

Tuesday 16 August 2022

Amateur Photographer



TESTED

Canon EOS R7

Canon's high-end, 32.5MP APS-C format RF-mount mirrorless camera

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We ❤️ **mirrorless**

AP readers discuss the pros and cons of their favourite cameras

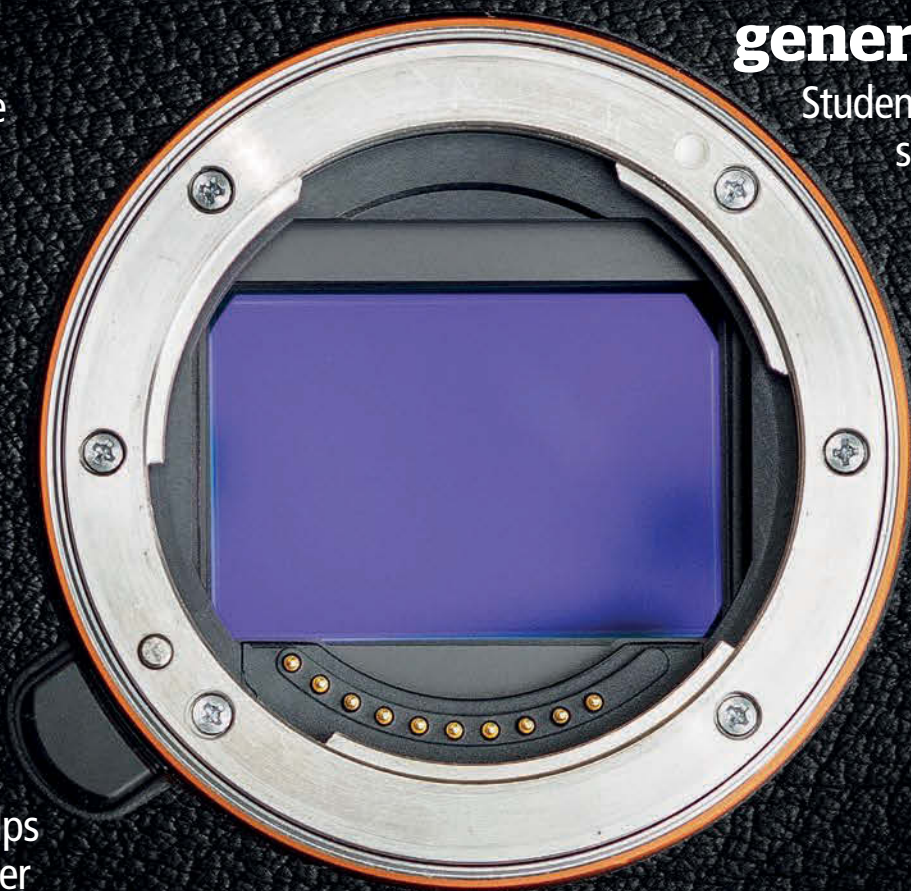
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Students' degree show work



X rated?

Damien Lovegrove helps a boudoir photographer try out Fujifilm's X system



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Mirrorless lens buying guide 362 lenses featured in our comprehensive listing



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The first mirrorless camera, the Panasonic Lumix DMC-G1, appeared in 2008 and while you'd never describe the average 14-year-old as reaching maturity, this technology has already changed the camera industry forever. This issue, we celebrate the ongoing mirrorless revolution with an in-depth look at how to get the most from your mirrorless camera, while also asking AP readers to

reveal their favourite kit. Another big highlight is our crack testing team's definitive review of Canon's mighty EOS R7. If you are happy with your DSLR, there is still plenty to enjoy, however, including behind-the-scenes at a photoshoot with portrait master Damien Lovegrove, and a look at what's new in DxO's latest Nik Collection – one of the finest editing suites out there. Don't forget to check out our latest subscription offers too!

Geoff Harris, Deputy Editor

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

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This week's cover image

This week's issue is mirrorless-themed and the cover picture was taken by Ian Pack and Andy Westlake

In this issue

- 3** 7 days
- 12** Get the most from mirrorless
- 19** Inbox
- 24** Best of degree shows
- 30** Mirrorless cameras: the readers' favourites
- 34** The Rotolight advantage
- 36** In bed with the X
- 40** Canon EOS R7
- 47** Nik Collection 5
- 50** Accessories
- 51** Tech talk
- 53** Buying Guide: Mirrorless lenses
- 66** Final analysis

This week in 1934

gettyimages

TREASURES FROM THE HULTON ARCHIVE



Precarious Work by Fox Photos

Workmen balanced high above the street and the beach on the struts of Blackpool Tower during repair work. The tower was opened to the public in May 1894 and was inspired by the Eiffel Tower in Paris. At 158 metres (518ft) tall, it is the world's 125th tallest

freestanding tower. Maintenance teams use the 563 steps from the top of the tower building to the top of the tower, but if wind speeds exceed 45mph, the top is closed. If winds reach 70mph, the top of the tower can sway by an inch. A job not for the faint-hearted!

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.



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See page 21 for details



It's good to share

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

AP picture of the week

Cinque Torri from Monte Lagazuoi by Edward Rumble

Sony A7R IV, Sony 100-400mm f/4.5-5.6 GM OSS at 100mm, 1/400sec at f/10, ISO 50. B&W & raw conversion

'During a week in the Italian Dolomites, we enjoyed a spectacular morning of light and atmosphere from the top of Monte Lagazuoi (2,835m). An earlier inversion was lifting and the surrounding peaks were continually cloaked and ringed by the rising clouds. The trigger for making this image was the coincidence of the distant saw-toothed ridge line emerging from its ethereal halo and the momentary stab of light that illuminated the extraordinary Cinque Torri rock formations in the bottom left of the frame.'

Website: www.edwardrumble.com

Instagram: @edmrumbler

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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

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#appicoftheweek. Or email your best
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See page 3 for how to find us.

Ministry of Justice by James Beard

Canon EOS 6D, Canon TS-E 17mm f/4L lens,
1/125sec at f/5.6, ISO 400

'An intimate perspective on this rather hulking example of the Brutalist architecture style, which resides opposite St James's Park tube station in London. This composition was made possible thanks to the Canon 17mm tilt-shift lens at maximum shift upwards. The evening light was great but the high-contrast scene required some careful work in Lightroom to tease out the details.'

Instagram: @jamesbeard



We also
liked...



Don't Let the Sun Go Down on Me by Jack Bird

Sony A7R III, Tamron 24-70mm
F2.8, 1/320sec at f/2.8, ISO 200

'I captured this image attending a night shoot at IWM Duxford. The subject, a P47-Thunderbolt known as "Nellie-B", didn't fight in WW2 but flies as a memorial to those who fought. Let's hope that the sun never goes down on Nellie. I had top-tier advice from The Centre Of Aviation Photography to help me to emphasise the beautiful colours and textures to bring my shot to life.'

Instagram:

@jack_bird_photography

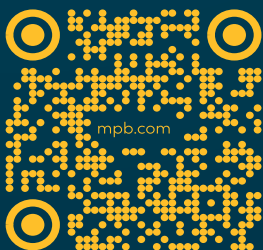


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Lowepro Trekker Lite Backpack



Lowepro launches travel camera bag range

LOWEPRO has unveiled a new travel camera bag and backpack range for photographers on the move. The Trekker Lite collection includes a 16L and 24L backpack, a sling style bag and a hip pack. All are configurable with modular design features and have soft structures to assist easy stow-away.

Each bag in the new range is made with up to 81% recycled and solution dyed fabrics, promising reduced environmental impact. Prices start from £60.95 for the hip bag, with the largest Trekker Lite BP 250 Backpack retailing for £159.95.

instax mini 11 camera



Fujifilm encourages people to print photos

FUJIFILM is hoping to encourage more photographers to make the effort to print their images with the launch of its third printlife@home exhibition. Open to anyone in Europe, the exhibition invites photographers to share their favourite images, or take new ones, inspired by the weekly theme at fujifilm-printlife.eu between now and 4 December 2022.

Five winning photos will be selected each week to be included as part of a permanent online exhibition. The overall winners could win a voucher to spend on the Fujifilm photo printing platform, a Link WIDE printer with 10-shot package or the instax mini 11 camera with a 10-shot package.

Two fast wideangle prime lenses from Sigma

SIGMA has introduced two large-aperture wideangle primes for full-frame mirrorless cameras, in the shape of the 20mm F1.4 DG DN | Art and 24mm F1.4 DG DN | Art. Both lenses gain several features designed for astrophotography, but they should also be useful for subjects such as landscapes, architecture and interiors.

Both lenses include an aperture ring that can be set to either clicked or smooth operation, along with an AF/MF switch and AF-stop button. One notable new feature is a focus lock switch which inactivates the manual focus ring. In addition, both lenses

feature weather-sealed construction, while the front element is treated with a water- and oil-repellant coating.

In terms of key specs, the 20mm f/1.4 measures 87.8mm in diameter and 111.2mm in length, while weighing 635g. Its minimum focus distance is 23cm, and it takes 82mm filters. Its 24mm sibling is smaller, at 75.7mm by 95.5mm and 520g. It'll focus as close as 25cm and has a 72mm filter thread. Both lenses also accept gel filters at the rear.

The 20mm f/1.4 will cost £859, while the 24mm f/1.4 will be £779. They're due at the end of August in Sony E and L mounts.



The 20mm f/1.4 (left) and the 24mm f/1.4 should be available at the end of this month

Pink Lady® Food Photographer of the Year

THE 12TH Annual Pink Lady® Food Photographer of the Year competition has opened its doors and is inviting photographers to submit entries. This year the competition is split into a wide range of categories including 'Street Food', 'Wedding Food Photographer' and 'On the Phone', for pictures taken on any mobile device. 2023 also sees the addition of a new category – 'Moments of Joy', for images showing the joy experienced in the growing, preparing and cooking, or the serving and eating of food. The winner of this new category will receive a cash prize of £1,500.

This year's judging panel includes food photographer David Loftus.

The entry fee for photographers aged over 18 is £30 and this includes the submission of five images. Additional images are then charged at £6 per entry. Juniors under 18 can compete for free with a maximum of five

entries. For every submission into the 'On the Phone' category, a donation of £2 is given to Action Against Hunger.

To enter, and for more details, visit www.pinkladyfoodphotographeroftheyear.com



A category winner last year: 'Putting on the Ritz' by John Carey/Pink Lady® Food Photographer of the Year 2022



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Comedy wildlife contest closing date nears

SHORTLISTED entries for the 2022 Comedy Wildlife Awards have been showcased as the closing date for the competition nears. Co-founded in 2015 by professional photographers Paul Joynson-Hicks MBE and Tom Sullam, the awards were launched to promote conservation of wildlife and their habitats through humour.

Each year, the competition highlights a charity working to help champion conservation. In 2022, Whitley Fund for Nature will be receiving 10% of Comedy Wildlife's total net revenue.

All photography novices, amateurs and professionals are free to enter up to ten images across six categories; Land, Air, Juniors (aged 18 and under), Portfolio (a selection of four images), Underwater and Video Clips.

Judges include wildlife photographers



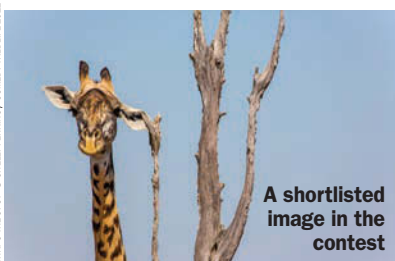
One of the entrants showcased

Daisy Gilardini, Tom Lamen and Will Burrard-Lucas as well as comedians Hugh Dennis and Russell Kane.

The contest is free to enter at comedywildlifephotography.com with a closing date of 1 September 2022.

Photographers are also invited to sign up for a Comedy Wildlife African Safari taking place between 9-17 July 2023 in East Africa. The private safari adventure will be hosted by the judge photographers as well as TV presenter Kate Humble.

THAT'S THE SPOT © SHELLY PERKINS / COMEDY WILDLIFE 2022



A shortlisted image in the contest

OnePlus reveals 50MP smartphone

ONEPLUS has announced its latest flagship model, the OnePlus 10T, which will sit alongside the OnePlus 10 Pro. However, unlike its sister model, the camera on this new device is not made in collaboration with Hasselblad.

The main camera features a 50-million-pixel IMX766 1/1.56-in sensor, which is joined by a 23.6mm equivalent wideangle lens and includes optical image stabilisation. It's capable of recording photos in 10-bit colour.

Accompanying the main camera is an ultra-wideangle lens which offers an almost 120-degree angle of view and sits in front of an 8-million-pixel sensor. An additional 2MP macro camera enables close-up shooting from a distance of 2-4cm.

Other improvements include greater HDR performance, when capturing images using the primary rear camera. Low-light shooting has been given a boost also with Nightscape 2.0 using

intelligent algorithms to produce images with improved brightness, sharpness and detail.

The OnePlus 10T will go on sale from 25 August with an RRP of £629 or £720, depending on whether you opt for 128GB or 256GB storage.



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Viewpoint Jon Bentley

'Banalogy' seems to be becoming more popular, which is a positive thing

Photographing the banal is nothing new. It was arguably luminaries like William Eggleston and Stephen Shore, back in the 1970s, who pioneered the genre. Through laser-like powers of selection, combined with vividly saturated colour, they found photographic art in the everyday things that surround us, from park benches to obsolete advertising hoardings.

Now, 50 years on, Instagram is elevating this fascination with the mundane to the mainstream. The hashtag of choice is #banalogy. Search for it and you'll get nearly a quarter of a million posts.

One enthusiastic banalographer is Tom Hicks, a librarian at Wolverhampton University, who specialises in recording images of the Black Country. I recently joined him, along with a dozen or so others, on one of his photo walks.

Inspired by his interest in typography, his first photos were of graphics on factory signs or old shop fronts, posting on his Instagram @blackcountrytype. 'In the Black Country people often make their own signs. They don't want to spend money on a designer.'

He broadened his search to embrace other oddities and patterns: a corrugated old cinema roof covered in bright green lichen; a pink painted garden fence with a church spire peeping out over the top. A Wolverhampton Doorways series was inspired by a postcard he had on Doorways of Dublin. Bright colours and blue skies feature. After three months on Instagram he was offered exhibition space in the centre of Birmingham.

He currently uses a relatively basic iPhone with just a single wide lens. He always opts for a square format, and approaches his subjects head-on. His main advice is to shoot relatively wide, and crop in later, in case a detail on the edge of the frame proves interesting.



A 'banal' photograph by Tom Hicks

To facilitate cropping, he's thinking of supplementing the iPhone with a dedicated camera. The higher resolution would allow greater scope for creating pictures within pictures.

'Anything can be made into a good photograph, really,' enthuses Tom, who notes the lack of beautiful mountains or beaches in the Black Country. 'You have to find alternative subjects.' Abandoned car restoration projects, weathered corrugated factories, blocks of flats and multi-storey car parks are all sources of strong patterns.

'There are no people in my photos, but they are something to do with people.' He cites his picture of Wolverhampton railway station car park that he feels 'has the power of nostalgia because lots of people move away and back, through the station'. Also, 'British Rail's symbol is a great design which people like.'

With banalogy, social media is helping make what's previously been a very arty branch of the medium more accessible. As someone who's been drawn to these sorts of subjects myself over the years, I like and appreciate that.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Books & exhibitions

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



Daughters of the Soil by Joanne Coates

Until 3 September 2022. Vane, Orbis Community, 65 High Street, Gateshead. Open Wednesdays-Saturdays. Free. See vane.org.uk

A culmination of 12 months' research into the role women play in agriculture in Northumberland and the Scottish Borders, this exhibition aims to redress the lack of documentation of female farmworkers.

Via the use of captivating portraits of women's roles in farming – women make up 15% of the farming industry in the UK – the exhibition explores the often underlying barriers such as access to land, class, motherhood and a lack of clear leadership roles assisting this.

The photographer, Joanne Coates, has herself worked as a farm labourer and worker, and lives in a rural area with a partner who farms. This she believes gives her an insider's perspective on the very women she has set out to capture in the series.

The Blindest Man by Emily Graham

€42, Void, hardcover, 104 pages, ISBN: 9786185479206



In 1993 an author buried a golden sculpture known as the Chouette d'Or (Golden Owl). They also released a book with 11 enigmatic clues as to its whereabouts, somewhere in France.

Almost 30 years has elapsed, and many continue to search for the treasure, which is yet to be found. Over three years, artist Emily Graham photographed those searching for the treasure, while also collecting research and ephemera. The results of that project form the book *The Blindest Man*.

The author – originally anonymous – is now dead. Those who have looked for the sculpture include scientists, doctors, artists and retirees. Each has their own theories as to its whereabouts, and each has their 'zone' in which they scan the landscape.

An intriguing story and an intriguing project that is well worth a look.

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



Angela Nicholson

Photographer and journalist Angela Nicholson is our former technical editor and the founder of SheClicks, a community for female photographers. She's been testing camera gear since 2004 and has used just about every mirrorless camera available. See more at squeezymedia.com

Get the most from mirrorless

If you have recently switched to a mirrorless camera, or converted a while ago, **Angela Nicholson** reveals just how clever it is

A new camera is always exciting, but it usually takes a while to get used to it and track down familiar features and favourite settings. If you've switched from a DSLR to a mirrorless camera, there's even more to discover because the different technology

delivers a raft of features that you may not have encountered before. To cut down on the menu scrolling and manual-reading time, I'll take you through some of the features of mirrorless cameras and explain their advantages so you can master a new camera or get more from your current kit.



The ability to assess colour and white balance as well as exposure in the electronic viewfinder is a key benefit of a mirrorless camera

A new view

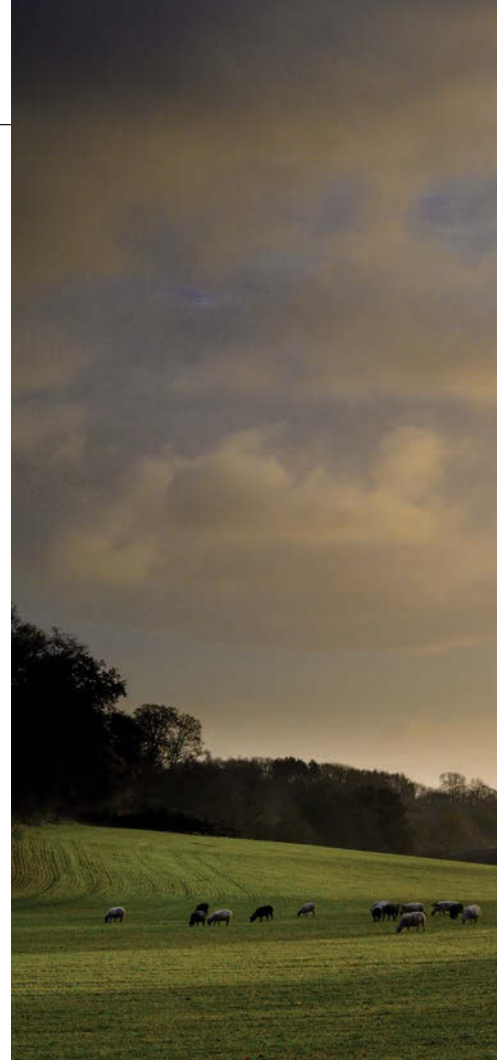
One of the biggest differences between a DSLR and a mirrorless camera is that a mirrorless camera works in full-time live view. As the viewfinder is electronic, you see the image from the sensor. Some mirrorless cameras offer a 'natural' view which is designed to replicate the appearance of an optical viewfinder, but this means that you miss out on one of the key advantages of an electronic viewfinder (EVF) – the ability to see the impact of exposure, white balance and colour setting adjustments. So while it might seem attractive to use the viewfinder in its 'DSLR' mode, I'd advise using it in the default setting so what you see is what you get. Most modern mirrorless cameras do a

great job of matching the view in the electronic viewfinder to the final image, but there are also options in the menu to adjust its brightness and colour balance. However, before you start making changes to the viewfinder or screen colour or brightness, calibrate your computer monitor to make sure it's displaying your images accurately.

Some cameras also have options to boost the resolution or frame rate of the viewfinder. These may be found in the Power Management section of the menu or in the Viewfinder settings. If you're photographing a landscape, still-life or macro scene, you may want to boost the resolution of the viewfinder, if this is possible. For a moving subject, it might be a good idea to boost the viewfinder frame rate, because it makes movement look smoother and easier to follow.



A high viewfinder refresh rate makes movement appear smoother, but a lower rate will help prolong battery life



Histogram & warnings

It can also be helpful to keep an eye on the histogram. Most cameras offer a live histogram view that you can see in the viewfinder while you compose the shot (you may need to activate this in the menu).

Some cameras also offer a highlight warning, handy when you need to check the brightest parts of the image. Any highlight areas that are in danger of burning out will flash in the viewfinder or on the screen to



The live histogram gives you confidence that you have the detail you want when you're shooting a tricky scene



warn you. Alternatively, many cameras have a 'Zebra' display. This is another type of highlight warning, but with some cameras, it only works when the camera is in video mode. When the Zebra display is activated, the camera puts black and white diagonal stripes across the brightest parts of the scene. You may be able to set different levels of brightness to trigger the warning, which is helpful when you are about to blow out an area, or get very close to it.



A highlight warning is useful with a scene like this when you want to be sure to have all the highlight detail without darkening the shadows too much

Composition tools

Mirrorless cameras' viewfinders can show useful tools for improving image composition, too. Grid views can be helpful with framing, and you can also display an 'always on' electronic level for straighter horizons.

Most mirrorless cameras also have an Aspect Ratio control, which is either incorporated into the image size section of the menu, or is a separate menu feature. While some DSLRs can indicate the selected aspect ratio with lines, a mirrorless camera can display the cropped image in the viewfinder or on the screen on the back of the camera when you compose the shot. It's generally more efficient to shoot in the aspect ratio that suits the scene than to crop afterwards, as it's too late to make decisions about the shooting angle and object layout after you've taken the shot.

When the aspect ratio is different from the sensor's native ratio, the JPEGs are cropped in-camera. The raw files, however, usually have the data from the whole sensor and they can be 'uncropped' post-capture if necessary. Nikon Z-series cameras are a notable exception to this and, as with a JPEG, the raw file's aspect ratio is 'baked-in' so it can only be changed by cropping into the image.



A digital level display is especially useful when you're shooting from an awkward angle and you need to keep everything straight



Modern mirrorless cameras have fast-paced autofocus systems that are perfectly capable of keeping up with sport

Better focusing

The AF systems on early mirrorless cameras lagged some way behind those of the average DSLR. Today, however, things have changed significantly, especially now that more mirrorless cameras have phase detection focusing (often combined with contrast detection) and they can perform as well as, if not better than, a comparable DSLR.

The fact that a mirrorless camera uses the imaging sensor for the focusing system is also an advantage over a DSLR model because there is no opportunity for misalignment of a separate AF sensor. It means that you don't need to worry about tuning the focus response.

One of the surprises that many photographers experience when switching from a DSLR to a mirrorless camera is how far across the image frame they can focus. That's because mirrorless cameras generally have more AF points and it's not uncommon for them to cover the whole imaging area, or at least 90% of it. That means that you can pretty much forget about having to focus and recompose because there's always an AF point where you need one, even very close to the edge of the frame.

While the AF point selection modes may not be completely identical to those on a DSLR, there are some similarities. For example, you

With a mirrorless camera, there's rarely a need to focus and recompose if the subject is off-centre



‘We are starting to see more mirrorless cameras that can detect a wider range of subjects’

can expect to be able to use a small, medium or large focusing area. A small AF area is useful when you want to focus on a very precise point in the scene, while a larger one is useful in continuous AF mode when it's hard to keep the active area over a moving subject.

Many mirrorless cameras also have a tracking option that works in continuous AF mode. After the point is positioned over the intended subject and the shutter release half-pressed, the point will follow the subject around the frame. These work best when there is a reasonable contrast between the subject and its surroundings.

Eye AF or Eye detection has been around for a while, and it's very useful for portrait and event photography, but now we're starting to see more mirrorless cameras that can detect a wider range of subjects such as animals, birds and vehicles. Generally, you have to select which subject you want to detect via the camera's menu and then it will put a box around that type of subject whenever it recognises it in the frame. It's an incredibly useful feature that means you can concentrate on getting the composition



The ability of a camera to detect an animal's or bird's eyes is incredibly useful for wildlife photography

just right and timing your shot, safe in the knowledge that the camera is focusing where it should.

If the camera detects several subjects of the selected type, you'll see several boxes in the frame with the one that's selected for focusing highlighted. You can usually jump to another subject by pressing the navigation buttons, using the joystick on the back of the camera or tapping on the subject in the camera's screen. With the Fujifilm X-H2S, you need to quickly recompose your shot so that the desired subject is under the active area, or tap on the screen to latch onto the correct subject.



With most cameras that have subject detection, you need to specify the type of subject that you want it to detect



This heron came into view unexpectedly, but the OM System OM-1's AF immediately focused on it so I could concentrate on following the bird's path

Manual focusing aids

Even with the best focusing systems, there are times when you want to focus manually and the electronic viewfinder of a mirrorless camera can really help here, too. For a start, there's usually the option to magnify a selected area of the scene when the lens focus ring is moved. Many DSLRs also offer this in live view mode, but of course with the mirrorless camera, you can also see it in the viewfinder, which is particularly helpful in very bright conditions. This enlarged view makes it much easier to focus precisely.

If you're using a manual lens without any

electrical contacts, it's usually possible to customise a button to activate the magnified view so you see it whenever it's needed.

Focus peaking, which highlights the areas of highest contrast (and therefore sharpest focus) is also useful when you're focusing manually. It's even usually possible to select one of a small selection of colours for the highlighting so that it stands out from the subject. If you're photographing a red rose, for instance, you'd want to set the focusing peaking to yellow or white rather than red. Again, this is something that is activated via a camera's menu.

Image stabilisation

In-body image stabilisation (IBIS) isn't exclusive to mirrorless cameras, but it's a more prevalent feature in them than in DSLRs. IBIS works by shifting the sensor within the camera to compensate for accidental movement and it can also often work in combination with lens-based stabilisation to get even greater shutter speed compensation. As a rule, lens-based stabilisation is better when you're using a telephoto optic, so make sure it's turned on even if you have a camera with IBIS.

With some cameras it's possible to specify whether the stabilisation system works

continuously or only at the point of capture. When it works continuously, you'll see a stabilised view in the viewfinder, but when it works only at the point of capture, the stabilisation can be more effective because the sensor may have a greater range of movement available at the decisive moment.

In the past it was advisable to turn off the stabilisation system if the camera was mounted on a tripod, but that's less of an issue these days.

Clean as a whistle

As well as extending the safe handholdable shutter speed range, a camera's IBIS system

is also usually employed by the sensor-cleaning mechanism to shake off any dust. In most cameras this can be set to operate at start-up or shutdown, or whenever you choose to use it. Setting it to work when the camera is turned on delays the point at which the camera is ready for use, so I tend to set it to work when I power-down the camera. It may sound counter-intuitive to clean the sensor after capturing an image, but it means that I can activate the cleaning mechanism just by turning the camera on and off again.

Alternatively, the sensor cleaning can be fired up as and when you need it, but it means finding it in the menu every time.



It's worth doing a bit of testing to find out what your safe handholding shutter speed limits are with your camera and lens, because it can free you up from carrying a tripod

It's worth having a spare battery or two for your camera



Battery life

Although manufacturers have made some good strides with the life of the batteries in their mirrorless cameras, you can generally expect to get fewer images per charge than you do with a DSLR. That said, the battery life figures quoted for cameras should be taken with a pinch of salt because invariably you will be able to capture many more images.

However, there are a few steps you can take to get more life from your mirrorless camera's battery. For example, if you routinely forget to turn your camera off after a shot, there's likely to be an Eco, Economy, Power save or Power management mode which tells the camera to go to sleep or shut down after a certain time of it not being used. Reducing the viewfinder's refresh rate will also reduce its power consumption, thus extending the battery's life.



Electronic shutter

Many mirrorless cameras have an electronic shutter that enables it to shoot silently, and often at faster shutter speeds and frame rates than with the mechanical shutter.

Unlike a mechanical shutter, it has no physical moving parts. That means your images won't suffer the effects of 'shutter shock', the slight vibrations that occur when a physical shutter moves. That makes the electronic shutter useful when the camera is on a tripod and you want absolute sharpness.

The ability to shoot silently is very useful when you want to be discreet with your photography, or you need to avoid distracting your subject. However, it's important to keep an eye on how your images look because, if the subject is moving, or you pan the camera, you may get some distortion as a result of the rolling shutter. That's because the information is read off the sensor line by line, which means the subject may be in a different position at the start and at the end of the read-out process. This is less of an issue with the latest mirrorless cameras that feature a stacked sensor design because their readout speed is very fast.

If you find that your subject looks like it's leaning or bending, then you may need to switch over to using the mechanical shutter to get a natural-looking image.

Alternatively, using the electronic front curtain shutter gives you a blend of both worlds, as the mechanical shutter is open from the outset and the exposure is started by the electronic shutter, but ended by the mechanical shutter closing. This means that you don't need to worry about shutter shock.

The Nikon Z9 doesn't have a mechanical shutter, just an electronic one, but its readout is fast enough to avoid rolling shutter distortion with most subjects and it can shoot full-resolution images at up to 20 or 30fps depending upon the file type

Also take a look at your camera's manual to find out whether you will get a longer life when the screen or viewfinder is used to compose images. According to Sony, for instance, the A7 III has a battery life of 610 shots when the viewfinder is used and 710 when the rear screen is used. However, the Panasonic Lumix S5 is claimed to be able to capture 470 images on one charge when the viewfinder is used and 440 images with the rear screen.

An increasing number of mirrorless cameras are capable of charging their battery in-situ via a USB-C connection and in some cases they can be powered via USB-C. That makes it worth carrying a decent power bank such as the BioLite Charge 80 PD or similar to keep your camera's battery topped-up.

Engaging Power Save Mode or Economy mode can extend the battery life so you get more shots on a single charge



A good power bank is useful for charging your camera's battery when you're out



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LETTER OF THE WEEK

Trial and error

A year or so ago I bought a 53mm f/1.8 Helios-103 from Belarus for £20 (these are found on Kiev made after 1979). The lens is excellent and I searched high and low to try and find out where this lens came from. I know that it was made in the USSR but was it a copy of another lens? Someone online said that it was a Summitar copy. The Summitar has seven elements whilst this lens has only six – so scarcely a copy. Someone else said that it was derived from the Helios 44. This is to be found on a Zenith and is based on a Zeiss Biotar. Only today someone on eBay said it was a Sonnar copy. Another person said that it was a new lens entirely of Soviet design and lastly someone said that it reminded him of an early Summicron!

Eventually I found a diagram of the lens layout, printed this off and sent a copy to Leica expert and repairer, Malcolm Taylor. He took one look at it and said that it was a version 3 Summicron which was produced by Leica from 1969-79. I had not read the description properly as this lens had no mount so I set about designing one. I made a mock-up out of extension tubes and this worked well so I got SRB Photographic to



K Williams got SRB Photographic to make a new mount for this Helios-103, which is a Leica Summicron copy

make a tube for me. This they did and it works superbly!

K Williams

That's quite a story – and another reminder that it always pays to get expert advice rather than only listening to online pundits, who are ten a penny.

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/



EOS in focus

Having traded in my EOS M50 Mark II and EOS 5D Mark II kits and ordered my new EOS R10, I will be faced with a completely new (to me) focusing

system. As I have poor eyesight I have mastered the use of back-button focusing, getting sharp images. This entailed me using the single square point. Your article needs

to help any one new to the system but I ask you to ensure back-button focusing is fully covered. Whilst most new lenses for RF mount will be from Canon, I guess that the

independents will be making RF-fit versions. Could not a section for 'fits' be included in the buying guide. **R King**

Back-button focusing is indeed helpful, and we do cover this technique quite often in relevant features. Watch out for Ben Hall's article on focusing for bird photography in our Wildlife special, on sale 30 August, for example.

Dial M for...

I will be in the minority of Leica M digital dinosaurs, but I wonder if it might be possible for you to review one or two Voigtlander M mount lenses for those of us who can't quite manage to stretch to Leica lenses. Keep up the great work – I have been a regular AP reader since 1969. **Steve Kennedy**

Macro manual labour

Thank you for a great macro issue. In the late 1950s my second camera was an Ilford Sportsman with a 'never ready' case. The lens came with a printed 'distance' sheet, depending on the distance set on the camera. It was about 9in when set at 3ft and 12in at infinity. So you chose the distance to fit the subject, which was usually a flower. I then held a wooden ruler at the selected distance below the camera. Once it was in position you let the ruler drop and took the shot. It was point and shoot – you could not use the viewfinder. I've also discovered that the Nikon 18-135mm that came as a kit lens with some of the early digital cameras focuses to about 9in from the front of the lens when set to 135mm so is great for flowers and insects.

Roy McCunn

An interesting letter Roy, and reminds us how easy we have it these days!

David McGowan sent in this lovely image and says photography has helped him see the beauty life offers



The photographic journey

I'm an amateur photographer based in County Galway, Ireland. I started photography around two years ago and can honestly say reading your magazine each week has inspired me to keep going, through reading about other people's stories and their journeys. My passion for photography has only grown stronger.

Photography has taken me from some dark places in my life and has helped me see the beauty that life has to offer. It really is a game-changer. And I thank you all at AP for

supplying great content that helps people create more. **David McGowan**

Thanks very much for your kind words, David – considering you are a relative 'newcomer,' your images are lovely.

Headline act

I very much enjoyed reading Damien Demolder's *Final Analysis* (AP 12 July) in which he

considers a newspaper heading concerning the sinking of *The Titanic* and tells a poignant story about the fate of the young paper boy. It reminded me, on a completely different note, of two newspaper billboard headings I came across at Dundee bus station a number of years ago. You certainly want to know more! **Graeme Youngson**

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Graeme Youngson took this shot of intriguing newspaper billboard headlines

In next week's issue



Phone power

Tips and techniques to help you take more creative smartphone images



War stories

Peter Dench talks to some of those who report on the war in Ukraine

Moving experiences

Two experts on Intentional Camera Movement (ICM) share their tips

Film stars

John Wade on how Mamiya tackled roll film reflex cameras

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Best of degree **shows**

The 2022 summer degree shows...
Jessica Miller visits undergraduate and postgraduate exhibitions as we celebrate some of the best work from a new generation of photographers

Isabel Lussana **Unreflected Reflections**

www.isabellussanaphotography.com @isabellussana

Sony A7 III, Sony 50mm lens

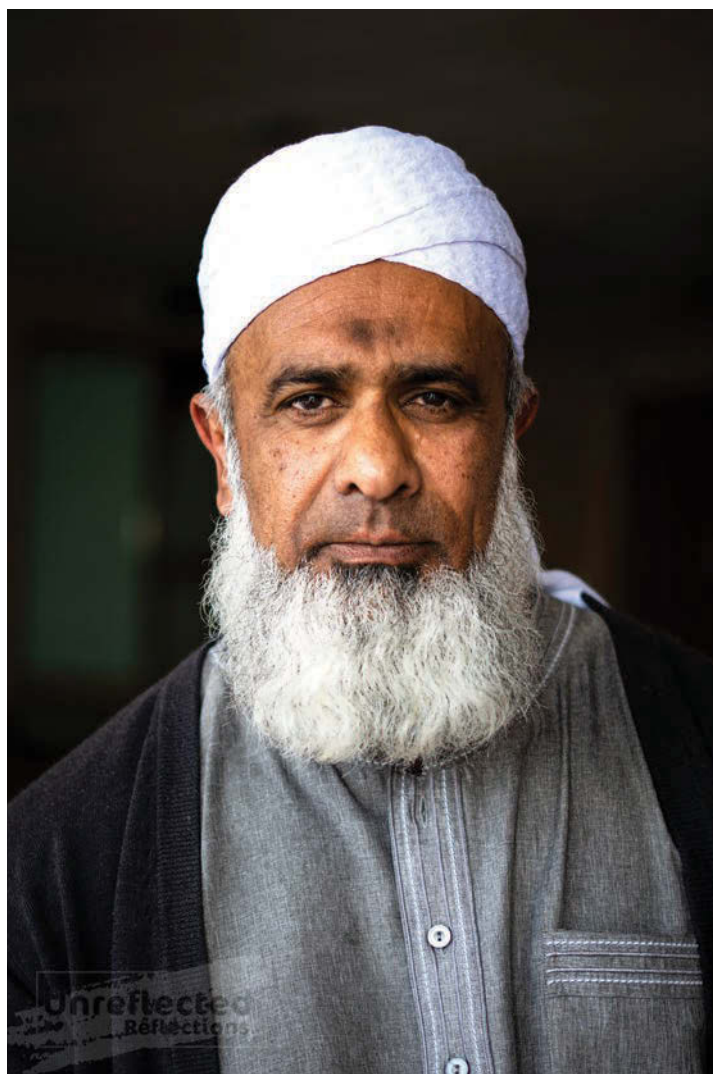
BA (Hons) Photojournalism and Documentary Photography, University of Gloucestershire

'This project started two years ago with one of the members of the Muslim community. His grandfather passed away, and he realised that he never sat down and asked about his story; his grandfather was among the earliest members in Gloucester. He saw that many passed away before they could share their stories with the next generation and wanted to record the history of their community.'

'He approached my university's photography department and I was inspired by his wish, so got involved. I took a mix of portraits and landscape images of buildings that were established so that faith and cultural needs of the community could be met. With thanks to collaboration from The Friendship Cafe, a community organisation in Gloucester.'

Isabel's advice

Don't be afraid of failure and put yourself out there for opportunities.



Lucy Harris **Sold by the Kilo**

www.lucyharrisphoto.com @lucyharrisphoto

Nikon D5600 with 18-200mm lens and a Nikon flashgun

BA (Hons) Photojournalism and Documentary Photography, University of Gloucestershire

'After a year and a half of my photography course, I noticed a recurring theme in my photography: hardworking men in practical jobs. With the effects of the Brexit decision, I wanted to learn how these changes affected small-scale commercial fishermen. Mark is from Poole and has been fishing lobster commercially for 40 years. He kindly invited me on his boat to document his day as a fisherman post-Brexit.'

Lucy's advice

Always take your camera; it needn't be pricey or the latest kit.





Hannah Willing Transcendent

www.hannahwillingphotography.com @hanna.hphotos

Canon EOS 5D Mark IV, with tripod and retouching on Lightroom and Photoshop

BA (Hons) Photography, Falmouth University

'I wanted to capture some bold editorial shots for my portfolio aimed towards forging a career in fashion and editorial photography after I left uni. I noticed how nature seemed to invade almost every shoot, and I would eventually submerge the subjects into these surroundings.

'This project explores whether femininity has an affinity with nature, or perhaps if at this point in society, the feminisation of nature has become a romanticised or conditioned kinship. My editorial-style photographs

strive to subvert these notions by empowering both the presences of nature and femininity, whilst also aiming to dismantle gendered conceptions of the earth.

'The title Transcendent refers to the sublime associations that exist between femininity and nature which I have interlaced and considered throughout.'

Hannah's advice

Pick up a camera and start shooting – from there you start becoming more aware of your surroundings, what does or doesn't make a good image.



Alíz Kovács-Zöldi The Journey Within

www.alizphoto.com @aliz.kovacs.photo

Hasselblad X1D II 50C and Hasselblad XCD 65mm lens

BA (Hons) Photography, Cambridge School of Art, Anglia Ruskin University

'My project was inspired by my personal experiences during the pandemic. As the lockdowns dragged on, time seemed surreal and stagnant and I was stuck with anxiety, and a lack of creative drive. I turned to mindfulness practices for help and took up a new hobby – collecting plants.

'I wanted to channel this into my project. Whilst researching I came across a theory called the "hero's journey". It explains that all hero myths and stories share the same stages regardless of their origins. I found that the

challenges I faced echoed the stages detailed in the book, so I decided to use it as a guide to help create a narrative for my series. Given the personal nature of the project after photographing a model and determining some lighting and posing I decided to turn the camera on to me.'

Alíz's advice

Try not to compare yourself to others. Be grateful for being on your photography journey, whatever stage it might be.

Zoe Ellen-Marie Jones Metamorphosis

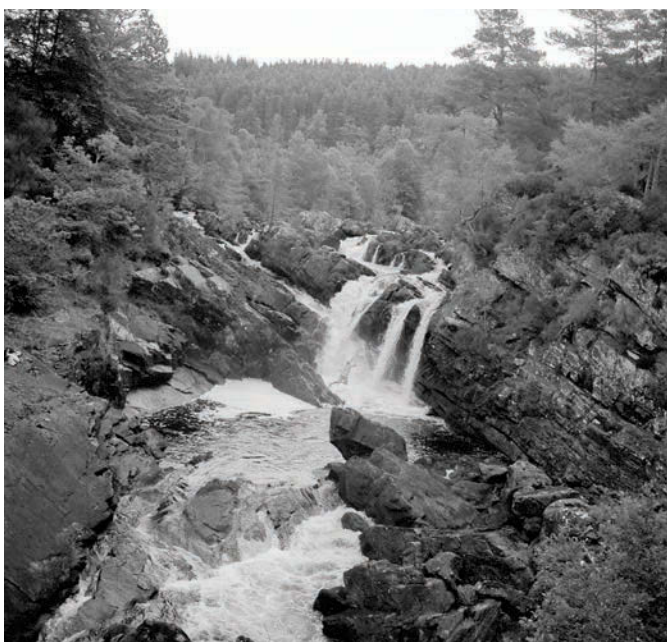
www.zoeellen-marie.com Instagram: @zoeellenmarie

Canon EOS 200D. BA (Hons) Photography, Birmingham City University

'I wanted to address the severity of climate change. Each image conveys change and devastation. I used water, inks, oils, and fire to alter the appearance of flowers and plants; juxtaposing nature's inherent beauty with the harm caused. These materials also serve as metaphors for the very things causing havoc on the planet: ocean acidification and pollution, water pollution and oil spillages.'

Zoe Ellen-Marie's advice

Studying a creative degree is rewarding; it can take you in many directions and push you to explore different roles in the industry.



Zach Knott Singing River Mine

www.zachknott.co.uk @zachknottphoto

Rolleiflex 2.8F, fixed 80mm f2.8 Planar lens, 120 Ilford HP5+
BA (Hons) Photography, University of West England Bristol

'My father often went caving when studying at the University of Bristol. Caving became a metaphor in my project to illustrate the coming of age and exploration for independence. An individual's conquest against an uncaring and unforgiving environment.

'I've included imagery from family albums of my father at my age and images of him now. It is set in an art narrative

context and presented as a photobook. Throughout there is a diptych motif between my father and I, drawing parallels between our lives.'

Zach's advice

Build your passion – be that through the technical aspect of photography, viewing others' work, finding a subject matter you can explore, or just making images you care about.

Jason Stirland No Running

www.stirlandphotography.com @stirland_photography

LiDAR scanner

BA (Hons) Photography, Norwich University of the Arts

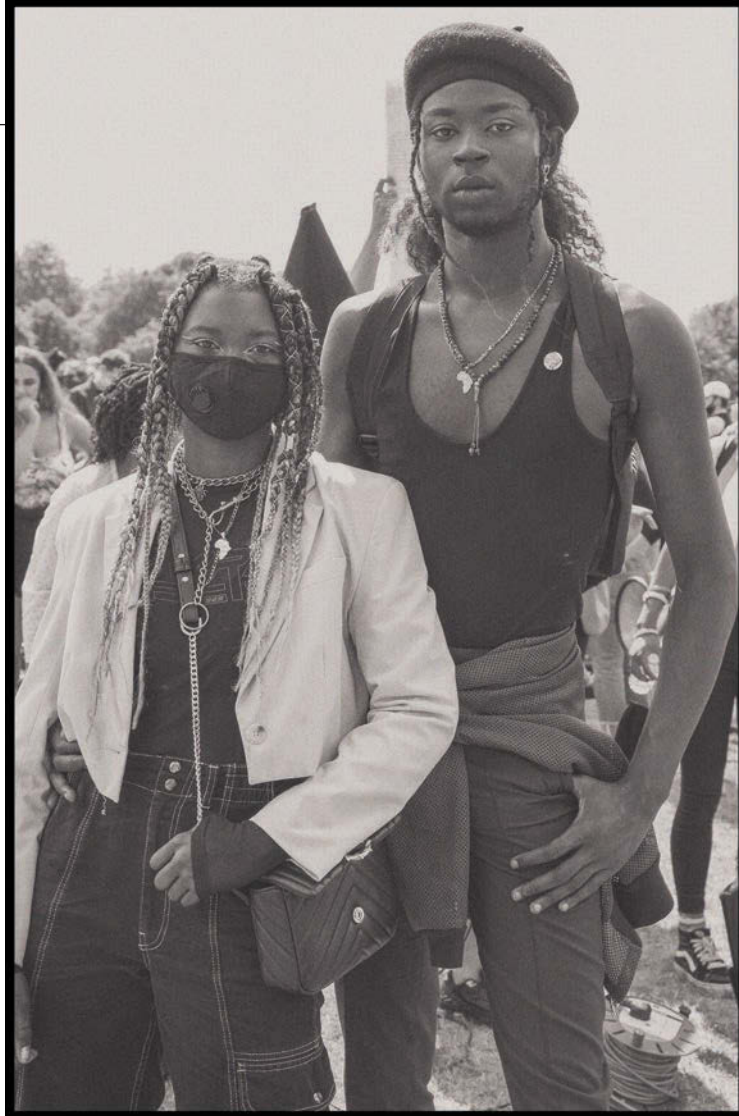
'Watching old family videos, I have always struggled with the recollection of important memories and environments from my childhood. Within this work, I used LiDAR technology (traditionally used by architects) and revisited places with significance from my childhood through the creation of 3D environments. This allowed me to explore through virtual and augmented

reality and connect with the past in a more immersive and personal way.' Jason was one of the Top 100 photographers in the Canon Student Development Programme.

Jason's advice

Keep going and don't take the easy route. Experiment; believe in yourself. If you start a project and know how it'll end, you're not pushing yourself enough.





Sophie Allen Rise: Freedom to Assemble

www.sophieallenportfolio.com

@sophie_allen_photography

BA (Hons) Photography, University of Westminster

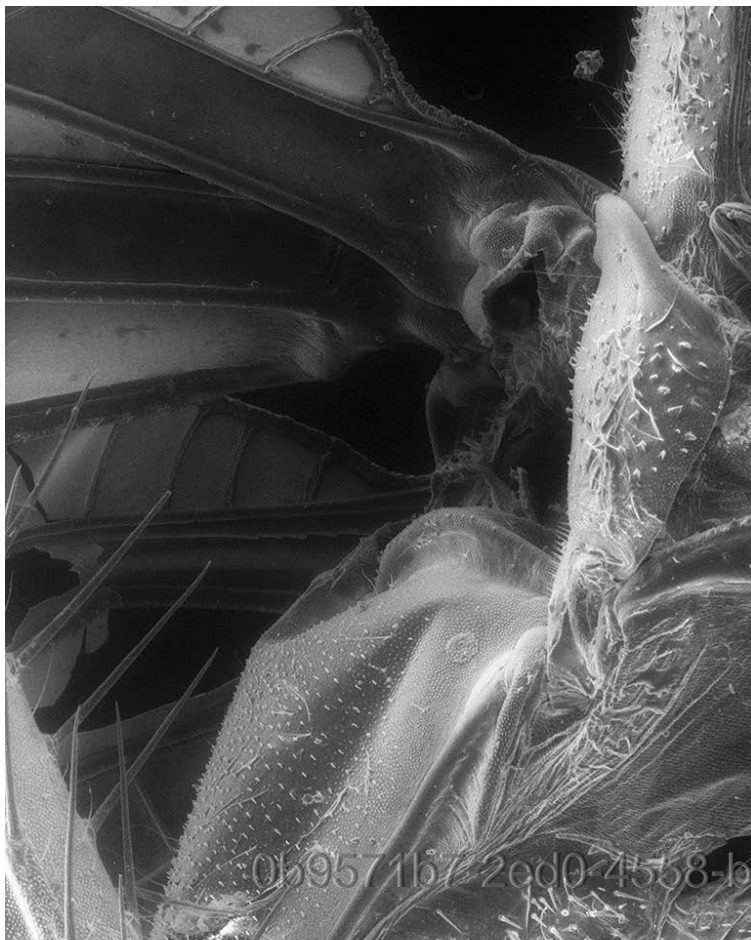
'At a time when the right to protest in the UK is uniquely under threat with the reading of the Police, Crime, Sentencing and Courts Bill 2022, my intention for this project was to document protesting at a particularly poignant moment in the history of assembly and protest. I photographed protests that took place between May 2019 and April 2022, from the likes of Black Lives Matter to the anti-war protests and Extinction Rebellion.

'Many of the protests I covered happened throughout the pandemic. Systemic racism, war crime and ecological threats did not stop and despite concerns of infection and social distancing, people still took to the streets. I have a strong passion in photographing activism – seeing people come together in solidarity to fight for what is right and for a better world.'

Sophie won the BOB Books Student Award which will help her to print further copies of her photobook. If you're interested in buying a copy, you can simply email sophieallen_21@hotmail.co.uk

Sophie's advice

University is not for everyone, just get out there and start taking photographs.



Maria Wathen Class Hexapoda

www.mariawathen.com

@mariawathen

Scanning electron microscopy

BA (Hons) Photography, University of Portsmouth

'Class Hexapoda explores the conservation of insects, the increasing decline in their species and highlighting their importance within society. How we view, interact and tolerate insects is another important factor throughout my work. We only tolerate insects due to their small size, so how does our perception change towards them when they're viewed at a magnified scale? Insects are diverse, abundant, ecologically and culturally important to us, and are suffering declines by our hand.'

Maria's advice

Photograph what you enjoy. It can take a lot of time and patience but the more you practice, the better and more enjoyable it becomes.

Nadine Scarlett An Ode to the Grove

www.nadinescarlett.com @scarlettsnaps_

Fujifilm GFX medium format, 32-64mm lens

BA (Hons) Photography, University of Hertfordshire

'Over the past 2-3 years I have taken a lot more interest in my family in Jamaica as well as the subcultures I am a part of in the UK. Through extensive research, I was able to tell the story of An Ode To: a series that recognises the presence of black culture throughout British history. For the exhibition, I wanted to select a series that was fun, not too serious, but was relatable. This area of west London is iconic, and this shoot was memorable with plenty of content: location, styling etc.'

Nadine's advice

If you study photography make the most of kit and facilities. Shoot what interests you. The more you shoot, the better you will get and realise what you love most.



Alessandra Bucci The Beauty of the Movement

www.alessandrabucci.co.uk

@ale.b.photography

Canon EOS 5D Mark IV, 70-200mm lens

Professional Photography Course, London Institute of Photography

'Photos in my project were taken between April 2021 and January 2022 at Herne Hill Velodrome. I wanted to show the beauty of the sport and in particular the circular movement cycling in a velodrome creates; the speed of the cyclists is like a visual translation of the wind. I chose cycling because it's always been a part of my life in an amateur capacity.'

Alessandra's advice

Be curious. Be interested not in shooting new things but to see things new.

If you want to be a sports photographer, always be aware of the rules of the game and pay attention to what is going on around you. Talk to the commissaires before a race starts; they will genuinely help you to find the best spots to take photos.



Sophie Potterton - I Think It's Time to Move On

www.sophiepotterton.wixsite.com/mysite

@sophpottertonphoto

Rented a Fujifilm GFX 50S medium format, 50mm lens

BA (Hons) Documentary Photography, University of South Wales

'My grandma had a rose bush, where one half of her husband's ashes had been scattered. I had suggested we dig it up and bring it when she moved. After some contemplation, she said, "No, I think it's time to move on." This stuck with me.'

'In the first year of my course, I did a project on my other grandmother. She recently passed away, but had been living with Parkinson's disease. My auntie had been her carer, so the work was an insight into the complex mother-daughter,

patient-carer relationship. This gave me inspiration to create I Think It's Time to Move On, on my other grandma who was also diagnosed with Parkinson's not long ago. After her diagnosis she moved to be closer to support. My project is an insight into my grandma's life as she comes to terms with leaving her house of 40 years.'

Sophie's advice

Don't feel you should change your style to fit in. It isn't easy but it is rewarding.



Renée Gordon – Half Time

@reneegordonphoto

Canon EOS 1300D

BA (Hons) Photography, Middlesex University

'My foster parents' house progressively accumulated football memorabilia over time. I had never taken an interest in my dad's passions or hobbies, especially football. But I was inspired to use my passion for photography to capture someone else's and meet in the middle. I began the process by having conversations about football and why it is so important to him. I wanted to create work that

portrayed football in a different light and not stereotypical football hooligans.

'I photographed memories, picture frames and keepsakes with my dad beside me telling me about them. I captured candid images of him flicking through books and holding these objects before we went to locations like his old family home and parks he played in as a kid.'

Owen Rose – Caledonia

owenrose.co

@owenroses

Canon EOS 5D Mark 3 with a 50mm lens

BA (Hons) Photography, Edinburgh Napier University

'Taking inspiration from Robert Adams's book *Turning Back*, Caledonia documents deforestation and man's control over the forest. My project shows the remnants of dead Caledonian pine trees – relics preserved from the past – and a hope of rewilding our beautiful country, bringing balance to the natural environment.

'The Caledonian Forest is a unique ecosystem of Scots pine, juniper, rowan and other hardy tree species, and once colonised more than three and a half million acres of the Scottish landscape. The Caledonian Forest has shrunk to less than five per cent of its original

one and a half million hectares. With sheep and deer grazing any newly germinated seedlings, there is very little opportunity for the ecosystem to naturally heal itself.'

Owen's advice

Enjoy the early stages of your photography development and surround yourself with photography by watching YouTube videos, going to exhibitions and engaging with other people's work. Believe in your work and don't be discouraged by the level of talent already out there – we all have a different journey.



Ryan Smith – Prometheus

www.ryansmithphoto.uk

@ryan_smithphoto

Topcon Horseman HF45, Schneider-Kreuznach 5.6/135 lens

MA Photography, University of Brighton

'My work is about engaging with photography as a form of language. I am interested in the allegories embedded in pictures and how they can transform something from the real world into something other than itself. The subjects within my project are inspired by Greek mythology. I became fascinated by the symbolism and loose structure of the literature and tried to implement that into my work. I am not aiming to replicate

those narratives but to use them as a prompt to create new interpretations and fictions that are open to the viewer's discretion.'

Ryan's advice

Use photography as a creative medium to realise your interests and passions. I am an avid reader of all sorts of literature, and so my interest in mythology ended up leading the way for this project.

Mirrorless cameras: the readers' choice

We asked our readers to name their favourite mirrorless cameras and got a big response. So what are fellow AP fans who eschew flapping DSLR mirrors shooting with, and why?



Daniel Baksza

www.instagram.com/heirloomportrait

www.facebook.com/heirloomportrait

FAVOURITE CAMERA: Nikon Z 9

LENSES USED: Nikkor 200mm F2, Sigma 85mm F1.4 Art



I bought my Z 9 in January. I normally take children and family portraits, mostly outdoors, and some studio shots too. I love everything about this camera. The autofocus is simply phenomenal, and it only got better with the last two firmware upgrades. The Z 9 is not too heavy, but I wouldn't call it light either, especially when using it with my favourite 200mm f/2 lens. I've always loved the logical Nikon menu system, and how I can assign different functions to all the different buttons – now not only on the camera itself, but on the Z-mount lenses too. The Z 9 is a bit less forgiving if I am not exposing correctly, and I start to see some noise here and there, which is similar to my old D850, but I love the Z 9 and wish I had two models to shoot with!





Matthew Goodrum

www.mattgoodrum.com,

[www.facebook.com/](https://www.facebook.com/MattGoodrumPhotography)

[MattGoodrumPhotography](#),

Instagram/Twitter: @matt_goodrum

FAVOURITE CAMERA: Canon EOS R6

LENSES USED: Canon RF 24-105mm F4 L, Samyang 14mm F2.8 AF and 85mm F1.4



I bought the EOS R6 in December 2020. I was attracted by the excellent low light and high ISO performance, but I also liked the dials for adjusting settings without the need to open menus. There is nothing I dislike about the camera. My main lens is the Canon RF 24-105mm f/4 L, which I use as a travel and automotive lens. It's incredibly sharp and has a very versatile range. I also chose it because it is weather-sealed, doesn't need an EF adapter and works well for car shoots. I also have the Samyang 14mm f/2.8 AF for wide-field astro and the 85mm f/1.4 for portraits (both now out of production, sadly).



Dave Mason

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FAVOURITE CAMERA: Canon EOS R5

LENSES USED: Zeiss ZE Distagon 25mm F2, Zeiss ZE Planar 85mm 1.4



I bought the R5 last October, having traded in an EOS 5D Mark IV and an EOS R. I mainly like to take landscapes and portraits. I liked the idea of having a histogram in the viewfinder, and also being able to magnify the view in the viewfinder. The key feature that I really wanted though was the manual focusing aid which consists of two arrows that align when focus is achieved. I only discovered this when I stumbled on a Canon product video and it's made a big difference. My Zeiss lenses work a treat. I also discovered during Covid that the eye detection worked with a manual-focus Zeiss.

I also love the Canon EF adapter with the control ring, which I use to set aperture. It's got an old film camera vibe to it. Downsides are few. I don't know why Canon omitted the capability to swap out the eyepiece surround, as per its DSLRs. I don't like shooting with glasses on, and at some point I might want to add on a diopter adjustment or a Hoodman-type device for the EVF.





Roger Aubrey

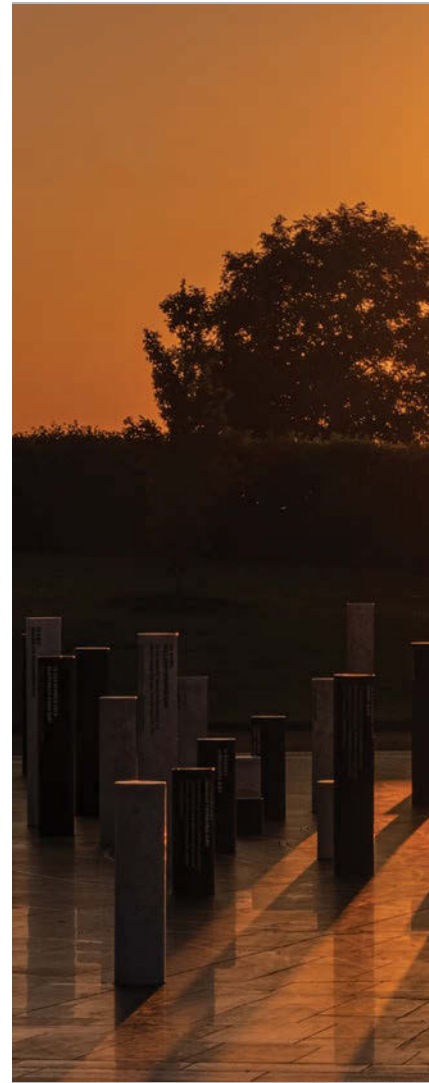
Instagram @rogeraubrey

FAVOURITE CAMERA: Fujifilm X-T3

LENSES USED: Fujifilm 35mm F2, 16-80mm F4 and 55-200mm F3.5



I bought the X-T3 in 2020 after the X-T4 was released and prices came down. I like to shoot whatever takes my fancy, including landscapes, urban, close-ups, and some natural-light portraits. I'm also increasingly attracted to black & white photography. The standout features for me are the physical dials on the body and the aperture settings on the lenses. The X-T3 is just an easy camera for me to use, and its weight is just right. My only real gripe is the limited battery life, as I always have to carry a spare.



Graeme Youngson

<https://www.photocrowd.com/photographer-community/62880>

FAVOURITE CAMERA: Fujifilm X-Pro 3, Fujifilm X-T30 II

LENSES USED: Fujifilm XF 23mm, 33mm and 50mm



I bought the X-Pro 3 in May 2020 and the X-T30 II in October 2021. My two main photographic genres are football and street/documentary, and I began to feel that my older Canon system was too heavy for this kind of work, the lenses a bit intrusive,



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FAVOURITE CAMERA: Panasonic Lumix G9

LENSES USED: Lumix 14-140mm F3.5-5.6



I bought the G9 in June 2018 as an upgrade from the G80 which I loved, as I was using it for work and needed dual card slots. It also had a higher-resolution sensor and some improved usability features, such as a joystick to move the AF point. I love the ergonomics and ease of use, the customisation flexibility of the function buttons and dials, the size/weight of the available lenses, and, of course, the excellent image quality. Other benefits are the silent shutter, live histogram, focus point flexibility within the EVF and so on. I mainly use the Lumix 14-140mm f/3.5-5.6 as an all-round travel lens and then the Lumix 35-100mm f/2.8 and the 42.5mm f/1.7 for portraits.

and also a bit slow. I really like how compact the Fujifilm cameras are. They are also well-laid-out and I love the manual controls, which take me back to my film days.

I chose the X-Pro 3 for its optical viewfinder and dual card slot – the optical viewfinder is a treat to use with my lenses. That said, the EVF is also great. I use this when I want to nail the exposure and/or focus accurately when using a wide-open aperture. It's very easy to switch between the two viewfinder options, not to mention the highly useful tilt screen as well. The main downsides are the comparatively complex menu system, and the banding you can get with electronic shutters when used under artificial lights at night. Also when you use flash as your main light source, the EVF renders the view dark. You can alter this by delving into the menu, but I find it a faff, to be honest.

Glynis Pierson

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FAVOURITE CAMERA: Canon EOS M5

LENSES USED: Canon 18-150mm



I use my trusty Canon EOS M5 because it's so lightweight, which is a priority for me. My main interest is nature photography, particularly wildflowers.

One sunrise, I borrowed my husband's Canon EOS 600D and was hooked so I looked into buying a smaller version of this. It has taken me a long time to get off auto mode on my EOS M5, but finally I learned to shoot in manual and definitely think I have improved (last year one of my fenland landscapes was used in the Fascinating Fens calendar and another image has been exhibited in a local gallery). When I'm out with my M5, I am in the moment – it's like a Zen experience.



The Rotolight advantage

Lighting expert **Jake Hicks** explains how Rotolight gear has enabled him to take some of the best images of his career – while saving time, money and hassle

It's far easier to take a fantastic image with great lighting and a dodgy camera than it is to take a fantastic image with dodgy lighting and a great camera.

Quite a sweeping statement, but let me elaborate. 'Quality of light', 'clean light' and 'even lighting' are terms we all hear a lot, but what do they really mean? To me, these terms describe very authentic and natural-looking light, light that doesn't get in the way of the image itself and allows the subject or story to be the main focus. Some lights struggle to do this for several reasons, but a lot of it boils down to their size.

Many speedlights, and even strobes, all produce light from a very small point. Think about it. A speedlight forces light out of a tiny tunnel, while strobes – even the ones with exposed bulbs – also generate light from a small source. So it's very hard to create natural, even and clean-looking light, and this is why very expensive modifiers like fresnels and parabolic reflectors are so popular with high-end studios and pros. These modifiers take that single point of light and spread it evenly over a much larger area.

Collimation station

The light produced by these parabolic and fresnel modifiers is now travelling in parallel lines to the subject and it's this type of light that we call 'collimating' light. These parallel lines of light are as close as we get to the look of sunlight and this is ultimately why this type of light is so coveted. As you'd expect, this light is very clean, even and natural-looking.

Physics lessons aside, how does this all relate to Rotolight's LED

panels? Earlier we mentioned that the goal of great light was to produce clean and even-looking results, and that collimating light was the secret behind this. Rotolight's LED panels collimate the light straight out of the box and this is one of the main reasons that they are such great tools. Scores of evenly distributed LEDs over a large surface enable the panels to collimate the light, and they all send light out in a mini-wall of illumination. This collimated light works particularly well in small spaces such as home studios and tight sets.

LEDs that.... flash?

Rotolight AEOS 2s and NEO 3s are also able to flash, which is another unique and highly useful feature. If you need a little extra clout from

Right: Model Jordan Ebbitt lit using two AEOS 2 lights and a NEO 3

Below: Sophieellaaa lit using two AEOS 2 lights and a Titan X1



ALL PICTURES BY JAKE HICKS PHOTOGRAPHY

your light, setting it to flash mode will double its power, which essentially means you get an extra stop of light from the panels.

As a result, you can extend the battery life of your Rotolight to deliver thousands of flashes, which is more than enough to keep you shooting all day long. The flash function also enables you to mix flash with continuous light in the same shot for some very impressive long-exposure results. For one of my more popular long-exposure set-ups, I like to set my camera shutter speed to around one second and shine a continuous light onto my background. Then, I fire a flash onto my subject, which results in a very ethereal and energised background, thanks to the ambient light and long exposure. At the same time, my subject will stay pin-sharp in the foreground, as it's being lit by flash.



don't need to lug around hot and unwieldy tungsten lights any more either. Some Rotolights can be constantly on, while others can just be set to flash. All this convenience certainly makes for a faster and far smoother shooting experience.

Furthermore, anyone familiar with my work will know that I'm partial to using the occasional coloured gel. But saturation-zealot that I am, it'll still take me a while to work through the 16 million+ colour gels that the Rotolights place at my disposal.

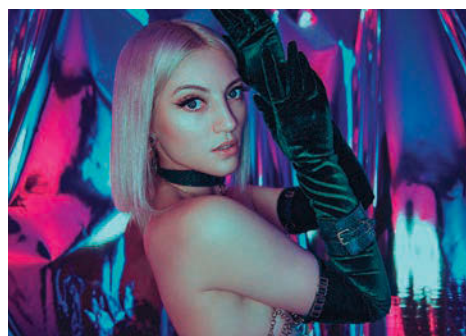
So, will this light help me to take better shots?

Well, better cameras don't enable us to take better shots, but they do make photography more convenient. I love AF, focus peaking, face detection, image stabilisation and so on, but these features in themselves don't make a better picture. A light that produces a beautiful quality of illumination will, however, noticeably improve your results, and even transform them. So the next time you're thinking of upgrading your camera for a few extra pixels and film emulations, or coveting that pricey f/1.2 lens, consider investing in some quality lighting instead. Great lighting will last your entire career, while you might need to upgrade that shiny new camera again in a couple of years.

Website: jakehicksphotography.com
Instagram: @jakehicksphotography



Sophieellaaa, lit using mixed ambient and flash – two AEOS 2s and a Titan X1



Jordan Ebbitt lit by two AEOS 2 lights

Lightening the load

To do this with strobes in the past, I'd need to pack flashes to light my subject as well as hot-lights to illuminate my background. These background lights would also need to be gelled with CTB (colour temperature blue) gels so they could be used in conjunction with the flashes on the subject. I'd also need to add colour gels to some of these lights, too. Quite a performance.

With the Rotolights, however, each light contains everything I need to achieve the same results, and it's all instantly accessible via the touchscreen on the back. Far less kit is needed for a shoot, as the Rotolights essentially do away with the need for hot-lights thanks to their huge Kelvin range – from 2,000K all the way up to 10,000K. This feature alone negates the need for colour temperature gels, and you

Roxanna Gavreau lit using two AEOS 2 lights and a Titan X1



**Right: The Rotolight AEOS 2
Below: The NEO 3**



In bed with the X

Boudoir legend **Damien Lovegrove** shares his expertise in the Fujifilm X system with a DSLR user looking to switch

London-based photographer and visual artist LA Creativity shoots portraits and weddings and has recently expanded her repertoire into boudoir photography. As the owner of a Canon EOS 5D Mark III, she has also been looking at switching to a smaller, lighter mirrorless kit and has been eyeing up the Fujifilm X system.

So we thought it would be a good idea to introduce her to Damien Lovegrove, who is not only one of the UK's most respected masters in this genre but he also made the switch over from Canon DSLRs to Fujifilm some years ago and is something of an X-system expert. We set up a photo shoot in London for Damien and LA with two beautiful human models, two stunning Fujifilm models and a selection of lovely prime lenses.

'I've used Canon's full-frame EOS R6 mirrorless camera shooting weddings, and it's a great camera,' explains LA. 'It's really fast, and the

image quality is great, but I'm drawn to the look, feel and size of the Fujifilm system. The fact that it's APS-C is not an issue for me – for seven out of the ten years that I've been a photographer I've used a cropped-sensor Canon DSLR. For me it's not so much about the sensor, it's about the glass. If you've got good glass on the front then even on a cropped sensor you're going to get quality images. You may not be able to enlarge them quite so big, but I'm not making billboards.'

We brought two very different cameras to the shoot for LA to try: an X-T4 and an X-S10. At 465g the X-S10 is considerably smaller and lighter than the 607g X-T4, and at just under £1,000 for the body compared with around £1,600 it also leaves a much smaller hole in the wallet. But both cameras feature the same 26MP APS-C sized BSI-CMOS sensor with image stabilisation, and both come with a 3in articulated screen, though the X-T4 boasts additional features such as a higher-resolution EVF and weather-proofing to justify its higher price. More importantly, both cameras offer a very different user experience. Whereas the X-T4 follows Fujifilm's traditional user interface, with 35mm SLR style shutter speed dials and aperture rings, the X-S10 uses the PASM interface more familiar to DSLR users – making it, in theory, an easier camera for users like LA to transition to.

'The X-S10 is just like an X-T4 on the inside, just shrunk,' explains Damien. 'It's a marvel. Okay you miss out on a few things such as fast burst rate shooting, and you haven't



Above: LA held the camera directly over Kate and used the vari-angle screen to compose
Fujifilm X-T4, 23mm f/1.4, 1/200sec at f/1.6, ISO 320

got two SD card slots – a few small compromises. But if you put the images from both cameras side by side they would be identical.'

Our first step, while our models were getting ready, was for Damien to go through how he sets up his cameras for shooting. 'The first thing I do is take everything off auto,' he explains. 'With DSLRs there's this feedback process where you take a picture, look at it, adjust the exposure compensation and repeat. With mirrorless it shows you the picture before you press the button, and you can see what's happening in

Far left: Damien and LA work their way through the X-T4's menu to set it up for the day's shoot





use any ISO setting up to 6400, or even 12,800. That little bit of texture in the images is great. It isn't the same as the digital noise you get when you underexpose the picture and then lift the shadows in post-production – that looks horrible. If you get the exposure right you won't have a problem shooting at high ISOs.'

Damien does not use histograms to judge exposure. 'For a lot of what we'll shoot, the histogram will be misleading,' he says. 'With a nice rim-lit silhouette, for example, the levels will all be bunched over in the black and you'll be thinking it's way underexposed, but it will actually be perfect; and when we do a high-key shot with the white sheets and the sunlight streaming in we'll have a really bright, zingy picture but the histogram will be screaming at you. Just use your eyes – if the picture looks gorgeous, it is gorgeous.'

In order to make this process easier Damien reduces the screen contrast using the Shadow and Highlight levels. 'This is so that every bit of shadow and highlight detail in the file is there on the screen to see. It makes the picture look a bit flat but it helps you to set the most accurate exposure at the time of taking the picture.'

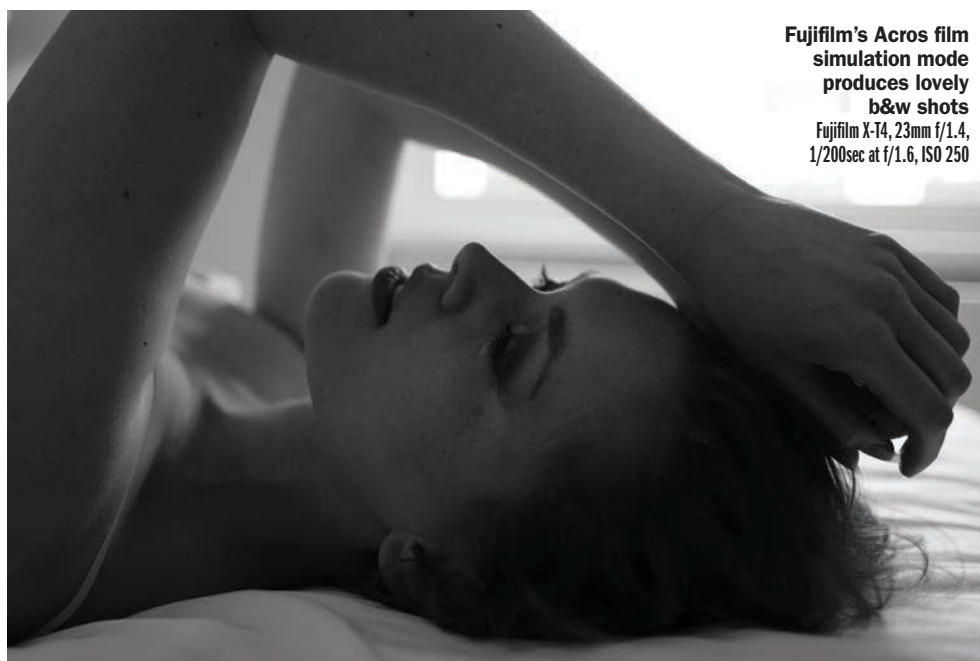
Even though we'll mostly be shooting in black & white Damien insists on setting the white balance, and chooses 5500K to match the daylight and the settings on the Lupo LED light panel that he



Damien prefers using the LCD screen for portraits, rather than the EVF, as it makes it easier to communicate with the model



The 56mm f/1.2 lens is great for portraits with shallow DoF



Fujifilm's Acros film simulation mode produces lovely b&w shots
Fujifilm X-T4, 23mm f/1.4, 1/200sec at f/1.6, ISO 250

real time as you adjust the settings, so auto and exposure compensation are completely unnecessary.

'When you're shooting on manual you have to decide which, out of the three exposure factors, you're going to use to adjust the brightness of your image. Let's assume you want shallow depth of field, so the aperture is wide open. You're shooting handheld so the minimum shutter speed you'll want to be working on is 1/125sec, maybe even 1/250sec, to avoid any subject movement. So that leaves you with the ISO to adjust the exposure. I'm happy to



➤ has brought with him. 'Don't assume that because you're shooting b&w it doesn't matter what the white balance is set to,' he warns. 'It makes a difference to how the tones reproduce in black & white. Also, in the b&w modes there are optional yellow, red and green filters, which alter how the tones in the scene are reproduced in b&w. The green filter is good for portraits: lips will be darker and more defined, and the skin will look healthier. It does mean pimples and blemishes will be more defined too, but they would be retouched in post anyway. A red filter has the opposite effect. It makes blemishes disappear but the skin can look a bit plasticky. Red lips disappear too but you can fix that by your subject wearing a lipstick with more blue, like plum or purple.'

For the colour shots Fujifilm offers

a wide selection of profiles among its much-lauded film simulation modes, but Damien recommends the Pro Negative Std setting. 'It gives the most calm, natural, beautiful skin rendition,' he says. When it comes to focusing he advocates using Single point AF and positioning the AF point manually using the joystick. 'With boudoir we're often using shallow depth of field,' explains Damien. 'So you have to be really careful with focusing. Take care to align your subject so you've got both eyes in focus, or at least a dominant eye. Or sometimes with boudoir I'll ask the subject to give me a look that isn't to camera and then I'll focus on the mouth. The mouth is where we naturally look when we're talking to someone, because we're all lip-reading subconsciously.'

One recommendation that will

Above: Naomi lit mostly by window light with fill from the Lupo LED light. Taken using the 33mm f/1.4 lens
Fujifilm X-T4, 33mm f/1.4, 1/250sec at f/2, ISO 400

The Fujifilm X-S10 and X-T4 that we used on the shoot



surprise many is to compose using the vari-angle LCD screen rather than the EVF. 'A lot of people think you need to look through the hole because that's what professionals do. But actually when photographing people it's better to use the LCD because you haven't got something in front of your face. It means that when you're communicating with your subject there's a much better connection than when you have to keep peeking over the top of the camera. It means you can be so much more fluid with the movement and position of the camera, which is such a joy. You can vary your shooting angle without having to crawl around on the floor, or stand up on a chair.'

With the cameras set up, Damien hands them to LA and the shoot begins, starting with model Kate Ri. LA has a trio of prime lenses: the 23mm f/1.4, 33mm f/1.4 and 56mm f/1.2 – equivalent to 35mm, 50mm and 85mm on full frame. Damien takes charge of positioning the Lupo light – which is set to 4800K to simulate the warmth of evening light with the camera set to 5300K. Kate is a professional model and has worked with Damien before on his workshops; but real-world shoots with paying clients who – like our other model, Naomi – have less experience in front of the camera, will naturally be more challenging. However, Damien offers a steady stream of tips, gained from his years of experience.

'Always look at the person you're photographing and work out what their best features are,' he advises. Which is their best side? Don't be afraid to ask them. Or look at their



'What I liked most about this whole kit is that I was able to fit four lenses and two bodies in my bag, and I still had space,' she says. 'And my bag wasn't heavy with all the kit in it. That's definitely a bonus. My Canon is heavy, so you really know it's there, but on the other hand it does make you feel more like a pro, whereas using the Fujifilm system does take that feeling away slightly. But it works just as well as the Canon and the pictures are just as good.'

'I liked the size and weight of the X-S10, and the functionality is similar to my Canon, but overall I preferred the X-T4 to use. I felt like I had more control, even though the results of the images looked the same. The X-T4 is more like my Canon in that there's a dial for everything, so I don't have to think too much. With the X-S10 you have to press a button and then do something else. Also, I found myself accidentally changing settings when I inadvertently brushed the dials. Sometimes I would look and think "how did I end up on this shutter speed?" – which didn't happen with the X-T4. And unlike the X-T4 the X-S10 isn't weatherproof, and I like to shoot outside.'

'The only thing I don't like about the X-T4 is the grip – it's too small. I need to feel like I'm holding something, and the X-T4 doesn't really feel safe in my hand – it feels like it could slip.' We should point

Instagram. If I see that all the photos of them are from their left side then I know I need to light them from the other side and shoot from that side.

'Some people will focus on what they *don't* want to show: "I don't like my legs" or "I don't want to show my tattoos" – so then you need to think about how to hide body parts by scrunching up the duvet, or playing with a pillow, or using lighting to throw areas into shadow.'

One of the biggest revelations for LA was seeing how Damien used lighting. 'Previously I'd mainly shoot with natural light,' she admits. 'I would go into a room and find the light. But Damien showed how you can introduce lighting to change the mood of the picture, which was really interesting. He also made me pay attention to the small things I may not have noticed. For example, turning on the bedside lights to add a bit of atmosphere. I wouldn't have thought to do that. It was interesting to see how boudoir can very easily lean into "glamour" if you shoot it in a particular way. In order to maintain the style of boudoir, you have to keep the mood sensual rather than sexual, by careful use of lighting, pose and expression.'

Using the LCD screen to shoot was also a new experience. 'It was a bit tricky to start with,' she admits, 'but I got used to it. The vari-angle screen is a game-changer for me. I tend to shoot from a lot of different angles, and you can't always get your eye down to where you want the camera to be. This would be a must-have feature for me on my next camera.'

At the end of the day's shoot it's time to get LA's verdict on the Fujifilm X system.



A lovely portrait of Naomi using the 56mm f/1.2, LA's favourite lens from the shoot

Fujifilm X-T4, 56mm f/1.2, 1/250sec at f/1.4, ISO 400

LA took this using the 16-80mm kit lens, but preferred using the primes

Fujifilm X-S10, 16-80mm f/1.4 at 37mm, 1/250sec at f/4, ISO 640



out that the handgrip issue can easily be solved by adding one of the many third-party grips from companies such as SmallRig that come in a range of styles from as little as £30 online, and there is also Fujifilm's own battery grip.

One aspect of the system that LA was especially taken with were the lenses. 'Fujifilm has a lot more lenses for its X system than Canon has at present in the R system, and they're so nice to use. I just loved the 56mm f/1.2,' she enthuses. 'That is a beautiful lens. The quality of the images is stunning, especially wide open. It's essentially the same as my 85mm f/1.4 Canon lens, just smaller. Obviously you can also use Canon's EF lenses with the adapter but that just makes it bigger and heavier still.'

Overall the shoot proved beyond doubt that mirrorless is the way forward for LA.

'Seeing the exposure and lighting in real time lets you work quicker and work smarter. You worry less. It takes away the guesswork – what you see on the screen is exactly what you're going to get.'

Catching up a few days later, having had time to go through the images and think about the experience, LA has decided to make the switch to Fujifilm. 'I love the simplicity of it, and the portability, but that you can still get great quality,' she comments. Her biggest problem now is deciding which camera body and lenses to go for – a decision made even trickier by the recent introduction of the X-H2S. Perhaps we need to do another shoot to find out.

AP

See more of Damien's work and find out about his workshops at www.lovegroveadventures.com. LA is at www.lacreativity.co.uk / @boudoirbyla
Models: Kate Ri @katerimodel_ and Naomi Wilson
Make-up Artist: Kaarlah Bowen @_bykreative



At a glance

£1,350 body only
£1,700 with 18-150mm zoom

- 32.5MP APS-C sensor
- ISO 100-51,200 (extended)
- 30 fps shooting
- 4K 60p video
- 2.36m-dot EVF
- 3in, 1.62m-dot vari-angle LCD

Canon EOS R7

Andy Westlake and **Joshua Waller** review Canon's high-end APS-C format RF-mount mirrorless camera, which boasts a 32.5MP sensor and 30fps shooting

For and against

- ✓ Compact, weather-sealed body with plenty of external controls
- ✓ Rapid and reliable autofocus tracking
- ✓ High-speed continuous shooting at up to 30fps
- ✓ High-resolution sensor delivers impressive levels of detail
- ✓ High-quality 4K video recording with no 30-minute time limit
- ✗ Very limited range of RF-S lenses
- ✗ Rear joystick / command dial takes some getting used to
- ✗ 2.36m-dot EVF is somewhat low resolution for the price
- ✗ Kit lenses aren't weather-sealed

Data file

Sensor	32.5MP CMOS, 22.3x14.8mm
Output size	6960 x 4640
Focal length mag	1.6x
Lens mount	Canon RF
Shutter speeds	30-1/8000sec mechanical; 30-1/16000sec electronic
ISO sensitivity	100-32,000 (51,200 extended)
Exposure modes	PASM, B, Fv, 3x Custom, Auto
Metering	Evaluative, partial, spot, centre-weighted
Exposure comp	+/-3EV in 0.3EV steps
Continuous shooting	15fps (mechanical shutter), 30fps (electronic shutter)
Screen	3in, 1.62m-dot touchscreen
Viewfinder	2.36m-dot, 0.72x magnification
AF points	651 (auto selection), 5,915
Video	4K 30p; 4K 60p (1.8x crop)
External mic	3.5mm stereo
Memory card	Dual UHS-II SD
Power	LP-E6N rechargeable Li-ion
Battery life	770 shots (LCD), 500 shots (EVF)
Dimensions	132x90.4x91.7mm
Weight	612g with battery and card

In a long-expected move, Canon has introduced two new mirrorless cameras, the Canon EOS R7 and Canon EOS R10. Both employ the APS-C sensor format, but use the same RF lens mount as its full-frame models. This means they're not part of the EOS M system that Canon has used for APS-C mirrorless until now, and can't use EF-M lenses.

Of the two, the EOS R7 is the more advanced, boasting a higher resolution 32.5MP sensor, faster shooting, a larger viewfinder and in-body image stabilisation. As the numbering suggests, Canon sees it as a successor to the EOS 7D Mark II APS-C DSLR, which means it's one of the most ambitious APS-C mirrorless cameras yet made, going head-to-head with the likes of the Fujifilm X-T4 and Sony A6600.

The EOS R7 is available for £1,350 body-only, or £1,700 with the Canon RF-S 18-150mm F3.5-6.3 IS STM zoom.

Features

Canon has built the EOS R7 around an updated version of the 32.5MP sensor from the EOS 90D DSLR and mirrorless EOS M6 Mark II. In concert with the Digic X processor, this offers a standard ISO range of 100-32,000 that's extendable to ISO 51,200. The R7 can shoot at 15 frames per second using the mechanical shutter – half as fast again as the EOS 90D – with a buffer of up to 224 JPEG or 51 raw images. Select the silent electronic shutter and it'll reach 30fps for up to 126 JPEG or 42 raw images.

Shutter speeds go as fast as 1/8000s using the mechanical



**Animal detection autofocus has
focused on the cat's left eye**

Canon EOS R7, RF-S 18-150mm f/3.5-6.3 at 84mm,
1/160sec at f/6.3, ISO 640

shutter, and up to 1/16000s using the electronic shutter.

Autofocus employs Canon's Dual Pixel CMOS AF II, with each pixel split into two to enable on-sensor phase detection. There are 5,915 manually selectable focus points covering the entire image area, which are claimed to work in extremely low light equating to -5EV. The EOS R7 also inherits the intelligent subject detection and tracking system from the flagship EOS R3, which is capable of recognising humans, animals or vehicles.

For viewing, you get a 2.36m-dot electronic viewfinder and a 3in, 1.62m-dot vari-angle touchscreen. Power is provided by Canon's familiar LP-E6N battery, which promises 500 shots per charge using the viewfinder, and 770 with the LCD. Canon is promising a similar level of

weather-sealing to that of the EOS 90D, but disappointingly, neither of the RF-S lenses are similarly protected.

In terms of video, 4K 30p recording is available that's oversampled from 7K, in 4:2:0 8-bit or 4:2:2 10-bit colour (HDR PQ or C-LOG3) and with no 30-minute time limit. There's also a 1.8x 4K crop mode that can go up to 60fps, Full HD recording at up to 120fps, and a 4K time-lapse option. Vertical recording is supported, for social media use. 4K Fine (IPB) is recorded at 120Mbps, or 170Mbps with C-Log or HDR PQ on, going up to 340Mbps (4K crop, 60p). People, animals and vehicle detection and tracking autofocus is available while recording video.

Microphone and headphone sockets are built-in, with Canon Log 3 also on board for easier

post-processing. A switch on top selects between stills and video modes, with separate settings retained for each. Canon has also used the same new hot shoe as on the EOS R3, which includes a digital audio interface and can supply power to connected devices.

Build and handling

Canon has squeezed this rich feature set into a body that's smaller and lighter than the EOS 850D DSLR, yet still boasts a large, comfortable handgrip and a good array of external controls. It employs two electronic dials for changing exposure settings, with the rear dial unusually placed vertically on the back, around the focus area selection joystick.

The top plate is relatively clean, with movie and ISO buttons placed behind the shutter button.

Canon has kept the top plate uncluttered, with the mode dial and power switch joined by movie, IS and Fn buttons; the latter gives quick access to a range of secondary settings. On the front, a switch around the depth-of-field preview button selects between auto and manual focus, which is handy given that many of Canon's more affordable RF lenses lack AF/MF switches, including the new RF-S optics.

The menus and controls follow the same layout and design as Canon's other cameras. For anyone who's used a recent EOS model the menus and buttons will on the whole be immediately recognisable, apart from the rear command dial / scroll wheel. This surrounds the joystick controller, and seems an unnecessary design indulgence that doesn't add much to the





Continuous AF has tracked the subject effectively, keeping focus on the face
 Canon EOS R7, RF-S 18-150mm f/3.5-6.3 at 100mm, 1/400sec at f/9, ISO 100, -0.3EV

Two new RF-S lenses

Alongside the EOS R7 and R10, Canon also introduced two new RF-mount lenses designed for the APS-C format. Firstly, the RF-S 18-45mm F4.5-6.3 IS STM is a compact, collapsible design that offers a 29-72mm equivalent zoom range. It will be sold in a kit with the EOS R10, or on its own for £320. Meanwhile the RF-S 18-150mm F3.5-6.3 IS STM costs £520 and offers a 29-240mm equivalent range. Both lenses include optical stabilisation and stepper motors for autofocus.

It has to be said that these lenses are the most disappointing part of Canon's APS-C RF announcement. The 18-45mm may be small and light, but its focal-length range and aperture is uninspiring to say the least, especially as the firm offers an equally compact 15-45mm f/3.5-6.3 in EF-M mount. The 18-150mm looks like it should be a nice travel lens, and could make a fine match with the EOS R10. But like the 18-45mm, its 29mm equivalent wide end looks out of touch when competing cameras

come equipped with 24mm equivalent zooms, especially as there's no RF-S ultrawide zoom.

It's a shame that buying a high-speed, high-performance compact camera, one is immediately faced with having to use full-frame lenses in order to get a good choice of lenses.

Neither lens really comes close to matching the ambition of the EOS R7, so let's hope Canon comes up with some more interesting RF-S offerings soon. For EOS R7 owners to really get the most from the camera, it would be good to see something along the lines of 15-50mm f/2.8 and 15-80mm f/4 zooms, with weather-sealing and premium optics. It would also make sense for Canon to make RF-mount versions of its EF-M lenses, which could give it a shortcut to a nice RF-S line-up.

If you're coming from a Canon EOS DSLR, then you'll find there's a range of EF to RF mount adapters available. Crucially, EF lenses perform well on the camera, albeit without the size advantage of native RF-mount lenses.

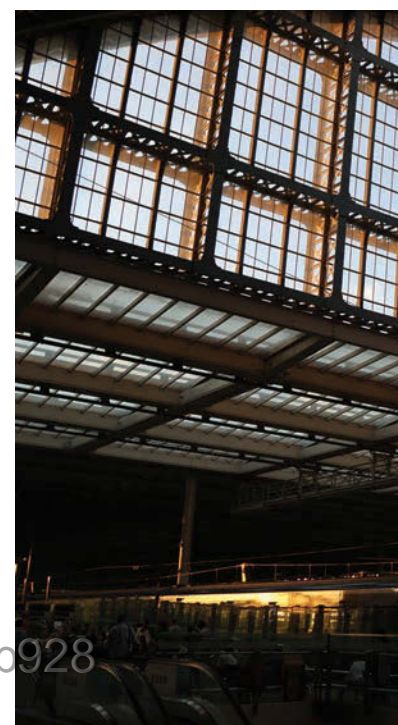
user experience. It can take a while to get used to this rear command wheel / dial, and we'd have much preferred a standard rear dial, and perhaps a third wheel for setting ISO, like on the higher-end EOS R5 and R6.

Viewfinder and screen

The rear screen gives a clear and bright view of the scene and menus, although at slightly under 3 inches, it isn't the largest screen around. The resolution of 1.62m dots helps make up for this, and as you can turn and tilt the screen to your heart's desire, it helps with viewing the screen even when shooting outdoors in bright sunlight. Of course it's also ideal for vlogging and selfies.

The electronic viewfinder is acceptable, in that it does a good job of showing you what's going on. But with a resolution of 2.36m dots and an average size (0.72x equivalent magnification), it's nothing particularly special, and disappointing when compared to higher-resolution EVFs found on other cameras such as the Fujifilm X-T3/X-T4. Dioptre adjustment can be found on the left, and there's an eye-detection sensor so that the camera will automatically switch between the rear screen and EVF when needed.

You can customise what's shown on screen in the menus, and the Info button will toggle through the displays. A variety of grids can be selected, with all the usual options such as the 'rule of thirds', and a dual-axis electronic level and histogram can be viewed on the screen (or EVF). There's an optical viewfinder simulation mode designed to give you a natural view of the scene, without additional processing, so the opposite of 'what you see is what you get' which has become



the norm on mirrorless cameras.

You also get the choice of either a power-saving mode, with a refresh rate of 60fps, or a smoother 120fps display. I found the standard power-saving mode perfectly adequate.

Autofocus

In terms of autofocus, the camera offers an impressive 5,915 manually selectable AF points, with 100% coverage both vertically and horizontally, or 651 AF points using automatic selection. The camera offers human, vehicle, or animal tracking, and you don't need to specify what type of animal you're shooting, with the system automatically detecting dogs, cats and birds. Vehicles mode will detect cars or motorbikes, but doesn't mention trains or planes. With humans, the camera will automatically detect eyes, face, heads and bodies.

Focus works in low light down to -5EV, and an AF assist beam can be switched on or off if needed. The camera has a dedicated section for the autofocus options, with four cases for different tracking scenarios, as well as auto. These cases can be customised to your own preferences. You can use the touchscreen to touch and drag the AF point if needed, but this can be switched off in the menus. Manual focus peaking options can be customised, letting you set the peaking colour.

You can shoot with continuous AF at up to 15fps using the mechanical shutter, or up to 30fps with the electronic shutter.

Focus performance was particularly impressive when set to subject tracking, with the camera successfully following and focusing on the specified subjects. Fast-moving situations rarely seemed to faze the camera, with shot after shot correctly focused on the subject's face.

Performance

With the dynamic range settings on default, the camera gives acceptable results in most situations. But there are times when the camera can produce JPEG images with blown highlights, and as usual it can be difficult to recover these even from the raw files. In bright, high-contrast situations, enabling the Highlight Tone Priority setting can be used to combat this.

Once you switch to the multi-shot HDR mode or HEIF images, you suddenly realise how much dynamic range is usually missing. If you're used to shooting with a smartphone where every image is taken in HDR you'll quickly wish for more dynamic range. You can of course shoot in raw for additional dynamic range, or use the previously mentioned HDR or HEIF modes.

The camera supports HEIF images, and to shoot these, you need to switch on the HDR

Focal points

The EOS R7 resembles Canon's DSLRs, but with some notable updates and a few unique quirks

Handling

The compact body boasts a large, comfortable handgrip and a good array of physical controls.

In-body stabilisation

5-axis in-body stabilisation is on board, promising up to 8 stops of shake suppression, along with automatic horizon correction (which has previously been available only on Pentax cameras).

Dual card slots

Canon has included dual UHS-II SD card slots, allowing you to back up files to both while shooting.



Lenses

You can fit RF and RF-S lenses directly, and EF and EF-S DSLR lenses via the Canon Mount Adapter EF-EOS R. However, Canon's EF-M lenses can't be used.

Battery

The R7 uses the same LP-E6N battery as many other Canon cameras, which gives up to 770 shots per charge.

Custom modes

The mode dial offers 3 custom modes, where you can save photo and video settings.



Here the camera captured the warm light with very pleasing results
Canon EOS R7, RF-S 18-150mm f/3.5-6.3 at 18mm,
1/80sec at f/3.5, ISO 100, -0.7EV

➤ PQ mode, which lets you record a HEIF file (and raw file if it's switched on). You can then convert this to a JPEG image in-camera, with increased dynamic range over a standard JPEG image. However, it's worth noting that there is very little support for HEIF (.HIF) files even with the latest version of Adobe Photoshop (v23.4.1).

The shutter sound is relatively quiet, similar to other mirrorless systems I had to hand, and quieter than a full-frame Sony A7 III. Using the electronic shutter and silent option you can shoot completely silently, and this can be switched on/off in the menus.

Metering generally performs very well, with the camera giving well-exposed images, which tend to give a brighter image than other brands, as is the normal case when using Canon cameras. If you're used to Canon cameras this will be perfectly normal, but if you're used to other camera, you can easily alter this with a turn of exposure compensation.

Auto white balance (AWB) is exceptional, with the camera producing extremely pleasing colours in a wide variety of shooting scenarios. If you wanted to be a little fussy, then you might find colours a little too neutral (rather than warm that many find pleasing) but again this is entirely subjective, and can easily be

adjusted by tweaking the 'Picture Style' settings. Auto White Balance also gives the option of 'Ambience' priority or 'White priority' which will be useful for white-background product shots.

In-body image stabilisation performed admirably, with the camera producing sharp photos time after time. On default settings the camera would increase the ISO sensitivity rather than let the shutter speed drop too low, helping to keep images sharp.

Video

The amount of the scene included in the video, or the crop factor depends on which resolution and frame rate options you select. This also has a knock-on effect on the quality of the image, as only 4K 30fps uses a 7K image downsampled to 4K, and switching to a higher frame rate results in a cropped image. Focus performance during video recording is good, with the camera quickly and accurately focusing on the subject.

Editing the video files is a pain-free process with video recorded at roughly 120Mbps (4K Fine, 25p, IPB). You can also save custom video modes to three different custom modes found on the mode dial.

4K Fine (IPB) is recorded at 120Mbps, or 170Mbps with

C-Log or HDR PQ on, going up to 340Mbps (4K crop, 60p). People, animals and vehicle detection and tracking autofocus is available while recording video. Full HD high-speed video can be recorded at speeds up to 120fps, so for those users who are looking for 240fps video, you'll need to look elsewhere.

Value for money

The Canon EOS R7 offers good value for money if you consider it on its own, without comparing it to other brands. For example, if you look at the cheaper Fujifilm X-T3 (£1,099 body only), you'll find that it offers a higher-resolution electronic viewfinder and CINE video recording, but lacks in-body image stabilisation (IBIS). Another alternative is the Fujifilm X-T4, which offers IBIS, and is available for £1,549 body only. The Fujifilm X-S10 is also another very competitively priced option, at £949 body only, with IBIS, but no weather-sealing.

The other benefit the Fujifilm X, Sony E, and Micro Four Thirds systems have going for them is the vast array of lenses available, in comparison to Canon's two RF-S lenses. Of course, you can use RF (full-frame) lenses on the EOS R7, however, this defeats the purpose of using a smaller camera system. In comparison, with the Fujifilm X system and



The camera gives pleasing colour
Canon EOS R7, EF 50mm f/1.8 STM via EF-RF adapter,
1/125sec at f/3.5, ISO 100

Micro Four Thirds system, all the lenses have been designed to be the optimal size for the sensor. Sony's E-mount system includes a reasonable range of APS-C lenses plus full-frame optics.

In comparison to the Canon EOS 90D DSLR, the EOS R7 offers quicker continuous shooting of 15/30fps vs 10fps, is smaller and lighter, with significantly more focus points, as well as much more advanced subject-detection autofocus. However, it can't match the 1,300-shot battery life of the EOS 90D, instead offering 770 shots using the LCD.

In comparison to the Canon EOS 7D Mark II – which Canon sees the EOS R7 as a mirrorless replacement for – the R7 again offers faster continuous shooting (15/30fps vs 10fps), a higher-resolution sensor, 4K video, built-in Wi-Fi, a touchscreen and tilting screen, as well as more-advanced autofocus (5,915 AF points vs 65). It's clear that we've come a long way since the EOS 7D Mark II was released in 2014!



A wider-angle lens would have helped here
Canon EOS R7, RF-S 18-150mm f/3.5-6.3 at 18mm,
1/60sec at f/3.5, ISO 100



ISO and noise



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

Noise performance is particularly well controlled considering the sensor is both slightly smaller than most other APS-C cameras (with a 1.6x crop rather than 1.5x crop), as well as a higher resolution than other APS-C sensors. This means the Canon EOS R7 has some of the smallest pixels of any APS-C camera currently available. The camera gives good JPEG results up to ISO 12,800, and you don't really need to worry about noise until you go above this, with ISO 25,600 and above being particularly noise-filled. As you'd expect, using either the top standard setting of ISO 32,000, or the extended ISO 51,200 is to be avoided.

ISO 100



ISO 800



ISO 3200



ISO 12,800



ISO 25,600



ISO 32,000



Verdict



THE CANON EOS R7 out-specs all of Canon's APS-C DSLRs, plus its older EOS M-series mirrorless models. It does this in a lightweight body that handles very nicely, despite its small size. With high-speed shooting, advanced AF tracking, and good battery life, it would make for a great all-round choice, just as long as you don't mind the lack of lens choices, or are happy using full-frame optics.

The EOS R7 is, however, up against some strong competition in the form of the cheaper Fujifilm X-T3. In comparison, its electronic viewfinder feels like an afterthought in terms of resolution and magnification. But it's not a massive issue as the EVF still looks good, and gives accurate colour and exposure information. We're not convinced by the rear control wheel, either. Canon's standard thumbdial would have done the job and been less awkward to use.

But the biggest problem, without doubt, is the optics. With the EOS R7, you're left with the choice of just two APS-C lenses, in comparison to more than 40 X-mount lenses for the Fujifilm X system, more than 20 APS-C lenses for Sony's E-mount system, and over 100 lenses for Micro Four Thirds cameras. But the only RF-S lenses are zooms that are designed to be compact, rather than designed for optimum image quality. So for the best results you're going to need to use a full-frame RF lens, or EF lenses via an adapter.

This is a shame, as in our time with the Canon EOS R7, the camera performed almost flawlessly, with great results possible. Whether you're shooting stills or video, it's certainly an appealing camera. However, without additional RF-S lenses it could easily feel limiting.

FEATURES	9/10
BUILD	9/10
METADATA	9/10
AUTOFOCUS	10/10
AWB	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER	8/10



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Whatever your genre, Silver Efex is a tool that black & white fans can trust – I love using it for portraits

Nik Collection 5

This long-standing suite of editing plug-ins has been updated again by its owner, DxO. **Geoff Harris** sees what the new version offers and whether it's worth existing users upgrading

The Nik Collection has been around since the days of Britpop, so it's lasted longer than Oasis and Blur. Having passed through several owners since appearing in the late '90s, it's now in the hands of imaging specialist DxO. As with the Gallagher brothers, it's never out of the spotlight for long, and the latest version offers some key updates. Version 5 builds on the many virtues of its predecessor, including updates to the Color Efex and Analog Efex plug-ins, improvements to the suite's local adjustment/U Point technology and interface tweaks.

That said, there are some significant new additions, including ClearView, which reduces the effects of fog and haze. More classic analogue presets and other filters have also been added.

Suite talking

To recap, the Nik Collection suite includes eight plug-ins, which integrate with Photoshop, Lightroom and DxO's PhotoLab, while also working as standalone applications. Perhaps the best known is Silver Efex, which for many photographers remains the gold standard for black & white conversion, or adding a huge

array of mono effects. Color Efex works in a similar way with colour images and effects, while Analog Efex is where you go for old-school film stylings. HDR Efex Pro and Perspective Efex are self-explanatory, the latter now able to fix distortion on a lot more camera and lens combos. Meanwhile Viveza enhances and corrects colours and tones, Dfine is a noise-reduction tool, and there are also sharpening tools. You also get DxO PhotoLab 5 Essential, a pared-down raw editor which employs DxO's Optics Modules for lens correction and U-Point technology for local adjustments. That's quite a lot of firepower for £135 (£69 to upgrade), equivalent to subscribing to Lightroom and Photoshop for just over a year.

At a glance

£135

(£69 to upgrade from version 3 or 4)

- Suite of eight powerful editing plug-ins
- For MacOS and Windows
- 30-day free trial
- nikcollection.dxo.com

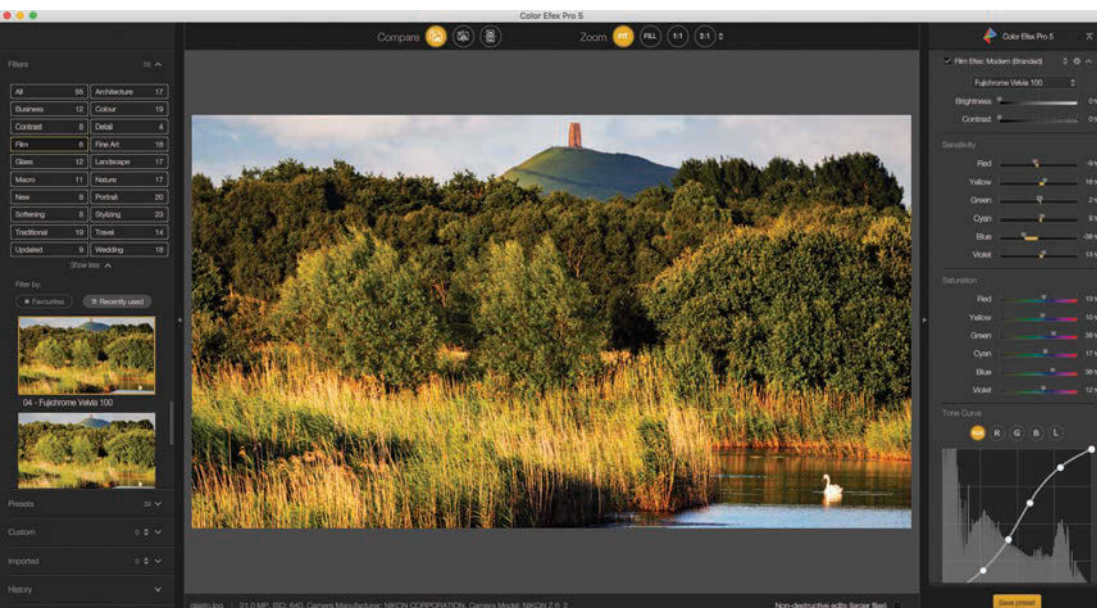
Even so, that's quite a big financial commitment for many in these straitened times, so is the new version worth it?

Color Efex

Despite the fame of Silver Efex, Nik says this is the most popular plug-in in the suite, and the latest version's interface has been redesigned to make it more consistent with the other plug-ins. If you're new to Nik, it does take a while to work out where everything is, but the interface is cleaner and smarter.

A very prominent Loupe tool is used for zooming in while the new ClearView feature sits under the histogram – it's a shame said histogram still can't be dragged, as with Lightroom. The Filters are listed over to the

'If you're new to Nik, it does take a while to work out where everything is'



The Fujichrome Velvia 100 emulation delivers attractive landscape results, with lots of options to fine-tune

left, with lots of sub-menus, e.g. Travel > Film Efex: Nostalgic > Warm Contrasts. It's a convoluted user journey and all the options can be intimidating, but stick with it. Once a filter is applied you can tweak it using the panel over to the right, which is usually needed, as the filters in

all the plug-ins tend to be heavy-handed by default. It also takes some hunting to find the new film grains, but they deliver attractive results. So while the interface is clearer and cleaner, newbies shouldn't expect to hit the ground running straight away. There's a good help database, though.

Analog Efex

Analog Efex also gets a redesigned interface to make it more consistent. Again, there is a massive choice of analogue looks and edits available, and you can fine-tune via the panel on the right or via local adjustments (control points). It's a matter of

taste, but I find that the light leaks, scratches, frames and other low-fi analogue effects are rather contrived and unconvincing compared to using an old film camera, but it certainly involves less time and hassle.

It's also easy to get lost amid all the options with this module; and the faux bokeh effect, while functional, will never give classic fast-lens owners any sleepless nights. DxO's FilmPack is better for quickly adding film emulations, which makes sense – with several different programs on the market, the company needs to be careful that it doesn't compete against itself. On a more positive note, Vintage Camera 2 is a particularly nice starting point.

Local adjustments

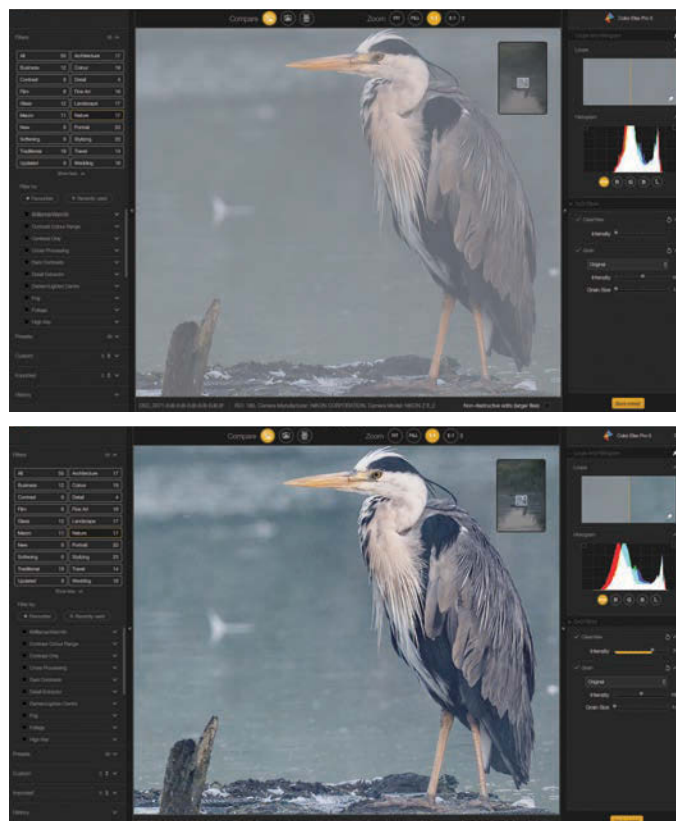
Another big selling point of the Nik Collection is DxO's very clever technology for making local adjustments, known as control points, or U-Points. These will take some getting used to for Adobe users who are more familiar with brushes, but the control points are very powerful. In this new version of the suite, you can rename your control points, which is handy if you apply lots to an image, or save them as part of a preset. Other useful additions are two Colour Selectivity sliders – Luminance and Chrominance – which enable further fine-tuning.

AP

A clearer view

A key addition is the ClearView feature, which helps to reduce the effect of haze, fog and smoke in your images. It's available for all the individual plug-ins and works in a similar way to Dehaze in Lightroom and Camera Raw – the amount of 'clearing' can be adjusted via a slider, and it is very easy to use.

ClearView does the job well enough, but feels a bit like DxO catching up with Adobe – there's no real reason to use it if you already apply the Lightroom Dehaze tool in your workflow. ClearView comes into its own more if you use the Nik Collection as a standalone editing suite or don't have access to the plug-ins via Lightroom or Photoshop.



Noise reduction

Also included in Nik Collection 5 is the Dfine noise-reduction tool, though it's not new to this version. As a quick and effective way of reducing colour and contrast noise, it works well enough, with a handy split screen to gauge the results. It doesn't feel as intuitive as the noise-reduction tools in Lightroom, however, and it's nowhere near as sophisticated as DxO's superb DeepPrime technology for reducing noise – for which you need PhotoLab's Elite Edition or PureRaw.

Verdict

THIS is an interesting update which reflects the continued strengths and weaknesses of the Nik Collection. First, the strengths. While £135 might seem a lot for newcomers to shell out, it's unlikely that even expert users will exhaust the massive range of editing options and filter options available here. DxO often discounts its software around special occasions such as Black Friday, too.

The interface improvements and access to ClearView in Silver Efex make an already superlative black & white editing tool even better, and Color Efex delivers the goods too. It's also handy to get an extra raw-editing program in the package, along with powerful perspective-correction features and tools for noise reduction and sharpening.

That said, we're not convinced the improvements are enough to justify the £69 upgrade, as version 4 is already so feature-packed. Furthermore, DxO now has some very stiff competition (including from some of its other programs, such as FilmPack and PhotoLab). While the local adjustments via beefed-up control points are laudable, they aren't as quick or easy to use as the ground-breaking subject and sky selection tools in the current Lightroom, for example. If you use the Nik Collection as plug-ins for Lightroom or Photoshop, however, you are getting the best of both worlds – you can pick and choose between the standout features of each program. In this context, it works a treat. Try for free for 30 days and see how you get on.

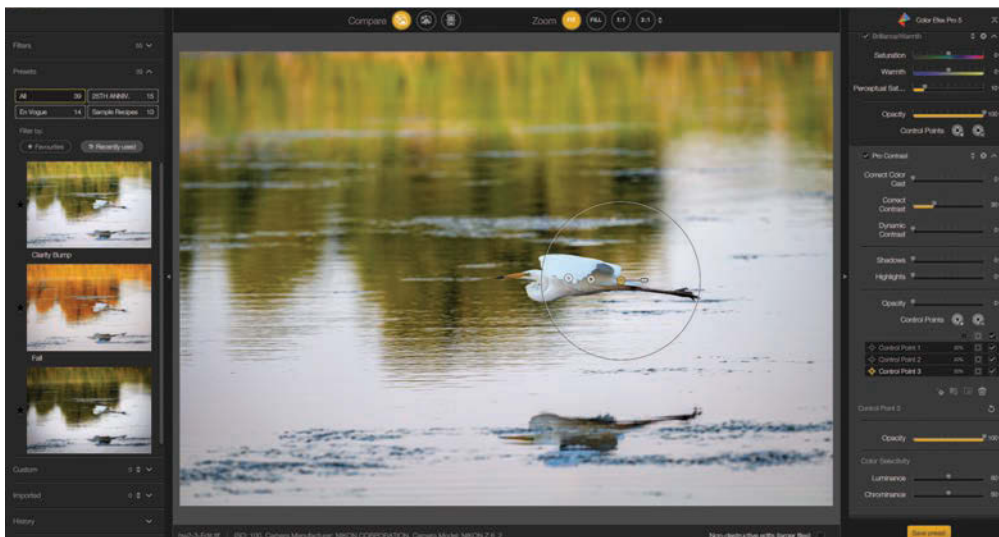


For and against

- Powerful editing suite gets even better
- Enhanced local adjustment tools and haze reduction
- Saving out TIFFs can eat your storage
- Some filters are blunt instruments



The bokeh enhancer in action with Analog Efex's Vintage Camera 2 filter



There are now a lot more options for local adjustments via control points, and you can rename each one



Vanguard VEO 3GO 235AB

This compact, versatile travel tripod is put to the test by **Andy Westlake**

● £149.99 ● www.vanguardworld.co.uk

One of the advantages of mirrorless cameras is that they can be smaller and lighter than DSLRs. This is particularly true of APS-C and Micro Four Thirds models, as their lenses are also generally more compact. This allows you to downsize the rest of your kit and potentially use a lighter tripod.

Vanguard's VEO 3GO 235AB is a five-section aluminium affair that comes with plenty of accessories. It's very portable, measuring 33cm long when folded and weighing in at 1.24kg (there's also a carbon-fibre 235CB version that's 180g lighter, for £190). Fully extend the dual-section centre column, and it can reach 136cm in height. This means it won't hold a camera at eye level for most adults, but with almost all mirrorless models boasting articulated rear screens, that's less of a concern than it once was.

Each leg can be set independently to one of three angles, including almost flat. Meanwhile the centre column can either be inverted or replaced by the included low-angle adapter for ground-level shooting. One leg can also be removed and combined with the centre column to make a monopod up to 138cm long (I suspect most users will find this too short).

The ball head has an independently locking panning base, along with an Arca-Swiss compatible quick-release clamp, complete with bubble level. All its controls are captive, meaning they can't unscrew and fall out, which isn't always the case.

In practical use, the tripod is fairly quick to set up, as all five locks on each leg can be undone in a single twist. The controls are also impressively large and easy to use for such a compact design. Crucially, the camera clamp accepted every Arca-Swiss plate and L-bracket I tried.

I'd happily use this tripod with either a compact camera or a small mirrorless model fitted with a standard zoom. But I'd avoid loading it with even a moderately large telephoto. Like most similar designs it's a bit wobbly at full height, and you're better off not extending the second centre column section (at which point it's 120cm tall). Even more than usual, it pays to use a remote shutter release to avoid introducing any vibrations.

Verdict

If you'd like a small, travel-friendly tripod and don't need it to support a large load, then this versatile, well-made model will do a good job.

Carry case

A padded nylon case is in the box, with drawstring closure/carry handle. But there's no pocket for the accessories.

Spikes

The rubber feet can be pulled off and replaced by screw-in ground spikes. But then the monopod leg doesn't retract as far as the other two.

Weight hook

A sprung, retractable hook can be used to hang your camera bag beneath the tripod for extra stability.

Smartphone

A sturdy plastic phone clamp is supplied, along with a Bluetooth remote shutter release that can be clipped onto one of the legs.

Amateur Photographer
Testbench
Recommended
★★★★★

At a glance

- 5-section aluminium tripod
- 136cm maximum height
- 33cm folded length
- 1.24kg weight
- 4kg rated load

ALSO IN THE RANGE

The VEO 3GO range includes three sizes, each in either aluminium (denoted AB) or carbon fibre (CB). The lightest model, the 204CB, weighs just 820g yet extends to 131cm, and costs £150. Meanwhile, the largest, the 265HCB (£250, right), extends to 166.6cm, folds down to 41cm, and weighs 1.4kg.

BLAST FROM THE PAST

Edixa Electronica

John Wade discovers an unexpectedly automatic exposure camera

LAUNCHED 1962

PRICE AT LAUNCH approximately £67

GUIDE PRICE NOW £150
(recent eBay purchase)

The Electronica was made by the German Wirgin company, who also made a huge range of Edixa 35mm single lens reflexes (SLRs). At first sight, it looks pretty much like a conventional SLR of the 1960s, offering interchangeable lenses from 28mm to 135mm, shutter speeds of 1-1/500sec and a split-image rangefinder to aid focusing. But it also has a couple of unexpected tricks up its sleeve. A minor one is the two little pointers that move towards and away from each other around the focusing scale as the aperture ring is turned, thus indicating depth of field for the chosen aperture. But the Electronica's best feature was what would later be called programmed automation.

Speeds are controlled by a behind-the-lens Synchro-Compur leaf shutter. Both these and the aperture settings are adjusted by rings around the lens. The camera can then be used manually. But if, after setting the



The Edixa Electronica auto exposure camera with its standard Edixa-Xenar 50mm f/2.8 lens fitted

shutter speed, a regulator button on the back is pressed, a little magic happens. First, a meter needle, driven by a selenium cell on the front of the body, swings across a window in the top plate. This is rapidly followed by another needle. When the two coincide, the exposure is locked and a tiny motor, driven by batteries in the base plate, begins to rotate the aperture ring until it reaches the appropriate setting. If the correct exposure cannot be achieved this way, then the system switches to rotating the shutter speed ring until an accurate exposure has been attained.

The camera was first seen at

Photokina in 1960, where it caused a sensation. But political wrangling inside the Wirgin company meant it didn't reach the market until 1962, by which time Japanese cameras were offering their own forms of automation. In the end, only around 4,000 Electronicas had been made when production ceased in 1965.

What's good Well-made, interesting landmark, manual control without batteries.

What's bad Requires five unavailable 1.35v mercury cells to operate the automation.

Back view, showing the regulator button beside the viewfinder window that activates the automatic settings



The battery compartment in the base of the camera

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Buying Guide

362
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses			IMAGE STABILISATION	CANON MOUNT	CANON RF	MICRO 4/3RDS	SONY E-MOUNT	NIMON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY					MOUNT					DIMENSIONS			
CANON MIRRORLESS																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	-	-							15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	-	-							25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	-	-							25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	-	-							25	55	60.9	86.5	300
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	-	-							15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	-	-							9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view	-	-							23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	-	-							100	52	60.9	86.5	260
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7 and R10	-	-							17	55	69	84.5	310
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-							20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669		Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-							28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-							28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-							13	43	69.2	40.1	165
RF 24mm f/1.8 IS STM Macro	£719		Bright wideangle prime with optical stabilisation and close focusing for half life-size magnification	-	-							14	52	74.8	63.1	270
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-							38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-							45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460		Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-							34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-							50	72	80.4	122.5	750
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-							39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-							17	52	74.4	62.8	305
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-							30	43	69.2	40.5	160
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-							80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-							70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-							60	77	83.5	119	695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-							85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect	-	-							85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-							35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-							26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-							88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-							90	77	94	208	1530
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-							450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-							600	95	102	282	1260
FUJIFILM MIRRORLESS																
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction	-	-							25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-							24	72	77.6	87	385
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-							18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-							13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-							15	67	73.4	73	375
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-							17	49	60	45.4	155
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	-	-							30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	-	-							60	77	83.3	106	655
XF 16-80mm f/4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-							35	72	78.3	88.9	440
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-							20	62	68.8	75.6	370
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-							18	52	64.5	40.6	116
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	-	-							18	58	65	70.4	310
XF 18-120mm f/4 LM PZ WR	£899		Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-							60	72	77.3	123.5	460
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	-	-							45	77	75.7	97.8	490
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	-	-							28	62	72	63	300
XF 23mm f/1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-							19	58	67	77.8	375
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-							22	43	60	51.9	180
XF 27mm f/2.8	£270		A high-performance single-focal-length lens	-	-							34	39	61.2	23	78
XF 27mm f/2.8 R WR	£419		Revamped slimline, lightweight pancake prime gains aperture ring and weather-resistant construction	-	-							34	39	62	23	84
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-							30	58	67	73.5	360
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-							28	52	65	54.9	187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-							35	43	60	45.9	170
XC 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-							35	43	58.4	46.5	130
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-							70	77	87	103.5	845
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-							39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	-	-							100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	-	-							110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-							110	62	75	118	580
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	-	-							70	62	73.2	69.7	405

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON R	CANON RF	MICRO 4/3RDS	SONY E	FUJIFILM X	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur						*			70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification						*			26.7	39	64.1	70.9	215
XF 70-300mm f/4.5-6.3 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-					*			83	67	75	132.5	580
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	-					*			25	62	80	130	750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						*			60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	-					*			175	77	94.8	210.5	1375
XF 150-500mm f/5.6-8 R LM OIS WR	£1899		Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	-					*			240	82	99	314.5	1605

LAOWA MIRRORLESS

4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				*	*	*			8	n/a	45.2	25.5	135
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				*	*	*			12	46	50	55	170
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		*		*	*	*			12	49	60	53	215
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				*	*	*			12	46	54	41	125
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics		*		*	*	*			10	37	59.8	25	130
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				*	*	*			15	46	55	50	160
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				*	*	*			25	62	71	86	570
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing		*		*	*	*			35	62	71.5	83	590
50mm f/2.8 2x Ultra Macro APO MFT	£409		Manual-focus macro lens for Micro Four Thirds with electronic aperture setting and 2x magnification				*	*	*			13.6	49	53.5	79	240
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification	-			*	*	*			17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount				*	*	*	*		12	n/a	62.4	66	350
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control		*		*	*	*	*		15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters				*	*	*	*		19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control		*		*	*	*	*		15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless		*		*	*	*	*		27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion		*		*	*	*	*		15	72	66	82	500
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
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras		*		*	*	*	*		50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective		*		*	*	*	*		50	72	76.8	110	835
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification		*		*	*	*	*		16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless		*		*	*	*	*		20.5	67	74	120	619

LEICA MIRRORLESS

11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system							*		20	67	77	73	368
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless							*		45	52	63.5	61	256
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus							*		30	39	61	21	80
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs							*		30	52	63.5	38.1	153
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality							*		30	60	70	77	428
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							*		100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification							*		16	60	68	89	320

NIKON MIRRORLESS

16-50mm f/3.5-6.3 VR Nikkor-Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	*				*				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor-Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	*				*				20	62	73	90	315
50-250mm f/4.5-6.3 VR Nikkor-Z DX	£379		Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	-				*				100	62	74	110	405
14-24mm f/2.8 S Nikkor-Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood					*		*		28	112	88.5	124.5	650
14-30mm f/4 S Nikkor-Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters					*		*		28	82	89	85	485
20mm f/1.8 S Nikkor-Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images					*		*		20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor-Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5					*		*		35	52	73.5	51	195
24-70mm f/2.8 S Nikkor-Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial					*		*		38	82	89	126	805
24-70mm f/4 S Nikkor-Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system					*		*		30	72	77.5	88.5	500
24-120mm f/4 S Nikkor-Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range					*		*		35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor-Z	£849		Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	-				*		*		70	67	76.5	114	570
24mm f/1.8 S Nikkor-Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh					*		*		25	72	78	96.5	450
28mm f/2.8 Nikkor-Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc					*		*		19	52	70	43	155
28-75mm f/2.8 Nikkor-Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling					*		*		19	67	75	120.5	565
35mm f/1.8 S Nikkor-Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance					*		*		25	62	73	86	370
40mm f/2 Nikkor-Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality					*		*		29	52	70	45.5	170
50mm f/1.2 S Nikkor-Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'					*		*		45	82	89.5	150	1090
50mm f/1.8 S Nikkor-Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness					*		*		40	62	76	86.5	415
50mm f/2.8 MC Nikkor-Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification					*		*		16	46	74.5	66	260
70-200mm f/2.8 VR S Nikkor-Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	-				*		*		100	77	89	220	1360
85mm f/1.8 S Nikkor-Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh					*		*		80	67	75	99	470
100-400mm f/4.5-5.6 Nikkor-Z VR S	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	-				*		*		75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor-Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	-				*		*		29	62	85	140	630
400mm f/4.5 VR S Nikkor-Z	£3299		Portable, high-quality telephoto prime that's compatible with Nikon's Z-mount teleconverters	-				*		*		250	95	104	234.5	1245

NEW & COMING SOON!

Sigma AF 24mm

f/1.4 DG DN | Art

£779.00 Available in E-Mount or L-Mount.

PRE-ORDER to receive one of the first lenses in the UK! Expected Late August 2022



NEW & COMING SOON!

Samyang AF 85mm

f/1.4 FE II

£767.00 Available in E-Mount.

PRE-ORDER to receive one of the first lenses in the UK! Expected Late September 2022



PARKCameras

Mirrorless Lenses				IMAGE STABILISATION	CANON RF	MICRO FOUR THIRDS	SONY E	M4/3	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FLUET WIDE (MM)	FLUET TELE (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY														
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				•					20	n/a	78.9	105.8	534	
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				•					12	n/a	62	80	315	
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				•					23	72	77	88.5	411	
9-18mm f/4-5.6 ED	£630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•					25	52	56.5	49.5	155	
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•					20	n/a	56	12.8	30	
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•					20	46	56	43	130	
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8				•					20	62	69.9	84	382	
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				•					20	62	69.9	84	382	
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				•					23	58	63.4	70	254	
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•			•					15	72	77.5	116.5	561	
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				•					22	72	77.5	99.7	455	
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				•					25	37	56.5	50	112	
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				•					20	37	60.6	22.5	93	
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance				•					50	58	63.5	83	285	
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				•					20	62	68.2	87	390	
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•					25	46	57	35	120	
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				•					25	58	63.4	61.7	247	
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				•					30	62	70	87	410	
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture				•					25	46	57.8	42	137	
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				•					9.5	46	57	60	128	
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				•					70	72	79.4	160	760	
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				•					70	62	68.9	99.4	382	
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				•					90	58	63.5	83	190	
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				•					50	62	70	84.9	410	
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				•					50	37	56	46	116	
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				•					19	46	56	82	185	
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				•					90	58	69	117	423	
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				•					84	58	64	69	305	
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters	•			•					130	72	86.4	205.7	1120	
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•			•					140	77	92.5	227	1270	
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				•					25	n/a	70	83.1	300	
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				•					10	22	60.7	51.7	165	
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				•					23	67	73.4	88	315	
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				•					9.5	55	60.8	52	130	
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				•					28	77	87.6	128	690	
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				•					20	62	70	70	335	
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•			•					20	37	55.5	24	70	
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•			•					25	58	67.6	73.8	305	
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•			•					20	58	66	71	210	
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•			•					20	62	68	86	320	
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers				•					18	46	55.5	20.5	55	
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•			•					20	37	61	26.8	95	
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•			•					30	52	60	60	195	
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	•			•					30	58	67	75	265	
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				•					20	46	57.5	36	115	
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				•					20	46	25.5	63	100	
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				•					25	46	60.8	52	125	
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica				•					30	46	63	54.5	200	
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction				•					30	46	63	54.5	205	
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				•					28	77	87.6	127.6	654	
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•			•					10	46	58.8	63.5	180	
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•			•					90	46	55.5	50	135	
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•			•					85	58	67.4	100	360	
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•			•					50	67	74	76.8	425	
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•			•					37	31	55	50	130	
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•			•					15	46	63	62.5	225	
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•			•					90	52	62	73	200	
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•			•					90	46	61.6	90	210	
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•			•					100	52	70	100	380	

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY				MOUNT						DIMENSIONS
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	-		-					75	67	76 132 655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	-		-					150	67	73.6 126 520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-		-					103	72	83 171.5 985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-		-					115	77	87.5 174 1245
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction				-	-			25	77	85 99.6 500
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view				-	-			15	67	77.4 87.2 350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact				-	-			24	67	73.6 82 310
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust and splash resistance, along with a focus-clutch mechanism				-	-			37	82	90.9 140 935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-			-	-			30	77	84 118 680
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting				-	-			24	67	73.6 82 295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring				-	-			44	77	90 130 955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus				-	-			45	67	73.6 82 300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes				-	-			80	67	73.6 82 355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-			-	-			95	82	94.4 208.6 1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-			-	-			92	77	84.4 179 985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-			-	-			54	77	84 148 790


SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting							9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	-	-	-	-			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	-	-	-	-			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	-	-	-	-			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	-	-	-	-			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras	-	-	-	-			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	-	-	-	-			90	58	73.7	64.5	320
12mm f/2 AF	£402		Large-aperture wide prime for APS-C cameras, optimised for astrophotography and available in E and X mounts				-	-		19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras				-		-	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras				-		-	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography				-		-	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras				-		-	24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture				-		-	35	82	88	128.5	1027
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF				-		-	30	67	75.9	115	645
35mm f/1.4 FE AF II	£635		Updated large-aperture prime gains AF-stop button and custom mode switch for manual focus ring				-		-	29	67	75	115	659
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring				-		-	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras				-		-	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless				-		-	45	49	61.8	56.1	162
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless				-		-	45	67	73.5	97.7	585
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design				-		-	40	72	80.1	88.9	420
75mm f/1.8 FE AF	£380		Small, lightweight short telephoto that allows the manual focus ring to be assigned to other functions				-		-	69	58	65	69	230
85mm f/1.4 FE AF	£599		Large-aperture autofocus, short-telephoto portrait prime for Sony full-frame mirrorless				-		-	90	77	88	99.5	568
85mm f/1.4 FE AF II	£639		Updated portrait prime is shorter and lighter, while gaining a focus hold button and custom mode switch				-		-	85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography				-		-	69	82	93.4	129.6	772

SIGMA MIRRORLESS

16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design	-	-	-	-	-	25	67	72.2	92.3	405
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation	-	-	-	-	-	12.1	55	61.6	76.5	290
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4	-	-	-	-	-	30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds	-	-	-	-	-	50	55	66.5	59.5	280
14-24mm f/2.8 DG DN A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent	-	-	-	-	-	28	n/a	85	131	795
16-28mm f/2.8 DG DN C	£750		Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8	-	-	-	-	-	25	72	77.2	100.6	450
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography	-	-	-	-	-	23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction	-	-	-	-	-	22	62	70	74.4	370
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder	-	-	-	-	-	25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics	-	-	-	-	-	24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification	-	-	-	-	-	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality	-	-	-	-	-	38	82	87.8	122.9	835
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom	-	-	-	-	-	19	67	72.2	101.5	470
35mm f/1.2 DG DN A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics	-	-	-	-	-	30	82	87.8	136.2	1090
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls	-	-	-	-	-	30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance	-	-	-	-	-	27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime should be a perfect match for the Sigma fp camera body	-	-	-	-	-	24	55	64	46.2	215
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur	-	-	-	-	-	55	62	72	74.7	405
85mm f/1.4 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent	-	-	-	-	-	85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits	-	-	-	-	-	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-	-	-	-	-	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality	-	-	-	-	-	29.5	62	74	133.6	715
150-600mm f/5-6.3 DG DN OS S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	-	-	-	-	-	58	95	109.4	263.6	2100

Mirrorless Lenses				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	MOUNT Z	LEICA L	LEICA S	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAM (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													
SONY MIRRORLESS																
E 10-18mm f/4 PZ OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-				-				25	62	70	63.5	225
E 10-20mm f/4 G	£750		Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					-				13	62	69.8	55	178
E 11mm f/1.8	£500		Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					-				15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					-				17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					-				24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	-				-				25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					-				33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	-				-				35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture					-				25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	-				-				45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	-				-				40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-				-				45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-				-				50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-				-				30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					-				20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					-				16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					-				9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	-				-				30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-				-				39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-				-				100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-				-				110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-				-				28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-				-				28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-				-				25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	-				-				28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	-				-				28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	-				-				23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	-				-				18	67	84.7	73.5	373
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-				-				24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	-				-				24	49	68	45	162
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-				-				38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	-				-				30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-				-				40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-				-				38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	-				-				50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-				-				29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	-				-				30	40.5	67	45	167
FE 28-70mm f/3.5-5.6 G OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	-				-				30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-				-				95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-				-				30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-				-				27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-				-				22	55	65.6	73	280
FE 35mm f/1.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-				-				35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-				-				28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 sibling	-				-				40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but large and heavy for its class	-				-				45	72	83.5	108	778
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	-				-				45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	-				-				35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	-				-				16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	-				-				50	49	64.4	70.5	281
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	-				-				100	72	80	175	840
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	-				-				96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	-				-				40	77	88	200	1045
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	-				-				90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-				-				80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-				-				80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-				-				28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-				-				57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-				-				98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-				-				70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-				-				240	95	111.5	318	2115




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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAGM (MM)	LENGTH (MM)	WEIGHT (G)
TAMRON MIRRORLESS																	
14-150mm F/3.5-5.8 Di III	£370	4★	Micro Four Thirds superzoom is a competent performer, and extremely compact				•						50	52	63.5	80.4	285
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction				•	•					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	•				•		•			19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•			•					50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts	•				•	•				15	67	75.5	125.6	620
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					•		•			11	67	73	64	220
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					•		•			12	67	73	64	215
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					•		•			15	67	73	64	210
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					•		•			19	67	73	99	420
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics					•		•			19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					•		•			18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					•		•			19	67	74	117	575
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					•		•			33	82	89	158	1165
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive					•		•			85	67	81	149	810
70-300mm F/4.5-6.3 Di III RXD	£650		Lightweight, affordable, weather-sealed telephoto zoom, but lacks optical stabilisation					•		•			80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics	•				•		•			60	82	93	209.6	1725
TOKINA MIRRORLESS																	
atx-m 23mm f/1.4 X	£449		Fast prime for Fujifilm X cameras, with clickless aperture ring for smooth control during movie shooting							•			30	52	65	72	276
atx-m 33mm f/1.4 X	£399	4.5★	Affordable large-aperture standard prime for Fujifilm X-mount cameras that gives a 50mm equivalent view							•			40	52	65	72	285
Firin 20mm f/2 FE MF	£699	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring					•			•		28	62	69	81.5	490
Firin 20mm f/2 FE AF	£799		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor					•			•		28	62	73.4	81.5	464
atx-m 85mm f/1.8 FE	£489		First in a new range of atx-m lenses for mirrorless cameras is a portrait prime for Sony full-frame					•			•		80	72	93.2	80	645
Firin 100mm f/2.8 FE Macro	£579		Relatively affordable autofocus 1:1 macro lens for Sony full-frame mirrorless cameras					•			•		30	55	74	123	570
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting					•					17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture					•					15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings					•					17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production					•					37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras					•					23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view					•					34	77	82.5	87.7	860
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts					•	•				18	46	59.3	43.8	214
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor					•	•				30	46	59.6	39.8	195
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					•			•		50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					•		•			30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					•					25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					•			•		20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					•					30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					•			•		30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					•	•				35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh					•			•		35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					•			•		35	58	66.5	51.9	340
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					•			•		45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					•			•		45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					•	•				45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					•					31	67	78	91.3	625
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					•					35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					•		•			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					•		•			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					•		•			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					•			•		25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					•					25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					•					20	67	81	92	355
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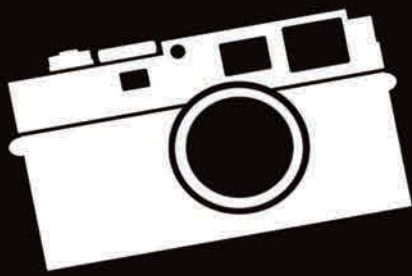
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Final Analysis

Peter Dench considers...

Rina Lipa for *Tatler* Magazine by Rosaline Shahnnavaz

On my 30th birthday, 20 years ago, I was in Punta del Este, Uruguay, on assignment for *Tatler* magazine photographing Marquesa de Varela, then the world's most famous social fixer. It was a good gig. I photographed the twice-married, former air stewardess among some of the 200 rescue dogs kept on the pound she owns near Montevideo airport, in her house with daughter, niece and grandchildren and wearing sunglasses and a blue ballgown in the garden at her friend's ranch. For the main shot she chose a black horse to ride along the beach. She climbed on barefoot wearing a terracotta dress with golden trim and diamond necklace. It was already a strong shot then the horse decided to unleash a stream of urine, a perfect colour match.

As I packed away my camera the magazine editor, who was writing the article, asked if I'd captured the yellow streak in frame. I said I did. He said he was pleased, and surprised me with a birthday cake and sparkly candles at our evening meal. Waiting for the flight home, things took a turn for the awkward. My upgrade for the flight had come through; the editor's had not. I sensed pressure to give it up but

didn't want to seem weak so held my nerve. In the end we were both upgraded. The trip was a success, eight pages of my pictures were published in the July 2003 issue of *Tatler* UK and the peeing-horse-portrait graced the walls of the National Portrait Gallery in London as part of the 2003 Schweppes Photographic Portrait Prize.

On other *Tatler* assignments I spent a week in St Tropez, France, with financier and entrepreneur Alastair Cuddeford and his date, Princess Hermine de Clermont-Tonnerre. A week in Bodrum, Turkey with co-founder and president of Atlantic Records, Ahmet Ertegun, climaxed when everyone in the open-air amphitheatre nightclub stood to applaud his arrival. I learnt a lot working for *Tatler*; the pay was abysmal but it was a good place to hone your craft before going on to better-paid commissions. I never went on to many better-paid commissions but I suspect it will happen to Rosaline Shahnnavaz and may have happened; Adidas, Agent Provocateur, the North Face and Fendi are on her lengthy client list.

The colour palette in this photograph of Rina Lipa shot at The Ritz Hotel took me back to



my 30th birthday on the beach with the feisty Marquesa. It's an image that could have gone wrong but the lines on the flooring and wallpaper help frame

Rina, the engraving on the table cleverly echo the ruffles in her designer dress and her Oskia Pera hair mirrors the style on the statue next to her, their fingers

almost touching. I can't help thinking the cracking pair of boots Rina's wearing would look magnificent riding a black horse along the beach.

AP

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

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