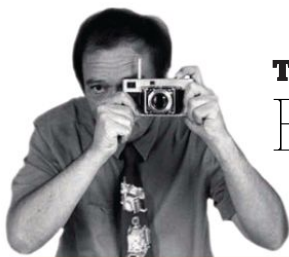




*The 'Noakesoscope' quadruple magic lantern, circa 1890, believed to be unique, as used by David Noakes himself, to be offered with more than 500 of his original mahogany-mounted slides, the collection remaining intact as it passed by family descent to the present owner*

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## Tony Kemplen on the ... Halina A1

This budget medium-format TLR from the late 1950s proves to be a focus for Tony's discontent

There's something quite evocative about the sight of a Twin Lens Reflex camera. It conjures up the mid-20th century in a way that few other styles of camera do. As the name suggests, these cameras have two lenses, one that takes the photo, and one for the viewfinder. They're mounted one above the other with their focusing linked together, in this case by some rather vicious toothed cogs. The upper viewing lens throws its image via a mirror onto a screen which is viewed from above. This view is not quite identical to that of the taking lens, but it's an improvement on a simple viewfinder or wire frame, and the big advantage is that accurate focus can be achieved.

The camera project that I've set myself for this is year is 'Twelve Twins in Twenty Two'. Each month I will use a different twin lens reflex camera, though even with my extensive collection that will have to stretch to include a couple of faux TLRs, where the upper lens is simply a viewfinder.

First up in January was the Halina A1. It bears a passing resemblance to a Rolleiflex, but this budget offering was made in Hong Kong in the late 1950s. Solidly built and with basic specifications, including a three-speed shutter and 80mm f/3.5 lens, it's



On this particular camera, the focus mechanism is clearly awry

nevertheless quite an attractive camera. I found mine in a charity shop many years ago, and it came with a well-made

leather case. It's important to detach the case's front panel, as it tends to rise up and partially cover the taking lens. You wouldn't notice this in the viewfinder, and might not be aware of it until your prints came back.

As it turns out this was the least of my worries, as

there is clearly something awry with the focusing. Even allowing for user error, I would have expected to get at least one frame in proper focus! I've read that a thick grease was used to prevent the focus from being moved too easily. But this has hardened over years of disuse, making it almost unusable.

I'm generally quite accommodating when it comes to navigating the quirks of the many cameras that I use, but it's a bit much when I've still got sore fingers several hours after finishing off the roll. Those teeth are sharp! The focus problem meant that my suffering didn't even earn me a decent photo, so this camera will be staying on the shelf from now on.



Sadly, not a Rolleiflex

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](http://52cameras.blogspot.co.uk).

See more photos from the Halina: [www.flickr.com/photos/tony\\_kemplen/albums/72177720295698325/](http://www.flickr.com/photos/tony_kemplen/albums/72177720295698325/)

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0.9 ND Soft Grad Pro Glass .....	£29.95
1.2 ND Soft Grad Pro Glass .....	£29.95
<b>SAVE OVER £10. Filter Set .....</b>	<b>£79.95</b>

Sets include: 0.3, 0.6, 0.9 & Wallet

0.3 Full ND .....	£19.95	0.3 Soft ND .....	£19.95	0.3 Hard ND .....	£19.95	SRB 6 Stop .....	£29.95
0.6 Full ND .....	£19.95	0.6 Soft ND .....	£19.95	0.6 Hard ND .....	£19.95	SRB ND1000 .....	£29.95
0.9 Full ND .....	£19.95	0.9 Soft ND .....	£19.95	0.9 Hard ND .....	£19.95	Sunset Grad .....	£19.95

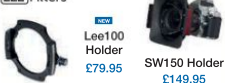


**Save £10  
with square  
filter sets**

Full ND Glass Pro Set .....	£79.95
Full ND Resin Set .....	£49.95
ND Soft Grad Resin Set .....	£49.95
ND Hard Grad Resin Set .....	£49.95

0.3 Full ND Pro Glass .....	£29.95
0.6 Full ND Pro Glass .....	£29.95
0.9 Full ND Pro Glass .....	£29.95
1.2 Full ND Pro Glass .....	£29.95
Set (0.3, 0.6, 0.9 & Wallet) .....	£79.95

## LEE Filters



LEE Lee100 Polariser .....	£209.95	£209.95
LEE Lee100 Landscape Kit .....	£149.95	£149.95
LEE Lee100 Exposure Kit .....	£309.95	£309.95
LEE 100MM Big Stopper .....	£89.95	£89.95
LEE 100MM Little Stopper .....	£89.95	£89.95
LEE 100MM Super Stopper .....	£99.95	£99.95
LEE 100MM Filter Sets .....	£129.95	£129.95
LEE LEE100 Lens Hood .....	£249.95	£239.00
LEE SW150 Adaptors .....	£64.95	
LEE SW150 Filters .....	£109.95	
LEE SW150 Filter Sets .....	£275.00	
LEE SW150 Filter Pouch .....	£47.95	

## 3 Legged Thing



3LT Alan 2.0 Monopod .....	£129.95
3LT Trent Monopod .....	£99.95
3LT Doc22 Foot Stabiliser .....	£49.95
3LT Punks Patti Tripod .....	£99.00
3LT Punks Corey 2.0 Tripod .....	£199.00
3LT Punks Travis 2.0 Tripod .....	£195.95
3LT Ellie-C L Bracket .....	£64.95
3LT Ellie-LC L Bracket .....	£64.95
3LT QR11-LG L Bracket .....	£49.95
3LT QR4 Release Plate .....	£19.99
3LT Heetz Tripod Feet .....	£39.99
3LT Bootz Tripod Feet .....	£14.95

## Circular Filters

Sizes from 25mm to 105mm depending on filter

<b>GREAT VALUE</b> Circular Polarisers 25mm-105mm from <b>£19.95</b>	<b>BEST VALUE</b> ND1000 Filters 46mm-82mm from <b>£25.95</b>	<b>Digital Camera</b> Neutral Density Filters 30mm-82mm from <b>£19.95</b>
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UV .....	from £14.95	Infrared .....	from £23.95	Colour Grad .....	from £20.95
ND Fader .....	from £29.95	Skylight .....	from £16.95	Star Effect .....	from £20.95
ND1000 Rugged .....	from £30.95	Black & White .....	from £19.95	ND Grad .....	from £20.95

<b>SanDisk</b> Extreme SDHC 32GB .....	£8.99	£5.95
Extreme SDHC 128GB .....	£8.95	
Extreme 90MB/s .....	£14.95	£12.95
Ultra SDXC 90MB/s .....	£7.95	
Ultra SDXC 120MB/s .....	£14.95	£11.95
Ultra SDXC 120MB/s .....	£29.95	£20.95
Extreme PRO 170MB/s .....	£29.95	£19.95
Extreme PRO 170MB/s .....	£49.95	£39.95
Extreme PRO MicroSD .....	£24.95	£17.95

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**Grab a deal!**



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## Accessories

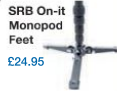
Close Up Lens Sets from <b>£19.95</b>	
Dust Blowers .....	£4.95
Rainleaves .....	from £5.95
Cleaning Kits .....	from £4.50
Camera Wraps .....	£4.95
Cleaning Cloths .....	from £1.50
Lens Pouches .....	from £9.95
White Balance Caps .....	£9.95
Lens Caps .....	£4.50
Body Caps .....	£3.50
Rear Lens Caps .....	£3.50
Bubble Levels .....	from £3.50
Filter Stack Caps .....	from £10.95
LCD Protectors .....	from £4.95
Slide Copiers .....	£59.95
Self Take Kits .....	from £24.95

## OP TECH USA

OpTech Comfort Strap - Black .....	£10.95
OpTech Comfort Strap - Navy .....	£10.95
OpTech Comfort Strap - Red .....	£10.95
OpTech Wrist Strap .....	£10.95
OpTech Tripod Strap .....	£19.95
OpTech Utility Strap Sling .....	£21.95

## SRB On-it Carbon Fibre Monopod

- Max. H: 1500mm	
- Min. H: 400mm	
- Weight: 360g	
- Max. Loading: 4kg	
- Carrying Case	
<b>£39.95</b>	





Photocrowd

# THE EISA PHOTOGRAPHY MAESTRO CONTEST 2022

This Year's Theme:  
**Joy**

## 1<sup>ST</sup> PRIZE

€1500 & EISA  
Maestro Trophy

## 2<sup>ND</sup> PRIZE

€1000 & EISA  
Maestro Trophy

## 3<sup>RD</sup> PRIZE

€750 & EISA  
Maestro Trophy



**Maestro  
Photo  
Contest**

**2022**

**Joy**

## HOW TO ENTER

Entrants should provide five to eight photos on the theme of 'Joy'. All entries must be in digital format (camera or scanned film originals) and must be taken by you for the purposes of this competition. Existing portfolios are excluded.

All National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

## NATIONAL DEADLINE: MAY 1ST 2022

AP is running this EISA contest in conjunction with our friends at Photocrowd. To enter your portfolio, go to [photocrowd.com/maestrouk](https://photocrowd.com/maestrouk).

All entries must be received by 1 May. The top three will be chosen by AP and be published in a June or July issue. The winner will receive a one-year digital subscription to AP and go forward to the International round.

## INTERNATIONAL JUDGING: JUNE 2022

The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's General Meeting in June 2022. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 2 September 2022 or, if circumstances are less favourable, online alongside the EISA product Awards on 15 August 2022.

The winning photographs will be published in the Sept or Oct issues of all 16 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Berlin on 2 September 2022. For further details, terms and conditions visit [www.eisa.eu/maestro](https://www.eisa.eu/maestro)

Check out Photocrowd and take part in some great photo contests, including APOY22. It's a great way to get your best work seen and appreciated.  
[www.photocrowd.com](https://www.photocrowd.com)



Photocrowd



# Buying Guide

**242**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

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

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



### Lens mounts

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

### Built-in focus motor

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

### Filter thread

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

### Maximum aperture

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

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

<b>AF</b> Nikon AF lenses driven from camera	<b>DC</b> Sigma's lenses for APS-C digital	<b>ED</b> Extra-low Dispersion elements	<b>LM</b> Fujifilm Linear Motor	<b>SP</b> Tamron's Super Performance range
<b>AF-S</b> Nikon lenses with Silent Wave Motor	<b>DF</b> Sigma's designation for full-frame lenses	<b>EF</b> Canon's lenses for full-frame DSLRs	<b>MP-E</b> Canon's high-magnification macro lens	<b>SSM</b> Sony Supersonic Motor lenses
<b>AF-P</b> Nikon lenses with stepper motors	<b>DI</b> Tamron lenses for full-frame sensors	<b>EF-S</b> Canon's lenses for APS-C DSLRs	<b>OIS</b> Optical Image Stabilisation	<b>STM</b> Sony and Laowa Smooth Trans Focus
<b>AL</b> Pentax lenses with aspheric elements	<b>DI-II</b> Tamron lenses designed for APS-C DSLRs	<b>EF-M</b> Canon's lenses for APS-C mirrorless	<b>OS</b> Sigma's Optically Stabilised lenses	<b>STM</b> Canon lenses with stepper motor
<b>APD</b> Fujifilm lenses with apodisation elements	<b>DI-III</b> Tamron lenses for mirrorless cameras	<b>EX</b> Sigma's 'Excellent' range	<b>PC-E</b> Nikon tilt-and-shift lenses	<b>TS-E</b> Canon Tilt-and-Shift lens
<b>APD</b> Sigma Apochromatic lenses	<b>DN</b> Sigma's lenses for mirrorless cameras	<b>FA</b> Pentax full-frame lenses	<b>PF</b> Nikon Phase Fresnel optics	<b>ULM</b> Ultra Multi Coated
<b>ASPH</b> Aspherical elements	<b>DO</b> Canon diffractive optical element lenses	<b>FE</b> Sony lenses for full-frame mirrorless	<b>PZD</b> Tamron Piezo Drive focus motor	<b>USM</b> Canon lenses with an Ultrasonic Motor
<b>AW</b> Pentax all-weather lenses	<b>DS</b> Sony lenses for APS-C sized sensors	<b>G</b> Nikon lenses without an aperture ring	<b>RF</b> Canon full-frame mirrorless lenses	<b>USD</b> Tamron Ultrasonic Drive motor
<b>CS</b> Samsung lenses for APS-C cropped sensors	<b>DX</b> Nikon's lenses for DX-format digital	<b>HSM</b> Sigma's Hypesonic Motor	<b>S</b> Nikon's premium lenses for mirrorless	<b>VC</b> Tamron's Vibration Compensation
<b>D</b> Nikon lenses that communicate distance info	<b>DS</b> Canon's Defocus Smoothing technology	<b>IS</b> Canon's Image-Stabilised lenses	<b>SAM</b> Sony Smooth Autofocus Motor	<b>VR</b> Nikon's Vibration Reduction feature
<b>DA</b> Pentax lenses optimised for APS-C sized sensors	<b>E</b> Nikon lenses with electronic apertures	<b>L</b> Canon's 'Luxury' range of high-end lenses	<b>SDM</b> Pentax's Sonic Direct Drive Motor	<b>WR</b> Weather Resistant
<b>DC</b> Nikon defocus-control portrait lenses	<b>E</b> Sony lenses for APS-C mirrorless	<b>LD</b> Low-Dispersion glass	<b>SMC</b> Pentax Super Multi Coating	<b>Z</b> Nikon's lenses for mirrorless cameras

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DSLR Lenses			PRICE	RESOLUTION	SOFT AREA	FOUR THIRDS	NIKON	PEAK	SCN	FULL FRAME	MIN. DIST. (CM)	FLUOR. TUBED (MM)	DIAPHR. (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY			MOUNT			DIMENSIONS						
CANON DSLR															
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon	-	-	-	-	-	-	-	15	n/a	78.5	83	540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	-	-	-	-	-	-	-	22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration	-	-	-	-	-	-	-	24	77	83.5	89.8	385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens	-	-	-	-	-	-	-	28	n/a	108	132	1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open	-	-	-	-	-	-	-	20	n/a	80	94	645
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel	-	-	-	-	-	-	-	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	-	-	-	-	-	-	-	28	77	82.6	112.8	615
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	-	-	-	25	77	88.9	106.9	820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals - and does so with ease	-	-	-	-	-	-	-	28	77	83.5	96.8	500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	-	-	-	-	-	-	-	35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	-	-	-	-	-	-	-	25	58	66.5	61.8	215
EF 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	-	-	-	-	-	-	-	39	67	76.6	96	480
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	-	-	-	-	-	-	-	39	67	77.4	96	515
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	-	-	-	-	-	-	-	45	72	78.6	102	595
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements	-	-	-	-	-	-	-	25	77	83.5	86.9	650
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance	-	-	-	-	-	-	-	16	52	68.2	22.8	125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	-	-	-	21	82	88.5	106.9	780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture	-	-	-	-	-	-	-	38	82	83.5	113	805
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	-	-	-	-	-	-	-	38	77	83.4	93	600
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	-	-	-	-	-	-	-	45	77	83.5	118	795
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	-	-	-	-	-	-	-	40	77	83.4	104	525
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	-	-	-	-	-	-	-	70	77	92	184	1670
EF 28-300mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	-	-	-	-	-	-	-	13	49	69.2	55.8	190
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	-	-	-	-	-	-	-	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up	-	-	-	-	-	-	-	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture	-	-	-	-	-	-	-	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though	-	-	-	-	-	-	-	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	-	-	-	-	-	-	-	35	49	69.2	39.3	130
TS-E 50mm f/2.8 Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8	-	-	-	-	-	-	-	27	77	86.9	114.9	945
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focussing when shooting movies	-	-	-	-	-	-	-	110	58	70	111.2	375
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories	-	-	-	-	-	-	-	24	58	81	98	710
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focussing and four UD elements	-	-	-	-	-	-	-	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	-	-	-	-	-	-	-	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	-	-	-	-	-	-	-	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS H USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	-	-	-	-	-	-	-	120	67	80	145.5	710
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	-	-	-	-	-	-	-	120	67	89	143	1050
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM	-	-	-	-	-	-	-	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	-	-	-	-	-	-	-	85	77	88.6	105.4	990
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focussing system, as well as USM	-	-	-	-	-	-	-	85	58	75	71.5	425
TS-E 90mm f/2.8 Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8	-	-	-	-	-	-	-	39	77	86.9	116.5	915
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	-	-	-	-	-	-	-	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	-	-	-	-	-	-	-	98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture	-	-	-	-	-	-	-	90	72	82.5	112	750
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification	-	-	-	-	-	-	-	49	82	88.5	139.1	1110
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focussing system and USM technology	-	-	-	-	-	-	-	48	72	82.5	186.6	1090
LAOWA DSLR															
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4.1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	-	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	-	-	-	-	20	n/a	79	103	597
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	-	47	n/a	38	408	474
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unique lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	-	24.7	67	125	72	638

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

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# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT					DIMENSIONS				
NIKON DSLR													
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	16	n/a	77.5	83	485
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-P DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	24	77	82.5	87	460
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass	-	-	-	-	-	14	n/a	63	62.5	300
12-24mm f/4 G ED AF-S DX	£1044	4 ★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer	-	-	-	-	-	30	77	82.5	90	485
14mm f/2.8 D ED AF	£1554	5 ★	A really nice lens that handles well and offers excellent image quality	-	-	-	-	-	20	n/a	87	86.5	670
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	28	n/a	98	131.5	970
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance	-	-	-	-	-	25	n/a	63	57	290
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	28	77	82.5	125	685
16-80mm f/2.8-4E ED VR AF-S DX	£869	4 ★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	-	-	-	-	-	35	72	80	85.5	480
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4 ★	A high-quality standard zoom for DX-format DSLRs	-	-	-	-	-	36	77	85.5	110.5	755
18-35mm f/3.5-4.5 G ED AF-S	£669	5 ★	Wideangle zoom with instant manual-focus override for full-frame DSLRs	-	-	-	-	-	28	77	83	95	385
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens	-	-	-	-	-	25	55	64.5	62.5	195
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	-	-	-	-	-	25	55	64.5	62.5	205
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	45	67	78	97	490
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5 ★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	-	-	-	-	-	50	72	77	96.5	560
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	48	67	78.5	99	550
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	25	n/a	89	124	885
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	20	77	82.5	80.5	335
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system	-	-	-	-	-	25	62	69	42.5	270
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system	-	-	-	-	-	30	52	64.5	46	270
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	23	72	77.5	83	355
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	21	77	82.5	108	730
24-70mm f/2.8 G ED AF-S	£1565	5 ★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens	-	-	-	-	-	38	77	83	133	900
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	25	67	73	80	330
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm	-	-	-	-	-	25	52	65	44.5	205
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5 ★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	-	-	-	-	-	50	77	83	114	800
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	30	52	70	52.5	200
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	25	58	72	71.5	305
35mm f/2 D AF	£324	3 ★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture	-	-	-	-	-	25	52	64.5	43.5	205
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	30	67	83	89.5	600
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	20	52	68.5	64.5	235
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	25	77	82.5	112	740
50mm f/1.4 G AF-S	£376	5 ★	Internal focussing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	58	72	85	70	385
60mm f/2.8 D AF Micro	£405	5 ★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system	-	-	-	-	-	22	62	70	74.5	440
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 reproduction ratio, as well as a Silent Wave Motor and Super ED glass	-	-	-	-	-	18	62	73	89	425
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	110	77	88.5	202.5	1430
70-200mm f/4 G ED VR AF-S	£1180	5 ★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	-	-	-	-	-	100	67	78	178.5	850
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	120	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design	-	-	-	-	-	110	58	72	125	400
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	-	-	-	-	-	110	58	72	125	415
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6D ED VR, focussing is excellent at tracking fast-moving subjects	-	-	-	-	-	175	77	95.5	203	1570
85mm f/1.35 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	28	52	73	98.5	355
85mm f/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focussing system and rounded diaphragm	-	-	-	-	-	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5 ★	Rear-focussing system and distance window in this medium telephoto lens	-	-	-	-	-	80	67	80	73	350
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	-	-	-	-	-	39	77	83.5	107	635
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	-	-	-	-	-	100	82	94.5	106	985
105mm f/2.8 G AF-S VR II Micro	£782	4.5 ★	A very sharp lens, with swift and quiet focussing and consistent MTF results	-	-	-	-	-	31	62	83	116	720
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-	-	-	-	-	220	95	108	267.5	2300
300mm f/4 PF ED VR AF-S	£1730	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-	-	-	-	-	140	77	89	147.5	755

## Canon EF 100-400mm f/4.5-5.6L IS II

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£200 bonus when trading in ANY working lens!  
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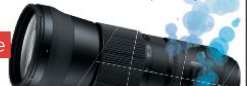
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DSLR Lenses			PRICE	QUALITY	SIZE	FOCAL RANGE	APERTURE	FOCUS	FEATURES	WEIGHT			
LENS	RRP	SCORE	SUMMARY			MOUNT	TYPE	MIN. FOCUS (CM)	FLUOR. COATING (MM)	DIAPHR. (MM)	LENGTH (MM)	WEIGHT (G)	
PENTAX DSLR													
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood					-	14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp					-	30	82	90	100	704
DA 12-24mm f/4 snc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom					-	37	77	83.5	87.5	430
DA 15mm f/4 snc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements					-	18	49	39.5	63	212
FA 15-30mm f/2.8 ED SMC WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood					-	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 snc ED AL IF SDM	£950	3.5 ★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)					-	30	77	84	98.5	600
DA 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control					-	30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh					-	35	72	78	94	488
DA 17-70mm f/4 snc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system					-	28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm					-	30	58	71	41	158
DA 18-55mm f/3.5-5.6 snc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating					-	25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5 ★	A weather-resistant mid-range zoom lens					-	40	62	73	76	405
DA 18-270mm f/3.5-6.3 snc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements					-	49	62	76	89	453
DA 20-40mm f/2.8-4.0 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant					-	28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor					-	18	67	74	89	416
DA 21mm f/3.2 snc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing					-	20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame compatible premium standard zoom - includes a HD coating to minimize flare and ghosting					-	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8					-	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and Fluorine coatings					-	30	58	69	65	341
FA 35mm f/2.8 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating					-	30	49	64	44.5	193
DA 35mm f/2.4 snc DS AL	£180	5 ★	A budget-priced prime lens for beginners					-	30	49	63	45	124
DA 35mm f/2.8 snc Macro	£640	4.5 ★	Despite slight edge softness, this lens performs excellently and is a pleasure to use					-	14	49	63	63	215
DA 40mm f/2.8 snc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system					-	40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use					-	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture					-	40	72	80	106	910
FA 50mm f/1.4 snc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring					-	45	49	63.5	38	220
DA 50mm f/1.8 snc DA	£249	4 ★	Affordable short telephoto lens ideal for portraits					-	45	52	38.5	63	122
D-FA 50mm f/2.8 snc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism					-	19	49	60	67.5	265
DA* 50-135mm f/2.8 snc ED IF SDM	£1200	4 ★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects					-	100	67	76.5	136	765
DA 50-200mm f/4-5.6 snc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating					-	n/a	49	69	79.5	285
DA* 55mm f/1.4 snc SDM	£800	4.5 ★	Despite questions about the particular sample tested, this lens scores highly					-	45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor					-	95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system					-	140	58	71	111.5	466
DA 60-250mm f/4 snc ED IF SDM	£1450	4.5 ★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing					-	110	67	167.5	82	1040
DA 70mm f/2.4 snc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating					-	70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition					-	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction					-	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring					-	70	49	48	64	270
D-FA 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing					-	85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5 ★	Street price makes this something of a bargain for a true macro offering full-frame coverage					-	30	49	65	80.5	340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images					-	200	86	241.5	95	2000
DA* 200mm f/2.8 snc ED IF SDM	£1000	4.5 ★	SDM focusing system on the inside, and dirtproof and splashproof on the outside					-	120	77	83	134	825
DA* 300mm f/4 snc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass					-	140	77	83	184	1070
SAMYANG DSLR													
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors					-	30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion					-	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood					-	24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs					-	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture					-	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5 ★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction					-	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring					-	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors					-	20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs					-	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups					-	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3 ★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings					-	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics					-	34	86	93	114.7	1106
35mm f/1.4 AS UMC	£369	4.5 ★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain					-	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution					-	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs					-	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture					-	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3 ★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs					-	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked					-	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification					-	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur					-	80	77	82	122	830
SIGMA DSLR													
10-20mm f/3.5 EX DC HSM	£650	5 ★	An absolute gem of a lens that deserves a place on every photographer's wish list					-	24	82	87.3	88.2	520
12-24mm f/4 DG HSM   J	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery					-	24	n/a	101	132	1150
14mm f/1.8 DG HSM   A	£1679	5 ★	World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs					-	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM   A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction					-	26	n/a	96.4	135.1	1150

# DSLR Lenses

LENS	RRP	SCORE	SUMMARY												MOUNT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			</
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## TAMRON DSLR

10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	-	-	-	-	-	-	-	-	24	77	83.6	84.6	440
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weather-sealing and faster AF	-	-	-	-	-	-	-	-	28	n/a	98.4	145	1110
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile mega-zoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	-	-	-	-	-	-	-	-	39	67	99.5	75	540
17-35mm f/2.8 Di OSD	£629	4★	Most compact and lightest full-frame ultra-wideangle zoom in its class	-	-	-	-	-	-	-	-	28	77	83.6	90	460
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	-	-	-	-	-	-	-	-	49	62	75	96.6	400
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	-	-	-	-	-	-	-	-	45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	-	-	-	-	-	-	-	-	38	82	88.4	111	905
35mm f/1.4 SP Di VC	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens	-	-	-	-	-	-	-	-	30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	-	-	-	-	-	-	-	-	20	67	80.4	80.8	480
35-150mm F2.8-4 Di VC USD	£799		Unusual image-stabilised full-frame zoom designed for portraits, with large maximum aperture	-	-	-	-	-	-	-	-	45	77	84	126.8	796
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	-	-	-	-	-	-	-	-	95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing	-	-	-	-	-	-	-	-	95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction	-	-	-	-	-	-	-	-	150	67	199	86.2	1135
150-600mm f/4.5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results	-	-	-	-	-	-	-	-	220	95	108.4	260.2	2010

## TOKINA DSLR

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

## VOIGTLANDER DSLR

28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction	-	-	-	-	-	-	-	-	15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras	-	-	-	-	-	-	-	-	45	52	67.6	45.5	320
90mm f/2.8 Apo-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime	-	-	-	-	-	-	-	-	90	52	66.3	41	260

## ZEISS DSLR

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



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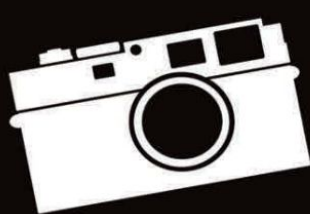
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# Final Analysis

**Benedict Brain considers...**

**'No.11' from the series *The Silent Land* by Jesse Alexander**

It first came across Jesse Alexander's work after fellow *Final Analysis* columnist Paul Hill introduced me to his excellent book, *Perspectives On Place*, in 2015. It's an insightful survey on landscape photography in which Jesse explores the genre in a historical, contemporary and philosophical context. He delves into ideas and concepts that transcend the chocolate-box, arcadian vistas that blight the genre. Jesse talks about the New Topographic photographer Robert Adams in an early chapter. Adams also speaks eloquently on landscape photography, and in his book, *Beauty in Photography*, he suggests three verities of a successful landscape photo: geography, autobiography and metaphor. By geography, Adams refers to the record of place, what makes it unique, such as the topography, the light and the weather. By autobiography, he's suggesting that the photographer's 'sense of place' comes into play and informs the image through personal expression. And finally, by metaphor, Adams asks if an alternative meaning can be read. He suggests that each 'verity' taken in isolation has the potential to be boring, trivial or dubious, but that together they can reinforce each other and produce an image with depth and substance.

This photograph (shown here), which, for me, artfully combines all three verities, is from a recent book produced by Jesse called *The Silent Land*. The



long-form project documents a Forestry Commission plantation in Somerset where, in 2016, a local man chose to end his life. The images invite questions about the mental health benefits of being in outdoor spaces. Spaces that paradoxically are also often the final destination of those seeking to take their own lives.

The 'geography' of Adams's first verity of landscape photography is the record of the forest through Jesse's considered eye, homing in on the delicate nuances of the unique woodland. To discover more about Jesse's

'autobiographical' perspective and sense of place seemed like a good enough reason to meet for a coffee. So we did. 'In October 2016, a local man committed suicide in the woods near my home,' explains Jesse, who continues, 'I didn't know him myself, but I was aware of the circumstances that led to his decision to take his own life, to which there were parallels with my own personal situation. Since childhood, I've known these woods, and I often take my own children there now. The tragic and chilling suicide changed how it felt to be in the

woods. I wanted to make photographs as a way of reclaiming the woods from that macabre present, of processing his choice in the light of my own circumstances, and as an elegy for him and the thousands of other men each year who choose to end their life.'

There's maybe not enough room in this column to talk about Adams's third verity of landscape photography, the metaphorical message, so I'll leave that for you to ponder... What do you think?

See [www.jessealexander.co.uk/shop](http://www.jessealexander.co.uk/shop)



Benedict Brain is a photographer, award-winning journalist and author. He combines his personal practice with writing about photography and leading workshops. He is regularly asked to judge photo competitions such as the International Garden Photographer of the Year, The British Photography Awards & founded Potato Photographer of the Year in 2020. He travels internationally as a public speaker talking about the art and craft of photography. Benedict also sits as Chair on the distinctions panel for the Royal Photographic Society. [www.benedictbrain.com](http://www.benedictbrain.com)



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