

Tuesday 19 April 2022

# Amateur Photographer



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## Preserve your highlights

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### Vivian Maier

New insights into the work  
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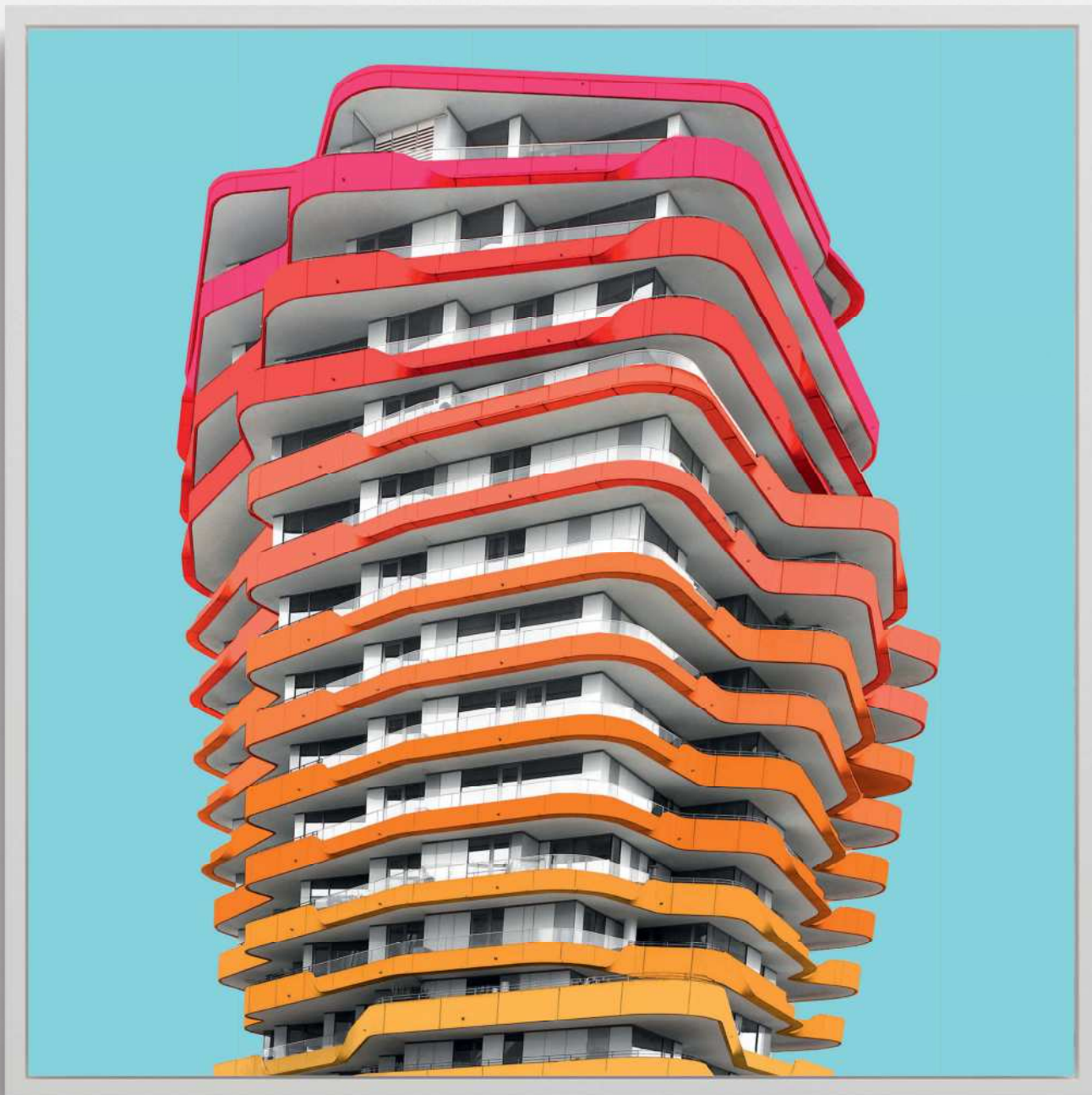
### DxO PureRaw 2

Ingenious raw tool now  
with **Fujifilm support**

**Samyang  
50mm F1.4 II**  
Why this new **fab fifty**  
is a great prime deal



**Plus** Master Photoshop's Vibrance slider • When Harry Borden met Louis Theroux



**Paul Eis**

from the series "A Colourful Makeover of Architecture"

Fuji Crystal DP II 80x80 cm | Foto-Abzug unter Acrylglas Floater Frame Maple White

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Preserving highlight detail can still be a challenge for a lot of photographers, and it remains a common reason for images being marked down in camera club competitions or photo society distinctions. However good your editing software, you can't pull back any tonal variation in an image if the highlights are blown. So this issue we have some expert tips for ensuring your highlights

come through as part of a well-balanced exposure, with top pros sharing advice for landscapes, portraits and more. On the subject of editing software, we review the innovative DxO PureRaw 2, which now offers Lightroom integration and Fujifilm support. Don't miss our engrossing feature on the enigmatic Vivian Maier, too – while unknown in her lifetime, she is now posthumously celebrated as a world-class street photographer. **Geoff Harris, Deputy Editor**

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

**SOMETHING TO SAY?** Write to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) with your letters, opinion columns (max 500 words) or article suggestions.

**PICTURES** Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk).

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## This week's cover image

This issue's stunning cover image, of Holywell Bay in Cornwall, was taken by landscape pro Ross Hoddinott – see page 14

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See page 38 for details

## This week in 1956

gettyimages

### TREASURES FROM THE HULTON ARCHIVE



## Sellers Interview by John Chillingworth

The actor Peter Sellers (centre), at his home in Muswell Hill with the *Picture Post* journalist, Bob Muller (right), and legendary photographer Thurston Hopkins (left). The image was shot as part of a story about Peter Sellers for the magazine, but it

wasn't included in the article. It is interesting to note that despite Thurston Hopkins being there, John Chillingworth – another of the team's 'star' photographers – was also present to capture some extra images.

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).

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# It's good to share

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

## AP picture of the week

### Light in the Shadows

by Amber Burton

Olympus OM-D E-M5 Mark II, Olympus 45mm f/1.8, 1/2500sec at f/2.8, ISO 200

Amber says, 'A bright, sunny and blustery spring day, with deep contrasting shadows everywhere. Nearly impossible to take a photo without clipping. I spotted this little lone daffodil standing in a splash of direct sunlight, against the moody and muddy background. It was bright, hopeful and resolute – and just what I needed in that moment.' Instagram: @amberjaneburton

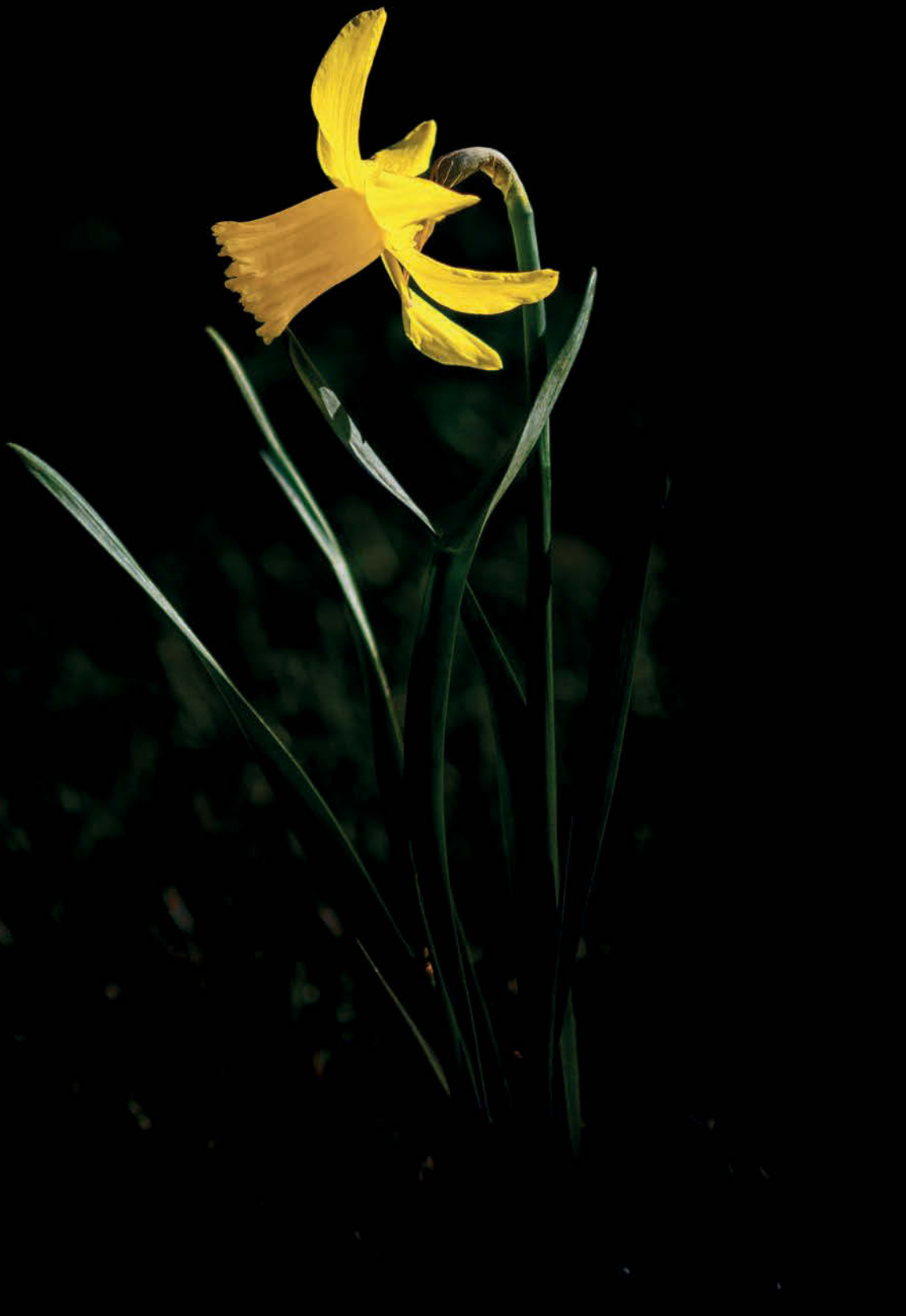
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**Win!**  *We ♥ gifting*

To congratulate the AP Pic of the Week winner, Fujifilm is giving the winner a £25 voucher to spend on any photo prints or gifts at myFUJIFILM.co.uk, so that they can print their image any way they like! Simply go to myFUJIFILM.co.uk, select what you want, then enter your given voucher code at checkout. The voucher is valid for 6 months and can be used in multiple transactions. No monetary eligibility or exchange. Need help using your code? Contact [myfujifilm\\_uk@fujifilm.com](mailto:myfujifilm_uk@fujifilm.com)

\*THE PRIZE APPLIES TO UK WINNERS ONLY. PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY







## The Kestrel & The Dragonfly by Martin Buckley

Canon EOS 5D Mark IV,  
100-400mm at 400mm,  
1/800sec at f/5.6, ISO 160

'An amazing experience at my local reserve in Dagenham (the Chase Nature Reserve). The kestrel swooped down into the tall grass and reappeared with a dragonfly for lunch. The phrase "Right place, right time" springs to mind.' Instagram @mbuckleywildlifephotography



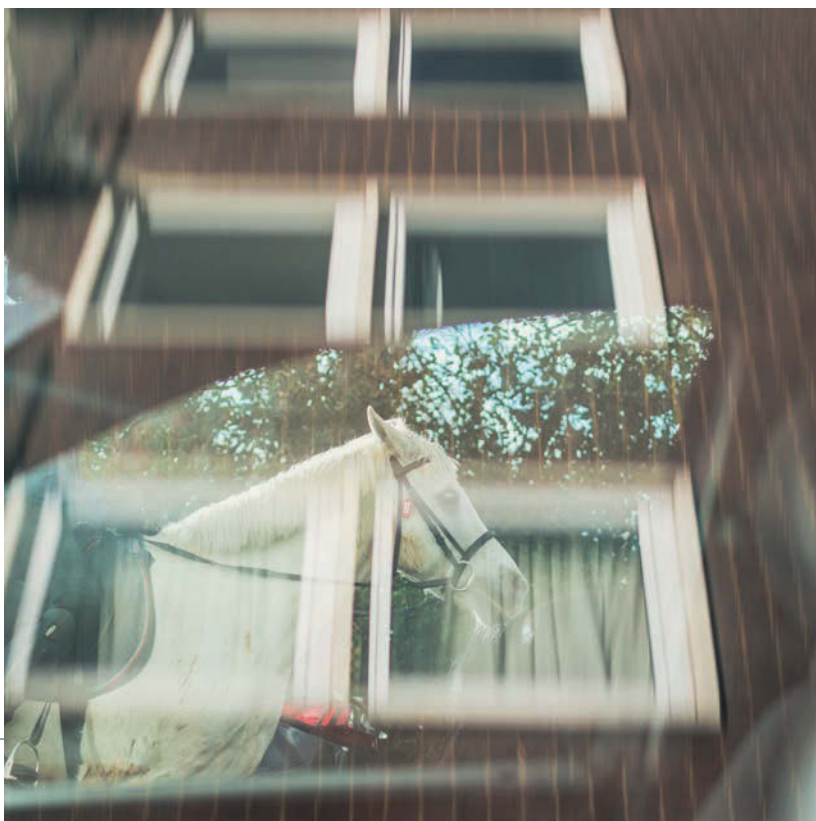
# We also liked...

## Horse, Car & Windows by Matthew Folwell

Nikon D5600, AF-S DX Nikkor 35mm f/1.8G,  
1/1000sec at f/1.8, ISO 100

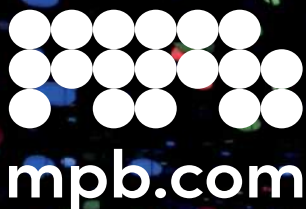
'I've been into photography most of my life, but only recently have I decided to do something more with it, to head out purposefully to look for shots. As such, after a three-year absence I started up my Instagram again and I'm currently trying to produce an image a day on there,' Matthew tells us.

'On this day I had just walked from Paddington Station and was nearing Hyde Park. I'd just taken my first photo of a water droplet-covered Ferrari, when from the corner of my eye I spotted some of the horses and riders heading back to the nearby stables. I noted a nice reflection in the dusty window of the next vehicle over and quickly got ready to try to get my shot. Luckily, I did, and I knew I'd got something quite nice. I'm actually shooting in black & white, but for this image I felt it worked a lot better in colour so worked on the raw file in Lightroom.' Instagram: @mjfolwell



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





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The Summicron-M 28 f/2, Matte Black

## Leica adds robust M-series 28mm lens

 LEICA has added a new, robust version of its Summicron-M 28 f/2 ASPH fast, wideangle prime lens in Matte Black.

The 'especially robust' Summicron-M variant has a specialist paint finish with extremely scratch-resistant properties.


The light green inlaid engravings on the lens have been designed to complement the Leica M10-P Reporter camera, but the lens is compatible with any other M-mount rangefinder camera. The matte black variant features an integrated lens hood, which extends via one quick twist.

The lens is said to be 'fast, compact and delivers exceptional performance. Its outstanding speed makes it particularly versatile and delivers brilliant imaging results even in difficult lighting conditions.' It's available now at £4,000.



The Z 9 camera has escaped a price rise


## Price increases confirmed by Nikon

 NIKON has revealed it has increased prices on its imaging products and that this 'new pricing will apply to all new orders that ship after 1 April 2022.'

However, certain Nikon imaging products have been excluded from the rises – these include the flagship 45.7MP Nikon Z 9, sport optics, accessories and other 'certain new products'. Nikon admitted, 'We have had to increase our prices as a result of increased component parts and logistics costs. We have explored all options to absorb these, however, regrettably we have to increase costs to maintain production.'

The exact amounts of the Nikon price increases have yet to be confirmed.

# Nikon unveils lightweight Z 800mm telephoto lens

 NIKON has released the Nikkor Z 800mm f/6.3 VR S – a highly portable, long telephoto Z-mount lens designed for shooting fast action sports, wildlife, aircraft and birds.

The lens is said to be approximately 2.3kg lighter and 16% shorter than its F-mount lens counterpart, allowing for easier handling and better balance as the centre of gravity of the lens is closer to the camera body.

The lens is the second major Nikkor Z-mount telephoto launch of 2022, following the Nikkor Z 400mm f/2.8 TC VR S.

Autofocusing with the new lens is said to be 'fast, precise, whisper-quiet – tracking is smooth whether shooting jostling race cars or distant wildlife.'

The lens has a minimum aperture of f/32 and an internal focusing system with a minimum focus distance of 5m (16.41ft). It measures 140mm x 385mm and weighs approximately 2,385g.

In-lens optical VR keeps shots steady,

and Synchro VR allows up to 5.5 stops of compensation with the Nikon Z 9.

The lens is constructed of 22 elements in 14 groups, including three ED elements, one SR element and one phase fresnel (PF) element that's primarily responsible for the reduced size. Nano Crystal coating combats flare and ghosting, while fluorine coating helps keep the front lens element clean.


In addition, this super-telephoto lens supports use of Nikon's Z TC-1.4x and TC-2.0x teleconverters, which extend the reach to 1,120mm or 1,600mm respectively.

Sales of the lens will start from 21 April and it's priced at £6,299.



The new NIKKOR Z 800mm f/6.3 VR S super-telephoto will be available soon

## Capture One speeds up its software

 SOFTWARE firm Capture One has revealed details of an update to its Capture One 22 software (15.2.0) that includes feature updates, a redesigned keystone tool and 'substantial speed improvements'.

The Keystone Tool has now been split into Guides and sliders tabs and Auto Keystone has been added for all camera models to help to allow for quick and precise perspective correction in almost all images.

Apple Silicon M1 improvements include a preview generator that is 'up to 100% faster', Luma Mask rendering said to be up to 300% faster, Feather and refine Mask at up to 1000% faster, plus Fujifilm X-Trans raw loading that's up to 100% faster.

Capture One 22 (15.2.0) is available now as a 'perpetual license' for £299, as an



Capture One 22 (15.2.0) is out now

upgrade from previous generations for £159, or on subscription, for £24 per month or £179 for a year. You can also request a 30-day fully featured free trial of Capture One Pro 22 at [www.captureone.com/download](http://www.captureone.com/download).



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'Merna Beasley, Kurtjar Woman' from the series Tribute to Indigenous Stock Women – one of the winners in the Taylor Wessing Portraits Prize 2021

# Entries open for Taylor Wessing Portrait Prize

 THE NATIONAL Portrait Gallery (NPG) has announced that entries are open to its annual Taylor Wessing Photographic Portrait Prize, which celebrates and promotes the very best in contemporary portrait photography.

Submissions are being invited up until 5pm on 31 May 2022 via a brand new digital platform, specially developed for this year's prize.

The Taylor Wessing Photographic Portrait Prize is one of the most competitive photography awards in the world and showcases the work of some of the most exciting and cutting-edge contemporary photographers.

Following the success of 2021's display, works submitted in 2022 will again be exhibited at the South Kensington-based arts hub, Cromwell


Place, while the NPG's building undergoes a major transformation. The exhibition will open in London on 27 October 2022 and will run until 18 December 2022.

The competition is open to everyone aged 18 and over from around the world, whether a professional, a talented amateur or an exciting emerging artist.

Photographers are encouraged to interpret 'portrait' in its widest sense, with 'photography focused on portraying people with an emphasis on their identity as individuals'.

The winner of the competition will receive £15,000, with second prize receiving £3,000 and third prize £2,000. The entry fee is £20 per image. Full information about how to enter can be found at [www.npg.org.uk](http://www.npg.org.uk).

## Exhibition celebrates art of record covers

 FOR THE Record: Photography & the Art of the Album Cover is a new exhibition at The Photographers' Gallery London that celebrates the unique 'object d'art' that is the album cover and runs till 12 June 2022.

The showcase of over 200 examples of classic album cover art reflects upon its influential role in shaping and making music artists – both in front of and behind the camera.

The exhibition includes the iconic *Abbey Road* album cover of The Beatles, shot by the late Iain Macmillan, Robert Frank's legendary imagery for the Rolling Stones and Jean-Paul Goude's unforgettable Grace Jones LP covers.

To find out more details just go to [www.thephotographersgallery.org.uk](http://www.thephotographersgallery.org.uk).



Vinyl: The Beatles, *Abbey Road*, Apple Record – PCS 7088, England, 1969. Photography: Iain Macmillan; Design: John Kosh

## Books & exhibitions

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



### Revival London 1989-1993: An exhibition by Roy Mehta

The Library at Willesden Green

Until 29 May. [brent.gov.uk](http://brent.gov.uk)

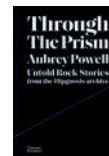
The documentary work made by Roy Mehta in Brent 30 years ago has gone on display at Willesden Green, having been delayed for a year by Covid restrictions. Captured in Mehta's local area of Harlesden and Willesden between 1989 and 1993 as a way of exploring diversity and the changing nature of the area, many of the images have been rediscovered and only seen for the first time recently.

Digital versions of the images have become a permanent part of Brent Museum and Archives collection, and as part of the Being Brent Heritage Wellbeing Fund, the photographer reconnected with some of his original subjects, reshooting their portraits some 30 years later.

Well worth a visit if you're in the area, particularly for documentary fans, a book (also titled *Revival London 1989-1993*) published by Hoxton Mini Press in January 2021 is also available.

### Through the Prism: Untold rock stories from the Hipgnosis Archive by Aubrey Powell

£30, Thames & Hudson, hardback, 320 pages, ISBN: 9780500252376



AP readers who are fond of our regular 'Album Covers' series will likely already be familiar with the Hipgnosis name.

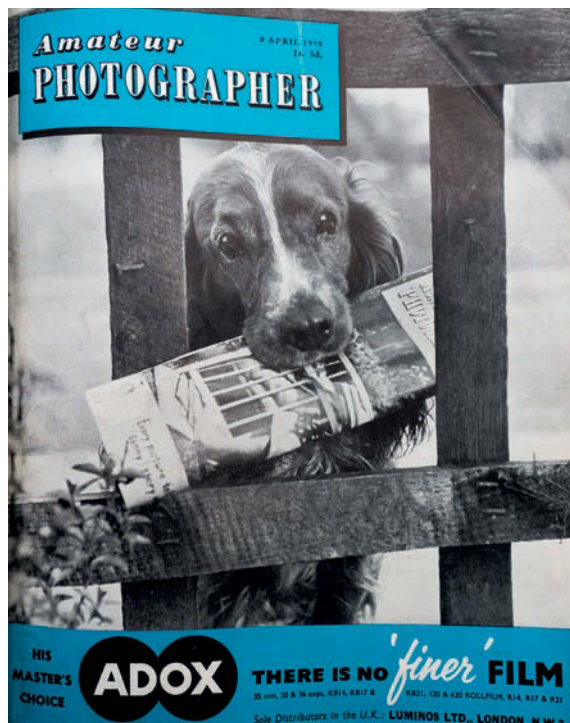
Founded in 1968 by Aubrey 'Po' Powell, Storm Thorgerson and Peter Christopherson, the graphic design firm gained legendary status for the classic album designs for artists such as AC/DC, Black Sabbath, The Police, Genesis, Led Zeppelin, Pink Floyd, Paul McCartney, Syd Barrett and The Who.

This anecdote-packed volume reveals some of the inside stories of some of the best album artworks of all time. It is richly illustrated with Hipgnosis artwork as well as Powell's own photographs.

A must for all classic-rock fans.

# From the archive

Nigel Atherton looks back at past AP issues

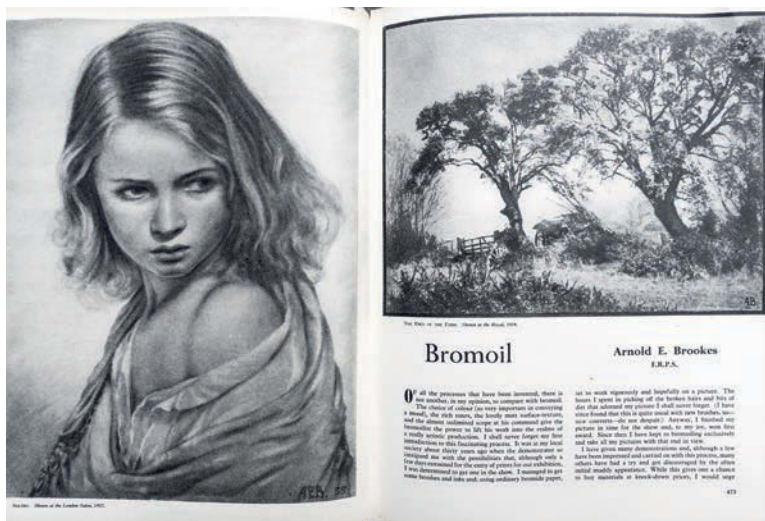


9 April 1958

RECEIVING your weekly copy of AP via digital download may be quick and convenient but it lacks the charm of having it delivered by spaniel, even if you do have to wipe the slobber off it before you can read it. This issue featured a piece about the vintage Bromoil process by Arnold E Brookes, FRPS. 'Of all the processes that have ever been invented there is not another, in my opinion, to compare with bromoil,' he began.

There was also a big feature on theatrical photo-calls by a young Angus McBean, illustrated with photos of the likes of Laurence Olivier and Vivien Leigh. 'Since the war it is the usual practice of theatrical managements to open new shows out of London,' he explained, which meant that he had to be prepared to travel all over the country. 'The whole of the studio equipment is packed into my ridiculous little bus – four 500W spotlights on folding stands, two 1500W floods, the studio camera which collapses into a suitcase, the long focus lens and exposure meter...

'Then there are the extra spotlight globes used to put into stage oil and electric lamps to give a night effect if and where wanted. There is, too, the portable darkroom in case we want to load more than the 30 double dark-slides we take with us, and the box of dark-slides. Then the lightweight tripod we take to theatres. Then, to top it off, the whole Rolleiflex equipment in case there is anything which must be taken in actual movement.'



An article about the vintage bromoil process by Arnold E Brookes, FRPS



A photo of Laurence Olivier and Vivien Leigh (above left) featured in this AP article



A double-page spread advertisement by photographic retailer Wallace Heaton Ltd



# CELEBRATING THE YEAR'S BEST PRODUCTS



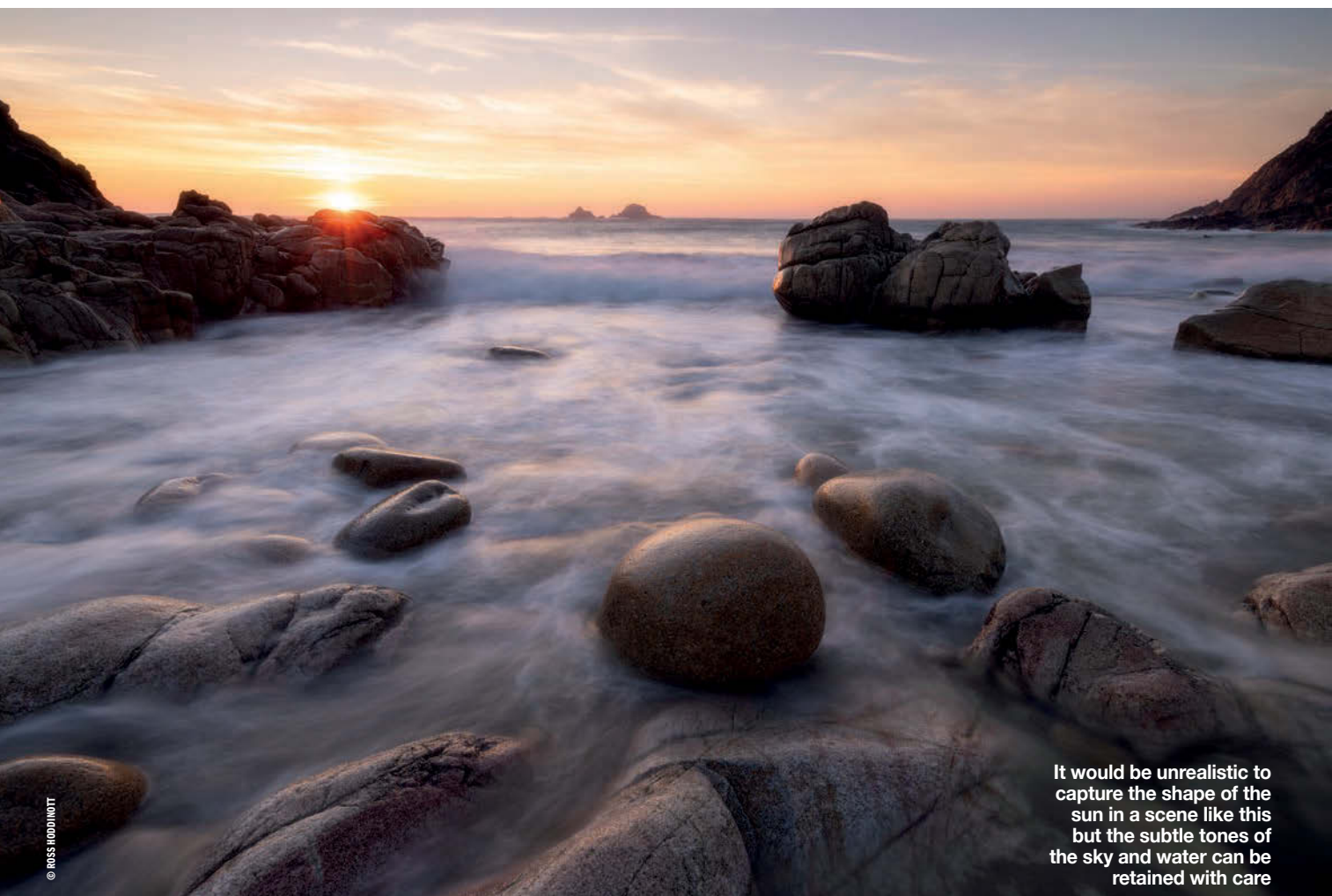
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It would be unrealistic to capture the shape of the sun in a scene like this but the subtle tones of the sky and water can be retained with care

© ROSS HODDINOTT

# Don't miss the highlights

Highlight detail can seem like the holy grail, but as **Angela Nicholson** and two pro photographers explain, there are plenty of ways to ensure you retain the brightest parts of a scene

**W**e often talk about highlight detail as if recording it is some form of quest that many will undertake and few will achieve, but there are some simple steps that we can take to ensure we get the results that we want, with detail where it needs to be.

Let's start by defining highlight detail. The highlights are the very brightest parts of a scene or an image and the detail is the very subtle variations in tone. When we look at a cloud in the sky on a sunny day, for example, we can see that it's white but don't see it as a uniform mass of white. There are tiny variations with areas of very

light grey or pale blue that give it some shape and form. It's these tonal variations that we want to capture in an image so the clouds don't look like a solid mass of uniform white.

We want highlights to look white without them being so bright that they burn out. That's the point at which the brightest greys in a scene are rendered white. The problem with burned-out highlights is that you can't pull back any tonal variation when you're editing the image; darkening them just creates areas of uniform grey instead of uniform white.

So how do you ensure that you don't burn out the highlights and you get the detail you want? Read on to find out.

## Take a look

The first step in retaining the highlights in an image is to take a look at the scene and decide where the 'at risk' areas are. If you're photographing a landscape on a heavily overcast day, the chances are that your camera will take it all in its stride because the tonal range of the scene is within its dynamic range, but on a sunny day with pockets of deep shadow and





Ensuring the highlights were retained on the swan means that all of detail of its feathers can be pulled out during post-capture processing

CREDIT: ANGELA NICHOLSON

bright white clouds, the clouds are the danger areas. Basically, you need to keep an eye on anything white or reflective like water or metal objects.

If you tend to find it difficult to identify the highlights in a scene, than a strong neutral density filter or (ideally) a variable neutral density filter can help by cutting out all but the brightest light. You just need to hold a variable ND filter to your eye and then increase its density until only the brightest areas of the scene are visible.

### Use manual exposure or exposure compensation

The key to retaining the highlights in any image is taking control of the exposure and not leaving everything to the camera. Manual exposure mode gives you the most control, letting you set the aperture to give the depth of field that you want and using the shutter speed control to determine whether any movement is frozen or blurred.

You can also use aperture priority or shutter priority with exposure compensation.

Whichever exposure mode you opt for, shoot with a specific sensitivity (ISO) setting rather than using the automatic option so you're in full control.

### Underexpose

If there are highlights in your scene that you want to protect, you need to underexpose the image. This is often referred to as 'exposing for the highlights'. If you're shooting in manual exposure mode, it means using settings that the camera's exposure meter will indicate will result in an underexposed image. If you're using a semi-automatic exposure mode like aperture or shutter priority, you need

to use a negative exposure compensation value. Some mirrorless cameras have an option that tells the viewfinder to give a 'natural view' that mimics that of a DSLR so the exposure settings aren't taken into account. When you're trying to assess exposure, however, it's best to turn this off and use the viewfinder's default mode so the images you see in it are the same as the captured image.

The temptation can be to reduce the exposure significantly just to be on the safe side, but this is likely to make the shadows very dark and difficult to recover, so it's important to only reduce the exposure by as much as is necessary.

### Use the histogram

Digital cameras offer a histogram view that's designed to help with assessing the exposure and selecting the settings. This shows the brightness of the pixels along the horizontal axis with black being at the left end and white at the right. The number of pixels with each brightness value is shown in relative terms on the vertical axis. Consequently, a large peak at the far right end of the graph means that there are lots of very bright pixels while a peak at the left end means that there are lots of very dark pixels.

The distribution of the bars on the histogram changes with the brightness of the subject (and the exposure settings) which means that you may see the graph change if the camera moves or if the sun goes behind a cloud. However, if you mount the camera on a tripod, and if the lighting stays the same, then you can see the histogram change as you adjust the exposure.

Ideally, with a scene that has some white in it, you want the peaks in the histogram to just reach the right end of the graph. If

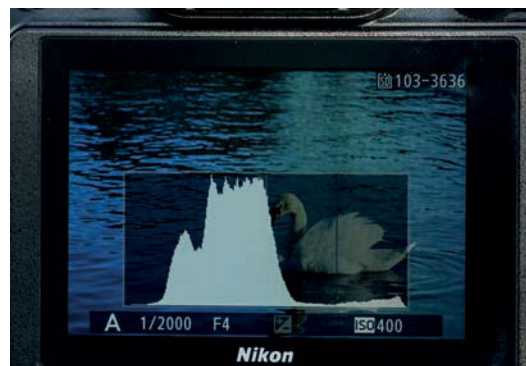
there's a large peak, it's possible that some pixels are burning out, but you can assess this by reducing the exposure until the peak is with the range of the graph and then increasing it slightly so that the peaks just reach the right end point. It's a technique known as 'exposing to the right'.

### Use the highlight warning

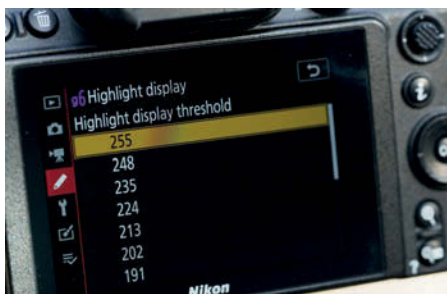
Some digital cameras offer a highlight warning which is very useful when you're trying to retain the highlights. When this is turned on, it will flash to indicate the areas that are going to be lost.

Alternatively, many cameras have a 'Zebra' display, which is another type of highlight warning. In some cases, this only works when the camera is in video mode, but it works with stills on some cameras and puts black and white diagonal stripes across the brighter part of the scene.

Whatever they are called, the most sophisticated highlight warning systems allow you to set different levels for the brightness warning. Using a low value lets you know which areas are getting



The Live Histogram trace only just reaches the right end of the axis showing that the highlight information in the swan's feathers have been recorded



**The Highlight display (zebras) in Nikon's Z-series cameras only works in video mode, but you can switch between stills and video mode to check the highlights – make sure that the exposure settings are the same. Setting the Highlight display threshold to 255 means only the white pixels will be highlighted**

➤ close to burning out, but to save confusion, it's often easier to set a high value so that only the pure white areas or those very close to burning out are flagged up.

## Shoot raw

Raw files have more data and wider dynamic range than JPEG files. This can be very important when you come to editing your images because there's often far more detail in the highlights and shadows than there is in a JPEG.

Even when you're shooting raw files, the image that you see on the back of the camera and in the viewfinder of a mirrorless camera is a JPEG. This image will also show the colour, contrast and sharpening that's applied with the selected Picture Style, Picture Control or Film Simulation mode, so when highlight detail is critical, it's a good idea to avoid the most saturated and highest-contrast options. Some cameras offer a 'flat' mode or you can create a custom flat mode, but the standard option is often a good choice because it gives a better idea of the final appearance of the image.

## Use the right metering mode

Thanks to the accurate preview that's displayed in the viewfinder of most mirrorless cameras these days, you can usually rely on the default evaluative, matrix or multi-zone metering system. However, some cameras have a highlight metering option that can be useful. In some cases this works like a form of multi-zone metering that pays particular attention to the highlights, but in others, it's a spot metering option that's designed to take exposure readings from the brightest parts of the scene. It won't render the highlights a mid-tone but it will suggest exposure settings that keep them within the camera's dynamic range.



## Ross Hoddinott Landscape and nature photography

[www.rosshoddinott.co.uk](http://www.rosshoddinott.co.uk)

Ross is a professional landscape, wildlife and macro photographer who runs regular workshops and often guides photographers through the process of capturing perfectly exposed images. As he explains, 'Highlight retention is an issue for high-contrast scenes, which are more common in landscapes than wildlife photography, and with macro photography they are often in the background where they can add a little interest. With landscapes there may be some specular highlights, like sparkles on the sea, that you're prepared to let go. They make the

scene look natural and bring it to life. There are also situations where you might have, say, a sunlit lighthouse in the distance, which is pure white and there's no point trying to underexpose the rest of the scene in order to retain detail which you can't actually see because it's too far away. That's where you've got to be a little bit careful about the highlights warning, because it's going to flash and highlight those areas, and if you try to underexpose the scene in order to retain them, you're giving yourself extra work.'

This understanding of which highlights need to be retained and which can be allowed to be bright white is something that Ross has developed through his years of shooting experience, but he's still a big fan of using the live histogram on his Nikon Z 7II. He continues, 'The histogram makes life so easy, but even when you're looking at it, you still need to evaluate the scene as well.'



Excellent highlight retention when shooting toward the sun, with good exposure overall

## ND grads and bracketing

While some photographers favour bracketing their exposures and then blending images together to get detail throughout the brightness range, Ross generally prefers using ND grads. He says, 'There are obviously situations when a filter may not be practical, perhaps it's a mountainous scene or there's something like a lighthouse that breaks across the horizon, in which case I would bracket and blend, but in many situations, graduated neutral density filters are great for holding highlight detail in the sky. They mean you can get a good exposure for the highlights without underexposing the foreground shadow detail.' Again, Ross



Ross increased the camera's exposure by 1EV to capture the detail on the body of this common darter while giving the wings a bit of sparkle

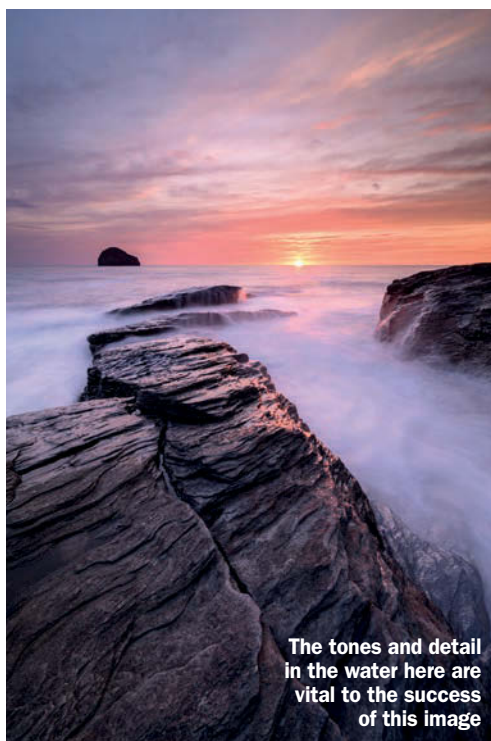




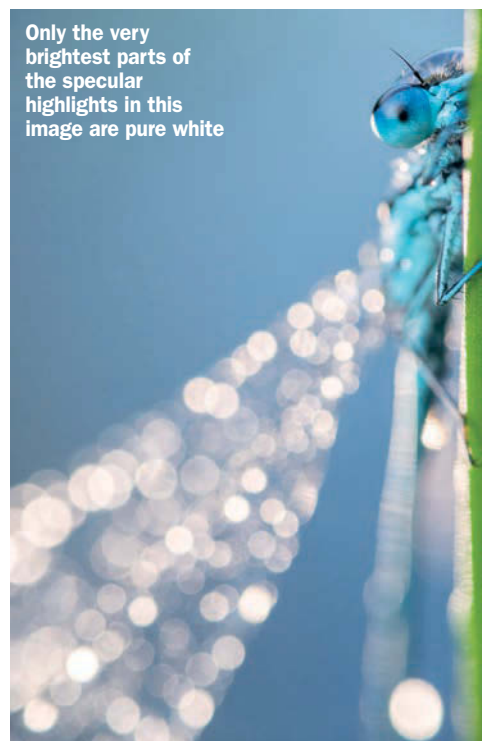
Exposing for the highlights here makes the subject a silhouette and brings out the detail of the demoiselle's wings



A neutral density grad can help to retain the highlight detail in the sky of a scene like this



The tones and detail in the water here are vital to the success of this image



Only the very brightest parts of the specular highlights in this image are pure white

# Technique PRESERVING HIGHLIGHTS

emphasises the need to evaluate the scene saying, 'With waves or moving water that are a key part of the image and not just specular highlights, I always make sure I've got information there in-camera because then I can decide how I'm going to process it later. In many cases they are also brighter than the sky so there's no point in using an ND grad on the sky because you need to get the exposure right for the waves. Waves that have blown out and lack any detail or texture just look odd.'

## Getting the final result

If you underexpose an image to retain highlight detail, you need to brighten the shadows and mid-tones post-capture to get the result you want. It's at this stage that you may see the impact of your sensitivity (ISO) selection because brightening the shadows can result in greater visibility of noise and these results are generally better with low-ISO

images. With this in mind, Ross generally shoots at ISO 64 and has his camera on a tripod, but if he wants to shoot a few hand-held images he will happily go up to ISO 1000.

However, for macro work he says, 'I'm often shooting at up to ISO 3200 because I'm in low light and having to make sure my shutter speed is fast enough to freeze any wind movement, which means pushing the ISO up. Usually with macro photography, I aim to get the image exposure looking as I want it in-camera, but with landscapes I may need to create the exposure that gives me the best file to then process later. I am very wary of underexposing the subject with a high ISO setting because that's when you see the noise in the shadows. Thankfully, you don't often get the same contrast issues with the kind of macro photography I like to shoot and if there are bright highlights it's often because I'm going to silhouette my subject anyway.'



While there were highlight warnings showing on the lighthouse in the distance, reducing the exposure would only make it grey as there's no visible detail

## Ian Pack Portrait and product photography

<https://winephotos.uk/>

Ian Pack is AP's lighting contributor and a professional portrait and product photographer who routinely uses flash for his work. His top tip when looking to avoid burning out highlights when using flash is to use as big a light source as possible – and diffuse it heavily.

Although you can use flash to fill in the

shadows and help balance the exposure across the frame, Ian notes, 'A lot of photographers talk about overpowering the sun with flash, but you can't really do that, it's better to diffuse it. I always say, diffuse rather than light if you can. Helpfully, clouds are a natural diffuser. In fact, when I used to shoot weddings, I used to love if the weather was

overcast because I had a nice big diffuse light source and I was in control of the exposure. A burst of flash will lift the shadows and add catchlights to the eyes to really bring portraits to life.'

Top shade can help if you're shooting outside on a bright sunny day, but this isn't completely without problems as you need to



Placing a diffuser or scrim between the sun and model softens the light.

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Using sunlight through a window creates a hair light with a large white flash umbrella lighting the client's face



With a diffuser in place the sun still acts as a back or accent light and detail is retained in the hair



Direct undiffused sun from a cloudless sky will burn out highlights

think about the colour of the reflected light. Shooting under a tree surrounded by grass can result in a green cast. You can neutralise it with flash, but another location may work better and cause fewer problems.

Alternatively, a pop-up diffuser and a spare pair of arms or a stand to hold it can help.

If you're shooting indoors you may be able to take complete control over the exposure, but sunlight pouring through windows can be an issue. If it's in the background, you may wish to burn it out for creative reasons, but if it's falling on your subject, Ian recommends diffusing it. As he explains, pro photographers often use a scrim, which is basically a diffuser that you put between your light source, in this case the window, and your subject. It doesn't need to be fancy though, you can use a white bedsheet or even a shower curtain, but take care with plastic materials as they often have an impact on the colour of the light reaching your subject.

'Last week I had to photograph the CEO of a company and there was light streaming through her office window. Since my time with her was very limited, I wasn't able to set up a diffuser in the window, instead, I turned her back to it so it acted as a hair light, let it burn out and used a burst of flash on her face. Sometimes you have no choice and you have to be pragmatic with what you can do in order to get the best result in the time and conditions.'

Shiny skin can be another problem with portraits, says Ian, but make-up powder, kitchen paper towels or tissues can come to the rescue. 'Just ask the model to touch-up or blot the problem areas to take the sheen down,' he advises.



An undiffused Speedlite produces a small hard hotspot in a light modifier, creating a hot spot and potential for burnt-out highlights.



© IAN PICK



Adding a diffuser to a Speedlite spreads the light inside the light modifier, creating a larger light source – thereby reducing the chance of burnt-out highlights lacking detail



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## LETTER OF THE WEEK

### Printing inspiration

Receiving your article in February on home printing was very good timing. Having been frustrated before Christmas on the quality of online services for enlargements, I was investigating what options are available online or local. The result of that read being a newly purchased 'nearly new' Canon PRO-1 printer.

The result is a beast of a printer and a headache from a learning curve I couldn't and didn't foresee.

My previous attempts at printing with reasonable-quality printers always led to blockages, wasted paper and frustration but now, armed with some knowledge, with no kids wanting to print homework, I'm able to ditch those online warehouses and print some really nice, high-quality prints. Knowing the cost of the extras beforehand may have put me off a little, but the AP article nailed it at the right time.

The Canon PRO-1 has, so far, paid off. We all like a bargain, so £180 for a little-used printer, 18 ink tanks and £50 plus of Ilford paper was worth seeking out. Next step, lots of



### Home printing: still worth it?

Despite the obesity of these online printing services, there's still a place for home printing – and it's not only about your creativity.

Lightroom editing and prints – everyone is getting photo prints for Christmas presents this year.

With all of this new knowledge gained from reading your article, I have even managed to restore my old Canon Pixma iP4800 and have it working ready for transport for my son to print advertising for his production company.

**Ian Bennett**

That's great to hear, Ian. As Dave Kai Piper explained in his well-received article, there are many benefits to printing – and it definitely makes you feel more intimately connected to the image-making process.

## Win! SAMSUNG

The Samsung 64GB EVO Plus microSDXC memory card with SD adapter offers fast U1, Class 10 rated transfer speeds of up to 130MB/s, offers 6x Multi Proof protection and a Limited 10-year warranty. [www.samsung.com/uk/memory-storage/](http://www.samsung.com/uk/memory-storage/)



### Video more...

I wholeheartedly agree with William Youngs' letter in the AP 15 February issue ('More Video Tips'). Maybe you could go even go so far as to review any newly released camcorders. There must be many readers out there like myself who still prefer to use a dedicated

camcorder for video.

**Melvyn Tricker**

### ...or less?

I refer to William Youngs' letter, in which he suggests more video content in AP. Whilst acknowledging that most digital cameras are now highly capable video recorders, I believe that

videography is a subject in its own right. By expanding the coverage of this medium in AP, the superb and very broad photography content would be diluted. I am sure that there are other publications that cater well for the 'Amateur Videographer'.

**Andrew Taylor**

Advanced video features are now a major selling point of higher-end mirrorless cameras, which is why we are including more video-related content in the magazine. What do other readers think? Have we got the right balance?

### Camera wordery

In your reply to William King's letter (AP 22 March) you used the phrase 'I'd start by getting rid of the word mirrorless'. I agree. But let us rewind. Way back when, there were 'twin lens reflex' cameras (think Rolleiflex etc.). Then along came a new breed known as 'single lens reflex' which were soon called by the simpler and shorter title of SLR. Fast forward to the start of this century and the digital revolution arrived, and the SLR moved on and became DSLR. Now the world is changing again as mirrorless gains the upper hand. So, why don't we move with it and start referring to them as MSLR? Short and sweet.

**Mike Dodman**

Like it not, mirrorless is now the accepted term. 'Compact System Camera' is even more of a mouthful, while the snappy acronym EVIL – Electronic Viewfinder Interchangeable Lens – never caught on either. We wonder why?

### Exakta science

I was delighted to see John Wade's item about the Exakta Vorex IIb in the 29 March edition of AP and I have to say that the left-handed operation is not a big problem if you are left-handed yourself.

I was smitten by the IIb's successor (the VX1000, with instant return mirror) in my teens, but didn't own one until





Melvyn Tricker and Andrew Taylor have differing views about videography

three years ago. Since then, I seem to have accumulated a small collection of Ihagee cameras...

While the VX1000 holds a special place for me, and is the most operationally effective, I find that the earlier models, the VX and the VX IIa, are even more arcanelly beautiful. The styling of the front plate was wonderful and far more retro.

A noticeable cheapening of build quality was evident – each successive model was a little more simplified, a fraction less special. But they were also a fraction lighter and easier to use. Older models tend to suffer from deterioration of the shutter blinds – to date, I haven't discovered a firm willing to replace the rubberised cloth. I wonder if the deterioration is because many users will have left the shutter untensioned, and the leading blind open to damage by light and heat focused by the lens. Stray black spots on the negatives alerted me to a number of pinprick holes in the blinds as I used the VX IIa and IIb bodies...

Even in non-operational condition, Exakta cameras remain the most wonderfully visual of engineered objects, with an array of controls to delight and astonish

modern photographers.

**John Duder**

### Used buying advice

Your used camera articles in the 29 March issue of AP made interesting reading. Easily 75% of my photographic equipment purchases in recent years have been second-hand, mostly bought from reputable dealers as featured in your articles. Good-quality, well-looked-after kit is available at bargain prices, usually with a warranty, so what's not to like?

I use DSLRs for my main interest of aircraft photography, but my daily walkabout camera is a Panasonic Lumix FZ1000, a bridge camera with an excellent lens that I bought from Ffordes a few years ago. You included that model in your classic compacts feature, and rightly so.

Another featured

camera that I bought was the Panasonic Lumix TZ100, this time in a rare private purchase through Gumtree from a seller 400-odd miles away, and an example of 'buyer beware'! On receipt it looked like the camera had shared a table with an owner who was a sloppy eater! The seller also said he bought the camera new and had only taken 'around 50' shots with it, but the camera file number was 700-odd. To be fair, the seller did offer me a refund, but I decided to keep the camera.

My good experiences of the second-hand camera market have far, far outweighed the bad.

**Terry Campbell**

Glad to hear it – as your examples show, buying from a used dealer removes a lot of the worries you can get when buying privately.



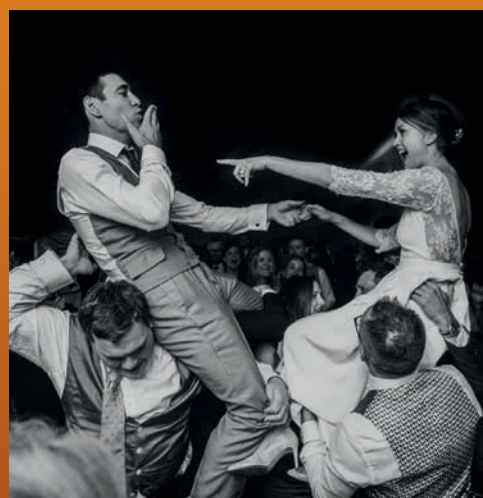
Terry tells us he bought a second-hand Lumix FZ1000

## In next week's issue



# AP 2022 awards

We reveal the very best cameras, lenses and accessories of the past year



### Wedding photography

Michael Topham's tips for getting the must-have shots, plus the kit you need

### Postwar Modern 1945-1965

We discuss an exhibition celebrating a distinctive period for British arts

### Panasonic Lumix GH6

A new king of Micro Four Thirds? Jon Devo tests Panasonic's hybrid camera

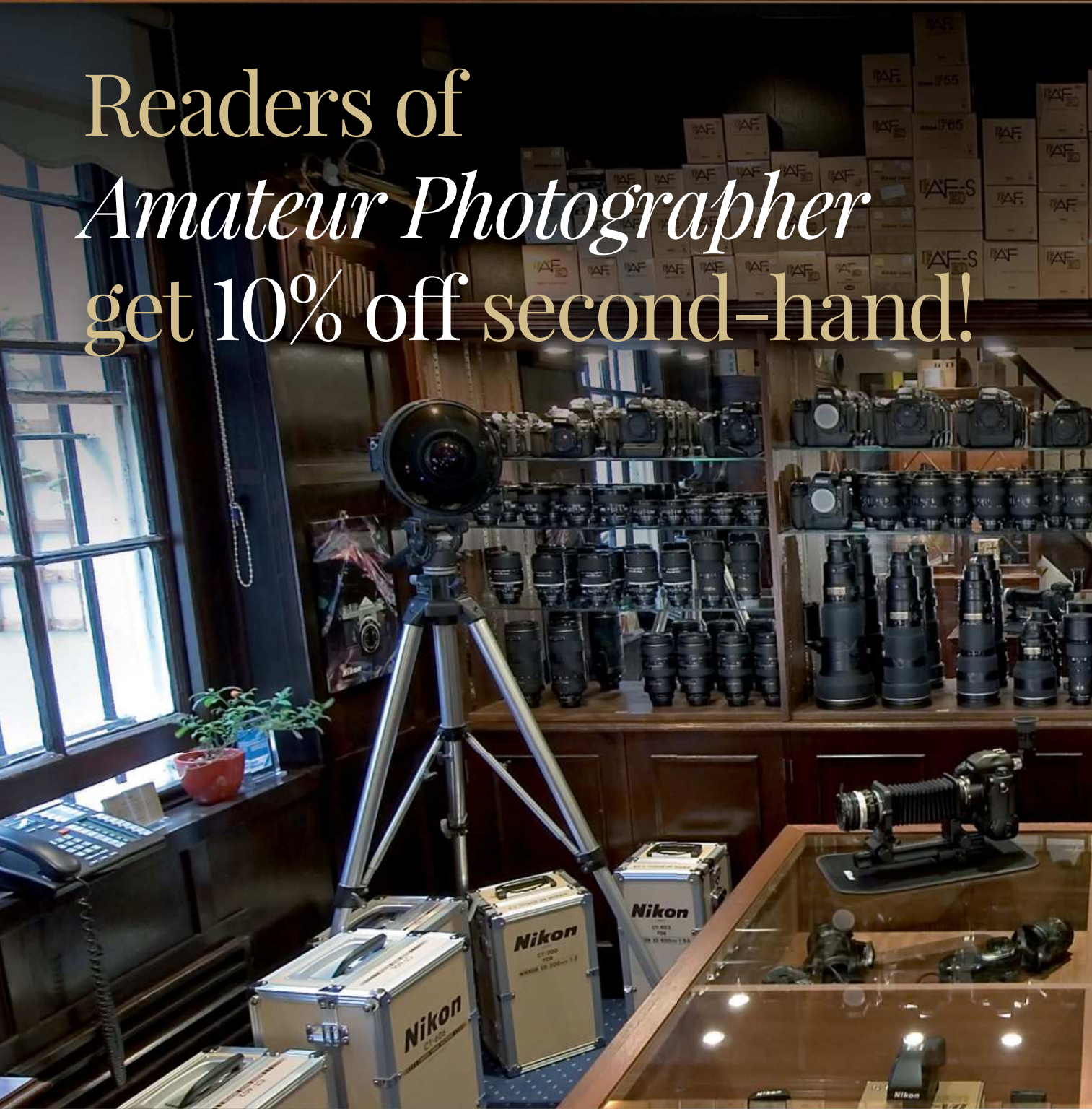
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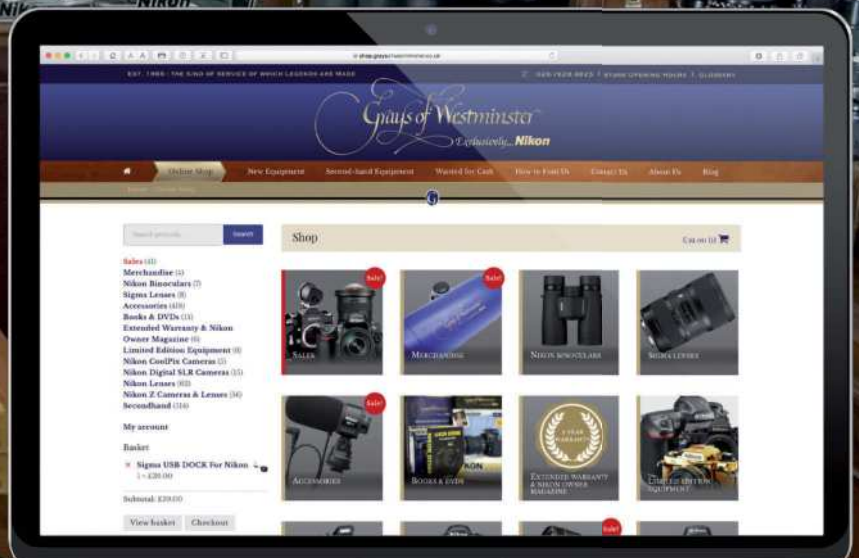
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**1 Gloucester by Emma Brookes** This delicate and intricate insect study has been beautifully captured

**2 Sula Zoom Burst by James O'Driscoll** An interesting technique has been employed for a unique end result



**5 London by Tom Roberts** All of the lines – the vertical and the leading – are perfect in this street scene



**6 Leckhampton Hill by Helen de la Catherine** Using the trees to frame the scene behind is an inspired choice in this bucolic landscape

# Join the Club

This young club started online and they have a broad range of skills

## When was the club founded?

The club started in July 2020 as an idea between Dale Hodgetts and Laura Bremer. It really began to grow in 2021, and owing to Covid the first meet wasn't until October 2021 – a pumpkin patch shoot in Gloucester.

## What does your club offer to new members?

GL Shooters isn't your traditional photography club that meets once a week. It started online through social media and offers an opportunity to anyone who enjoys taking pictures or videos to have access to different photo genres. We welcome everyone with whatever equipment they have, whether it be a mobile phone or the latest mirrorless cameras and everything in between. As a group, we all have someone we know that can offer us an opportunity or a skill we can share

– from street photography with volunteer models and wire wool spinning to event photography where local authorities invite us along to capture launch events. Recent meetings have included sports/action at a local mountain bike track, landscape work on a trip to the Elan Valley, press access to the local large fireworks display and a trip into London to do day and night city photography.

We are lucky that we have several more-experienced photographers in the group; some of the specialisms they have is astro, wedding, aviation and portrait work. We also have members with strong editing skills.

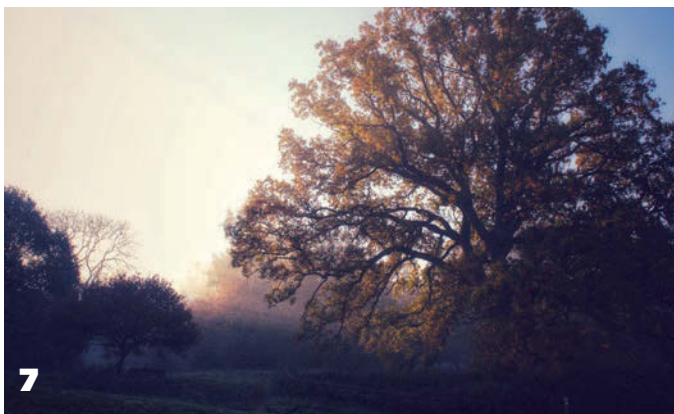
## Describe a typical club meeting

We don't have a club night, but we meet up in either small or large groups almost weekly to go out and take photographs. The more-experienced members are always on hand to





**3 Robinswood Hill by Michael Friend** The glow and the mist give this scene an ethereal effect



support the less experienced so we all get the chance to develop and grow in different areas and styles.

We keep in touch via a chat room on Discord and Instagram and we always welcome fresh ideas from our members.

A typical shoot would be to agree the location and type of shoot, find out who is interested in going and how we can all get there – we often car share. Put a request out for models if required – we also have some models who approach us to help. As a group we then discuss the best equipment for the type of shoot – where possible sharing kit such as lenses to allow each other to try new things. Once the shoot is over, we all look forward to seeing each other's pictures and how the various styles, angles and settings can make a difference to the way a picture looks or feel.

#### Do you invite guest speakers?

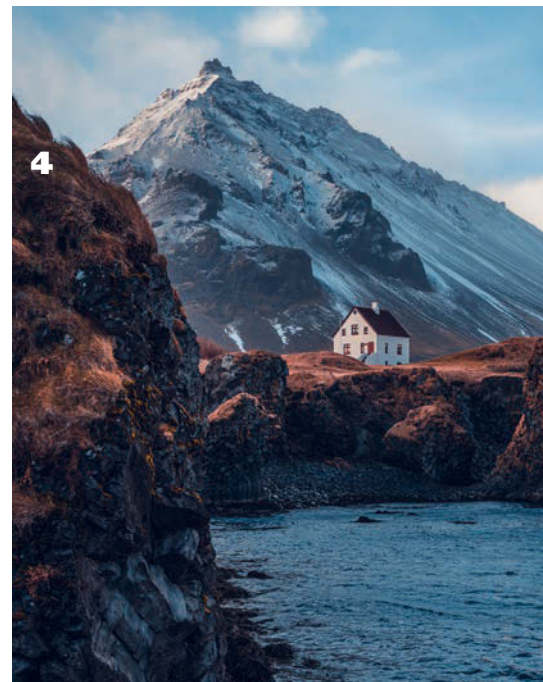
We don't have formal meetings to invite guest speakers, but we do connect with other influential instagrammers to do collaboration work. Most recently, meeting some representatives from UK Spinners whilst on a trip to London.

#### Do members compete in competitions?

We encourage all of our members to participate in events. Recently Dale has had his work on display in Gloucester Cathedral, whilst Nigel has had one of his pictures shortlisted by Longleat Safari Park for one of its competitions.

#### How many members do you have?

Around 20, but we are still quite a young club, we are actively growing and encourage new members to join us on our days out.



**3 All the Fun of the Fair by Nigel Wood** A slow shutter speed was the perfect choice to encapsulate the energy of this ride

**4 Arnarstapi, Iceland by Leah Hennessey** Beautiful colours and excellent framing giving a fantastic sense of scale combine well here

## Club essentials

### GL Shooters

Gloucestershire

**Membership** Free – we have no plans to charge, but share the cost of any event where required.

**Contact** Dale Hodgetts

**Website** [www.instagram.com/GL.Shooters](https://www.instagram.com/GL.Shooters) or Facebook – GL Shooters

#### Are any trips or outings planned?

Ideas in the pipeline include visits to the Cornish and Kent coasts later this year, as well as single-day events like as our recent Disney shoot at Kyre Park and we're planning a day with a locally based stunt pilot.

#### Does the club have any funny stories?

One member has a genuine fear of dogs. On a trip to Burnham low level lighthouse, he spent most of the afternoon hiding in the sand dunes from the dogs on the beach. We have also had a member get her car stuck in the mud when visiting Broadway Tower.

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

Our goal is a simple one, to ensure we are a very diverse group and proud of that, and we want to continue to make photography accessible to everyone.



# Louis Theroux

**Harry Borden** recalls two shoots with the popular documentary filmmaker, journalist and broadcaster

**W**hen I'm being commissioned for an editorial shoot, I find it's always best if the picture editor gives me a free hand to come up with my own ideas. If they have a specific idea of what they want me to shoot, it makes me feel there's no joy in the process as I'm just replicating their idea. The best picture editors know who the good photographers are, trust them to come up with something and let them get on with it.

Fortunately, I was able to choose what to shoot when I photographed the television documentary-maker and presenter, Louis Theroux. I shot portraits of him twice in 2001, when he had been in the public eye for a couple of years with

his series *Louis Theroux's Weird Weekends*. When I did the first shoot he was working on a new series, *When Louis Met*, in which he documented his meetings with different British celebrities.

I felt a real connection with him, because in the late 1990s and early 2000s I was doing a lot of editorial portraits and he was interviewing the same sort of people. It felt like we were both documenting the celebrity landscape in a way that was thoughtful, intelligent and humorous, and was an antidote to some of the hysteria of the Britpop era.

He was making a programme about the magician Paul Daniels and his wife Debbie McGee and I was shooting their portrait for the *Telegraph* magazine as part of an article

on the series. As an add-on to that shoot, I was also asked to photograph Louis. All of them turned up in a limousine at my house in Hackney, London, where I lived at that time. After the shoot with Paul and Debbie, I had some time with Louis.

To do the shoot, we went to a house two doors down from mine, which the owners were renting out as a location. It was decorated in a very modern, minimalist way, with bare painted walls. I liked it because there were no distractions and there were big Victorian sash windows that gave lots of natural light, especially on the crisp, bright January morning we did the shoot. I used a variety of film cameras that I owned, including a Fuji 6x9 and a Hasselblad 500CM. I shot with Kodak 400 ISO film and exposed for the highlights.

## Sense of humour

I'd enjoyed Louis' TV shows and was really into what he was doing, so I was very happy to photograph him. We are ethnically similar – like me, he's half-American and half-Jewish – and we got on well. He's very much as he appears on television – extremely intelligent but doesn't take himself seriously, is in no way pompous and is really in touch with his sense of humour. He's a tall and handsome guy, so he also has a natural authority.

The shoot was a convivial experience. He was willing to do whatever I asked, such as pull certain expressions and put his hands up to his face to express anxiety, thoughtfulness or confusion. A few days later he came to the offices of the Independent Photographers Group (IPG), the agency that represented me, and collected some prints from the shoot from the star-struck staff.



Harry got on well with Louis, and Louis was willing to pull various expressions in the first shoot



This image, done in an off-the-cuff moment, is Harry's favourite picture from both the shoots





The second shoot, this time for a feature in *Glamour* magazine, was in September that year. He had just bought a big, neglected 1930s house in Harlesden, north-west London, and I went there with my assistant to do the shoot. I shot a number of images of him inside the house, using my Fuji 6x9 camera, then we went out into the overgrown garden. At the bottom was a tree full of huge cooking apples.

I hadn't planned it, but when I saw the apples, I asked him to put one on his head and assume a wide-eyed expression as if he was a target. Obviously, I was thinking of the legend of William Tell, who used a bow and arrow to shoot an apple on his son's head. As we had worked together previously, Louis knew he could trust my judgement and went along with the idea.

Looking back, I think it was inspired by the fact that Louis was under the scrutiny of the press, due to his high profile and his privileged background – he was the son of a famous novelist and had gone to an elite private school.

If a picture editor had asked me to take this shot, I might have picked up an ordinary-sized apple at a supermarket and it might have looked too contrived. But this apple is so huge it looks like a hat – and the fact it was done in an off-the-cuff moment gives this portrait a certain charm and appeal that makes it my favourite from both shoots.

• As told to David Clark



## Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999)

and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His book of portraits of lone fathers, *Single Dad*, was published in 2021.



# A life examined

A comprehensive new biography of the 'photographer nanny' puts Vivian Maier into a new-found context. Author Ann Marks tells **Amy Davies** more about it

**T**he work of Vivian Maier first came to widespread public attention in 2009, just a few months after her death. The detailed story of her life and discovery is discussed in a new all-encompassing biography.

Photographing across a period which spans the '50s to the late '90s, most of Maier's extensive – and disorganised – archive had been kept in various storage lockers in Chicago, where she spent the later years of her

life. As a result of unpaid bills, the contents of the lockers went up for auction in late 2007.

Those purchasing the contents almost certainly had no idea of the superlative work they had picked up. The archive is estimated to include 140,000 photographs – with many more which were never developed. In fact, it's said less than 5% of her captures were actually processed and printed during Maier's lifetime.

One of the initial buyers, a local



**Left: A shot from the early 1950s, at the beginning of Maier's photographic life – New York**

photo dealer named Ron Slattery, put some of the work up online, but it didn't garner too much attention. Owing money to another collector friend of his, Jeffrey Goldstein, he paid him in Vivian Maier prints. Another buyer, John Maloof, who was working on a book of the local area at the time, also became interested in the photographs. Goldstein and Maloof now own the vast majority of the Maier archive between them, with the bulk in Maloof's possession.

During the year and a half that Maier was still alive, while the images were first being tentatively shared online, several tried to find out more about her, though the





**Left: Maier's keen eye for a moment resulted in a fantastic 'hit rate'**

questions I had. I contacted the people involved with her [Goldstein], offering to help understand her background.'

It may surprise some to learn that Ann's background is not in photography. In fact, she spent 30 years as a senior executive in large corporations, serving as chief marketing officer of Dow Jones/*The Wall Street Journal*. Upon retirement, her research and analytical skills have been put to good use and she has now spent several years delving into the life and mysteries of Vivian Maier. She explains, 'Photography is my favourite art form, but I'm an amateur. Of course I loved her photos, but because people had found out so little about her I felt like if we understood her we could understand her work better.'

At the time of the initial set of images being released, and likely cemented by the documentaries, the overall impression of Vivian Maier was that of a reclusive oddball, with no personal desire for her own work to be seen, nor any ambitions to progress beyond amateur photographer status. However, as with most things in life, there seems to be a lot more to Maier's story.

Ann's extensive and often-times painstaking research tells of a troubled upbringing and difficult family story for Vivian Maier, with many issues that would remain throughout her life. The challenges of finding this information were numerous, as Ann explains: 'They had used a genealogist and still found very little. It's so tedious, you have to be someone who's

**Below: Pounding the streets of Manhattan yielded excellent results for Maier**



notoriously private individual was impossible to find online. It was only after her death notice appeared in early 2009 that pieces of the puzzle started to come together.

After John Maloof published some of the photographs on Flickr in the well-known HCSP (Hardcore Street Photography) Group in October 2009, they quickly became a viral sensation. From then on the public was desperate to see more, and it has remained a fascinating story ever since. Such was the interest in Vivian Maier that not one but two high-profile documentaries were made about her. One of them, *Finding Vivian Maier*, was nominated for an Academy Award in 2015.

Despite the attention, there remained little knowledge about Maier's history and background. Some of those who had known her while she lived in Chicago had been contacted prior to the making of *Finding Vivian Maier*, but large swathes of her life were simply not known about, and had hitherto proven difficult to investigate. This is where author Ann Marks comes in.

She tells me, 'I went to see *Finding Vivian Maier*, and I just couldn't stop thinking about it – all the questions that were unanswered, and the different ways people described her – which were often complete opposites. I started to look into her, but the more I did that, the more

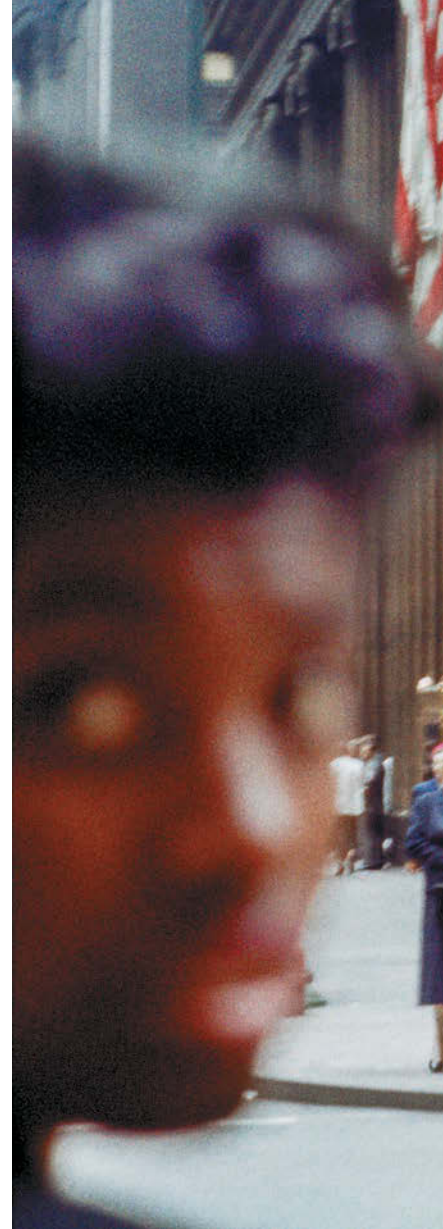




going to do this for free really. One of the challenges was that Vivian's family was very secretive, so they falsified most records.

'When you're first starting out, you don't realise that when you find two conflicting things, it's because they're doing it on purpose. Once I'd realised that, it became easier to find the facts and sort through them. The first project I got was to find Vivian's brother because at the time they were trying to find the heirs. No one had any record of him after 1942. I thought he might be the key to opening up all the other records in the family – and he was.'

Such was the interest in Maier, particularly in her adopted hometown of Chicago, that the revelatory discovery of her brother Carl's records landed Ann on the front page of the *Chicago Tribune*. From there she was contacted by John Maloof, the owner of the bulk of the Vivian Maier archive, and given unprecedented access to its contents in order to put together as definitive a biography as possible.



In the book, we find out that although it's Chicago where much of the Maier interest is centred, it was actually New York where it seems she tried – and ultimately failed – to pursue photography as more than just a hobby. Her work as a nanny gave her the free time and flexibility to capture life on the streets of mid-century New York in a way which has come to be recognised as some of the finest work of the period. It was also here, aged 26, that she purchased a Rolleiflex – an indicator of how serious she was, it being a camera used primarily by professionals.

Maier was never known to have any formal training in photography, but her efforts to integrate with the photographic community were pursued most in earnest in the years up to 1955 while living in the city. She spent her free time observing other photographers, pursuing celebrities in a paparazzo-style





fashion, and even taking posed portraits. At one point she also tried to set up a postcard business. She was far from being shy or unsure of her talents – her employers seemed to know all too well her abilities, commissioning her (likely unpaid) to cover important family events.

Maier's skill seems to be what gives her broad universal appeal, even today. That, alongside her authenticity and her progressive approach to her subjects. Ann says, 'You see things and it evokes an emotion. For instance, at the time, nobody was taking photographs of children in their natural state – crying, or yelling. Her authentic photographs make you think of your own kids – or even yourself. She was also kind of agnostic when it came to race, gender, religion. Even from the earliest photographs in 1950 we can see she was taking pictures of African-American young professionals, and Anglo and African

**Above: Maier used colour film as early as 1959 to document tensions in the city of Chicago**

**Above left: A shot from Chicago in 1961, one of many which displays Maier's fondness for collecting typefaces in her images**

**Left: A self-portrait of Vivian Maier, taken in New York, 1954. She is seen holding her beloved Rolleiflex**

Americans playing together. This was ten years before the civil rights movement in this country.'

Critics have praised Maier's work, mentioning her in the same breath as masterful contemporaries including Dorothea Lange, WeeGee, Helen Levitt, Saul Leiter, Diane Arbus and Robert Frank. Her fantastic hit rate has been commented on, with many reflecting on her superb skill to see a moment, capture it and move on quickly to the next. One of her child charges, Inger Raymond, accompanied Maier on several of her photographic walks, and is quoted in the book: 'She would see a subject, open her camera, focus it, and she'd snap. It was fast. She went from walking to focus to shoot in under a second. The subject wouldn't even have time to react.'

As well as uncovering historic records, Ann was able to track down and interview more than 30 people who had actually known Maier, to

get a better idea of what she was like. Such was Vivian's character, that it seems she is remembered vividly by almost everybody who encountered her. Most recall a woman who had an unforgiving and at-times unsettling demeanour. It's summed up by the quote from the book, 'Wherever Vivian went she was always noticed, but almost never known or understood.' Modern sensibilities would likely have much more sympathy for a woman who at the time was often dismissed simply as strange. It's easy to look at one of the many self-portraits of this severe-looking character (more than 600 have so far been uncovered in her archive), and assume many things. Luckily for Ann, she had something else to go on – among the possessions found in the storage lockers were audio tapes, containing recordings made by Maier, who would often conduct mock interviews with acquaintances.



‘One of the biggest epiphanies was when I listened to Vivian’s tapes,’ says Ann. ‘She was completely different than I thought she would be. People thought her humourless, a little bit stern – but in fact, she’s hilarious, she’s lovely, she’s warm. It’s her physical presence which could be off-putting, but on hearing this I had this human connection with her.’ It’s clear that Maier too shared a similar connection, if not with all she met, at least with her subjects. Her photographs reveal more about her personality than her outward appearance ever could. Indeed Ann notes in the book, ‘Many have noted the irony that a woman who had such difficulty expressing herself in person could produce photographs so full of openness, feeling and humanity.’

Ann was the first person to find people in New York who had known Maier, where it seems her character was somewhat different from the older, more cut-off persona she adopted on moving to Chicago. Such was the difficulty in tracking down these people, with little more than a last name here, or a decades-old address there, that there’s an appendix in the book detailing some of her pursuits. In our chat, Ann tells me a little more about one of them. ‘She took a photo session of three sisters, and the mother and father on a rooftop. It seemed to me to be her first proper portrait sittings, and she also seemed to be friends with them. I felt I’d have a lot of information

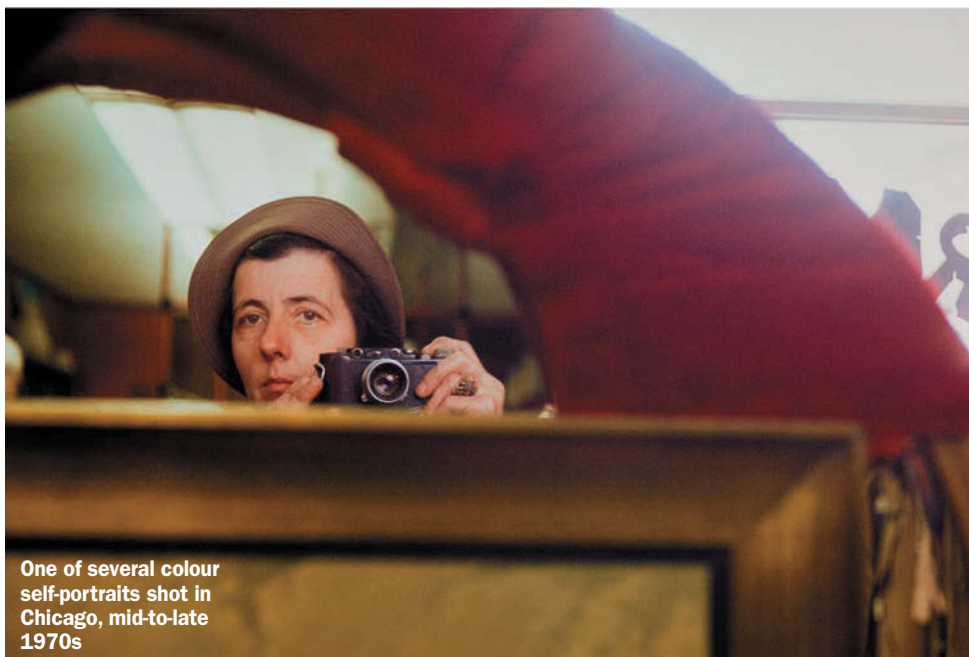
about her early photography if I found them. What I had to do was try to figure out where the rooftop was – it took me a whole year to figure out that the picture was flipped and so all the buildings on the west were actually on the east. Once I’d managed to triangulate it, I discovered that one of the sisters was in her 80s and remembered everything.’

In the book, it’s posited that Maier is likely to have suffered from several personal and mental problems, most notably a hoarding disorder – something which seems obvious from the stacks of personal possessions left behind in disarray and confusion, and the debts which led to her archive being discovered.

Making assumptions about somebody who is no longer here to argue otherwise is naturally fraught with potential issues. It’s something that was faced by those who initially published her photographs, with some suggesting that she may not have wanted her archive to be seen, much less for there to be discussions about her life and background. Looking though somebody’s private possessions might feel objectionable, but those same possessions seem to reveal that Maier is unlikely to have minded too much. Ann says, ‘She was very fatalistic – she thought once you’re dead, you’re dead and it’s for others to make decisions. And remember she was very much into celebrities – she chased them her whole life. I actually think maybe



Chicago, 1970s.  
This image is the uncropped version



One of several colour self-portraits shot in Chicago, mid-to-late 1970s

she would have liked to have been a celebrity herself – I don’t think she would have hated it anyway.’

It’s also important to consider that Maier clearly showed little or no regard for the privacy of others in pursuit of some of her work. The book includes clippings from a newspaper article (kept by Maier herself) detailing her arrest for trespass on the scene of a murder in an attempt to get a better vantage point. Her street scenes show she was not afraid to get up close and personal in the name of a good shot, while she was fearless in situations that might test the bravery of even hardened career photojournalists. Ann says in the book, ‘The fight to protect Vivian’s privacy is perhaps the most ironic twist of all. She was the last person in need of protection. While private in regard to her background, Vivian espoused her





A 1971 shot shows Maier's playful use of colour



task looked extensively at how she approached those which she did select. As you'll see if you look through the book, different decisions are made throughout her archive. As a result, any new images are printed as they were shot, but, such is Maier's obvious keen and precise eye, the resulting frames do not suffer from it.

Similarly, making decisions about what to include in a book – even one which includes more than 500 pictures, a mere fraction of such a vast archive – was of course difficult. 'What I wanted to do was tell her life story and place her photography in context, so I wrote the narrative and then supported it with photographs. It wasn't easy but I chose the photographs based on that. Before this, no one had had access to the entire archive, so no one saw her work chronologically. I could therefore trace her development.' Ann also wanted to make sure that the book did justice to Maier's work. As such, it is printed entirely on glossy paper – unusual for a biography – and much time was spent on the look of the finished product. So far, reaction to the book has been almost entirely positive – some will argue that ascribing diagnoses of mental health conditions on those no longer living is problematic. Overall however, it's

been a success – so much so that the initial print run in the US completely sold out.

As for Maier, at the end of a decade which saw her shoot 500 rolls of colour film but process none of them, Vivian finally hung up her camera in 1999, just shy of a decade before her death in 2008 aged 83.

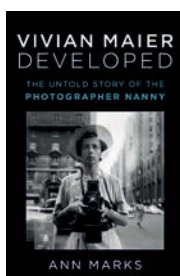
Such is the complexity of Maier's story that this feature you're reading – and arguably even Ann's 350-page book, fascinating as it is – only scratches the surface. It seems like there will always be new discoveries to be made about this elusive character. 'At one point I felt like I was spending more time on Vivian's life than my own, so I actually made myself stop,' says Ann. 'Even after the book was published I've already found a few really key things which I wish had been included in the final edit. For now, I do a lot of talks, interviews and so on. I'm kind of just trying to keep Vivian in the public eye and create a deeper understanding of her work. You can look at it very differently if you want to, from knowing her life story.'

We'll never truly know what Maier would have made of the attention her archive has garnered – but Ann is highly optimistic. 'We can only hope that Vivian Maier's real dreams and desires have in some way come true.'



opinions and impressions boldly. She had minimal respect for the privacy of others. Her pictures depicted people at their very worst: the vulnerable, distressed and passed-out subjects would have undoubtedly objected to her intrusion if given the chance.' Accusations of profiteering have also long followed the archive holders, something which is keenly rebuked and reflected on in the book, too.

In an archive where only 5% of the material has been printed by the photographer, who left no will, no instructions or arrangements for her belongings or posthumous wishes, much has also been discussed in terms of how the remainder should be processed, and who gets to make decisions about aspects such as cropping. In an attempt to gain an understanding of what Maier might have wanted, those charged with the



For much more fascinating detail about the intriguing life of Vivian Maier, the book *Vivian Maier Developed: The Untold Story of the Photographer Nanny* by Ann Marks is available to buy now. RRP £28. ISBN: 9781982166724.



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# Evening Class



Photoshop guru **Martin Evening** shows how to add vibrancy to a historic US church

## San Miguel Mission

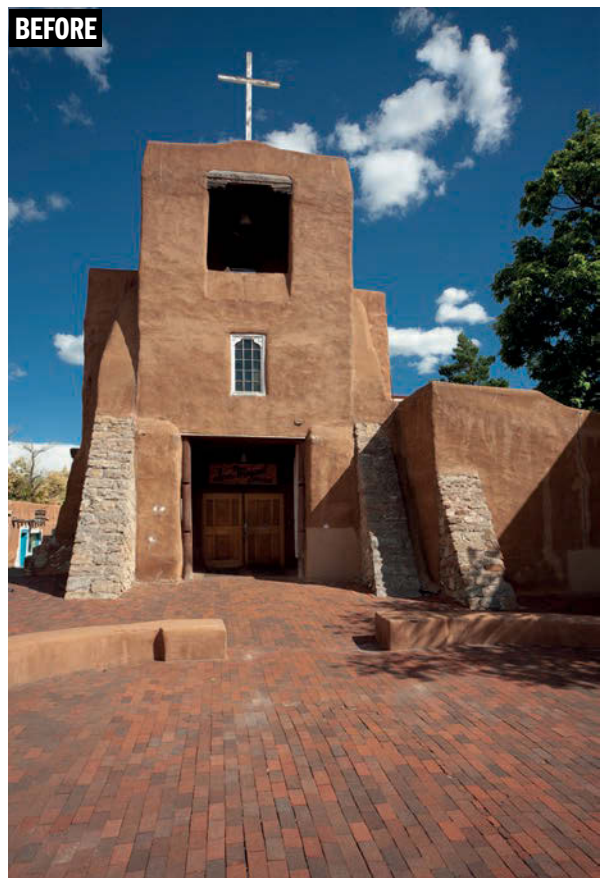
The San Miguel Mission in Santa Fe, New Mexico, is reputed to be the oldest church in the US, dating back to 1610. However, it would be more accurate to say that this is the *site* of the oldest church, as it has been rebuilt many times since then. Even so, what survives today is a classic example of 'Adobe-style' architecture for which Santa Fe is well known. Indeed, Santa Fe has a city-wide ordinance that requires all new buildings to be constructed in the Adobe style (nothing to do with the company). Santa Fe is also associated with the artist Georgia O'Keeffe and is still an arts hub.

### Vibrance and saturation

I happened to visit Santa Fe at the end of the summer season, by which time the weather was still warm and with clear skies. Everywhere one looked the city was full of bright colours, especially the contrast between the Adobe buildings and blue sky. Therefore, the colour contrast in this scene was a key compositional element.

My camera exposure was a little dark, so I needed to lighten by adjusting the Exposure slider. Having done that I chose to apply the Adobe Landscape profile. This profile is common to all raw camera files and adds more contrast and saturation. Actually, I tend not to use this profile much for my landscape photos, preferring to use the default Adobe Color profile instead. But for a colourful scene such as this it made sense to select the Adobe Landscape profile.

You will notice in Step 2 that I also boosted the Vibrance. Now, this slider along with the Saturation slider below it, both do the same thing – they adjust the colour saturation. The difference is that the Vibrance slider applies a more constrained saturation adjustment. As you increase the Vibrance, colours that are already fully saturated won't get saturated any further. In other words it has a built-in 'saturation protector'. Using the Saturation slider you can apply a stronger saturation boost, but at the risk that already saturated colours may end up getting clipped. For example, when boosting the Saturation slider on colourful flower photos, you may see the flower petals lose detail and appear as solid blobs of colour. But if you boost the saturation using the Vibrance slider more of the texture detail will be preserved.

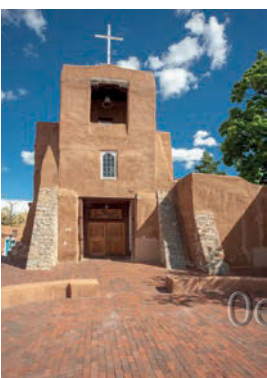


Martin Evening has a background in advertising and landscape photography. He is also well known for his expert knowledge of Adobe Photoshop and Lightroom, as well as for his numerous books about digital imaging. Visit [www.martinevening.com](http://www.martinevening.com).

## MARTIN'S STEPS FOR IMPROVING THE IMAGE

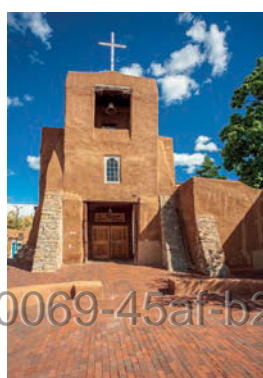
### 1 Lighten the image

I started by expanding the Basic panel options, where I lightened the Exposure. At the same time, I dragged the Highlights slider to the left to preserve highlight detail and dragged the Shadows slider to the right to lift the deep shadows.



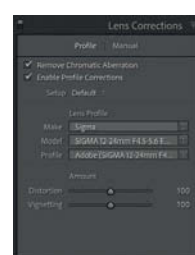
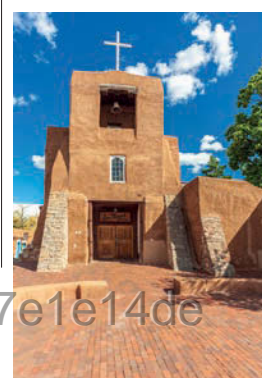
### 2 Add more saturation

To 'pop' and enrich the colours I clicked on the Profile menu and selected the Adobe Landscape profile. In the Presence section below I added Texture and Clarity in order to bring out more midtone detail, plus I added more Vibrance.



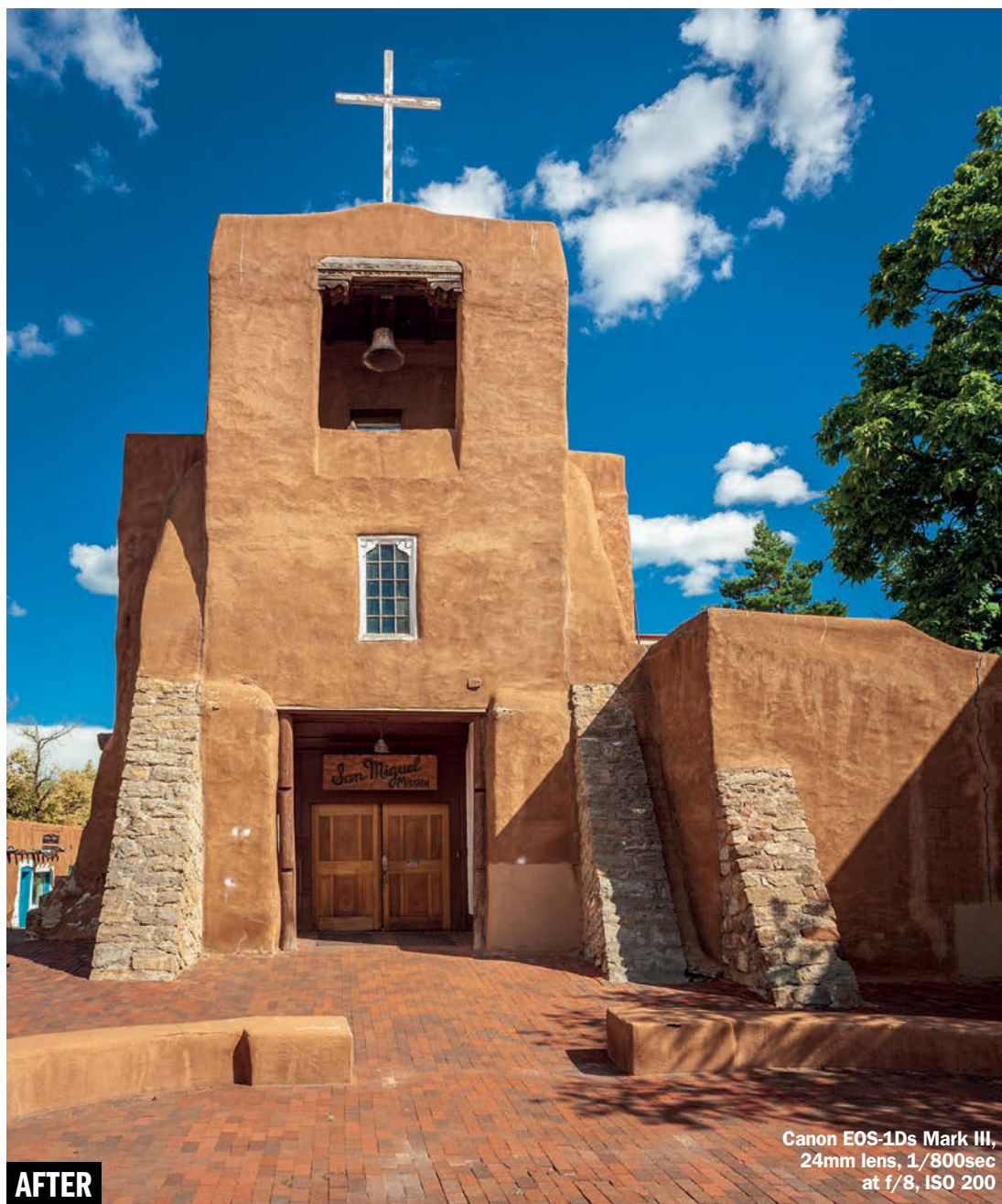
### 3 Apply a Lens Correction

Next, I expanded the Lens Corrections panel. Here, I checked the Enable Profile Corrections option to auto-apply a profiled lens correction to remove geometric distortion as well as lens vignetting. I also checked Remove Chromatic Aberrations to reduce any possible colour fringing.



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AFTER

Canon EOS-1Ds Mark III,  
24mm lens, 1/800sec  
at f/8, ISO 200

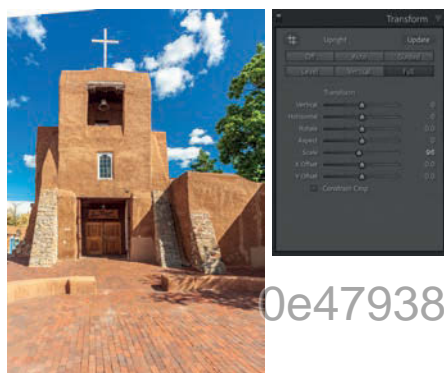
## Get the book



Martin Evening is the author of the worldwide bestselling series *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.

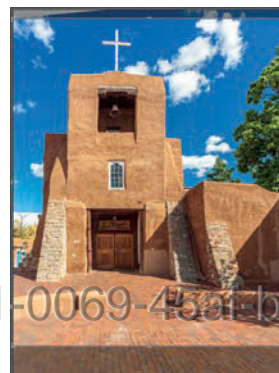
## 4 Correct the perspective

I then expanded the Transform panel, where I clicked to check out different Upright adjustments. Ultimately, I selected the Full Upright perspective adjustment. Because of the way that this distorted the image, I also needed to reduce the Scale amount to keep the left and right edges in the frame.



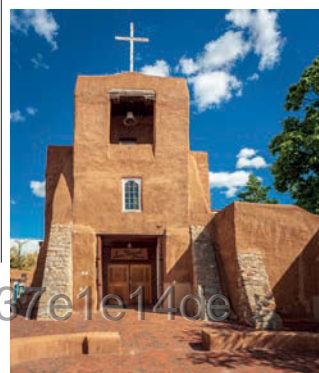
## 5 Crop the photo

There still remained the white padded areas that could be seen top and bottom. To remove these I selected the Crop Overlay tool (R) and dragged the top crop handle downward to trim the image. I then dragged the bottom handle upwards to tighten the crop on the foreground.



## 6 Add a darkening vignette

Finally, I went to the Effects panel, where I applied a darkening Post-Crop Vignette adjustment. This may seem counter-intuitive having just used a Lens Correction to remove vignetting. But a Post-Crop Vignette is applied specifically to the boundaries of the cropped area, rather than to the entire image.



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At f/8, this lens is extremely sharp across the entire frame  
Sony Alpha 7R IV, 1/200sec at f/8, ISO 100

# Samyang AF 50mm F1.4 FE II



Five years after launching its first AF lens, Samyang has come up with a major redesign. **Andy Westlake** is impressed by the progress the firm has made

**F**ive years ago, Samyang unveiled its first autofocus lens, the AF 50mm F1.4 FE. One of the first third-party autofocus lenses for full-frame mirrorless cameras, it was a decent first effort and capable of delivering very attractive images. But it was somewhat unrefined operationally, particularly in terms of autofocus.

Clearly the firm has learned a lot in a short time, because it's now moved on to its next generation of lenses. The new AF 50mm F1.4 FE II we're looking at here isn't some modest reworking of the existing lens, but instead is a completely new design packed full of extra features.

At £599, the new optic costs £100 more than its predecessor

did at launch. This makes it considerably more affordable than Sony's FE 50mm F1.4 ZA (£1,299), but just £50 less than the much-loved Sigma 50mm F1.4 DG HSM | Art. Samyang's lens has the considerable attraction of being rather smaller and lighter than these rivals, but how does it stand up in terms of quality?

## Features

Even a quick glance through the spec sheet reveals that the Samyang AF 50mm F1.4 FE II improves on its predecessor in almost every way. This starts with the optical design, which now comprises 11 elements in 8 groups, rather than 9 in 8. Samyang has made more use of special glass, too, including three elements made from High Refractive index (HR) glass, one using Extra-low Dispersion (ED) glass, and two Ultra-precision Aspheric (UA) elements. The overall aim is to improve







**The lens resolves impressive detail even wide open**  
Sony Alpha 7R IV, 1/8000sec at f/1.4, ISO 80

➤ sharpness, minimise colour fringing, and deliver smooth background blur.

A stepper motor is used to drive the focus group, promising rapid, quiet autofocus. The minimum focus distance has decreased from 45cm to 40cm, but this has little impact on the maximum magnification, which increases inconsequentially from 0.15x to 0.16x. This may be disappointing for those who'd like to shoot close-ups, but it supports the firm's claim that it's significantly

reduced focus breathing, which will be welcome news to videographers. On the old lens, the angle of view narrowed noticeably on focusing closer.

The aperture diaphragm employs nine curved blades, with the aim of delivering circular out-of-focus highlights for more attractive bokeh. There's a thread for 72mm filters, and a deep plastic lens hood is included in the box. The lens can also be used on APS-C cameras, giving a 75mm equivalent field of view.

## Build and handling

When you first pick up the Samyang AF 50mm F1.4 FE II, what's most striking is just how little it weighs. At 420g, it's over 100g lighter than its predecessor, and practically half the weight of Sigma and Sony's equivalents. In part this is due to increased use of plastics in its construction, but it still feels perfectly robust, with a metal mount.

The lens is also unusually short for its type, at 9cm. As a result, it feels nicely balanced even on older cameras such as the Alpha 7 II, which has a much smaller handgrip than Sony's recent bodies. It's also surprisingly usable on the compact APS-C Alpha 6000, although it's rather larger in diameter than the rangefinder-style body is tall.

Despite its light weight, the new optic acquires a major update in the form of weather-resistant construction. Externally, it also gains both an AF hold button and a custom switch that can be used to change the focus ring's function. But the AF hold button is quite small and requires an unusual amount of pressure compared to other lenses.

Set the custom switch to its

M2 position, and the focus ring takes control over the aperture from the camera. Alternatively, using the Samyang Lens Station (£59), it can be configured to work as an AF/MF control, which I preferred. The firm says more functions will be added via a future firmware update.

As is often the case with modern lenses, the manual focus ring operates electronically, with no distance scale or end stops to its rotation. It rotates smoothly with a fair bit of resistance, which means you're unlikely to nudge it accidentally. A lot of turning is required to get from infinity to close focus, but again this can be adjusted using the Lens Station. I'd set the MF sensitivity to Fast.

## Autofocus

Probably the biggest weakness of the older lens was its autofocus, but Samyang has improved this dramatically on the AF 50mm F1.8 FE II. It operates much more quickly and practically silently, with no disconcerting 'wobble' in the viewfinder. About the only criticism is that when you're using a small aperture, it can be rather sluggish to refocus between different distance zones



**Blurred backgrounds are rendered very smoothly**  
Sony Alpha 7 II, 1/250sec at f/2.8, ISO 100



Thanks to its large aperture, the lens is great for shooting in low light

Sony Alpha 7R IV, 1/50sec at f/1.4, ISO 250



(close-up, middle distance or long-range). But this is substantially down to Sony's approach of always viewing at the taking aperture.

In general, autofocus is very accurate, wherever in the frame you place the focus point. The lens also works perfectly happily with Sony's C-AF and tracking technologies. It'll keep up with subjects moving pretty quickly, too. If you need to override AF, the focus ring gives sufficiently precise control to achieve critically sharp focus. Rotating it also automatically activates a magnified live view display.

Videographers will be pleased to hear that Samyang's promise of low focus breathing is realised in practice, with barely any change in angle view visible on focusing from infinity right down to 40cm. However, the focus ring's resistance means that it's easy to move the camera while focusing.

## Performance

It's not just in terms of build and autofocus that Samyang has made significant advances. When it comes to image quality, the AF 50mm F1.4 FE II is also an impressive performer. In fact, it's streets ahead of its predecessor when tested side-by-side on the 60MP Sony Alpha 7R IV.

In the centre of the frame, the

lens resolves an excellent level of detail with the aperture wide open, to the extent that you'll see very little improvement on stopping down – maybe just a little increase in local contrast. What's more, fine detail is only slightly blurred in the corners of the frame at f/1.4, and sharpens up quickly on stopping down. By f/4 the lens is pretty much as sharp as it's going to get, and every bit as good as its predecessor was at f/8. Stop down to f/16 and diffraction takes the edge off the finest detail when viewing files close-up onscreen, but it's a perfectly acceptable trade-off for the increase in depth of field.

Turning our attention to curvilinear distortion, a small degree of pincushion-type inward bowing of straight lines is apparent, most obviously when flicking back and forth between corrected JPEGs and uncorrected raws in Adobe Bridge. But it's so slight that you won't normally notice it in real-world use. In contrast, the older optic was subject to barrel distortion.

If you disable in-camera shading correction, then vignetting will be clearly visible at large apertures. But the gradual fall-off in brightness towards the corners of the frame isn't unattractive, and more likely to help frame your subject than spoil your images. It also

disappears on stopping down to f/2.8. If you enable in-camera correction, this vignetting will be processed out of both JPEG and raw files.

You shouldn't see any colour fringing towards the corners of the frame at small apertures due to lateral chromatic aberration, as by default it's corrected automatically both in-camera in JPEG files, and via a profile embedded in the raw files' metadata. When it comes to the harder-to-fix longitudinal chromatic aberration, you'll see some colour fringing in out-of-focus regions at large apertures. This tends towards magenta in front of the point of focus, and yellow-green behind. But it can usually be suppressed using Adobe's Defringe tool.

That f/1.4 maximum aperture is great for blurring away backgrounds, and transitions to out-of-focus regions are dealt with smoothly. Bokeh is rendered very attractively at large apertures, and it's only when you stop down to f/4 or smaller that blur circles take on a hard edge, giving a harsher appearance. It is, however, important to disable the electronic first curtain shutter when shooting at large apertures in bright light. Otherwise at shutter speeds faster than 1/2000sec, you'll get truncated blur circles that spoil the bokeh.



## Verdict

WHEN Samyang released its original 50mm F1.4 in 2016, it counted as a very decent first effort at an autofocus optic. But expectations have changed since then, with lenses now required to provide a good account of themselves on high-resolution sensors while also offering video-friendly characteristics. Judged against this higher bar, the Samyang AF 50mm F1.4 FE II acquits itself well.

By any sensible measure, this is a fine lens, and a major upgrade over its predecessor. It's much sharper at large apertures, while autofocus is quicker and quieter. Yet it's also smaller and lighter, while benefiting from useful additional controls and weather-sealing.

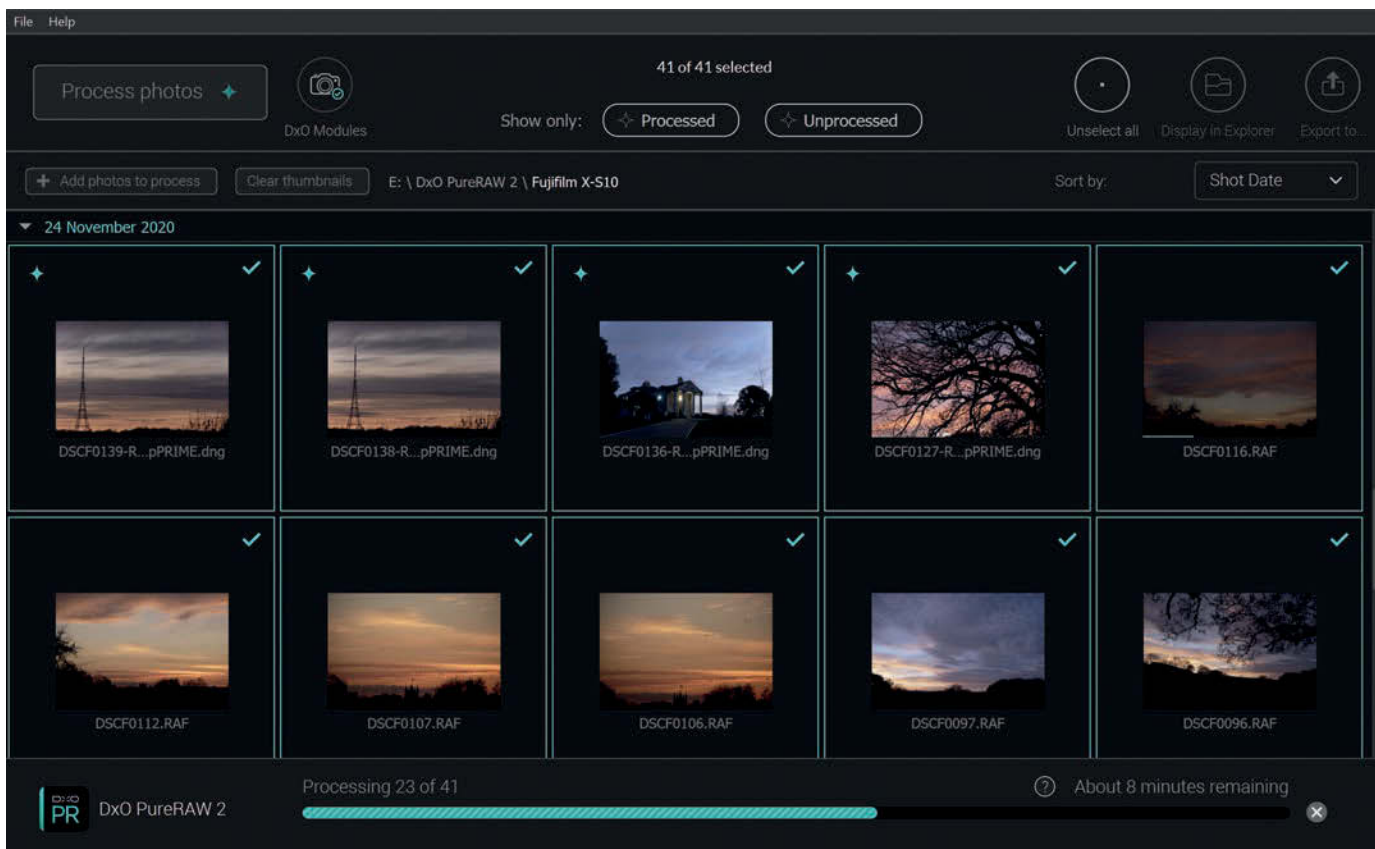
Indeed, casting around for flaws feels a little churlish. It probably doesn't focus quite as rapidly as its rivals, and I wouldn't expect to get the same hit-rate of perfectly sharp shots with erratically moving subjects. But this is easily forgiven for a lens that's around half the price and weight of its Sony counterpart.

Where the previous optic was perhaps best seen as a good fit for users of 24MP A7 cameras on a budget, the new version is now entirely at home on the 60MP Alpha 7R IV. For Sony users looking for a fast standard prime, but who are put off by the size, weight and price of its rivals, it's an excellent choice.

## Data file

<b>Price</b> £599	<b>Minimum focus</b> 40cm
<b>Filter diameter</b> 72mm	<b>Length</b> 88.9mm
<b>Lens elements</b> 11 (2x U-ASP, 3x HR, 1x ED)	<b>Diameter</b> 80.1mm
<b>Groups</b> 8	<b>Weight</b> 420g
<b>Diaphragm blades</b> 9	<b>Lens mount</b> Sony E (full frame)
<b>Aperture</b> f/1.4-f/16	<b>Included accessories</b> Caps, hood, pouch





# DxO PureRAW 2

**Andy Westlake** takes a look at DxO's updated raw 'pre-processor', which promises workflow improvements and full support for Fujifilm X-Trans cameras

Last year, DxO released an innovative program called PureRAW. This unique tool converts camera raw files to 16-bit linear DNGs, using DxO's industry-leading lens correction and noise reduction algorithms. These DNGs can then be processed using your preferred imaging

software, just like normal camera raw files. The idea is that you get the benefit of DxO's image-processing know-how without having to learn a new workflow.

I found PureRAW provided a vast improvement on Adobe's processing, especially when using DxO's AI-based DeepPRIME noise reduction. This makes the

program a hugely useful tool for Lightroom or Photoshop users who'd like to get the most out of their raw files, especially those that were shot at high ISOs or using older cameras and/or less-sharp lenses.

Now, the firm has updated the software to version 2, bringing useful new workflow features

## At a glance

**£115** (£69 for update)

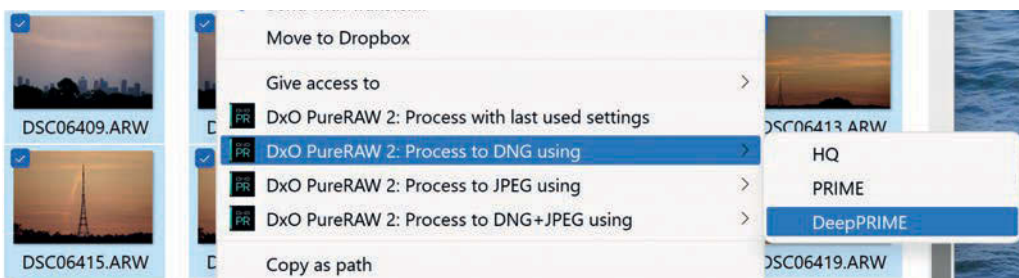
- Raw image file pre-processor
- For Windows and Mac PCs
- 30-day free trial available
- <https://www.dxo.com/dxo-purerau>

and additional camera support. Most importantly, it now handles files from Fujifilm cameras that use the X-Trans sensor. So what exactly is new, and is it worth upgrading for existing users?

## Workflow updates

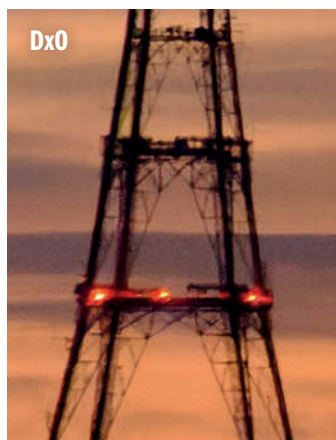
Originally, PureRAW was a simple standalone program. You added files to its main window, and then pressed the 'Process photos' button. It proceeded to churn out processed DNGs, which could then be exported to Lightroom or Photoshop (via Camera Raw).

In version 2, you gain some useful additional ways of working. First is the ability to batch-process files directly from the Windows desktop, or the Finder

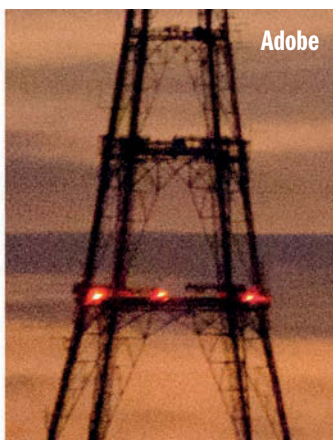


DxO PureRAW 2 adds a useful batch-processing option for both Windows and Mac users





DxO

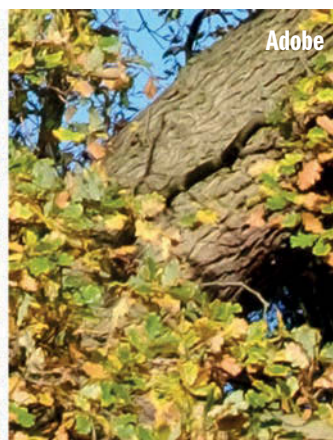


Adobe

**DxO does a much better job than Adobe of removing noise**



DxO



Adobe

**Detail rendition from Fujifilm X-Trans raw files is dramatically improved**

on Macs. Simply select a group of files you wish to process, and then right-click (or ctrl-click). You should see a series of PureRAW options, allowing processing to DNG with a choice of noise-reduction algorithms. Select one, and PureRAW gets on with the job of converting those files without you even having to open the program. This is a great option if you've shot a set of images that will benefit from treatment, as you can quickly set them processing and then go away and do something else.

Lightroom users also gain an improved workflow, with the ability to invoke PureRAW from within the program itself. So if you identify a raw file you like, start work on it and make some adjustments, but then decide that it would benefit from DxO's processing, you can send it to PureRAW from Lightroom. Once processed, the new version will appear back in Lightroom and crucially inherit all your previous tweaks (just as long as you set Lightroom to record XMP side-car files that include this data). Again, this works as expected and counts as a very helpful addition for Lightroom users.

### Operational updates

One welcome update for Windows users is HiDPI support, which allows graphical elements to scale correctly on high-resolution screens. This works just as you'd hope, with the program now rendering much better on my Dell XPS 15 laptop's 4K display. Meanwhile, users of the latest M1 Macs are promised significantly faster speed,

particularly when using the PRIME and DeepPRIME noise-reduction algorithms, which are slated to operate up four times quicker. Last but not least, DxO is also promising iterative updates over the software's lifespan to support the latest cameras.

### Fujifilm X-Trans support

Possibly the biggest single update in PureRAW 2 is full support for Fujifilm's popular X-series cameras that use the proprietary X-Trans sensor. It's taken DxO a long time to get around to this, with a decade having passed since the launch of the original Fujifilm X-Pro1. Thankfully, the results appear to be worth the wait.

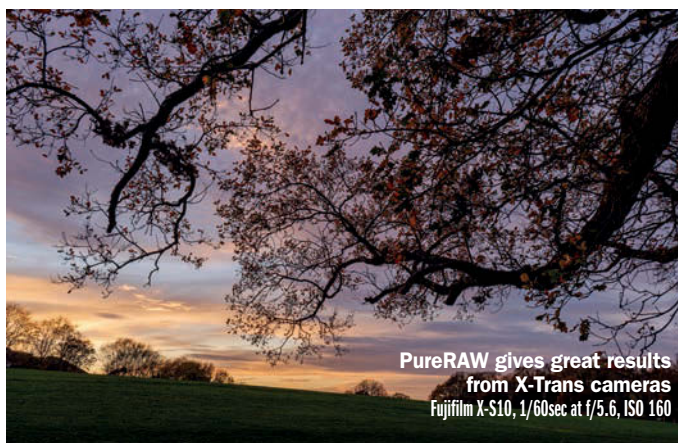
Just as with Bayer sensors, DxO produces files from X-Trans cameras that boast noticeably improved delineation of fine detail, along with dramatically reduced noise. This is shown in the comparison crops above, which come from pictures shot on the Fujifilm X-S10. DeepPRIME is particularly good at retaining

real detail while removing noise from smoothly toned areas of the image, in a way that conventional noise-reduction algorithms simply can't match. This advantage is maximised at high ISOs, to the extent that ISO 25,600 files processed in PureRAW using DeepPRIME looks as good as, if not better than, conventionally processed ISO 12,800 raws.

However, you don't just see an advantage at high ISO settings. For example, Adobe software has never been especially adept at rendering grass and foliage detail from X-Trans sensors, and DxO's processing does a much better job. More generally, fine monochromatic detail such as fabric or hair is just that bit sharper. So even at base ISO, a raw file that's been processed with PureRAW will show visibly improved fine detail compared to a standard Adobe conversion.

Overall, for Fujifilm owners who use a Photoshop or Lightroom-based workflow, PureRAW gives a huge step forwards in processing quality.

AP



**PureRAW gives great results from X-Trans cameras**  
Fujifilm X-S10, 1/60sec at f/5.6, ISO 160

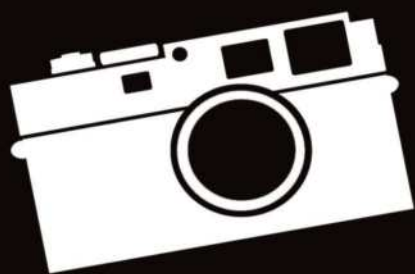
## Verdict

I'VE BEEN using DxO PureRAW regularly for a year now, and over that time I've only come to appreciate its benefits more. If you shoot a lot at high ISOs, or indeed avoid shooting at high ISOs due to fear of noise, it's a game-changer. About the only thing that bugs me is that I'd like to be able to disable vignetting correction, as this is very much an aesthetic choice.

In some ways, using PureRAW is akin to getting a new camera, given the improved image quality it delivers from your raw files. This puts the £115 asking price into perspective – you'd have to spend a lot more on hardware to get a stop better noise performance.

For Fujifilm owners, the addition of X-Trans support makes PureRAW 2 a very tempting prospect for getting the most from their raw files. Meanwhile for existing users of the software, there's no improvement in image quality but the various tweaks and workflow improvements could well make an upgrade worthwhile. Best of all, anyone who's tempted can download the 30-day free trial and give it a go.





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At f/11, the lens resolves strong detail across the entire frame  
Sony Alpha 7R IV, 16mm, 1/100sec at f/11, ISO 100



# Sony FE PZ 16-35mm F4 G

**Andy Westlake** assesses Sony's new lightweight full-frame wideangle zoom, which employs an electronic power zoom control



£450 more than the Tamron 17-28mm F/2.8 Di III RXD, which we rate very highly. So how does the FE PZ 16-35mm F4 G perform in real-world use?

With a five-year lead over its rivals in building up its full-frame mirrorless system, Sony has the luxury of being able to revisit older designs and experiment with new ideas. Its latest optic, the FE PZ 16-35mm F4 G, covers the same ground as the FE 16-35mm F4 ZA OSS from 2014.

But strikingly, it employs a power zoom design. While this will be welcomed by videographers, it will undoubtedly be viewed with trepidation by photographers. But fear not – it works brilliantly.

While power zooms enable steady, controlled zooming during video recording, they're often frustratingly imprecise for composing still images. Sony has

addressed this by using a linear response zoom ring that provides precise, intuitive control. Then for video work, there's a variable-speed zoom lever on the side.

Compared to its predecessor, the new lens is smaller and lighter, and boasts many more external controls. Its £1,300 launch price represents a £150 premium over the ZA optic, but is

## Features

Let's take a look at what this new lens offers. It's constructed using 13 elements in 12 groups, arranged into an optical design that both zooms and focuses internally. It also employs a healthy dose of exotic glass for good measure. Alongside two Advanced Aspherical elements that suppress







**Camera JPEGs are perfectly corrected for distortion**  
Sony Alpha 7R IV, 21mm, 1/40sec at f/11, ISO 100

field curvature and astigmatism, it employs one element each made from extra-low dispersion (ED) glass and Super ED glass in a bid to minimise chromatic and spherical aberration. There's also a conventional aspherical element, and another made from ED glass.

Compared to the older lens, the FE PZ 16-35mm F4 G gains an array of additional controls. Alongside the zoom and focus rings and power zoom lever, there's an AF/MF switch, an AF

stop button that can be programmed from the camera body, and an aperture ring that can be set to either clicked or clickless operation. Both the zoom and focus mechanisms are controlled by pairs of silent and responsive XD linear motors.

Sony has employed a 7-bladed aperture diaphragm, promising 14-ray sunstars that should please landscape shooters. They'll also be grateful to hear that its lightweight plastic barrel boasts both dust- and splash-

proof construction, and there's a protective fluorine coating on the front element. The minimum focus distance ranges between 28cm and 24cm, and filter users are catered for by a 72mm thread. A shallow plastic lens hood is supplied in the box.

### Build and handling

One of the most striking differences between Sony's two 16-35mm F4 designs comes in terms of bulk. At just 353g, the new lens is the lightest full-frame wideangle zoom available, saving fully 165g over its predecessor, and 67g over Tamron's 17-28mm f/2.8. At 88mm long and 81mm in diameter, the new optic is also 11mm shorter than its rivals.

This light weight makes it an agreeable companion to Sony's small Alpha 7-series cameras, including older models that have relatively small handgrips. The lens's controls all fall nicely to hand, and the distinctly different diameters of the zoom and focus rings mean that they're unlikely to be mistaken for each other with the camera up to your eye.

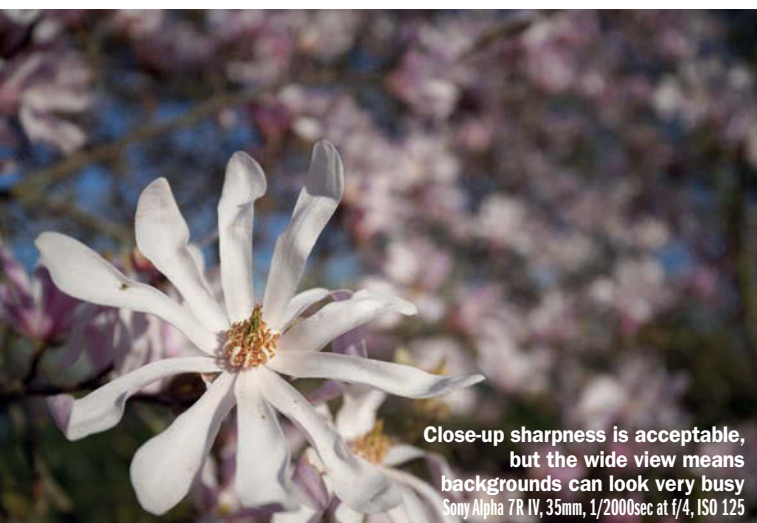
The aperture ring clicks at one-third stop increments from f/4 to f/22, with a large switch at

the base of the barrel for selecting clickless operation. There's also an A position that passes aperture control to a dial on the camera body. A small Iris Lock switch allows the ring to be locked either into, or out of, the A position.

What's most striking about this lens, though, is just how well the power zoom control works. The zoom ring has neither end stops nor any focal-length markings, but with the camera up to your eye, the experience is otherwise remarkably similar to using a conventional mechanical zoom. In fact, it allows you to fine-tune composition precisely with a light touch of your fingertip. Meanwhile videographers should be delighted by the zoom lever, which changes the focal length at different rates depending on how far it's moved away from its resting position.

### Autofocus

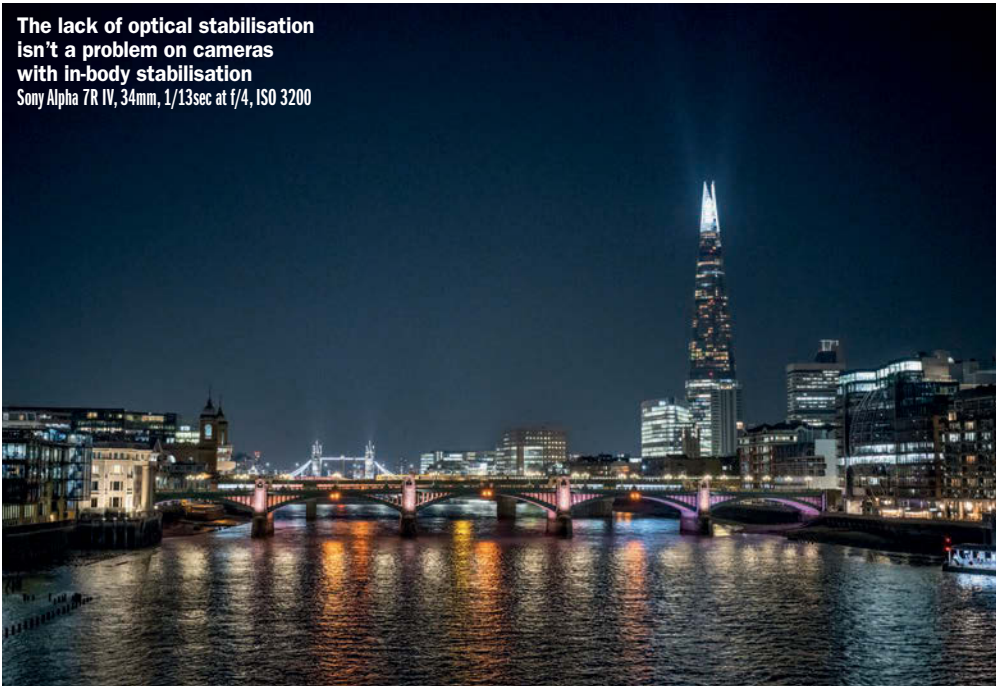
As we've come to expect from Sony, the autofocus performance is excellent. It's rapid, silent and decisive, and locks accurately onto its target in the blink of an eye. In S-AF mode it's consistently accurate, while with C-AF, I found



**Close-up sharpness is acceptable, but the wide view means backgrounds can look very busy**  
Sony Alpha 7R IV, 35mm, 1/2000sec at f/4, ISO 125



**The lack of optical stabilisation isn't a problem on cameras with in-body stabilisation**  
Sony Alpha 7R IV, 34mm, 1/13sec at f/4, ISO 3200



it was able to keep up with anything the Alpha 7R IV's AF system asked of it.

If you need to use manual focus, this also works extremely well. Rotating the focus ring will engage a magnified display in the viewfinder, while Sony's linear response MF gives an extremely intuitive feel. Videographers will be delighted to hear that not only is there no perceptible focus breathing, but the lens also acts as if its parfocal, holding focus at any given distance when it's zoomed.

## Performance

To assess its image quality, I tested the FE PZ 16-35mm F4 G on Sony's 60MP Alpha 7R IV. This reveals how the firm has achieved the relatively compact lightweight design, with the first clue lying in the fact that there's no option to disable in-camera distortion compensation. Examination of the raw files reveals that this is because the lens exhibits extremely high levels of barrel distortion at wideangle, relying on software compensation to give geometrically correct images.

The camera's JPEG files are, of course, perfectly corrected, as are both video footage and the live view feed in the viewfinder. A lot of users will never even see what's going on; it only matters

for photographers shooting raw.

Some photographers disagree with this design approach in principle, but I don't have a problem with it. Technically, it allows the optical designers to concentrate on minimising other aberrations, with distortion correction then coming as a 'free' fix in software. As far as I'm concerned, all that matters is how your final images turn out, not the opto-electronic means of getting there.

In this respect, the FE PZ 16-35mm F4 G provides an object lesson in how effective this approach to lens design can be. Compared side-by-side with the older 16-35mm in real-world use, it's every bit as sharp, not just in the centre of the frame but also towards the edges. Neither lens looks pixel-perfect on the A7R IV in the extreme corners, but using software distortion compensation gives just as good results as the older design's conventional optical correction. You're equally likely to lose critical sharpness due to a lack of depth of field, or from diffraction blurring when stopping down to overcome it.

As a result, the lens performs well in real-world use, giving consistent images with no nasty surprises across all focal lengths, apertures and focus distances. It may not provide

quite such spectacular cross-frame sharpness as Sony's premium G Master optics, but you'd have to stare closely at your images onscreen, or print very large, to see much of a difference. As is often the case on full-frame, you'll get the sharpest results between f/5.6 and f/11, before diffraction blurring starts to take its toll at smaller apertures.

The lens deals extremely well with shooting directly into the light, with minimal flare or loss of contrast, which will be welcome for landscape shooters. About the only area where it's not so great is in rendering blurred backgrounds with close-up subjects, giving somewhat 'busy' bokeh. But it wouldn't be my first choice for such work anyway.

The one thing raw shooters will have to deal with, though, is that distortion. At 16mm it's sufficiently extreme that it'll have to be fixed in almost every image, and it's also complex and wavy in character, which means it really needs profiled corrections. It progressively decreases at longer focal lengths, reaching a neutral point at about 26mm, before changing to modest pincushion distortion at 35mm. But this shouldn't be a problem once the likes of Adobe and DxO have made their corrective profiles.



# Verdict

IT COULD be tempting to see the Sony FE PZ 16-35mm F4 G as being a lens for videographers, simply due to its power zoom design. But this would be to do it an injustice. Sony has overcome the usual irritation of clunky, imprecise zoom controls and delivered a lens that works just as well for shooting still images. I've been really impressed by its implementation of power zoom, and can imagine a lot more lenses working this way in future.

At £1,300, the FE PZ 16-35mm F4 G is, however, the most expensive of the compact FE-mount wideangle zooms available. Compared to its Zeiss-badged predecessor that sells for £1,149, it's usefully lighter and boasts much-improved operability, but doesn't bring significantly better image quality. Meanwhile Tamron's 17-28mm F/2.8 Di III RXD benefits from a faster maximum aperture at the cost of a narrower zoom range, and sports excellent optics too. At £849, it represents fantastic value for money.

As a result, the FE PZ 16-35mm F4 G is still likely to find most favour with those who can exploit its power zoom during video recording. But with its compact size, consistent image quality, dust- and splash-proof design, and excellent operability, it's also an enticing option for Sony full-frame photographers looking to travel light.

## Data file

<b>Price</b> £1,300	<b>Minimum focus</b> 28-24cm
<b>Filter diameter</b> 72mm	<b>Length</b> 88.1mm
<b>Lens elements</b> 13	<b>Diameter</b> 80.5mm
<b>Groups</b> 12	<b>Weight</b> 353g
<b>Diaphragm blades</b> 7	<b>Lens mount</b> Sony E (full-frame)
<b>Aperture</b> f/4-f/22	<b>Included accessories</b> Caps, hood



**Amateur Photographer**  
**Testbench**  
**Recommended**  
★★★★★

# Samyang Lens Station for Sony E

**Andy Westlake** examines a tool for tweaking how Samyang lenses work

£59 • [www.samyanglens.com](http://www.samyanglens.com)

NOT SO long ago, I doubt many photographers gave much thought to the idea that their lenses employed firmware or had settings that could usefully be changed. Instead, they were seen as passive devices that simply did what the camera told them. Sigma was the first to come up with a USB Dock that attached to a lens by its mount and connected to a computer, allowing the firmware to be updated and the operation to be adjusted. Tamron makes a similar device known as a Tap-In Console, while Samyang's is called a Lens Station.

In terms of design, the Samyang Lens Station is very simple. It has a lens mount on one face with a sliding release button on the side, a USB port for connecting it to a computer, and a single status LED. There are no physical controls, with everything being operated by the Samyang Lens Manager software. This program looks off-putting at first, as it's drawn at a disconcertingly low resolution and has some glaring typos in its English-language version. But it works just fine.

Unlike the Sigma and Tamron docks, nothing initially happens when you connect a lens. Instead, you need to click the onscreen 'Lens Conn' button. The software will then detect the lens and tell you if new firmware is available. Updating isn't necessarily a simple process, as you may have to go to Samyang's website and download the file manually. But it does work, and I've successfully updated my AF 35mm F2.8 FE and original AF 50mm F1.4 FE.

Things get more interesting with more recent lenses, such as the AF 50mm F1.4 FE II. Here, the Lens Manager software provides a simple way of specifying which functions can be operated by the focus ring, depending on the position of the lens's Custom switch. It's also straightforward to adjust the manual-focus sensitivity to your liking.

Surprisingly, there's also an AF micro-adjustment setting, which is usually considered to be unnecessary with mirrorless cameras. But the software's online manual gives no explanation of why you might use it, or how to determine the optimum setting. Unless you're having obvious problems with focus accuracy, I'd leave it alone.

## Verdict

Like other similar devices, the Samyang Lens Station is pricey given how infrequently you'll use it, while the software is slightly clunky and unintuitive. But it does the job as promised. If you own a few Samyang lenses, it's handy to have around.



## Micro USB

The dock employs a standard micro USB port for connecting to your computer, with a good-quality 80cm cable included in the box.

## Release button

A large sliding button on the side is used to release lenses when you've finished updating firmware or changing settings.

## Status LED

This lights up green when a lens is attached and successfully connected to the Samyang Lens Manager software.



**Amateur Photographer**  
Testbench  
Recommended  
★★★★

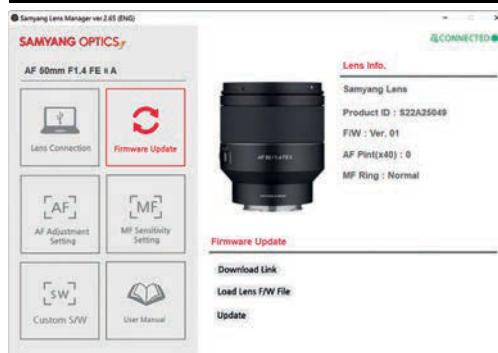
## Lens mounts

We're looking at the Sony E-mount version, but Samyang also makes Fujifilm X, Canon EF and Nikon F-mount versions.

## At a glance

- USB dock for Samyang lenses
- Works with Windows and Mac PCs
- Employs Samyang Lens Manager software
- Available for Sony E, Fujifilm X, Canon EF and Nikon F

## LENS MANAGER SOFTWARE



Samyang's Lens Manager software is logically laid out, with the main window showing six large square buttons on the left to switch between options. Selecting one shows its associated settings on the right-side panel, which are usually self-explanatory. Clicking the lower right button downloads the user manual.





**Tony Kemplen on the ...**

# Ricoh R1

An automatic compact, the Ricoh R1 is one model in Tony's large collection that he uses regularly

**A**mong the plethora of fully automatic compact 35mm cameras from the end of the last century, the Ricoh R1 stands out for a number of reasons. Firstly, it's very small, even for a compact camera. Secondly, it has two focal lengths, the standard 30mm, itself quite wide for this kind of camera, and then a 24mm super-wide option, which by default engages a panoramic film plane mask.

Dating from around 1995, this camera was also marketed as the Rollei Prego Micron in the USA. Mine came from eBay over a decade ago. I bought it having read about the wideangle lens, and the simple non-permanent modification that could be made to give full frame images instead of panoramic, albeit with some vignetting in the corners. I'd enjoyed using the very basic Vivitar Ultra Wide & Slim, with its 22mm lens, and the R1 seemed to offer a similar field of view, but with the added bonus of being able to handle low light conditions.

In common with many cameras of this type, everything is automatic, and there is little scope for manual override. Thankfully though it is possible to switch off the flash, which would otherwise limit its usefulness when it comes to taking long exposures in low light.

It's a truth universally acknowledged, that electronic circuits will eventually fail. Such an eventuality puts the vast majority of such cameras beyond repair. It's a sad disadvantage compared to



Tony put the wide lens to good effect with this shot of a jazz band

the previous generation of fully mechanical cameras, which a skilled technician could probably rescue, albeit at a price.

Failure doesn't necessarily come all at once though, and on my camera it's limited to the LCD display which tells you what settings you're using. With a bit of determination and a good memory, it's possible to cycle through the settings and count the number of button presses required to reach the one you want to use.

When the camera is first loaded, a fail-safe system winds the entire film onto the take-up spool. Then with



Ricoh's classic pocket-sized R1

each shot taken, it is returned into the cassette. The idea is that if you accidentally open the back, the photos you have already taken will be safely in the dark. But if, like me, you often swap films mid-roll, it's important to remember which bit has already been exposed.

It's no secret that I've got a lot of cameras, but in fairness, they have all been used at some point. The R1 is one of only a handful that I use on a regular basis, and take on holiday with me. It's accompanied me on many trips, not least because it's so small and light that slipping it into the bag doesn't really make any difference to what I'm carting around.

For this shot of a lively French jazz band, I took on board one of the standard suggestions from the 'Take Better Photographs' genre of book – go low and go close. It must have been good advice, because the band subsequently asked if they could use it on their web page.

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).

More photos from the Ricoh R1: [www.flickr.com/tony\\_kemplen/albums/72157632768916497/](http://www.flickr.com/tony_kemplen/albums/72157632768916497/)

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Photocrowd

# THE EISA PHOTOGRAPHY MAESTRO CONTEST 2022

This Year's Theme:  
**Joy**

**1<sup>ST</sup> PRIZE**  
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Maestro Trophy

**2<sup>ND</sup> PRIZE**  
€1000 & EISA  
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**3<sup>RD</sup> PRIZE**  
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**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.  
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# Buying Guide

**243**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

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

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



### Lens mounts

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

### Built-in focus motor

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

### Filter thread

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

### Maximum aperture

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

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

<b>AF</b> Nikon AF lenses driven from camera	<b>DC</b> Sigma's lenses for APS-C digital	<b>ED</b> Extra-low Dispersion elements	<b>LM</b> Fujifilm Linear Motor	<b>SP</b> Tamron's Super Performance range
<b>AF-S</b> Nikon lenses with Silent Wave Motor	<b>DG</b> Sigma's designation for full-frame lenses	<b>EF</b> Canon's lenses for full-frame DSLRs	<b>MP-E</b> Canon's high-magnification macro lens	<b>SSM</b> Sony Supersonic Motor lenses
<b>AF-P</b> Nikon lenses with stepper motors	<b>Di</b> Tamron lenses for full-frame sensors	<b>EF-S</b> Canon's lenses for APS-C DSLRs	<b>OIS</b> Optical Image Stabilisation	<b>STF</b> Sony and Laowa Smooth Trans Focus
<b>AL</b> Pentax lenses with aspheric elements	<b>Di-II</b> Tamron lenses designed for APS-C DSLRs	<b>AL</b> Sony lenses for full-frame 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>UMC</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>DX</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>C</b> Samyang lenses for APS-C cropped sensors	<b>DX</b> Nikon's lenses for DX-format digital	<b>HSM</b> Sigma's Hypersonic Motor	<b>S</b> Nikon's premium lenses for mirrorless	<b>VC</b> Tamron's Vibration Compensation
<b>DS</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																
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-S 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	88.5	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-S 35mm f/2.8 Macro IS STM	£399				Features an innovative built-in dual-LED light for close-up shooting							13	49	69.2	55.8	190
EF 35mm f/2 IS USM	£799				First 35mm prime from Canon to feature an optical stabilisation system							24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5 ★			An outstanding addition to the L-series line-up							28	72	80.4	104.4	760
EF 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/2.8L 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 focusing 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 focusing 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 II USM	£499	4.5 ★			Mid-range telephoto zoom offers really good optics and fast, silent autofocus							120	67	80	145.5	710
EF 70-300mm f/4-5.6 L IS USM	£1600	5 ★			An L-series lens with a highly durable outer shell							120	67	89	143	1050
EF 75-300mm f/4-5.6 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	950
EF 85mm f/1.8 USM	£470	5 ★			Non-rotating front ring thanks to rear-focusing system, as well as USM							85	58	75	71.5	425
TS-E 90mm f/2.8L Macro	£2500				One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8							39	77	86.9	116.5	915
EF 100mm f/2.8 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 focusing 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 1:1 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
20mm f/4 Zero-D Shift	£1139				Wideangle shift lens that offers +/-11mm movement and promises zero distortion							25	82	91	95	747
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				Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x							17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5 ★			With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro							18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469				Full-frame macro lens with twice-life-size magnification and apochromatic design							24.7	67	125	72	638

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing [ap.ed@kelsey.co.uk](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																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															</
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### Canon EF 50mm f/1.8 STM

Our price **£119.99\***

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DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)		
LENS	RRP	SCORE	SUMMARY										MOUNT				DIMENSIONS							
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 F2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp														*			30	82	90	100	704
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom														*			30	77	83.5	87.5	430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements														*			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood														*	*		28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5 ★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)														*			30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control														*			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh														*			35	72	78	94	488
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system														*			28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm														*			30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating														*			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5 ★	A weather-resistant mid-range zoom lens														*			40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements														*			49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant														*			28	55	68.5	71	283
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 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing														*			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting														*	*		38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8														*	*		50	62	73	86.5	440
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 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 smc DS AL	£180	5 ★	A budget-priced prime lens for beginners														*			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5 ★	Despite slight edge softness, this lens performs excellently and is a pleasure to use														*			14	49	46.5	63	215
DA 40mm f/2.8 smc 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 smc	£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 smc DA	£249	4 ★	Affordable short telephoto lens ideal for portraits														*			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism														*	*		19	49	60	67.5	265
DA* 50-135mm f/2.8 smc 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 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating														*			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5 ★	Despite questions about the particular sample tested, this lens scores highly														*			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor														*			95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system														*			140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5 ★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing														*			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating														*			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition														*	*		120	77	91.5	203	1755
DA 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
DA 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 DCAW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images														*	*		200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5 ★	SDM focusing system on the inside, and dirtproof and splashproof on the outside														*			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass														*			140	77	83	184	1070
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 UM 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	117.4	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	78	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	88	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   A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery										*	*	*	*	*	*		24	n/a	101	132	1150
16mm f/1.8 DG HSM   A	£1679		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	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
														DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
15mm f/2.8 EX DG	£629	4 ★	This fisheye optic puts in a very solid performance - not to be dismissed as a gimmick!	-	-	-	-	-	-	-	-	15	n/a	73.5	65	370
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	-	-	-	-	-	-	-	-	28	77	83.5	92	565
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	-	-	-	-	-	-	-	-	22	72	79	82	470
18-35mm f/1.8 DC HSM	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame	-	-	-	-	-	-	-	-	28	72	78	121	810
18-200mm f/3.5-6.3 DC OS	£449	4 ★	Excellent resolution and consistent performance, but control over CA could be a little better	-	-	-	-	-	-	-	-	45	45	79	100	610
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens	-	-	-	-	-	-	-	-	39	72	79	101.5	585
20mm f/1.4 DG HSM   A	£799	5 ★	An outstanding wideangle fixed-focal-length lens	-	-	-	-	-	-	-	-	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM   A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes	-	-	-	-	-	-	-	-	25	77	85	90.2	665
24-35mm f/2 DG HSM   A	£949	5 ★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range	-	-	-	-	-	-	-	-	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM   A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation	-	-	-	-	-	-	-	-	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM   A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	-	-	-	-	-	-	-	-	45	82	89	109	885
28mm f/1.4 DG HSM   A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs	-	-	-	-	-	-	-	-	28	77	82.8	107.1	865
30mm f/1.4 DC HSM   A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view	-	-	-	-	-	-	-	-	30	62	63.3	74.2	435
35mm f/1.4 DG HSM   A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series	-	-	-	-	-	-	-	-	30	67	77	94	665
40mm f/1.4 DG HSM   A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics	-	-	-	-	-	-	-	-	40	82	87.8	131	1200
50mm f/1.4 DG HSM   A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality	-	-	-	-	-	-	-	-	40	77	85.4	100	815
50-100mm f/1.8 DC HSM   A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one	-	-	-	-	-	-	-	-	37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM   S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	-	-	-	-	-	-	-	-	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro   A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design	-	-	-	-	-	-	-	-	26	49	71	106	515
70-200mm f/2.8 DG OS HSM   S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	-	-	-	-	-	-	-	-	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM   A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users	-	-	-	-	-	-	-	-	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	-	-	-	-	-	-	-	-	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM   A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot	-	-	-	-	-	-	-	-	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	-	-	-	-	-	-	-	-	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter	-	-	-	-	-	-	-	-	150	105	124	291	3390
135mm f/1.8 DG HSM   A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs	-	-	-	-	-	-	-	-	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	-	-	-	-	-	-	-	-	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	-	-	-	-	-	-	-	-	260	105	121	290.2	2860

## TAMRON DSLR

10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5 ★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	-	-	-	-	-	-	-	-	24	77	83.6	84.6	440
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weather-sealing and faster AF	-	-	-	-	-	-	-	-	28	n/a	98.4	145	1110
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4 ★	Versatile mega-zoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	-	-	-	-	-	-	-	-	39	67	99.5	75	540
17-35mm f/2.8-4 Di OSD	£629	4 ★	Most compact and lightest full-frame 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 USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens	-	-	-	-	-	-	-	-	30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	-	-	-	-	-	-	-	-	20	67	80.4	80.8	480
35-150mm F2.8-4 Di VC OSD	£799		Unusual image-stabilised full-frame zoom designed for portraits, with large maximum aperture	-	-	-	-	-	-	-	-	45	77	84	126.8	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/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-i 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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### Fuji X-T4 Body Blk



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### Olympus OMD E-MIX body



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**CANON AUTOFOCUS CAMERAS, LENSES, FLASH, ACCESSORIES ETC USED**

Used Canon	7D MKII	Used Canon	BE 70-200mm	Used Canon
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## Used Canon

100-400mm F4.5/5.6 LII box 300mm F2.8 IS USM LII USM LI



M 16 300 F3 5/6 3 ILVC                      £300 | 85 F1 4 FY DC box                      £300

M 16-300 F3.5/6.3 II VC.....	£399	85 F1.4 EX DG box.....	£399
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M 28-300 F35/6.3 VC PZD	£599	105 F28 EX DG HSM OS box	£319
M 180 F35 Di macro	£349	150 F28 EX DG OS HSM box	£319
M 150-600 F5/6.3 VC USG2	£699	150-600 F5/6.3 APO DG OS	£419
M 12-24 AT AT Pro I IDX box	£499	150-600 F5/6.3 DG OS sport	£419
M 12-24 F4 Pro box	£199	150-600 F5/6.3 contemporary	£419
GMMA C AF tubes box	£99	300 F28 EX DG HSM	£139
		TC1401 extender	£19
M 16 F4 5/5.6 HSM DC box	£299	<b>FLASH/ACCESSORIES USED</b>	
M 12 F28 EX DG HSM	£399	MR-14EX ringflash box	£319
M 20-20 F35 EX DC HSM	£279	430EX M/K18 RT box	£199
M 24-24 F4 5/5.6 II HSM	£499	430EX II	£199
M 28 F28 EX DG fisheye box	£299	580EX II	£199
M 70-70 F2.8/4 DC OS HSM	£349	580EX	£199
M F1.4 DG HSM Art	£579	600EX RT	£299
M F1.4 DG HSM Art	£579	SB-2 transmitter	£69
M 500 F4 5/6.3 HSM OS	£699	ST-ES Speedlight transmitter	£299
M 200 F2.8 EX DG OS HSM	£599	Angle finder C	£199

**NIKON AUTOFOCUS CAMERAS, LENSES, FLASH, ACCESSORIES ETC USED**

0-20 F3 5 DC box £269 + TAM 28-300 F3 5/6 3 Di VC R7D £5

20-F4.5/6.3 DC	£169	TOK 11-16 F2.8 ATX ProII	£169
24-F4.5/6.3 II HSM	£599	TOK 11-16 F2.8 ATX Pro	£169
F2.8 EX DG fisheye	£199	TOK 12-24 F4 ATX Pro II	£169
25-F3.5/6.3 DC OS	£399	TOK 12-24 F4 ATX Pro	£169
F1.4 DG HSM Art	£579	TOK 16-50 F2.8 ATX DX box	£169
F1.4 DG HSM Art	£579	Kenko ext tubes box	£169
F1.4 DG HSM Art	£549	<b>FLASH / ACCESSORIES USED</b>	
500-F4.5/6.3 HSM OS	£699	SB-29 ringflash box	£169
200-F2.8 EX DG OS HSM	£399	SB-300	£169
40-F4.5/6.3 DC	£399	SB-400	£169
400-F4.5/6.3 DC	£399	SB-600	£169
5-F2.8 EX DG HSM OS	£329	SB-700	£169
50-F2.8 EX DG OS HSM box	£599	SB-900	£169
500-F5/6.3 DG OS HSM	£499	SB-910 box	£169
600-F5/6.3 DG OS sport	£1197	SU-800 commander	£169
600-F5/6.3 contemporary	£749	SB-BA batt pack	£169
1401 extender	£199	Nissin i40	£169
EX DG conv box	£149	DR-6 angle finder	£169
<b>4X4X8 F3.5 fisheye MF box</b>	<b>£169</b>	DR-5 angle finder	£169
16-300 F3.5/6.3 II VC	£399	DR-4 angle finder	£169
24-F2.8 D.L.VC	£499	MC-36A rem.	£89
		MC-30A rem.	£169
		SC-17/SC-19/SC-28 cable	each

**FUJIL MINOLTA/SONY. OLYMPUS. PANASONIC ETC. DIGITAL USED**

## THE DENTAL CLINIC

F-E5 black	E199
14 F2.8 Pro box	E186
14 F2.8 Pro box	E509
-100 F4 I5 Pro box	E479
-100 F4.5/5.6 MKII	E429
-150 F2.8 Pro box	E192
-150 F4.5 ED	E149
-F18 silv.,E149 60 F2.8 macro.	E349
-300 F4.8/5.6 MKII Mint box	E369
MMYANG 12 F2 Mint box MF	E239
d4 converter	E229
D-7 grip for EM1	E69
D-6 grip for EM5	E69
ANALOGIC DIGITAL USED	E349
<b>PENTAX ANASTigmat G2 body</b>	
G2 body	E649
G7 body black box	E369
14 F4 box	E499
G F3.5 fisheye box	E199
12-G60 F5.5/6	E219
-d42 F3.5/6	E219
-144 F5.5/E149 25 F1.7	E219
45-175 F4.5/6	E219
45-200 F4.5/6	E219
100-300 F4.5/6 II box	E219
100-300 F4.5/6	E219
<b>PENAX DIGITAL USED</b>	
baby	E369
16-45 F4 ED DA box	E219
18-55 F3.5/5.6 AL	E219
18-250 F3.5/6.3 DA	E219
S3 F2.4 DA box	E219
S3-50 F5.5/6	E219
S3-50 F5.5/6 AF F1.8 DA	E219
B-BG4 grip for K5 box	E219
<b>OTHER PENTAX AF USED</b>	
SIG 700 F4.5/6 DG macro	E219

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0 F4 leaf..£399	200 F4.....£199	135 F4 macro late.....£2
0 F4 ED IF green T.....£599		200 F4 latest..£399
0 rear converter ..£169		Hellicoid ext tube .....£1
0 auto ext tube set.....£169		1.4x converter .....
0 hellicoid ext tube.....£199		2x rear converter grey .....
IF converter angle finder box. £179		Hellicoid ext tube .....
<b>CENTAX 6x7 USED</b>		
+ main prism serviced.....£799		Plain prism .....
Waist level finder.....£699		EF finder.....£1
F4 late.....£599	55 F4 late.....£549	Chimney.....£299
F4 early.....£399	55-100 F4.5.....£699	Polaroid back MPC box .....
F4.5 late.....£399		
0 F4 + macro adapter box.....£699		
<b>YASHICA 6x6 TLR USED</b>		
		124G.....£2

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1-W LFL finder fits F	£199	Auto bellows box	£199
1-W LFL finder fits FE/EM etc	£69	<b>PENTAX AF USED</b>	
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<b>LYMPUS OM USED</b>		17 F4 PK	£199
M-2N body chrome	£299	50 1.74 PK	£149 50 F1.7 PK
M-2N body chrome box	£299	50 F2 PK	£199
M-1N body chrome	£299	80-200 F4.5 PK	£199
M-1N body chrome box	£299	135 F2 PK	£199
F2.8	£99 35 F2.8	300 F4 PK box	£199
F2.8 shift	£149	400 F5.6 PK	£299
70-704	£99 35 F3.5/4.5	114 PK	£199
70-714	£149 50 F1.8	Bellows M + slide copier PK	£199
70-714 macro box	£239	<b>PENTAX M2 USED</b>	
100 F2.8	£199 200 F4	105 F2.8	£199 300 F4
100 F2.8	£129	One F2.8	Auto bellows

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**45** MEGA PIXELS  
**20** fps  
**3.15"**  
**IS**  
**8K**

Whatever you shoot, however you shoot it, the EOS R5 will let you be creative in ways you simply couldn't before. Capture sensational 45 megapixel photos at up to 20 frames per second, or cinematic 12 bit 8K RAW video using the entire width of the camera's sensor.

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SAVE 5% on Canon RF lenses when bought with the EOS R5

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**10** fps  
**3.0"**  
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**10** fps

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**10** fps

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## Panasonic LUMIX GH6

**NEW! NOW IN STOCK!**

**25.2** MEGA PIXELS  
**14** fps  
**3.0"**  
**IS**  
**5.7K**

The Panasonic LUMIX GH6 arrives completely redeveloped from the ground up with a new high speed 25.2MP sensor, new Venus engine, no limit 10-bit 4K 120p, wider dynamic range and no record limit for all video.

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**120** fps  
**3.0"**  
**IS**  
**4K**

As the flagship of the mirrorless OM system, the OM-1 is equipped with the industry's latest technology to realize your most creative ideas. Pick it up and be amazed at its compact size, how it fits naturally in your hand and how little effort it takes to lift it.

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**£899.00**  
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### Fujifilm GF 110mm f/2 R LM WR

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Store 6 x 84mm square filters

Made from tough & waterproof material

A zip & Velcro closure with belt & tripod loops



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Most filters available for 67mm & 84mm systems

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Sizes from 25mm to 105mm depending on filter



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# Final Analysis

**Damien Demolder considers...**

**'Ernest was a good friend of mine' by Barney Cokeliss**

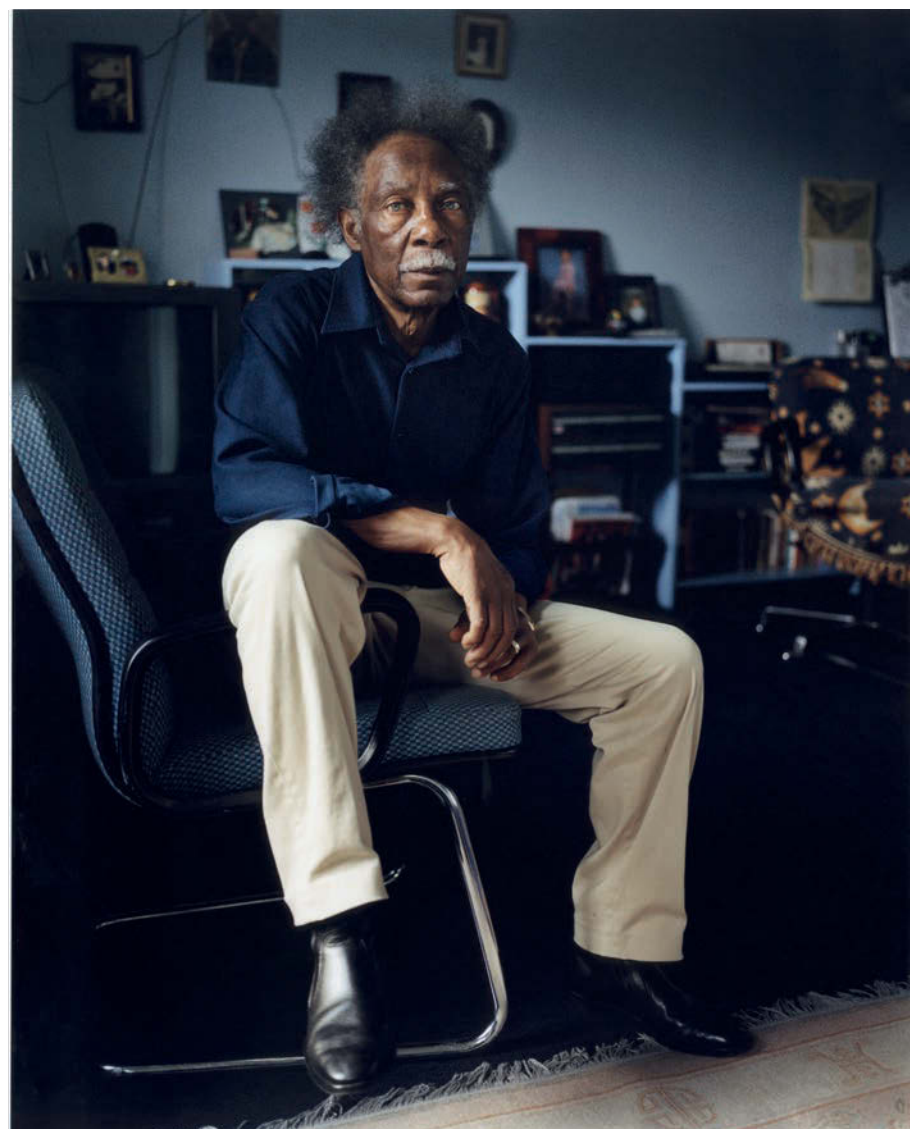
I really like people. I love to chat to them and find out about them. They have interesting stories and often have very different ideas to mine and it allows me to reconsider the way I think. And sometimes they have a different way of doing something and I learn something new. People can make me laugh, so I can feel joy, and other times I can feel sad along with them. Other people really do make the world a better place – don't believe what landscape photographers tell you about people.

A photo that transports me into the presence of another person, so I feel I could be in the room with them – is relatively rare. Well, rare among images made by photographers – normal people seem to be able to do it easily with their phone cameras. Photographers demand a degree of polishing, of posing, of making-up, of inventing, of technique and dramatic lighting that can get in the way. It is odd how photography can get in the way of the subject and indeed how often it does.

Every day we see pictures of people made dramatic with effects, bold colours, dynamic compositions, boosted contrast and awesome lighting that fail to tell us anything about the person in the shot. These pictures often tell us more about the photographer and their ambitions, their ego, what they want us to see, how they want the world to see them.

What I like about this picture of Ernest is that it is all about Ernest. This is down to the skill of Barney Cokeliss, the photographer. As inquisitive photographers we will all inevitably see things in this picture that tell us about the way Barney works, but that isn't the same as the picture being about Barney.

Ernest is clearly very relaxed here, and the scene feels as natural as we might find it were we to walk into Ernest's apartment ourselves. That Barney has used window light helps, but that's not all that makes the picture feel natural. Barney tells me that Ernest was a friend of his who had over time appeared in some of his films, and that Barney would drop round to see him and would often have his camera with



him. Making the situation feel normal, Barney says, is key to getting a subject to behave normally. Providing a running commentary – I'm just going to adjust the tripod/try a slightly darker exposure/shift this way a bit – makes the subject feel involved and that it's a collaboration, even if they have no idea what you are talking about. Barney also used a 'normal' lens – the 80mm on his Mamiya 7 – to produce a

normal perspective. Doing this puts us at ease so we can feel as relaxed looking at the picture as Ernest obviously feels being in it.

And that is why Barney is one of the winners of this year's Portrait of Humanity contest. Humans take the best pictures of humanity. [www.barneycokeliss.com](http://www.barneycokeliss.com).

You can see the other winners here: [www.1854.photography/awards/portrait-of-humanity](http://www.1854.photography/awards/portrait-of-humanity)

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



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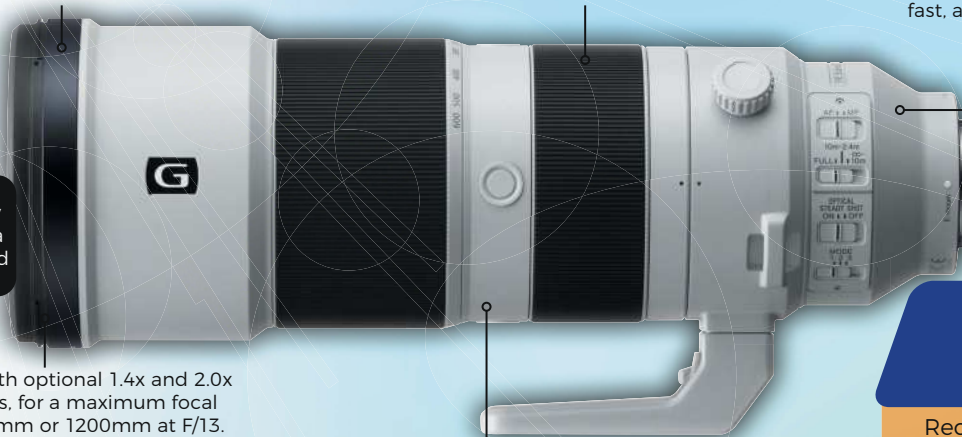
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