

Amateur Photographer



Why I switched to Sony
A loyal Canon shooter jumps ship after three months with the A1

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BUYERS' GUIDE

Top Ten
OF EVERYTHING



Cameras

The best Canon, Nikon, Sony, Fujifilm, Olympus, Lumix and Pentax bodies



Lenses

Our pick of the top optics from every major brand

Mobiles

The smartphones you should be using to get the best photos



The art of Autumn

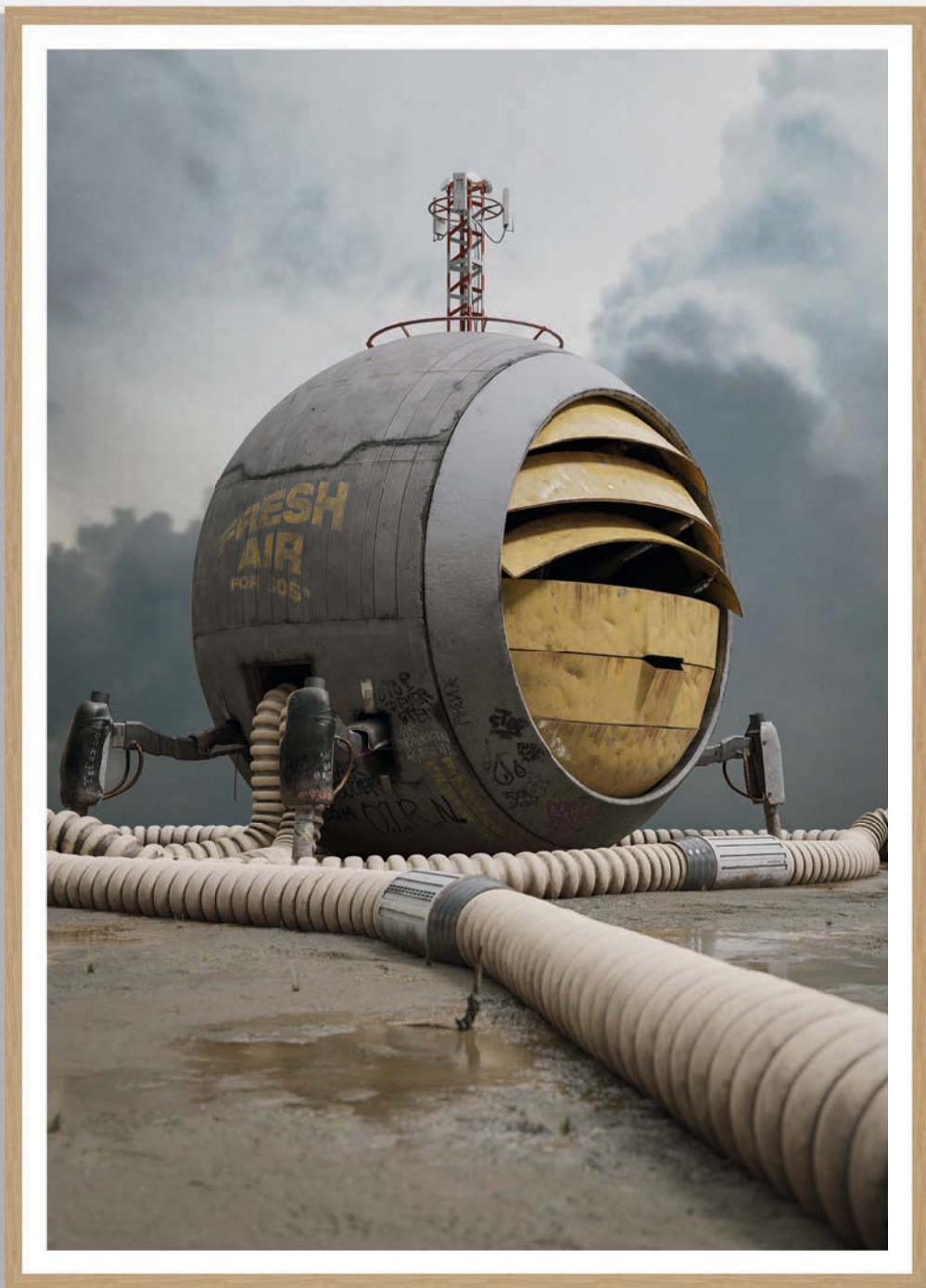
How to create your **best ever shots** of this most photogenic season

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Felix Brauner

„Helios Inc“, 2020

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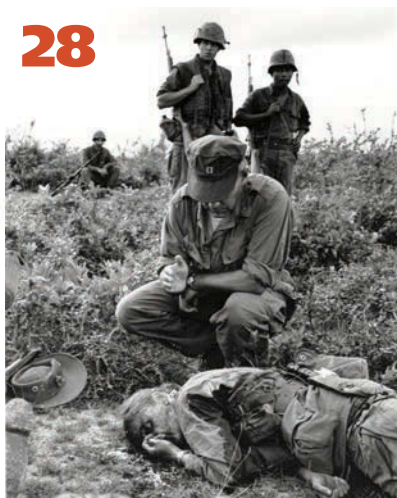
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THIS WEEK'S CONTRIBUTORS



TRACY CALDER

Regular contributor and former AP staffer Tracy has expert tips to help you make the most of autumn



JON STAPLEY

Former AP staffer Jon deserves a well-earned rest after writing our mammoth Top Ten of Everything guide



PETER DENCH

The AP regular talks to author Kerrie Logan Hollihan about women war correspondents



CALLUM MCINERNEY-RILEY

40 professional shoots on, Callum assesses the Sony Alpha 1



ANDY WESTLAKE
Technical Editor

Chief reviewer Andy tests Oppo's latest mid-range smartphone, the Reno8 Pro 5G



MARTIN EVENING

Photoshop expert Martin shows you how to use Select Sky in Lightroom to improve your images

Welcome



We had a great summer, by UK standards, but all good things come to an end. But the silver lining for photographers is that we're now entering the most photogenic season of the year. So charge those camera batteries, format those memory cards and read our guide to making the most of autumn. Also this week, as we enter the key gear buying season, we present our pick of the top 10 cameras and lenses from every major system in one of our biggest ever buyer's guides. If you're looking to upgrade or expand your kit, your next purchase is probably within these pages. With Christmas coming I'd also like to suggest an AP subscription for the photographer in your life – which may well be you. A whole year's worth of inspiration delivered to your door!

Nigel Atherton, Editor



This week's cover shot of maple leaves was taken by pro landscape, wildlife and macro photographer Ross Hoddinott

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Sony FX30 APS-C Cinema Line unveiled

SONY has announced the new Cinema Line FX30 camera, with a 26MP APS-C sensor and Sony E mount.

Designed for filmmaking, the camera offers 4K Super 35mm recording oversampled from 6K, using a new back-illuminated APS-C Exmor R CMOS sensor. It's also said to offer a standard ISO range of 100 to 32,000, with 14 stops of dynamic range, and a dual Base ISO (ISO 800/ISO 2500) in S-Log3 shooting. Video can be recorded in 10-bit 4:2:2 All-intra at up to 4K 60fps without crop, and up to 4K 120fps with an additional 1.5x crop.

The FX30 shares the same body design as the existing full-frame Sony FX3, which means that it's compatible with all the same accessories. It employs fast hybrid AF with Real Time Eye AF for humans, animals, and birds. There's also 5-axis in-body image stabilisation (IBIS) and support for SDXC/SDHC and CFexpress Type-A cards.



The new Sony FX30 (left) side by side with the full-frame Sony FX3

Still images can be captured at 26MP resolution, which is higher than any of the firm's existing APS-C mirrorless cameras.

'The new FX30 is a great fit for anyone looking to get started in filmmaking,' said Yann Salmon Legagneur, head of IP&S Marketing at Sony Europe. 'It features many of the professional features of our high-end cameras at a price point that makes it easily accessible for filmmakers at any level. This camera is an excellent starting point to our full line-up of Cinema Line Cameras.'

The Sony ILME-FX30 will be available for a body-only price of £2,100 from late October.

New Tamron 20-40mm f/2.8 is here

TAMRON has confirmed details and availability of its new 20-40mm F/2.8 Di III VXD lens. Previously this lens had only been announced as being 'in development', but now the third-party lens maker has confirmed that it will be arriving in the UK and Ireland in October, and will be priced at £879.99/€1,029.99.

The Tamron 20-40mm F/2.8 Di III VXD is a compact large-aperture wideangle zoom for Sony E-mount full-frame mirrorless cameras and is constructed of 12 elements in 11 groups. This configuration includes four LD (Low Dispersion) and two GM (Glass Molded Aspherical) elements, as well as a single Hybrid Aspherical lens element. According to Tamron, this construction has been key to ensuring the lens provides high image quality while also keeping the size and weight down. Tamron also says that it should be able to

produce 'beautifully soft bokeh' at its maximum aperture of f/2.8, which is constant throughout the zoom range.

Other key features include Tamron's Voice-coil eXtreme-torque Drive (VXD) system that employs a linear motor for fast, silent focusing.



The lens is for Sony full-frame mirrorless bodies

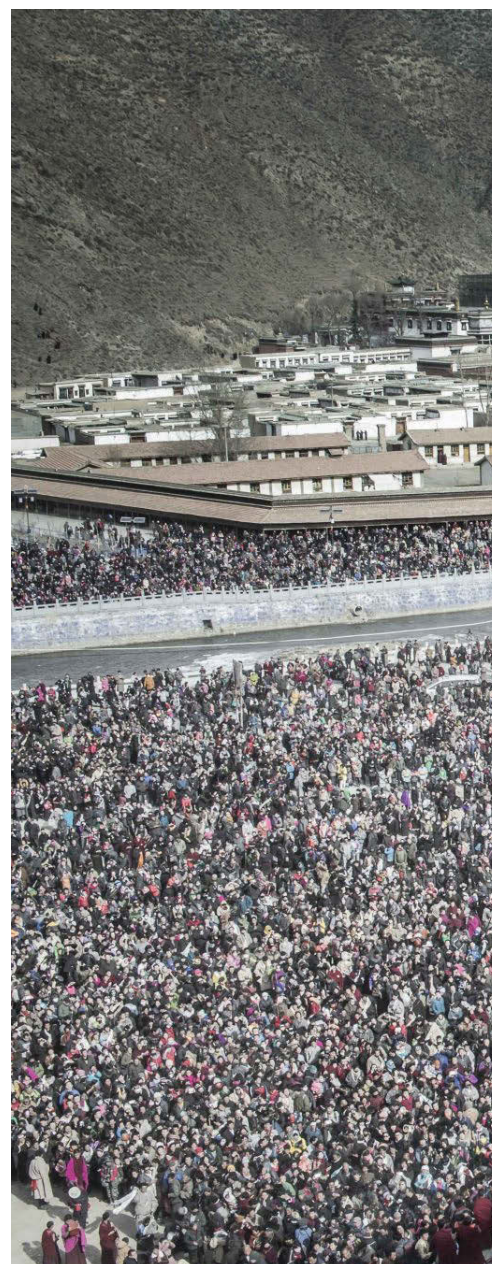


Photo Bath festival

'SUNNING the Buddha', a stunning image by travel and documentary photographer Chris Roche, is one of the highlights of the Photo Bath exhibition of Documentary Photography, part of the wider Photo Bath festival.

Other featured photographers include Hannah Mentz, Chris Niedenthal, Carlo Chinca and Matt Stuart.

The exhibition will take place at the 44AD Artspace on Abbey St, BA1 1NN, from 1-6 November 2022 and entrance is free. See www.photobath.co.uk.

This image, by travel and documentary photographer Chris Roche, is included in the Photo Bath Documentary exhibition



© CHRIS ROCHE

NiSi's second lens announced

FILTER specialist NiSi has officially announced its second lens, the ultra-wideangle 9mm F2.8. Designed for crop-sensor mirrorless cameras, it comes in Canon RF, Fujifilm X, Nikon Z, Sony E and Micro Four Thirds mounts. The manual focus lens features 14 elements in 12 groups, with 2 double-sided aspherical elements and 4 extra-low dispersion (ED) glass elements. Weighing in at 364g, the lens is 78mm long and has a minimum focus distance of 0.2m.

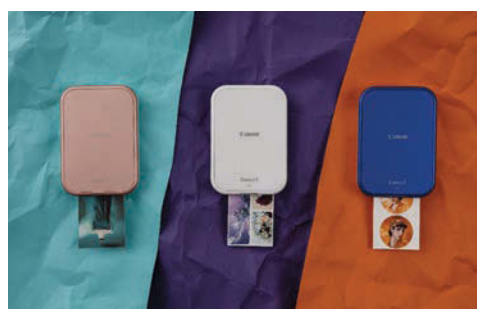
The NiSi 9mm f/2.8 lens was not yet listed on the firm's UK website at the time of writing. However its US price, \$459, is slightly cheaper than the 15mm F4, which is \$479 in the US and £429 in the UK.



The NiSi 9mm f/2.8 prime lens

Canon's prints charming

CANON has introduced two new additions to its compact printer range: the Selphy CP1500 for £134.99 and the Zoemini 2 which will be available to buy from late 2022 for a price of £119.99. 'The CP1500 lets users print high-quality photos, from postcard and square formats to mini stickers, that will last up to 100 years,' said the company, adding, 'At just 177g, the new Zoemini 2 weighs less than the average smartphone and is conveniently pocket-sized.' See www.canon.co.uk/printers.



The Zoemini 2 will be available in three colours



Viewpoint Jon Bentley

The cost of being a film photographer has got out of hand. Jon ponders on the solution

Something needs to be done about the worldwide colour film shortage. Prices are stratospheric and some varieties, especially in 35mm format, are practically unobtainable. Enthusiastic participation in the burgeoning analogue revival, at least in colour, is getting frighteningly expensive.

The problem seems to be that Kodak greatly underestimated future film demand when it emerged from Chapter 11 bankruptcy protection in 2013. It closed its plant in Guadalajara, Mexico where 35mm film was 'confectioned' – a delightful term that refers to the processes of slitting, cutting, edge marking, perforating and packing it – and shifted production to the company's base in Rochester, New York.

Only two out of 16 spoolers (expensive machines crucial to the manufacturing process) were saved and shipped to Rochester. Then, demand for film boomed unexpectedly. Now it needs more machines but can't easily recreate them.

It's no use expecting Fujifilm, the only other firm that makes colour film in quantity, to make up the shortfall. It, too, didn't anticipate the demand and, all too often, its films are also out of stock or only available at extortionate prices.

Analogue stalwart Ilford isn't in a position to help either. Its giant black & white film factory in Cheshire would need massive investment to convert to colour, which requires additional coatings the machinery can't handle.

Hope for the future

Small scale, grassroots manufacturing operations are springing up around the world. In Italy Film Ferrania is creating the 'the world's smallest full-service film factory' and has announced its intention to develop a colour film.

Adox, a relaunched German film brand, has been stockpiling equipment from



Production of film has failed to keep up with demand

closed film manufacturers like Agfa-Gevaert and Konica and is gradually getting it all working at a former military laundry near Berlin. Much of the equipment was expressly designed to make film in smaller volumes, often while developing new emulsions.

Orwo is another old German film brand that's been revived. Wolfen NC500, its new, limited edition colour film, is being made alongside two b&w films, on a site where film has been made since 1910.

Elsewhere crowdfunding is paying dividends. Los Angeles-based Cinestill, which repackages modified movie film into 35mm and 120 formats, has just funded 400Dynamic, its first film especially designed for stills photography and C-41 processing. In Finland Santa 1000 has a plan to repackage aerial photography and surveillance film into low-cost 35mm (recyclable) canisters.

Together, all these developments might be just enough to restore a healthy balance between demand and supply, and keep analogue colour photography reassuringly accessible and affordable.

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

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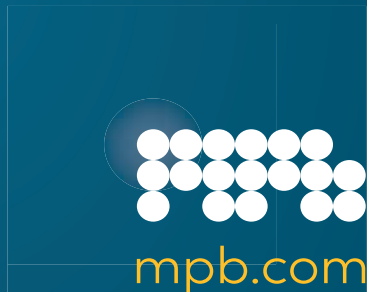
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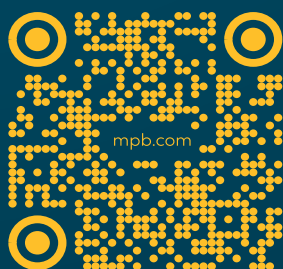


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It's good to share

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

AP picture of the week

All the Fun of the Fair by Daniel Sands

Canon EOS 5D Mark III, Canon 24-105mm f/4 IS L, 4 sec at f/20, ISO 50

'Taken at Weymouth seafront, I'd had the idea to shoot the carousel for a long time, but had to wait for the right opportunity. A long exposure was used to blur the lines, and I opted to shoot during blue hour to introduce the contrast of yellow and blue in the frame. The long exposure also helped to blur the figures walking around the frame to help emphasise the main focal point – the carousel itself. In post-processing I've mirrored one side of the frame to the other (a technique that I call "twofold") to help to exaggerate the symmetry.' www.danielsandsphotography.co.uk

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Subterranean by Tracy Habenicht

Fujifilm X-T3, 35mm, 1/250sec at f/8, ISO 500

'I took this photo on a day trip to Wilmington, North Carolina, during my vacation this past summer. I was drawn to this spot because of the three diagonal lights and the red wall. While I was photographing that scene, two people were talking at the bottom of the stairs, and one stuck his arm into my frame, which really made the shot.'

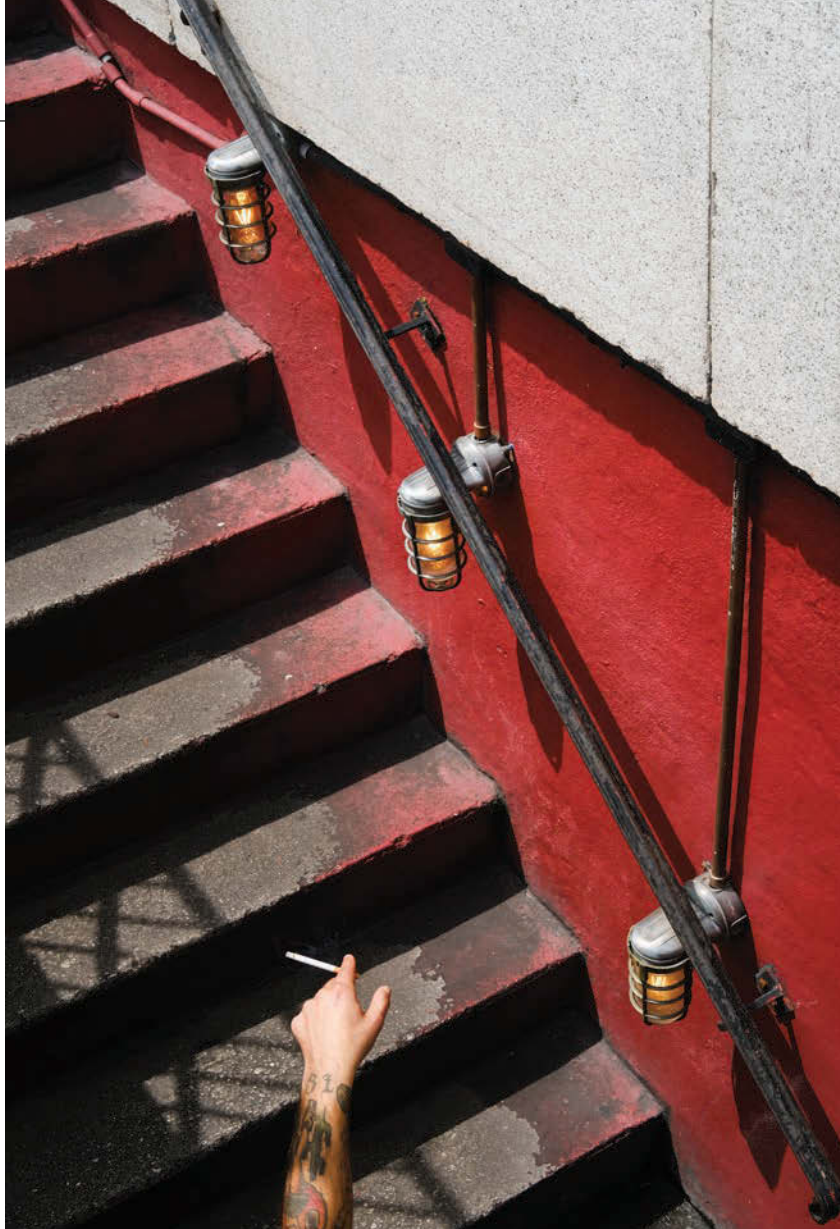
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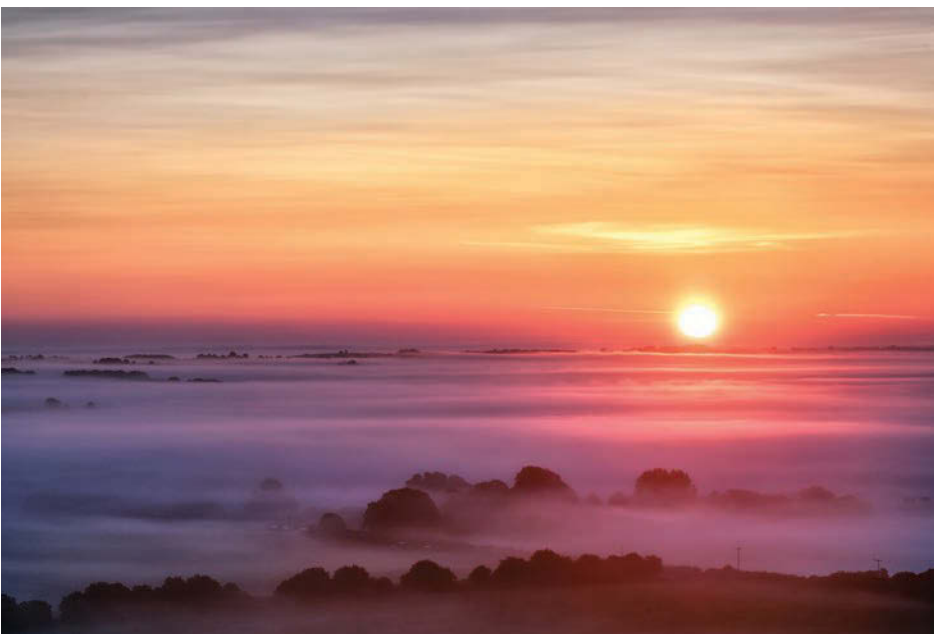


Misty Sunrise by David Thompson

Nikon Z 7, 24-70mm f/4, 1/8sec at f/14, ISO 64

'Following an early morning start to Win Green, on the Wiltshire, North Dorset border, I was blessed with near-perfect, still conditions at this popular National Trust location. I had shot this area many times, but on this occasion my research the night before using weather apps, had paid off. The lighting was quite challenging, shooting directly into the sun, so I opted for a 3-stop, reverse graduated filter, circular landscape polariser and decided to bracket the exposure to be certain of a balanced final result. I like the colour reflections in this version, combined with the ethereal atmosphere produced by the sea of mist and low angle of light. For me early morning landscape photography can be very rewarding and often full of surprises, seeing Mother Nature at her very best.'

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Nikon 16-35mm f4 G AF-S ED VR Lens	9 Excellent	£580

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LETTER OF THE WEEK

Never too late to change your life

I have been a keen amateur photographer since graduating from Hull School Of Art in 1989 and have had many images published over the years. At the beginning of the first lockdown I suffered a mental breakdown and as part of my recovery, I was encouraged to reconnect with my interest in photography. I began making work in my hometown of Bolsover and, when restrictions eased, I decided to go out and visit places like Hardwick Hall, Chatsworth House and Renishaw Hall.

I have always posted my pictures on Instagram (@Johiv1) but I hadn't really got into using hashtags. So I started to hashtag the places I visited. After a while Renishaw Hall picked up on my pictures and started sharing them on their Instagram page. They liked my work as it reminded them of the work of the acclaimed painter John Piper. They have the largest private collection of his work in the UK.

I eventually plucked up the courage to ask if they would be interested in selling prints of my work in their shop. I heard nothing until a month later, saying they would love to have my prints in their visitors' centre. The manager showed my work to the curator of their museum and as a result I was offered an exhibition of my photos at Renishaw Hall entitled *John Parker Following In The Footsteps*



John with one of his prints of Renishaw Hall

Of John Piper. The exhibition will run until July 2023 and celebrates 80 years since John Piper first visited Renishaw Hall.

I just didn't realise how much work would be involved and I struggled to balance my day job with the demands of making a show like this. But at the tender age of 55 I couldn't believe it was all happening. I came to realise that it is never too late to change your path in life.

I was recently offered redundancy from my place of work and decided to take it, in order to follow my lifelong dream of becoming a fine art photographer. **John Parker**

Wow, what an inspirational story, John. You must be very proud. I hope that AP readers visiting Renishaw Hall, Derbyshire, will look out for it.

How big do you need?

Few would argue about the big steps forward in camera performances in recent years, as well as the shift towards smaller and lighter kit. One question that seems to be repeatedly overlooked is how big do you want any prints to be for whatever purpose?

Among my own circle of enthusiasts there's a definite move away from actual prints and towards image sharing electronically, and photobooks under A4 size. One friend still makes large prints, framed and displayed, but admits that after a while they are swapped for replacements and earlier ones do not see the light of day thereafter.

Now that smartphones and compact mirrorless format options are making a defined mark, who is it that buys bigger, more expensive DSLRs, and for what real purpose other than commercial ones? The reality is that most kit choices these days are capable of excellent results at the picture sizes that most people require.

Steve Mason

Challenge yourself

I would like to thank Nigel Atherton for helping me to remember what is important. It is all too easy to drift into desiring to take chocolate box images, but the real joy and greater success is to be found in pursuing more challenging images. Sorry I can't type more – I have a date with sunbursts and spider webs.

Peter Kay

Paint.NET

I've used Photoshop Elements for many years without any problems – that is, until I decided to upgrade to Windows 11. Big mistake. Elements opens but any attempt to

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LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSDXC CARD WITH SD ADAPTER. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

make a change results in the program freezing. It was only then that I learned that it hasn't been updated to run on Windows 11. I was torn between reverting to Windows 10 or waiting until Adobe launched a Windows 11 compatible version. Then I spotted a reference to the free Paint.NET program, and lo and behold I am back working on my planned camera club competition entries.

Brian Woolgar

Paint.NET was our top recommendation for Windows users in our round-up of free software (AP 19 July). Readers may also be interested to hear that Elements has recently been updated.

iTag problems

I have for a long time taken the time to tag all my photos with iTag as it makes finding photos so easy. Although I can still tag them and add new tags, iTag will not now allow me to make a search for a particular tag. It does not appear I can update iTag to make it work again. Do you have any suggestions for a replacement program?

I use Photoshop Elements 15 and Affinity Photo as editing programs. Would either of these help to do the required job? **Adrian Price**

If any of our readers can suggest an alternative, please write to AP.

Processing JPEGs

Angela Nicholson's article on in-camera JPEGs is very interesting and well written but, as is so often the case these days, neglects a large proportion of its audience. The very latest mirrorless cameras may well produce superb JPEG files straight out of the camera but the vast majority of cameras

being used by readers aren't the latest. My newest camera is a 2015 Nikon D4S, and despite having the latest firmware, it doesn't have the latest Nikon JPEG conversion software because that hasn't been made available. Thus an in-camera JPEG isn't the best conversion available.

My older cameras are similarly afflicted, but obviously the conversion software is even more out of date. However, if I use the most recent version of Nikon's NX Studio I can achieve the same quality of JPEG results from any of my Nikons. The same will be true of cameras from other manufacturers.

For anyone fortunate enough to be using a very recent camera, the JPEGs it delivers will be as good as possible; for the rest of us, the quality of our in-camera JPEGs is limited by the camera's firmware.

It would be instructive to compare a JPEG file

created by, say, a Nikon D3 with a JPEG file created by an unedited conversion in NX Studio. I suspect that the latter would outshine the camera's efforts.

Geoff Gale

Voice activation

Geoff Harris' *Viewpoint* on camera menus raises the question of whether there should be a menu item for turning voice activation on or off. **Ceri Brown**

The Queen

I thought I would give you a helping hand with the Queen and photography. We know Her Majesty had and used a Leica M3. Princess Anne and the Duke of Edinburgh had a Gold Minox B each.

Here is a scan of the original print (i.e. not from a book) from 1965 (pictured below) when the royal couple visited West Germany and were presented with a Minox B. **Paul O'Sullivan**



The Queen and Prince Philip with a Minox B

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Printing masterclass

Will Cheung shares his expert guidance to help you get your images into print



Film photographers

Millie Riley tells us what prompted her love of film photography

Film Stars

John Wade uncovers the Ukrainian camera history past and present

Sony E PZ 10-20mm F4 G

Andy Westlake tests Sony's ultra-wide power zoom for APS-C cameras

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Autumn abundance

From predicting autumn colour to experimenting with ICM, exposing skeletons and looking for gold, **Tracy Calder** has 30 tips for outstanding autumn photography



Tracy Calder

Ex AP-staffer Tracy Calder is a photographer and writer who co-founded Close-up Photographer of the Year (CUPOTY) in 2018. Earlier this year she was awarded a Gold medal from the RHS for her Plant Scars series. Her work has been exhibited at The Photographers' Gallery, the National Portrait Gallery and the Saatchi Gallery. To see more, visit Instagram @tracy_calder_photo and www.cupoty.com

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1 Find order in chaos

When you're shooting woodland, it can be hard to make visual sense out of the chaos that surrounds you. To simplify the scene, look for groups of trees that are nicely separated, both across the frame and from front to back. Where possible, avoid shooting from angles that allow trunks to overlap, and choose one 'hero' tree around which the rest of the composition hinges. It can also be helpful to look for recurring shapes, lines and patterns.

2 Don't be shy

Some tree species exhibit behaviour known as 'crown shyness' where the tops don't quite touch, creating photogenic gaps in the canopy – this often occurs in trees of the same species and has been observed in black mangroves, Japanese larch and some species of eucalypt. If you're lucky enough to witness this phenomenon, get on your back, point your camera towards the sky and set to work! If you're not, then you can still achieve striking canopy shots by laying down, looking up and working a scene until the composition feels right.



© TRACY CALDER



© TRACY CALDER



© TRACY CALDER



5 Experiment with ICM

Autumn is a great time to experiment with ICM (Intentional Camera Movement). Moving the camera while the shutter is open can result in beautiful, Impressionistic images that convey a lovely sense of location. Try to have an idea of your artistic intention before you begin. You can move the camera in a variety of ways: you can pan vertically, horizontally or diagonally, rotate the camera or perhaps just move it in an irregular fashion. Obviously, the length of time the shutter is open will have a direct impact on the result, so maybe start at 1/2sec and build from there. (If you're shooting in bright daylight you might need to use an ND filter to force a slower shutter speed.)

3 Experiment with orientation

Over time, many of us develop photographic habits – some of these can be useful and become part of our personal style, while others can prevent us from experimenting and progressing. One habit is pairing certain subjects with certain camera orientations: fungi as verticals, landscapes as horizontals etc. While this can often work, it's important to break the habit sometimes and explore all the options.



© TRACY CALDER



4 Celebrate the harvest

Apples, blackberries, squash, pears and ornamental gourds are all in season in autumn, so make the most of this bountiful harvest by trying your hand at some food or still-life photography. You could visit a local farmer's market, buy what catches your eye and then shoot it as a still life, or you could document the process of preparing and eating it. Or, shoot a harvest event such as apple pressing day, harvest festival, etc.

6 Tell a story

Most of us are familiar with wildlife images that communicate a story – squirrels gathering nuts and burying their loot underground or starlings creating show-stopping displays above derelict buildings – but if you look closely enough, plants, fungi and other more static subjects also have stories to tell. A large plant leaning towards a smaller one might look like a parent protecting a child, for example. Look for these stories and use solid technique to draw them out.

7 Look for skeletons

Skeletal leaves can be a fabulous subject for indoor photography when the weather turns bad. You might decide to shoot them on a light pad (a small craft version will do the job). It can be tricky to find a perfectly preserved leaf skeleton in the wild, so consider 'making' one at home – there are videos on YouTube that talk you through the process. You could also try illuminating other plants with photogenic structures.



© TRACY CALDER

KIT LIST

8 Polariser

Using a polariser when shooting autumn foliage can reduce glare on leaves, intensify natural colours and cut through haze. Simply rotate this filter until the desired amount of polarisation has been obtained.



9 Neutral Density filter

ND filters reduce the amount of light reaching your camera's sensor, allowing slower shutter speeds – this is ideal for ICM photography or when you want to reduce water to a soft blur.



10 Light pad

When the weather is too grim to go outside, try shooting translucent subjects on a light pad. I use a crafters board known as a CutterPillar Glow, which has three different LED light levels.





12 Look for natural frames

With trees reduced to simple, skeletal forms, trunks, limbs and branches can become excellent natural framing devices. Whether you're shooting a waterfall, a landscape or a manmade structure such as a sculpture, framing devices can lead the viewer's eye into a picture and create a greater sense of depth. When you're using this compositional tool, it's important to make sure that the framing device has a natural connection to the main subject and does not distract from it.

13 Ease the burden

Obtaining a worm's-eye view of plants and detritus can be uncomfortable, but you can ease this by using a foldable sitting mat and/or waterproof trousers. Just as wildlife shots gain greater impact when you get down to an animal's eye level, it's a good idea to imagine plants and fungi have eyes and do the same! For shots like this I like to use a beanbag, although I've also taken a child's swimming armband to seriously boggy places.

14 Try a portrait

We've all seen pictures of children throwing autumn leaves into the air and watching them fall to the ground like confetti. We've also seen pictures of couples walking down wide, tree-lined paths huddled together against the chilly air. These might be photographic clichés, but with some pre-planning there are plenty of opportunities to create



11 Check for blemishes

If you're shooting close-ups of autumn foliage, make sure that the specimens you choose are perfect. Inspect them for any tears and blemishes – what looks like a tiny mark to the naked eye will appear magnified and hugely distracting in the final picture. Similarly, check the edges of the frame for elements that detract from your subject – blades of grass, twigs and distracting colours can go unnoticed when you're concentrating on the main subject.



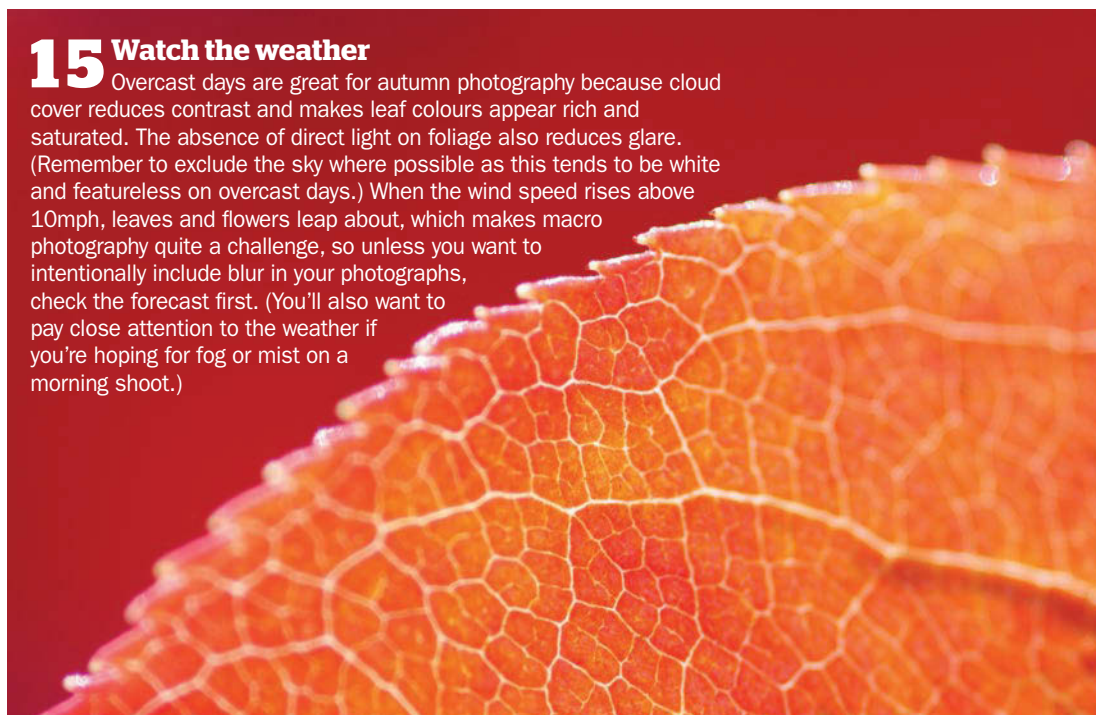
unique portraits that make the most of this season's attributes. You could try shooting contre-jour (into the light), for example, or maybe take advantage of directional shafts of light as they fire between gaps in the trees. In addition, use colour theory to plan outfits and props – orange and green are considered complementary colours, for example, so maybe pair a green jumper with orange leaves.



© TRACY CALDER

15 Watch the weather

Overcast days are great for autumn photography because cloud cover reduces contrast and makes leaf colours appear rich and saturated. The absence of direct light on foliage also reduces glare. (Remember to exclude the sky where possible as this tends to be white and featureless on overcast days.) When the wind speed rises above 10mph, leaves and flowers leap about, which makes macro photography quite a challenge, so unless you want to intentionally include blur in your photographs, check the forecast first. (You'll also want to pay close attention to the weather if you're hoping for fog or mist on a morning shoot.)



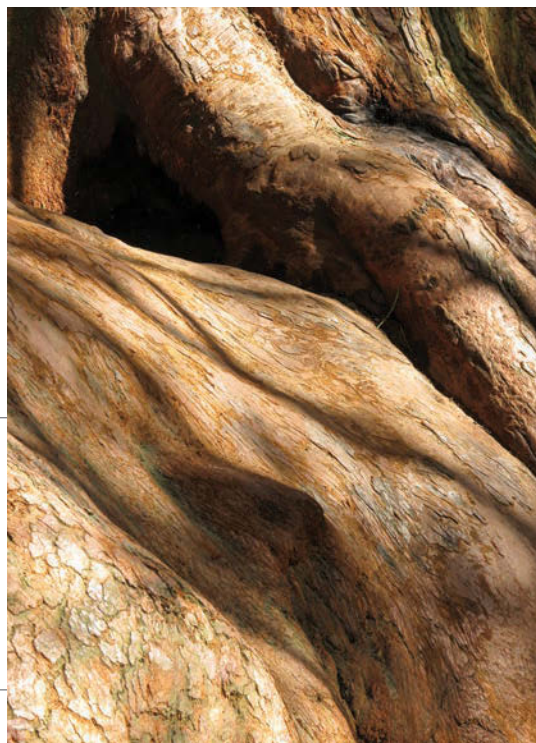
© TRACY CALDER

16 Do your research

Being able to identify what you're photographing has several advantages: firstly, it helps you to find similar subjects and species in the future – fly agaric toadstools often thrive under birch trees, for example, which narrows things down – secondly, it helps you to label and caption your images, and thirdly the more you know about a subject the more it will inform the way that you photograph it. There are plenty of printed guides out there, but online apps can be particularly helpful for identifying subjects in the field.

17 Emphasise texture

Peeling bark, weathered wood and the spiky cases of horse chestnut seeds make for wonderful autumnal subjects, but to emphasise their texture and form you need the right kind of lighting. Strong, directional light is preferable, so plan your shoot for early or late in the day when the position of the sun will result in strong side lighting.



© TRACY CALDER

KIT LIST

18 Beanbag

When you're shooting subjects close to the ground, a beanbag can provide great support. Bags can be purchased filled or unfilled, with lining or without – try Wildlife Watching Supplies.



19 Artist's colour wheel

An artist's colour wheel can help you to plan outfits and props for an autumn portrait shoot. Orange and green work well together, as do blue and yellow.



20 Weather app

Whether you're hoping to shoot in mist, overcast light, low wind or raking light, a good weather app is invaluable. Try AccuWeather, which features up-to-the-minute reports.



21 Search for wildlife

While many birds fly south during autumn, whooper swans and many varieties of duck, geese and wading birds spend the autumn/winter in the UK. It's relatively easy to get frame-filling shots of swans at wetland centres such as Slimbridge where birds are given food at set times. When it comes to mammals, red deer are a firm favourite. You might decide to capture a deer silhouette in the evening when the sun is low in the sky, or perhaps a cloud of breath leaving a stag's mouth on a chilly morning. (The British Deer Society has published an excellent Code of Conduct on its website with advice including using a lens with a focal length of 300mm or more – www.bds.org.uk.)



© BEN HALL

22 Think in multiples

Many DSLRs now have an in-camera multiple exposure function. As a result, combining two or more exposures in one image has never been easier. You can usually combine a 'live' image with one already stored on your memory card, which results in plenty of opportunities for getting creative. Autumn is a great time to experiment with this technique because you can combine colourful abstracts with shots of more structural subjects such as skeletal trees.

23 Introduce movement

Reducing running water to a silvery blur, while surrounding foliage remains sharp and full of colour, is a nice way to introduce contrast and order to otherwise chaotic autumn scenes. In order to do this, you might need an ND filter to force a slow shutter speed. (If you are shooting on a dull day or at dawn or dusk you might not need the filter). Mount your camera on a tripod and start with one second or longer. You could also try a similar thing with leaves moving in the breeze and a static element such as a tree trunk or rock to create contrast.



© TRACY CALDER



24 Mist opportunities

At this time of the year, warm water in the air cools rapidly, causing it to change from gas to tiny visible droplets, in other words, mist. These conditions don't last long, so you will need to check the weather forecast the night before and head out before the sun rises and it burns off. Scenes dominated by mist often contain a lot of highlights, so consider adding a stop or two of exposure compensation to stop the camera from being fooled into under-exposing the scene. Look out for layers, bold shapes and objects which reveal clear outlines.

25 Get reflective

With leaf colour ranging from fiery reds to golden yellows and intense oranges, autumn is the perfect time to shoot painterly reflections in rivers, lakes, ponds and puddles. Autumn colour is triggered by changes in day length and night temperature, so the beginning of this spectacle can vary from year to year. There are groups on Facebook that share up-to-date information on leaf colour and conditions in specific areas so check before you travel.

26 Search for gold

Natural light just after sunrise and before sunset is ideal for autumn shots. During this 'golden hour' the light is warmer (as measured on the Kelvin colour temperature spectrum) with plenty of yellows, oranges and reds. It's a great time for shooting landscapes and bringing out the rich spectrum of colours that we often encounter at this time of the year. To ascertain exactly when the golden hour will occur you can use an app such as The Photographer's Ephemeris or Helios Magic Hour Calculator.



©TRACY CALDER

27 Arrange a flat lay

Shooting objects directly from above can lead to refreshing images that tell the story of a location or season. Chefs say, 'What grows together, goes together' and it's something that can be applied to this type of photography too. If you find some attractive berries, for example, look around to see what else is growing nearby. Are there leaves or brambles that might look good in the composition? When it comes to arranging your treasures, imagine that you are completing a jigsaw – choose a 'hero' object and place it in the middle then work on the corners and edges before filling in the gaps with pieces of secondary importance.

KIT LIST

28 Telephoto lens

The British Deer Society recommends using a lens with a focal length of 300mm or more for photographing deer. The Canon EF 100-400mm f/4.5-5.6L II USM lens would be ideal.



29 Multiple exposure mode

The Canon EOS R5 has an impressive in-camera multiple exposure function. With this setting you can automatically combine between two and nine different exposures in one image.



30 Golden hour app

If you want to determine when golden hour will fall wherever you are on Earth, then download an app such as The Photographer's Ephemeris.



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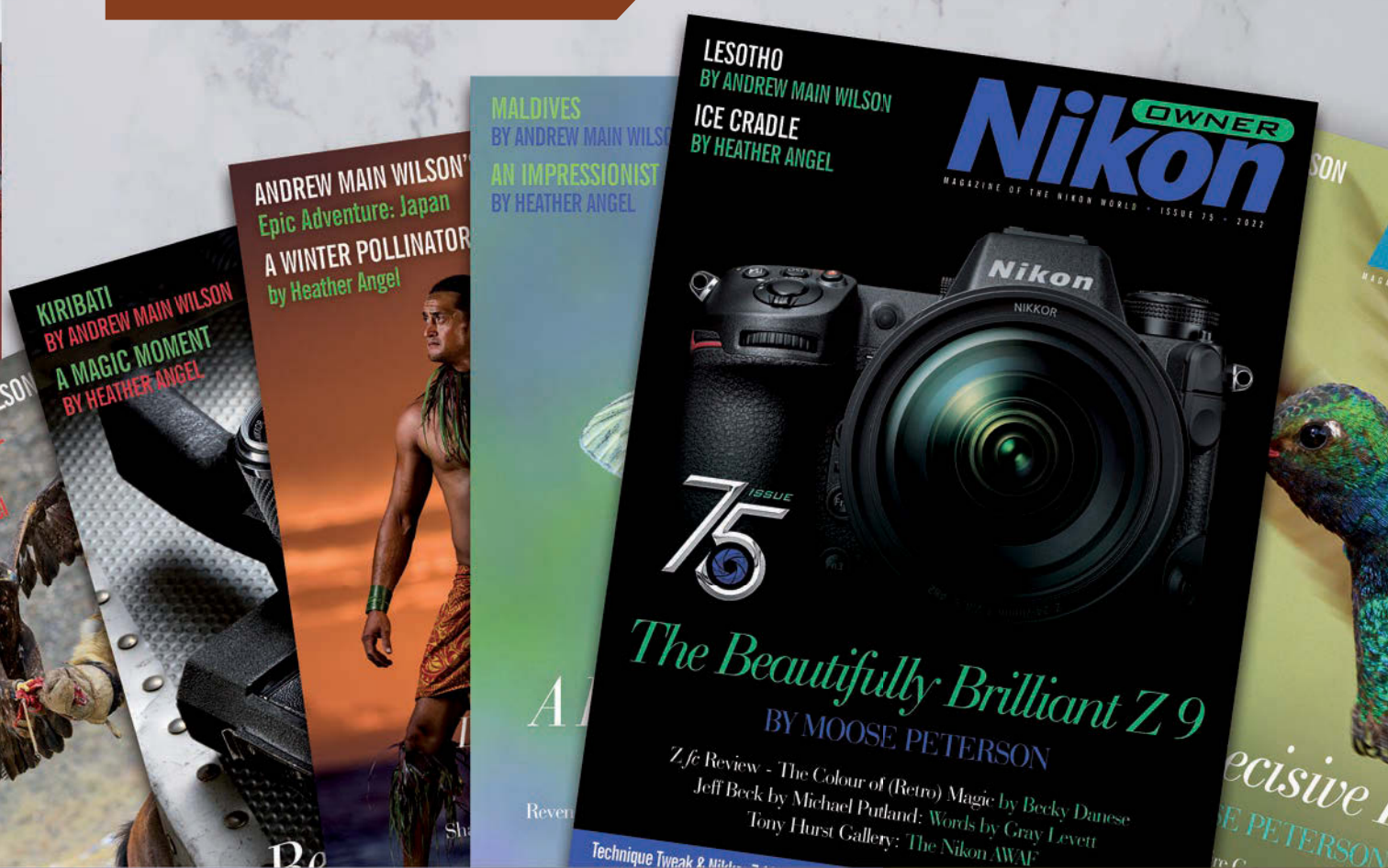
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Natural beauty

Yolanda Kingdon speaks to **Ailsa McWhinnie** about her love of shooting in a 90s-influenced editorial style

In her teens, like so many young women of that age, Yolanda Kingdon was very much into makeup. So much so, that she regularly uploaded her creations – which often involved a lot of feathers, glitter and the like – to the social network MySpace (remember that?). She gained quite a following, and soon people were asking her how much she charged for a photo shoot. By the time she was 18, she was studying at college, working in her local branch of Topshop, and squeezing in an increasing number of shoots, working from her grandmother's converted attic and charging 'minuscule amounts'. Eventually, one of her college tutors told her she was taking on too much, and she'd need to decide between college and her burgeoning photography career. Yolanda chose photography.

Her kit in those days consisted of a Sony Cyber-shot and a couple of heated lamps her father had picked up at a car-boot sale. 'If a photographer wants to learn something nowadays, they go to YouTube,' she says. 'But back then I wasn't so au fait with it, so photography for me was trial and error. I was winging it, but I loved the experimentation, and people loved the creative aspect of it.'

The early years of Yolanda's career in photography coincided with the rise of lads' mags in the UK, and she was able to ride the wave of this phenomenon. Having signed up with a syndication agency, she would organise studio sessions with models and submit the images to the agency. Later, she would regularly

see the results appearing in magazines such as *Maxim*, *Zoo* and *Nuts*, and her share of the commission could see her earning anything from a few hundred to a couple of thousand pounds.

Around the same time, she also did a lot of makeover shoots, and found herself acting not only as photographer and stylist – using vintage clothing and props that her father would pick up at car-boot sales – but also therapist. 'Often, these women were coming out of bad relationships,' Yolanda reveals. 'Their partner might have been violent or their husband had had an affair – and the photography session would end up being very emotional.'



At first, they would often be unsure whether they wanted to be there, and then they'd leave on a high.'

Monochrome magic

Now a mother to four children, and with a number of serious health problems that required three major operations hopefully behind her, Yolanda increasingly finds herself turning to styles that are more natural. While a lot of her current work is extremely slick and very much in the beauty genre, whenever she can, she likes to shoot in grainy, contrasty black & white – what she calls a 'fashion editorial' style.

'I really resonate with images that are real,' she says. 'With black & white, I love to get emotion, expression, scars, freckles... anything that distinguishes someone. I love the nineties superhero photographers like Annie Leibovitz and Peter Lindbergh, and the just-woken-up look. Maybe it's mirroring how I feel – it's more

expressive, with more depth.'

When shooting in this way, she uses a studio in her house that has large bay doors, flooding the room with natural light. She also uses less makeup than the model might wear on a typical beauty shoot and keeps the clothing simple. She also does very little retouching, to keep things as natural as possible. 'When you photograph in this style, you can relax. You talk to the client, and watch for transitions in their expression – perhaps a moment where they laugh or get emotional. It's a lot more impactful,' she reveals.

But keeping things natural doesn't mean neglecting detail, however, and Yolanda will often keep an eye on the smaller tweaks that are required, rather than the overall pose. 'The main thing I work on is hand placement,' she explains. 'I might ask them to move their thumb or even their little finger. And I'll look for a highlight on the collarbones to give them depth. You



can really see shadows and highlights in black & white, so I'll often use a little oil to highlight the cheekbone or collarbone to make them pop a bit more.'

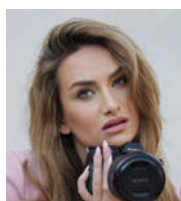
The best bit about this sort of photography, she stresses, is that you need very little to get started. Too many accessories detract from the simplicity of the shot, and as such, she suggests simply a black or white shirt and a pair of jeans in terms of clothing. 'Then all you need is to smudge a bit of mascara, and keep an eye on how the light is hitting your model.' The only accessory she might use is a white – definitely not a silver – reflector. But even then, a large sheet of white card from an art shop is more than adequate.

'Ask yourself what the star of the show is,' Yolanda concludes. 'Don't detract from what you're trying to do. With the stripped-back black & white look, the only thing that's the star of the show is the pose and the light.'

AP

Yolanda's kit

Yolanda shoots with the Sony A1, A7 Mark III and A7 Mark IV, with 35mm f/1.4, 70-200mm, 24-70mm, 90mm and 50mm lenses. When shooting in her preferred naturalistic style, she tends to use the 24-70mm and 35mm – the latter for full-length shots – and around f/5.6 or f/7.1 for an even depth of field. She describes the A7 Mark IV as being 'fantastic for the beginner and for video, as it's really versatile and lightweight.'



Yolanda Kingdon is a fashion, beauty, wedding and portrait photographer who lives just outside Cardiff. She also shoots beauty pageants, and, at the other end of the scale, natural editorial photography. She often uses moodboards to create her concepts and is a Sony Ambassador. www.yolandakingdon.co.uk and Instagram [@yolandakingdon](https://www.instagram.com/yolandakingdon).

Evening Class

Imaging editing expert **Martin Evening** shows how to use Select Sky in Lightroom

Southwold beach huts

Because of the recent pandemic and this year's foreign travel disruption, more of us, myself included, are choosing to spend our holiday time in this country. This summer, my family visited the beautiful seaside town of Southwold on the Suffolk coast. The photograph I have selected here was shot one morning just after sunrise. I wanted to be there to capture the early-morning light, but

also wanted to be there before all my fellow tourists descended upon the beach front. I took this photo using a long telephoto lens that was roughly equivalent to using a 300mm lens on a full-frame camera. I liked the way this compressed the perspective and emphasised the large number of beach huts as well as the wide variety of colours.

BEFORE



Martin Evening has a background in advertising and landscape photography. He is also well known for his knowledge of Photoshop and Lightroom, plus many books on digital imaging.
www.martinevening.com

Get the book

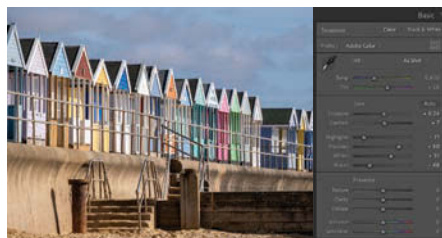
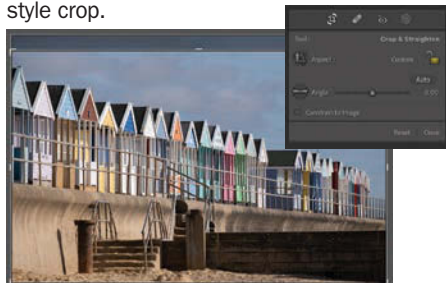


Martin Evening is the author of the worldwide bestselling series *Adobe Photoshop for Photographers*. First launched in 1998, the latest edition is packed with practical examples of how to use Camera Raw and Photoshop to enhance your photographs. On sale now priced £45.59.

HOW TO USE SELECT SKY IN LIGHTROOM TO DARKEN THE SKY

1 Crop the image

To begin with I opened the image in the Lightroom Develop module. I selected the Crop Overlay tool (R) and dragged the upper crop overlay bounding box handle downwards to crop the sky and apply a more cinematic-style crop.

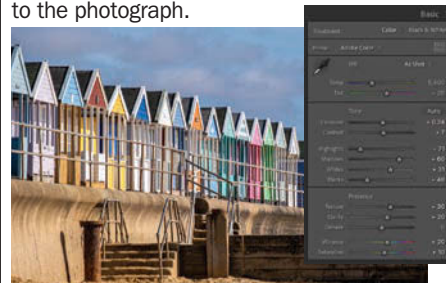


2 Apply tone adjustments

I next opened the Basic panel and applied some tone adjustments to improve the image tone contrast. For example, I lightened the Exposure, added more Contrast and fine-tuned the Shadows and Highlights sliders to bring out more detail in these respective areas.

3 Add Clarity and Vibrance

In the Presence Section below, I added more Texture and Clarity. This added more definition and midtone contrast to the scene. I also chose to boost the Saturation and Vibrance sliders to add more colour intensity to the photograph.





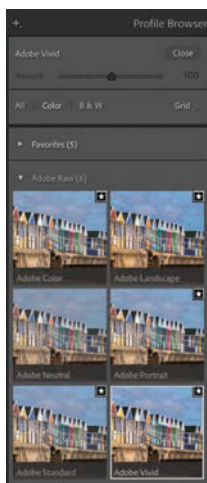
Select Sky AI Feature

I emphasised the beach huts' colours by selecting the Adobe Vivid profile and isolated the sky so I could selectively darken it. This provided a richer colour contrast between the huts and the sky, rather like adding a pseudo polarising filter effect. The Select Sky masking feature is fairly new to Lightroom and Camera Raw. This, alongside with the new Select

Subject masking feature, makes use of artificial intelligence/machine learning to work out how best to select the sky. A selection is made, but it is made to bleed across the sky/horizon boundary. So when you apply a strong adjustment such as the negative Exposure adjustment I did here, there is a smooth transition between the horizon and the sky without a noticeable halo edge. I could have gone to the HSL panel and darkened the Blue luminance values. This would have produced a similar result, but with a faint halo visible between the roofs and the sky.

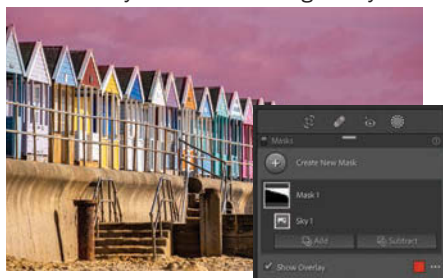
4 Apply a new profile

Lightroom now applies the Adobe Color raw profile by default when importing new photos into Lightroom. This is a good general-purpose profile for most images. In this step I opened the Profile Browser from the Basic panel and selected the Adobe Vivid profile to make the colours in this scene more vibrant.



5 Select the sky

Among the New Masking controls in Lightroom is the Select Sky option. To access, click on the Masking button (Shift+W), click on the Create New mask button and choose Select Sky from the pop-up menu. This automatically selected the image's sky area.

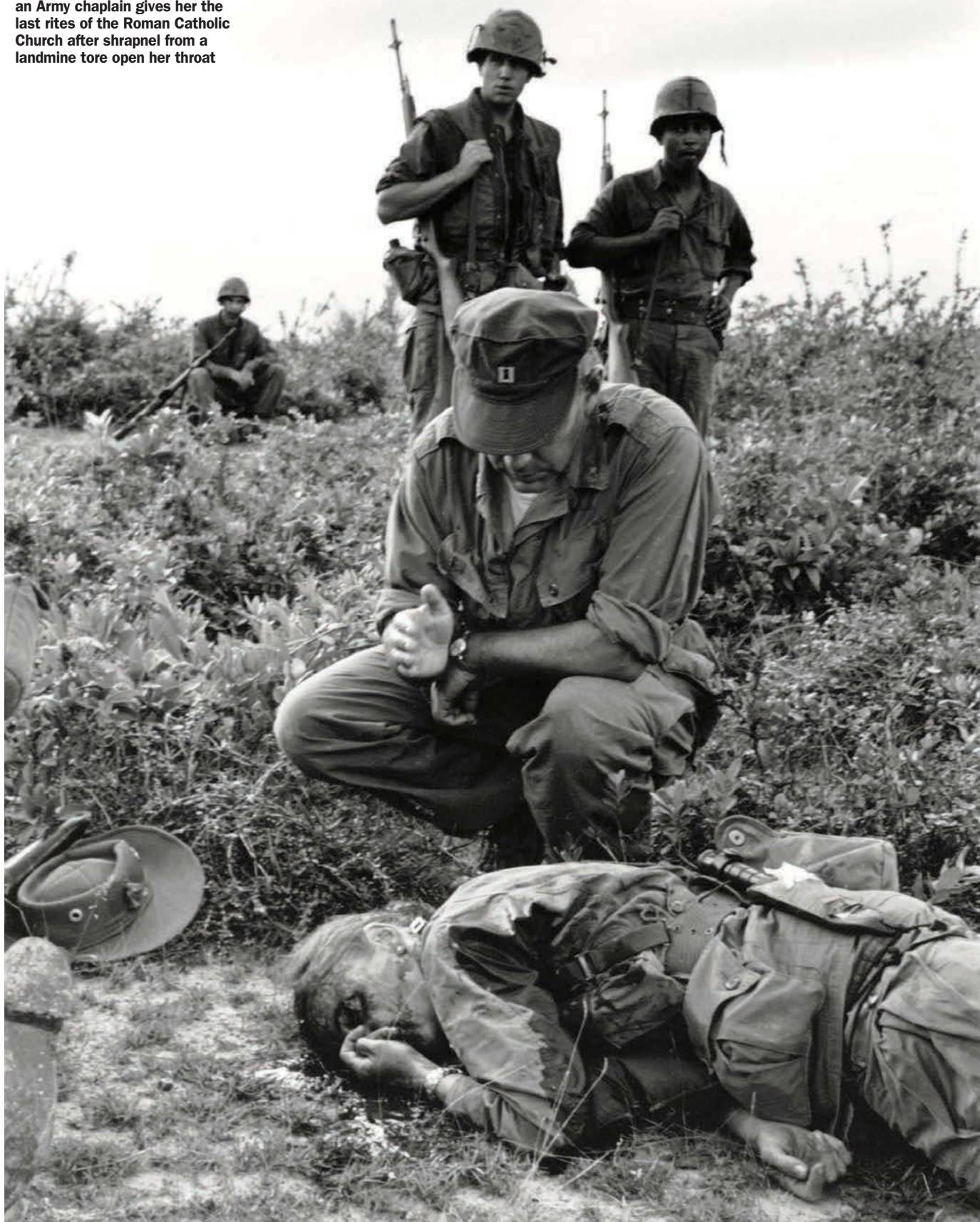


6 Darken the Sky

With the Sky selection active I made sure the Sky 1/Mask 1 selection was active. In the tone and colour list below I dragged the Exposure slider to the left to darken the sky by around two-thirds of a stop.



Associated Press photographer Henri Huet captures the last moments of Dickey Chapelle as an Army chaplain gives her the last rites of the Roman Catholic Church after shrapnel from a landmine tore open her throat



Women at War

Peter Dench talks to author Kerrie Logan Hollihan about the research and writing of a book that brings women war correspondents to the front line

Martha Gellhorn is considered one of the great war correspondents of the 20th century and reported on virtually every major world conflict that took place during her 60-year career. Marguerite Higgins typed stories while riding in the front seat of an American jeep that was fleeing the North Korean Army, and Georgie Anne Geyer had to evade an assassin sent by the rightwing Mano Blanco, seeking revenge for her reports of their activities during the Guatemalan civil war. These are just three American women profiled in the book *Reporting Under Fire*: 16

Daring Women War Correspondents and Photojournalists (Chicago Review Press 2014) written by Kerrie Logan Hollihan.

When Kerrie graduated journalism school in 1974 she was at a crossroads. 'I realised I was too well behaved to be a really good journalist. I just didn't want to get in people's faces and do that kind of thing,' she admits on a Zoom call from her home in Blue Ash, Ohio, USA. Kerrie instead chose jobs in a hospital and public relations before taking time to raise a family. Journalism remained a daily hunger. In 2009 she published her critically acclaimed first book; *Isaac Newton*

and *Physics for Kids, His Life and Ideas with 21 Activities* (Chicago Review Press). When the same publisher launched a category about women of action, they reached out to Kerrie. 'I thought right away I had to do female journalists because there have been many over the years that hadn't been given their due. That's changed now in many ways. My mind went harking back to the women I'd heard on the radio. When President Kennedy died, as Air Force One rolled back into Andrew's Airforce Base with his coffin, it was a woman doing the commenting on NBC, Nancy Dickerson. These voices all rang in my head so I thought, why not go with journalists?'

Kerrie was 12 at the time of Kennedy's assassination and *Reporting Under Fire* (RFU) is for 12-years-plus readers. 'I believe that in the heart of most people is some little spark within you at the age of 11 or 12. My sentences are distilled, short and sparky to create images in their mind. I'm trying to use words to create images, they sing, they dance – like flash bulbs going off for a photographer, instant to create something in the mind's eye.'

Women photographers in the book include Toni Frissell, of *Vogue* and *Harper's Bazaar*; the flamboyant Lee Miller, also of *Vogue*; Thérèse Bonney (who became a comic book hero) who focused on the plight of children and adults left homeless by war; and Dickey Chapelle, who was killed in Vietnam while on patrol with a US Marine platoon after shrapnel from a landmine



Women reporters featured on the cover of *Reporting Under Fire* by Kerrie Logan Hollihan

Photographer Thérèse Bonney became a comic book hero during World War II





Photographer Helen Johns Kirtland with an exploded marine mine

tripped by a Marine in front of her, tore open her throat. A picture in the book by Associated Press photographer Henri Huet captures the last moments as an Army chaplain gave Dickey the last rites of the Roman Catholic Church.

Standing out

One photographer above all stood out for Kerrie as she escalated her research on American war correspondents from the early 1900s to 2014. 'I found Margaret Bourke-White's images just breathtaking,' Kerrie's father was in the industrial gas business and travelled a lot, often with Kerrie. By the time she was three she'd visited around half the states of the USA (she has one to go, Vermont), witnessing steel mills and farm silos connected to her father's trade. Margaret's stark, unflinching images for *Fortune* of dams and radio towers resonated. Her photograph of Fort Peck Dam's spillway was used on the cover of the first issue of *Life*. Margaret progressed from documenting Soviet industry and the obliteration of the Dust Bowl to becoming the first female war correspondent accredited to work in World War II combat zones.

Kerrie profiles Margaret's journey from childhood as a budding herpetologist, through awkward school years to university, the death of her father, her first love and eventual focus on the profession of photography: 'Margaret started her photography business in the Flats of Cleveland, a gritty industrial area along the Cuyahoga River. She didn't mind the dirt and stench of mills and was captivated by "smokestacks on the upper rim of the Flats rais[ing] their smoking arms over the blast furnaces, where ore meets coke and becomes steel." She longed to get inside to photograph the fires and sparks and giant cauldrons of

molten metal. But steel mills were no place for a woman, she was told, and it took weeks before she was permitted to enter one.'

In another eye-catching extract, Kerrie writes: 'On July 22, 1941, the Germans launched air attacks on Moscow. Margaret was the only foreign news photographer in the city, ready to clinch the scoop of her life as German bombs rained down on Moscow rooftops.'

'But the Russians had issued an ukase – an edict – forbidding use of cameras, and civilians were ordered to underground shelters to wait out air raids. Margaret figured she could work around the ban on cameras, and she planned to stay above ground during bombings. From her hotel balcony stretched Moscow's most famous view: the Kremlin, the onion-shaped domes of St. Basil's Cathedral, Vladimir Lenin's tomb, and Red Square. There Margaret placed four cameras, set on timed exposure, to capture the streaks of light that swept to the ground as the bombs fell. Russian blackout wardens made frequent checks of hotel rooms searching for lawbreakers like her, and Margaret rolled under her bed when she heard them coming. Bending over her bathtub, she developed her film in trays and hung the negatives on cords strung across the bathroom pipes and pinned to the edges of towels and curtains. Her negatives found their way into diplomatic bags that travelled from the American embassy safely out of Russia and into *Life*'s New York offices.'

Death camps horror

Margaret is arguably best known for her photographs documenting the liberation of the Nazi death camps. She travelled with American General George Patton's Third Army in spring 1945 as German resistance disintegrated. In one image, emaciated survivors stare at their liberators through a wire fence during the liberation of Buchenwald. The pictures aren't published in *RUF* but Kerrie's words drill the horror into the mind. 'Patton was so angry when he inspected the camp, where more than 56,000 prisoners had died, that he ordered his military police to round up 1,000 German men and women who lived in nearby Weimar and force them to see for themselves the unspeakable evidence of Nazi brutality. The MPs

were so angry they brought in 2,000 Weimar residents and forced them to look at the piles of bodies stuffed into sheds, the burnt remains of others still in the cremation ovens, the mass graves of the dead, and the living skeletons of the men and boys who had somehow survived.'

The back stories in *RUF* are interesting and necessary clues as to why, when war engulfed the 16 war correspondents' lives, they had the acumen to report and compete in a male-dominated profession. Across the decades Kerrie recognised similarities in the women's character.

First love

'They weren't going to take no for an answer, number one. They lived in the dirt. Like there's a first love for people, there's also a first war. I think that experience stayed with them and set the theme for their lives.' The book introduces the reader to women reporters they may not have heard of and encourages revisiting those they may already know.

'These books are hard to write. I could have written 40,000 words all on Margaret Bourke-White; it might have been a lot easier than trying to write about 16 women in the course of a year. What is on a page is like an iceberg: 10% is what you read, all that underneath, that's on me.' After researching and writing *RUF*, women photojournalists continue to ping on Kerrie's radar. 'I see Lynsey Addario's photography a lot in the press. She is someone I could've featured but she's so current I didn't quite get to her. I think I could write a book about more women photographers.' I for one hope she does.

Whether you're 12 or 71, Kerrie ends the book with some poignant advice: 'You need to look for the truth. Throughout your life, whether you're in school, at work, or learning about something for the joy of it, ask the same questions these women asked. What's real? What's not? Whose information do you trust? Like any honest reporter, you must question what you read and hear. You must question sources who give you information and take time to think about their motivations and objectives. Good reporters do that. So must you.'



Kerrie has just completed a middle grade series, *Creepy & True*. To find out more and about other titles, visit www.kerrieholihan.com





US soldiers photographed by
Toni Frissell © Getty Images



Jump for joy

The EISA Maestro 2022 photo contest was on the theme of Joy. AP is proud to showcase the 3rd-placed International winner and the Public's Choice



3rd Happy Mukherjee India



Happy is a professional freelance travel, people and documentary photographer and photography mentor. She has worked as an economics teacher for over ten years, which she left to pursue photography full time.

She says, 'I have been honoured with AFIP and AFIAP distinctions. My work has been published widely, has been awarded and exhibited in more than 60 countries and I have been judged best photographer in 16 national and international photo competitions. My photograph won a Lalitkala National Academy award along with many competitions like the prestigious World Photographer Club contest. My image was selected as a finalist in the Siena Awards Contest and I have also received the prestigious FIAP Blue Pin from Georgia.

'I love to interact with people and capture their different moods. To me, joyfulness is one of the greatest expressions of love and it connects people irrespective of age, caste, race, even with animals. It spreads love, bonding and eradicates sorrow, agony, revengefulness and enmity. It brings unity in diversity too. I love to capture mainly joyful moods as it spreads love and smiles to viewers. Viewers connect their good moments of life even in their problems with the happiness of photographs. They extract joyfulness from photos and spread positivity everywhere in their life. My photographs show jovial relationships between generations, friends, mother and daughter as well as with pets. These photos were captured in different provinces of India. As we know, joy is increased by spreading with others. I want to spread joy and love to all people around the world through my work – that is the important reason behind my series of Joy.'





Elsa Maestro *Public's Choice*

Conny Müller:
Joy After Tough Times
Germany



For many years, Conny Müller has had a close connection to the German travelling circus Probst. In her daytime job as a marketing manager, she has cooperated with this circus on several occasions in the past. This is how this 67-year-old amateur photographer from Essen has witnessed this family-run business closing its doors for one-and-a-half years, during the German Covid-19 lockdown. This year, she learned, the circus has taken up 15 artists from the Ukraine, who fled their country at the start of the war. Now the refugees are part of their team, working and travelling together and performing in front of Conny Müller's camera. After all, that smile you'll see on their faces, is not just for the visitors of the show. It's most of all an expression of joy, due to the fact that these artists are finally able to perform again.



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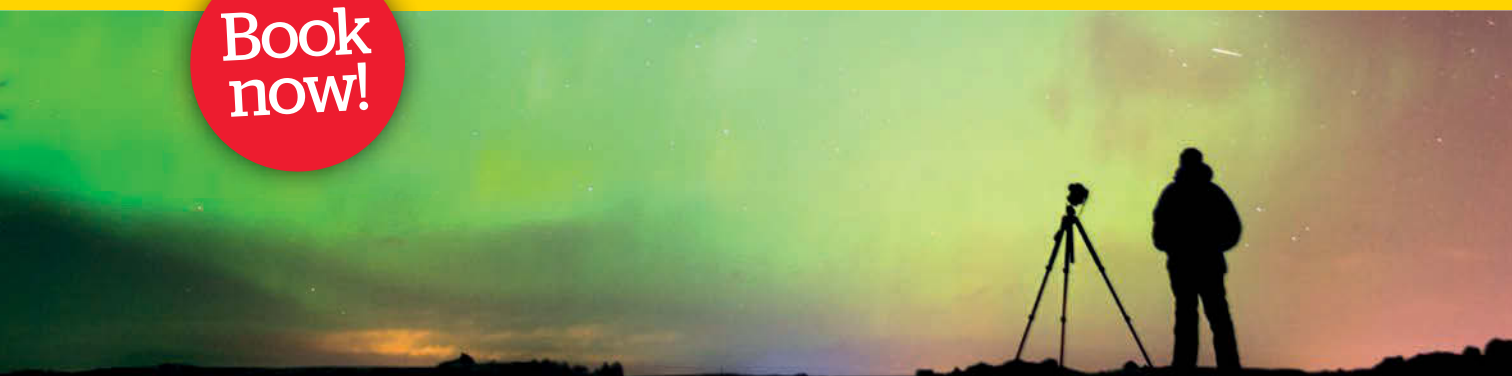
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The Top

10

of
Everything

**AP's experts present the top tens of pretty much everything...
Read on to discover the very best cameras, lenses and
smartphones you can buy right now, from every major brand**

The top 10 Canon cameras

Canon's camera portfolio includes compacts, DSLRs and mirrorless models for every shooter out there. Here are our picks of the ten best...

There's a Canon camera for everyone. From cutting-edge EOS R mirrorless cameras to slim vlogger-friendly PowerShot compacts, from lightweight EOS M travel cameras to the

good old EOS DSLRs, Canon has arguably the most complete camera portfolio in the world of imaging.

We've had the mammoth task of whittling

this incredible catalogue down to the ten key cameras that we reckon are the best. Our list spans the whole gamut, every digital camera type and lens mount.

Canon EOS R3

- Street price around £5,879
- www.canon.co.uk

At a glance

- 24.1MP full-frame sensor
- RF lens mount
- ISO 100-102,400 (expandable to 50-204,800)
- 30fps continuous shooting
- 6K video

The EOS R3 is Canon's mirrorless flagship. If speed is your main concern, you can't go far wrong with the R3 – so long as you've got the budget. Its spec includes 30fps shooting (using the electronic shutter) and a world-record top shutter speed



of 1/64,000sec. The full-frame sensor offers 24MP, which sounds low, but is a deliberate choice to give the best balance between image quality, file size and speed. Autofocusing is top-notch, with Dual Pixel CMOS AF II technology providing 4,779 focus points, and eye-control AF that allows you to focus by looking, choosing a focus point with movement of your eye.

Canon EOS R5

- Street price around £4,299
- www.canon.co.uk

At a glance

- 45MP full-frame sensor
- RF lens mount
- ISO 100-51,200 (expandable to 50-102,400)
- 20fps continuous shooting
- 8K video

If you need a workhorse camera, that can tackle lots of different subjects with aplomb, then the EOS R5 is a sensible choice. With a 45MP sensor and 20fps Raw shooting, you get both speed and resolution. Focusing, though not quite on a par with



the R3, is still excellent, with fast acquisition and reliable subject tracking. Eye-detection is also useful for portraits – of both people and animals.

Videographers may also like the R5, as it can shoot in 8K, though the well-publicised overheating issues do curtail its usefulness here. Otherwise, there's little to dislike – but you will need a fairly hefty budget.

Canon EOS R6

- Street price around £2,399
- www.canon.co.uk

At a glance

- 20MP full-frame sensor
- RF lens mount
- ISO 100-102,400 (expandable to 50-204,800)
- 20fps continuous shooting
- 4K video

Announced at the same time as the pricier R5, the Canon EOS R6 is an excellent all-rounder for enthusiasts. The 20MP sensor offers a good balance between image quality and speed, while other appealing specifications include image



stabilisation and a well-performing autofocus system. You 'only' get 4K video, as opposed to 8K or 6K, but unless you're a high-end videographer, this is a non-issue. If you're somebody who likes to photograph a range of different subjects, and you don't have the super-high-end budget for the R5 or the R3, then the R6 makes a huge amount of sense.

Canon EOS 5D Mark IV

- Street price around £2,869
- www.canon.co.uk

At a glance

- 30.4MP full-frame sensor
- EF lens mount
- ISO 100-32,000 (expandable to 50-102,400)
- 7fps continuous shooting
- 4K video

The Canon EOS 5D Mark IV, introduced in 2016, was the fourth entry in the Canon EOS 5D series that revolutionised video. It introduced a new 30.4MP full-frame sensor, with Dual Pixel CMOS-AF technology. It was designed to offer high



image-quality for stills and video, though Canon's DCI 4K video output from the 5D Mark IV disappointed many with a whopping 1.74x crop! Still, if you can live with this, you get up to 30fps, and Full HD video at up to 60fps. It also has excellent build with a tough weather-sealed body and dual memory card slots.

Canon EOS R10

- Street price around £899
- www.canon.co.uk

At a glance

- 24.2MP APS-C sensor
- RF lens mount
- ISO 100-32,000 (expandable to 51,200)
- 23fps continuous shooting
- 4K video

The Canon EOS R10 came out at the same time as the similarly specced EOS R7, but with a slimmed-down spec sheet and a friendlier price tag. It's the first RF camera to bear a three-figure box price, and its features are none too shabby, with up to



23fps available for wildlife and sports photographers. Its smaller APS-C sensor is ideal for shooting distant subjects without having to employ super-long lenses, again making it a savvy choice for wildlife and sports photographers. You also get 4K video recording, a single UHS-II SD card slot, a 3in 1.04m-dot articulating touchscreen and Dual Pixel CMOS AF.

Canon PowerShot G7 X Mark III

- Street price around £699
- www.canon.co.uk

At a glance

- 20.1MP 1-inch sensor
- 24-100mm equivalent lens
- ISO 125-12,800 (exp. to 25,600)
- 20fps continuous shooting (30fps Raw burst)
- 4K video

The PowerShot G7 X Mark II was a surprise success amongst YouTubers, so for the Mark III, Canon made vlogging a key focus. Consequently, the G7 X Mark III can shoot 4K video at 29.97/25fps without cropping, meaning you get the full width of



the 24-100mm (equivalent) stabilised lens. As usual, there's Wi-Fi and Bluetooth connectivity onboard, but less typically, the G7 X Mark III can live-stream direct to your YouTube channel. All this would count for nothing if the camera didn't give quality results but thanks to its 20.1MP 1in stacked CMOS sensor, it delivers excellent stills and video.

Canon EOS M50 Mark II

- Street price around £589
- www.canon.co.uk

At a glance

- 24.1MP APS-C sensor
- EF-M lens mount
- ISO 100-25,600 (expandable to 51,200)
- 10fps continuous shooting
- 4K video

A neat little camera which has proven popular with a variety of users, the Canon EOS M50 Mark II is the best option on our list for those on tight budgets. Its video-friendly features make it a good option for vloggers, while its small size and weight are



handy for travel and everyday photography. With a well-performing APS-C sensor and a decent raft of mid-range specs, such as 10fps burst, it's a decent all-rounder, particularly for the price. Like other M-series cameras, it is marred by a lack of lens choice, but you can use EF lenses via an adapter.

Canon PowerShot G1 X Mark III

- Street price around £1,139
- www.canon.co.uk

At a glance

- 24.2MP APS-C sensor
- 24-72mm equivalent lens
- ISO 100-25,600
- 9fps continuous shooting
- Full HD video

This unique zoom compact delivers excellent image quality by employing the same 24.2MP APS-C sensor as several of Canon's DSLRs and mirrorless cameras. It can shoot at 9fps with focus locked, or up to a still respectable 7fps with autofocus between frames. While Canon



didn't see fit to include 4K, there's Full HD video that can get up to 60p so it looks silky-smooth. Handling is excellent, with a central viewfinder, fully articulated touchscreen and comprehensive external controls rounding off a superb little camera for enthusiast photographers.

Canon EOS 5DS / 5DS R

- Street price around £1,200-£1,300
- www.canon.co.uk

At a glance

- 50.6MP full-frame sensor
- EF lens mount
- ISO 100-6400 (expandable to 12,800)
- 5fps continuous shooting
- Full HD video

Canon's DSLR range had been covering the needs of almost all amateur and pro photographers, except in one area... ultra-high resolution, medium format-style image quality for commercial, fine art and landscape photography. This changed with



the 2015 dual launch of the EOS 5DS and 5DS R, which were effectively identical save for the 'R' model doing without an optical low-pass filter in order to maximise sharpness. While discontinued, both cameras can still be found for a good price second-hand.

Canon EOS-1D X Mark III

- Street price around £6,999
- www.canon.co.uk

At a glance

- 20.1MP full-frame sensor
- EF lens mount
- ISO 100-102,400 (expandable to 819,200)
- 20fps continuous shooting
- 5.5K video

Canon's flagship pro DSLR has an impressive feature set. Its high ISO settings mean poor light won't stop play, while the advanced sensor, special Gaussian low pass filter and DIGIC X processor mean image quality is remarkably good even



at high speeds. Indeed, speed is a watchword with this camera, and you can shoot at 16fps through the optical viewfinder, or up to 20fps in live view. To cope with fast action it has a 191-point AF system, and has Canon's Deep-Learning AF Algorithm that can recognise faces even when they are upside down.

The top 10 Fujifilm cameras

Anything but full frame! Here are the best Fujifilm cameras to buy, across the retro-styled range of mirrorless models, compacts and medium format

It's a fantastic time to be a Fujifilm user. As we write this, the Fujifilm X-Summit in New York is drawing to a close, having given us a tantalising glimpse at upcoming lenses, as

well as the X-H2 mirrorless camera. Fujifilm has carved out a distinctive niche, planting a foot either side of full frame. If you want a Fujifilm camera, your choices are between

APS-C X-mount mirrorless, or medium format GFX. The reasoning being that full frame is too bulky and expensive for enthusiasts, not high-quality enough for fine-art professionals.

Fujifilm X-H2S

- Street price around £2,499
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 40fps continuous shooting (electronic shutter)
- 6.2K video

Designed to be the premium, ambitious and enthusiast-friendly APS-C model in the X series, the X-H2S offers a new stacked version of the 26.1MP sensor seen so often elsewhere, as well as 6K video recording at 30fps



(and 4K up to 120fps), 15fps continuous shooting (40fps with electronic shutter) and AI-assisted autofocus that can recognise subjects like birds, cars and humans by their shape. It supports high-speed CFexpress Type B cards as well as SD, and has an optional fan to combat overheating, particularly during video capture. All this adds up to a formidable piece of hardware for the most demanding photography and video tasks.

Fujifilm X-T4

- Street price around £1,549
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 15fps continuous shooting (mechanical shutter)
- 4K video

On release, the X-T4 may have been the best mirrorless APS-C camera ever made. Building on previous X-T models by adding 5-axis in-body image stabilisation and a highly manoeuvrable side-hinged touchscreen, it's a



fantastically flexible camera. With rapid continuous shooting, accurate Face/Eye autofocus and powerful processing, it's a dab hand with action and wildlife photography, while its sensor resolves excellent levels of detail and handles noise remarkably well. Videographers will appreciate its ability to shoot 4K at up to 60fps (though a headphone socket is missing – this can be resolved using a USB-C to 3.5mm adapter).

Fujifilm X100V

- Street price around £1,349
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- 35mm equivalent f/2 lens
- ISO 160-12,800 (expandable to 80-51,200)
- 11fps continuous shooting (mechanical shutter)
- 4K video

The Fujifilm X100V sports the same 26.1MP APS-C sensor and X-Processor 4 as many of its interchangeable-lens stablemates. You can't remove its 23mm lens, but with a fast f/2 aperture and excellent



optics, it's a fantastic performer in almost all situations (and you can use Fujifilm's optional 0.8x and 1.4x conversion lenses to change up the focal length). Its fast autofocus and shooting speed (30fps with electronic shutter), combined with its pocketable dimensions make the X100V ideal for street photography. It can be equipped with a weather-resistant kit too, making it suitable for outdoor snapping all year round.

Fujifilm X-S10

- Street price around £949
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 8fps continuous shooting (mechanical shutter)
- 4K video

Best looked on as a junior version of the X-T4, the X-S10 is significantly smaller, lighter and cheaper than its stablemate while offering a very similar level of spec. It's a little slower when it comes to continuous shooting,



and can't capture 4K video at 60fps (a more modest 30fps is available), but it offers a similar level of resolution and general performance thanks to its identical sensor and processor, not to mention in-body stabilisation and a similar AF system. The body isn't weather-sealed, but its slim weight and compact size makes it ideal for travel photography and vlogging.

Fujifilm X-T30 II

- Street price around £799
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 8fps continuous shooting (mechanical shutter)
- 4K video

The replacement for the popular X-T30, and yet another camera that uses the popular 26.1MP X-Trans 4 sensor and X-Processor 4, the Fujifilm X-T30 II is an entry-level model with a lot to offer for its price. It lacks in-body



image stabilisation, and its tilting screen can't face forward, which detracts from vlogging potential, but its autofocus system is fast and accurate, and image quality is on a par with models that share the same hardware. Where the X-S10 has a PASM mode dial, the X-T30 II uses Fujifilm's signature twin-dial setup, with shutter speed and exposure compensation quickly adjustable.

Fujifilm X-Pro3

- Street price around £1,580
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 11fps continuous shooting (mechanical shutter)
- 4K video

With so many cookie-cutter cameras in the mirrorless marketplace, there's room for oddities like the X-Pro3. Rather than a traditional rear screen, the rangefinder-esque X-Pro3 has a tiny 1.28in sub-monitor



showing vital shooting settings. Fold this down on the bottom-mounted hinge, and you'll see a standard 3in LCD on its reverse. It's Fujifilm's way of encouraging use of the viewfinder – an admirable experiment, though it can add frustration to the process of changing settings from the main or quick menus.

If you can live with the quirks, the X-Pro3 is a great performer that forces you to address photography in a different way.

Fujifilm GFX100S

- Street price around £5,499
- www.fujifilm.com/uk/en

At a glance

- 102MP medium format sensor
- GFX lens mount
- ISO 100-12,800 (expandable to 50-102,400)
- 5 fps continuous shooting
- 4K video

Another medium format camera in a compact and easy-to-handle body, the GFX100S costs more than the GFX50S II but ups the pixel count to a whopping 102MP. The image quality on offer is astonishing, with vast amounts of detail and dynamic range,



even when shooting handheld in less-than-perfect lighting, thanks to the in-body image stabilisation. It can also record 4K video at 30fps, which puts it above the GFX50S II.

The GFX50S II's affordability means it's still a better entry-point to larger format photography, but if detail is a priority, the GFX100S is worth the extra outlay.

Fujifilm X-E4

- Street price around £799
- www.fujifilm.com/uk/en

At a glance

- 26.1MP APS-C sensor
- X lens mount
- ISO 160-12,800 (expandable to 80-51,200)
- 8fps continuous shooting (mechanical shutter)
- 4K video

With the same sensor and processor as the X-T4 and X-S10, the Fujifilm X-E4 has a lot in common with two significantly pricier stablemates. So, what compromises have been made to get the price down? Well, the



X-E4 doesn't have in-body image stabilisation for shooting handheld. Also, its body shape is more akin to a rangefinder camera than the DSLRs that inspire the X-T4 and X-S10, meaning handling and controls aren't quite so intuitive either.

That said, it's a solid performer for photo and video (it can record 4K at up to 30fps) and feels pleasingly petite when combined with a lightweight lens.

Fujifilm GFX50S II

- Street price around £3,499
- www.fujifilm.com/uk/en

At a glance

- 51.4MP medium format sensor
- GFX lens mount
- ISO 100-12,800 (expandable to 50-102,400)
- 3fps continuous shooting
- Full HD video

Medium format digital photography was once the preserve of the well-heeled, but the Fujifilm GFX50S II makes it more accessible than ever. With its (relatively) affordable price and compact size (it's similar in bulk to a full-frame DSLR), it's



significantly easier to own and use than the bulky, expensive alternatives from the likes of Hasselblad and Leica. It's Fujifilm's cheapest medium format model too, so it falls behind its pricier brethren when it comes to AF capabilities, video options and continuous shooting speed. Pair it with a high-quality lens and start taking photos, however, and these niggles feel less weighty.

Fujifilm GFX100

- Street price around £9,999
- www.fujifilm.com/uk/en

At a glance

- 102MP medium format sensor
- GFX lens mount
- ISO 100-12,800 (expandable to 50-102,400)
- 5fps continuous shooting
- 4K video

On launch in 2019, the Fujifilm GFX100 was arguably the most practical medium format digital camera on the market. Things have changed, largely due to Fujifilm's newer medium format models like the GFX50S II and GFX100S. Smaller, cheaper and



more user-friendly, they are more accessible for those boarding the medium format train.

That said, the GFX100's exceptional detail and dynamic range make it appealing, and its ability to hold two batteries at once gives it enough juice to take around 800 shots before recharging is needed (the GFX100S's single battery is good for around 460 shots).

The top 10 Nikon cameras

Superzoom compacts, lightning-fast mirrorless and hard-wearing DSLRs – the Nikon range has it all. Here are the ten best Nikon digital cameras...

There's a reason that Nikon is one of the best-known names in photography. With decades of history, through the years of film and on into the digital transition, the company

has launched excellent cameras year after year. Selecting the top ten was no small task, and we've done our best to balance cameras like the futuristic Z 9 with Nikon's more niche

and beginner-friendly offerings in DSLRs and compacts. And with the vlogger-focused Z30 soon to be released, Nikon is showing no signs of resting on its laurels...

Nikon Z 9

- Street price around £5,299
- www.nikon.co.uk

At a glance

- 45.7MP full-frame sensor
- Z lens mount
- ISO 64-25,600 (expandable to 32-102,400)
- 30fps continuous shooting (120fps at 11MP)
- 8K video

If you've got a healthy budget and you want the best, then the Nikon Z 9 is it. It's particularly good for sports and action shooters; you can shoot at 20fps in raw format with continuous autofocus, or drop to



JPEG and get 30fps. You can even get up to 120fps if you're happy to take a hit to resolution. You get both speed and resolution with the Z 9, which has a 45.7MP full-frame sensor. Autofocusing is superb, with AI algorithms to detect the subject and follow it around the frame.

Nikon Z 6II

- Street price around £2,099
- www.nikon.co.uk

At a glance

- 24.5MP full-frame sensor
- Z lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 14fps continuous shooting
- 4K video

If you're after a solid and reliable all-rounder – without breaking the bank – then the Z 6II is the one to go for. Resolution is a more staid 24.5MP but this comes with the advantage of not only smaller file sizes, but also the ability to shoot at up to 14fps,



so it's a solid choice for sports and action subjects. With great handling and useful features including 4K video, IBIS, eye-detection autofocus, it's a lovely camera that works well for a variety of different photographers and skill levels.

Nikon D780

- Street price around £2,299
- www.nikon.co.uk

At a glance

- 24.5MP full-frame sensor
- F lens mount
- ISO 100-12,800 (expandable to 50-204,800)
- 12fps continuous shooting
- 4K video

With focus shifting to mirrorless, Nikon also remained firmly in the DSLR camp with the D780. This succeeded the D750 in the DSLR range and inherited its sensor from the original Z 6 mirrorless model. As well as having a low-pass filter to



eliminate moiré and backside-illuminated structure to maximise light-gathering capabilities across its ISO range, the sensor has 273 on-chip phase detection pixels to enhance its focusing performance in Live View.

Nikon Z fc

- Street price around £949
- www.nikon.co.uk

At a glance

- 20.9MP APS-C sensor
- Z lens mount
- ISO 100-51,200 (expandable to 100-204,800)
- 11fps continuous shooting
- 4K video

Using the same base specifications as the Z 50, the Z fc should appeal to all of those that want something that not only performs well, but also looks the part. With its attractive retro styling, it's quite possibly the best-looking Nikon Z



camera. Another advantage is the use of a vari-angle screen, which is a bit more flexible and useful than the tilting version found on the Z 50. Which one you opt for may come down to price – sometimes the Z 50 is cheaper, sometimes it's the Z fc – so it's worth shopping around to make sure you get the best deal.

Nikon Coolpix P950

- Street price around £849
- www.nikon.co.uk

At a glance

- 16MP 1/2.3-inch sensor
- 24-2000mm equivalent lens
- ISO 100-6400
- 7fps continuous shooting
- 4K video

Launched in January 2020, the P950 is built around a 16MP sensor and boasts an 83x optical zoom magnification. This gives a huge equivalent focal length of 24-2000mm – yes, you read that correctly – from a lens that features a variable maximum aperture of f/2.8-6.5.



The P950 also benefits from Optical Vibration Reduction to help keep shots steady – especially at longer focal lengths – and those shooting stills will be pleased to hear you can capture raws as well as JPEGs, affording more potential when using file-editing software.

Nikon D850

- Street price around £2,799
- www.nikon.co.uk

At a glance

- 45.7MP full-frame sensor
- F lens mount
- ISO 64-25,600 (expandable to 32-102,400)
- 7fps continuous shooting (electronic shutter)
- 4K video

Since its arrival in 2017 the Nikon D850 has been seen by many as the company's best camera and, for some, it remains so today. The headline specification is its 45.7MP full-frame sensor. The camera



effectively inherited almost all of the AF features of the Nikon D5 DSLR, but the D850 uses a backside-illuminated sensor, which helps to increase the efficiency of the sensor. The D850 has no anti-aliasing filter, allowing for finer detail capture.

Nikon Coolpix P1000

- Street price around £1,049
- www.nikon.co.uk

At a glance

- 16MP 1/2.3inch sensor
- 24-3000mm equivalent lens
- ISO 100-1600
- 7fps continuous shooting
- 4K video

The P1000 can claim the 'king of focal lengths' title, offering an incredible 125x optical zoom that delivers an equivalent focal length of a remarkable 24-3000mm. The P1000 opens up new creative possibilities as it can be used to excellent effect when capturing the moon, along



with wildlife imagery, travel photography and pretty much everything in between. Granted, the 16MP sensor isn't much to shout about, but this is a camera for somebody who prefers focal length over resolution. It also benefits from a big, vari-angle 3.2in LCD.

Nikon Z 5

- Street price around £1,349
- www.nikon.co.uk

At a glance

- 24.3MP full-frame sensor
- Z lens mount
- ISO 160-51,200 (expandable to 50-102,400)
- 4.5fps continuous shooting
- 4K video

If you want a full-frame mirrorless but have a limited budget, you could try the Nikon Z 5. With this, you get a well-performing full-frame sensor and similar great handling as the more expensive Z 6II, but with some key compromises. Although the



resolution of the sensor is similar, the Z 5's is not backside-illuminated, so it doesn't perform quite so well in lower light conditions. It's also not quite as quick, especially when it comes to frame rates. So if action, sports or wildlife is your thing, it's probably not the model for you.

Nikon Z 7 II

- Street price around £3,099
- www.nikon.co.uk

At a glance

- 45.7MP full-frame sensor
- Z lens mount
- ISO 64-25,600 (expandable to 32-102,400)
- 10fps continuous shooting
- 4K video

Until the Z 9 made its debut, the Z 7 series was Nikon's flagship. It boasts a high-resolution sensor that will appeal to anyone that craves a serious amount of detail. You get up to 10fps shooting, which while not superb for action, isn't too bad, though if



you're frequently shooting action, the Z 6II and certainly the Z 9 (if you have the cash) are better choices. Other useful specifications include 4K video, IBIS, and eye-detection AF. This is a fantastic all-rounder, especially for those who don't have the need or budget for the Z 9.

Nikon D6

- Street price around £6,799
- www.nikon.co.uk

At a glance

- 20.8MP full-frame sensor
- F lens mount
- ISO 100-102,400 (expandable to 50-3,276,800)
- 14fps continuous shooting
- 4K video

Nikon's flagship pro DSLR is the wallet-busting D6. It has a hefty price, but hefty specs too. Pro photographers want equipment they can trust to get the shot every time. To help guarantee this, the D6 has an AF engine with 105 (all cross-type) AF



points, Group-Area AF with custom settings for subject tracking and an eye-focusing priority setting in Auto-Area AF or 3D tracking. It's near-impossible to explain all the aspects of a pro DSLR in a short paragraph, but the D6 is tailored for professional photographers.

The top 10 OM-System/Olympus cameras

We run through the best cameras available from OM System, or the Brand Formerly Known As Olympus...

Olympus has an interesting history, and has always been at the forefront of lightweight camera design and compact styling. Of course, we shouldn't really say Olympus, the

range is now under the jurisdiction of OM Digital Solutions Corporation following a sale of the imaging division in 2021, and will be OM System from here on out.

Mostly based around the Micro Four Thirds standard, Olympus cameras are small, stylish and versatile, capable of producing high-quality images with models for all skill levels.

OM System Olympus OM-1

- Street price around £1,999
- www.olympus.co.uk

At a glance

- 20MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 80-102,400)
- 120fps continuous shooting
- 4K video

The OM System OM-1 is the best Micro Four Thirds camera currently available, and exceeds what you would expect from a £2,000 camera. This includes subject detection AF, high-speed performance, and any number of useful shooting features.



This impressive flagship model has a 20MP Four Thirds Stacked BSI Live MOS sensor allowing for high-speed continuous shooting at 120fps at full-resolution (fixed AF). It also supports ISO settings up to 102,400, 5-axis in-body stabilisation (up to 8EV), and can burst-shoot at up to 50fps with continuous AF.

Olympus OM-D E-M1 Mark III

- Street price around £1,349
- www.olympus.co.uk

At a glance

- 20.4MP Four Thirds sensor
- MFT lens mount
- ISO 200-6400 (expandable to 64-25,600)
- 60fps continuous shooting
- 4K video

Released in February 2020, the Olympus OM-D E-M1 Mark III debuted a new processor, the TruePic IX. This allowed for features from the E-M1X (which we'll look at later on) including LiveND that mimics the effect of neutral density filters up to 5



stops, and a handheld multi-shot mode that outputs 50MP images. Other impressive features include 121-point superfast phase detection AF and incredibly effective 5-axis in-body stabilisation. The weather-sealed body lives up to its promise.

Olympus OM-D E-M5 Mark III

- Street price around £989
- www.olympus.co.uk

At a glance

- 20.4MP Four Thirds sensor
- MFT lens mount
- ISO 200-6400 (expandable to 64-25,600)
- 30fps continuous shooting
- 4K video

The Olympus OM-D E-M5 Mark III is an AP five-star-gold-award camera, with a weather-sealed, lightweight build. It's got accurate 121-point phase detection autofocus, and its effective 5-axis in-body stabilisation delivers sharp images when



handheld. This means you can reduce the shutter speed in low light and still get sharp images, rather than having to push up the ISO. If you like the sound of a camera that's small, handles well and works out as excellent value for money, then the E-M5 Mark III should certainly be high on your shortlist.

Olympus OM-D E-M10 Mark IV

- Street price around £659
- www.olympus.co.uk

At a glance

- 20MP Four Thirds sensor
- ISO 200-6400 (expandable to 80-25,600)
- 15fps continuous shooting
- 4K video

The Olympus OM-D E-M10 Mark IV sits at the entry level of the OM-D range and is ideally suited to photographers who are starting out and want to build their skill set. The camera has plenty to offer, with an upgraded 20MP Four Thirds sensor from its 16MP predecessor – the E-M10 Mark III.



The image quality produced is generally very good up to around ISO 6400, and it handles much better than its predecessor thanks to improvements like a flip-down LCD, an improved handgrip and built-in Bluetooth. One of the best value options for budding photographers.

Olympus OM-D E-M1X

- Street price around £1,499
- www.olympus.co.uk

At a glance

- 20.4MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 64-25,600)
- 60fps continuous shooting
- 4K video



Announced in January 2019, the Olympus OM-D E-M1X was well received but since then other Olympus cameras have pushed it down the pecking order. The E-M1X still delivers the goods, with 7.5-stop in-body stabilisation and an efficient continuous autofocus

system with subject detection mode. It puts out excellent JPEGs, with punchy colours and accurate exposures. On the downside, the lower ISO range compared to its peers was disappointing, while the bulky, heavy body sticks out in the pretty tidy Olympus Micro Four Thirds range.

Olympus PEN E-PL10

- Street price around £500
- www.olympus.co.uk

At a glance

- 16 MP Four Thirds sensor
- MFT lens mount
- ISO 100-25,600
- 14fps continuous shooting
- 4K video



The Olympus PEN E-PL10 has been designed with the amateur photographer in mind. It comes with lots of beginner-friendly shooting modes as well as advanced features like in-body image stabilisation. It also includes a silent-shooting mode, tiltable LCD screen and 4K

movie quality. The E-PL10 is the upgrade to the E-PL9, and there is little to distinguish the two, although the image processor has been swapped to the faster TruePic VIII, which is found in many of Olympus higher-end models. If you're on a budget and you can find the now-discontinued E-PL9 cheaper, you'll save yourself a few quid.

Olympus OM-D E-M10 Mark III

- Street price around £299
- www.olympus.co.uk

At a glance

- 16MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 100-25,600)
- 8.6fps continuous shooting
- 4K video



The Olympus OM-D E-M10 Mk III is the predecessor to the E-M10 Mark IV (see left) and it comes with a 16.1MP sensor, 5-axis in-body stabilisation and 4K-video resolution. Despite being a few years old, this camera still delivers great results

and is ideal for any shooter wanting to upgrade from a lower-end model. Also available is the Olympus OM-D E-M10 Mk III S, which is essentially the same camera with a couple of minor improvements. These include a new silent shooting mode and new 'Instant Film' art filter.

Olympus PEN E-P7

- Street price around £749
- www.olympus.co.uk

At a glance

- 20.3MP Four Thirds sensor
- MFT lens mount
- ISO 100-25,600
- 15fps continuous shooting
- 4K video



Like any model from the PEN collection, the Olympus PEN E-P7 is stylish, attractive, lightweight (337g) and compact. This camera was notable for being the first to be launched under OM Digital Solutions Corporation. The E-P7 includes some impressive specs, such as its 20MP Four Thirds

sensor, 4K video recording, and a wealth of manual and advanced shooting modes. Its tilting 3in touchscreen can be used as a selfie screen, plus a new colour/monochrome profile switch on the front is a nice touch. A little overpriced compared to market rivals, but the image quality is excellent.

Olympus OM-D E-M1 Mark II

- Street price around £450
- www.olympus.co.uk

At a glance

- 20MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 64-25,600)
- 60fps continuous shooting
- 4K video



When the Olympus OM-D E-M1 Mark II was announced in 2016, it cost £1,850. Today you can save yourself well over £1,000 on the second-hand market or by buying a reconditioned one from Olympus. One of its major selling points at the time was its 60fps

burst mode at full resolution, which even today is pretty impressive! At full speed the focus is fixed, but you can use the 121-point AF system with tracking if you drop down to 18fps. Twin SD card slots and a weather-sealed body, makes it a great choice for action photographers.

Olympus Tough TG-6

- Street price around £399
- www.olympus.co.uk

At a glance

- 12MP 1/2.33-inch sensor
- 25-100mm equivalent lens
- ISO 100-12,800
- 20fps continuous shooting
- 4K video



The Olympus Tough TG-6 differs somewhat from the rest of the cameras listed here, as it does not include a Micro Four Thirds sensor and has a fixed lens. That said, it's a fantastic waterproof compact camera, and one that has made a great impression since it was launched

in 2019. Lightweight and agile, the TG-6 is natively waterproof down to 15m, and additional waterproof casing can be purchased to extend this further. With a host of shooting options and scene modes, the TG-6 is a veritable toy box of a camera for travel and holidays. Plus, it can capture 4K video.

The top 10 Panasonic cameras

Do you love your Lumix? Here are the best Panasonic cameras on the market right now, right across the range, to suit all types of photographers

Panasonic's Lumix G1 in 2008 was the first mirrorless camera and the company has since secured a reputation for producing highly competent and compact Micro Four Thirds

models. The firm moved into the full-frame market with its Lumix S series cameras, which use the L lens mount developed by the Leica, Panasonic and Sigma alliance.

Panasonic cameras have excellent video features, with 4K Photo mode producing high-quality stills from 4K footage. Picking just ten of the best was quite a challenge...

Panasonic Lumix S5

- Street price around £1,549
- www.panasonic.com/uk

At a glance

- 24.2MP full-frame sensor
- L lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 7 fps continuous shooting
- 4K video

The Panasonic Lumix S5 is the all-around best full-frame L-mount camera. It's relatively small and has good DSLR-style handling. The S5 comes with in-body stabilisation, a weather-sealed magnesium alloy body and a range of options for



videographers including HDR, V-Log and S&Q (slow and quick) recording and raw output. That you get all this in a body that's compact and lightweight feels like the S5 is Panasonic properly finding its full-frame feet – and hopefully signifies even better things to come in the range.

Panasonic Lumix GH6

- Street price around £1,999
- www.panasonic.com/uk

At a glance

- 25.2MP Four Thirds sensor
- MFT lens mount
- ISO 100-25,600 (expandable to 50-25,600)
- 75 fps continuous shooting
- 5.7K video

With Panasonic's full-frame S range hogging the limelight, some predicted the company's Lumix G series, which uses smaller Micro Four Thirds sensors, would fade into irrelevance. The Panasonic Lumix GH6 banishes such notions; this



G series flagship is an impressive hybrid, offering pro-level cinema camera features and performance at an unrivalled price. Relatively compact and easy to handle, it's a powerful creative tool for filmmakers, and solid for stills photography too. Thoughtful design touches make the GH6 a joy to use.

Panasonic Lumix S1R

- Street price around £2,799
- www.panasonic.com/uk

At a glance

- 47.3MP full-frame sensor
- L lens mount
- ISO 100-25,600 (expandable to 50-51,200)
- 9 fps continuous shooting
- 4K video

Along with the S1, the Panasonic Lumix S1R was the vanguard of Panasonic's 2019 arrival in the full-frame mirrorless market. This large and bulky camera is now less likeable than the cheaper, more compact S5, but it does have one major advantage: its



high-resolution sensor, which captures beautifully sharp images at its 47.3MP native resolution. The body is rugged and weather-sealed, and the 5.76-million-dot electronic viewfinder is one of the sharpest of any camera on the market. The in-body stabilisation is effective; the autofocus less so, hesitating in low light.

Panasonic Lumix G100

- Street price around £350
- www.panasonic.com/uk

At a glance

- 20.3MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 100-25,600)
- 10 fps continuous shooting
- 4K video

The G100 is aimed at younger photographers and vloggers upgrading from smartphones. It's cheap, small and lightweight (345g body only) but still finds room for an electronic viewfinder which, with a 3.68m-dot resolution, is truly impressive in



a camera of this price. The G100 can record 4K footage at up to 30fps and stabilise it, although it does this electronically rather than optically, resulting in a severe 1.8x crop when shooting 4K. There's also a ten-minute limit for 4K clips. If you can work around such limitations, the G100 is a solid all-rounder at a competitive price.

Panasonic Lumix LX100 II

- Street price around £749
- www.panasonic.com/uk

At a glance

- 17MP Four Thirds sensor
- 24-75mm equivalent lens
- ISO 200-25,600 (expandable to 100-25,600)
- 11 fps continuous shooting
- 4K video



aperture of f/1.7-2.8, allowing it to keep shutter speeds fast. Its standard zoom range can handle most types of shot, making this a fine choice if you're travelling and don't want to cart about a body and several lenses. It can also record 4K video (with a slight crop), but the non-articulated screen does restrict its use as a vlogging tool.

Despite being several years old, the Panasonic Lumix LX100 II remains a fantastic premium compact offering mirrorless-level performance. Compact enough to fit in a jacket pocket and weighing just 393g, it has a large sensor and wide maximum

Panasonic Lumix TZ100

- Street price around £389
- www.panasonic.com/uk

At a glance

- 20.1MP 1-inch sensor
- 25-250mm equivalent lens
- ISO 125-12,800 (expandable to 80-25,600)
- 10 fps continuous shooting
- 4K video



built-in Wi-Fi. The main drawbacks are the rather small electronic viewfinder and the fixed nature of the 3in rear LCD. Overall, though, this is a likeable camera – you get a bit of everything for your cash. Image quality is excellent, and the pocketable dimensions make the TZ100 appealing as a travel camera.

Panasonic's Lumix TZ100 manages to bridge the gap between premium compacts and superzooms, with its 1-inch sensor and 10x optical zoom. Alongside, there's a rich feature list which includes 4K video shooting, 10fps shooting and

Panasonic Lumix S1

- Street price around £1,999
- www.panasonic.com/uk

At a glance

- 24.2MP full-frame sensor
- L lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 9 fps continuous shooting
- 4K video



and sensible controls that put everything important at your fingertips. It does have some advantages over the S5, in the form of faster continuous shooting and a sharper EVF. Now that it's available at a cheaper price than launch, it's potentially a tempting buy over the S5.

The Panasonic Lumix S1 was one of the first Panasonic full-frame cameras along with the S1R. The arrival of the S5 has seen its appeal fade, but it's still impressive, with plentiful video options, 5-axis in-body stabilisation, solid build quality

Panasonic Lumix GX9

- Street price around £499
- www.panasonic.com/uk

At a glance

- 20.3MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to ISO 100-25,600)
- 9 fps continuous shooting
- 4K video



While most Panasonic mirrorless models take design cues from DSLRs, the company also does a small line of rangefinder-style camera bodies. The Lumix GX9 is one, with a slimmer profile, no large handgrip and no central 'bump' to house its EVF and hot

shoe. Instead there's a tiny bump for the user's right hand, and the hot shoe and viewfinder are incorporated into the main body. The viewfinder and screen can tilt and there's room for in-body stabilisation. The small size and quiet operation are useful for street photography.

Panasonic Lumix GH5 II

- Street price around £1,299
- www.panasonic.com/uk

At a glance

- 20.3MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 100-25,600)
- 12 fps continuous shooting
- 4K video



The long-awaited follow-up to the GH5, the Panasonic Lumix GH5 II is, like its predecessor and GH6 successor, a flexible all-rounder with plenty for videographers and photographers to like. It leans more to video, with its wide range of codecs, frame rates and

resolutions. We think most filmmakers would be better off spending a little extra to get the more-powerful GH6, but beyond the obvious greater affordability, the GH5 II does have a couple of advantages over its big brother: it supports video live streaming and is around 100g lighter.

Panasonic Lumix GX80

- Street price around £260
- www.panasonic.com/uk

At a glance

- 16MP Four Thirds sensor
- MFT lens mount
- ISO 200-25,600 (expandable to 100-25,600)
- 8 fps continuous shooting
- 4K video



One of the smallest mirrorless cameras ever made, the Lumix GX80 can hide amongst compact cameras and go unnoticed. It has a rectangular rangefinder-like design with the viewfinder in the left corner of its body, and pairs well with Panasonic's tiny

12-32mm lens. Its street price is considerably discounted from launch, and if you're looking for a tiny camera to carry everywhere with you, it's one of the best out there. A quiet shutter also makes good for street photography. Be aware that the small size means the absence of features like a mic socket for video.

The top 10 Pentax and Ricoh cameras

Welcome to a photographic world of DSLRs and compacts, as we count off the best cameras made by Pentax and Ricoh

Pentax became a household name in the 1970s and a decade later more than ten million Pentax SLRs had been produced, with the K1000 becoming one of the best-selling

cameras of all time over its 20-plus years of production. The Pentax brand is now owned by Ricoh Imaging, and the company has iterated its commitment to DSLRs. Ricoh

itself also produces some popular compact cameras, so we've selected the top ten Pentax and Ricoh digital cameras, including new models and second-hand bargains.

Pentax K-1 II

- Street price around £1,899
- www.ricoh-imaging.eu

At a glance

- 36.4MP full-frame sensor
- K lens mount
- ISO 100-819,200
- 6.4 fps continuous shooting (APS-C mode)
- Full HD video

If you want a full-frame DSLR, then the choice is simple. There is only one Pentax series of full-frame DSLRs, consisting of two cameras. The most recent Pentax K-1 II represented a modest upgrade from its predecessor, with a notable



improvement being the increased sensitivity to a whopping ISO 819,200. Otherwise, there's a 36MP full-frame sensor, a large pentaprism optical viewfinder, sensor shift stabilisation, GPS and a unique Astrotracer feature that arguably makes the K-1 II the choice for astrophotography.

Pentax K-3 III

- Street price around £1,899
- www.ricoh-imaging.eu

At a glance

- 25.7MP APS-C sensor
- K lens mount
- ISO 100-1,600,000
- 12 fps continuous shooting
- 4K video

Some were surprised to see a new DSLR in 2021, but the Pentax K-3 III is a mighty fine flagship APS-C format camera, bolstered by a wealth of K-mount APS-C lenses. Highlights include the back-illuminated sensor with maximum ISO 1,600,000 sensitivity, 12fps with 101-point



AF system and, wait for it, 4K video! Yes, Pentax can do video, too. This is a solid weather-resistant camera weighing 820g. It has excellent ergonomics, dual card slots, a bright and large OVF, top LCD, though the rear screen is fixed, which is a shame. The price is also steep, equivalent to the full-frame K-1 II.

Ricoh GR III

- Street price around £899
- www.ricoh-imaging.eu

At a glance

- 24.2MP APS-C sensor
- 28mm equivalent lens
- ISO 100-102,400
- 4 fps continuous shooting
- Full HD video

The Ricoh GR III is a photographer's camera. It's designed for street shooting and for capturing instantaneous moments. It has excellent dynamic range, and its fixed 28mm equivalent f/2.8 lens is versatile in a host of situations. One thing to be aware of is that



the GR III has no viewfinder, and also has no means of attaching one. You have to be comfortable composing with the rear screen. Also, its autofocus can sometimes hunt in low light. If 28mm is too wide for you, then also consider the Ricoh GR IIIx. It's essentially an identical camera that has a 40mm equivalent lens.

Pentax K-70

- Street price around £690
- www.ricoh-imaging.eu

At a glance

- 24.2MP APS-C sensor
- K lens mount
- ISO 100-102,400
- 6 fps continuous shooting
- Full HD video

Entry-level DSLRs don't come any better than the Pentax K-70. In fact, the K-70 possesses plenty of attributes that even advanced photographers appreciate, such as a weather-sealed body, comfortable grip, and a bright pentaprism optical viewfinder with 100% field of



view. Here, you have an all-purpose camera that is simply a great option to start out with DSLR photography. It'll even provide on-screen prompts as you learn the ropes. You simply don't get these sorts of features in similarly priced DSLRs. On the flipside, it is larger and heavier at 688g when compared to other entry-level DSLRs.

Pentax K-1

- Street price around £899
- www.ricoh-imaging.eu

At a glance

- 36.4MP full-frame sensor
- K lens mount
- ISO 100-204,800
- 6.5 fps continuous shooting
- Full HD video

To its credit, there's not much to say about the Pentax K-1 that hasn't already been said about the K-1 II. Unless you are a serious low-light photographer, then the K-1 offers virtually everything the K-1 II does at a significantly lower price (though the K-1 is no slouch in low light).



Both cameras offer high levels of sharp detail thanks to a 36MP sensor with no anti-aliasing filter (though the stabilisation system does enable an anti-aliasing filter simulator). Both cameras are comfortable in the hand, albeit on the heavier side. At less than £1,000 second-hand, it's a compelling purchase.

Pentax K100D

- Street price around £100
- www.ricoh-imaging.eu

At a glance

- 6.1MP APS-C sensor
- K lens mount
- ISO 200-3,200
- 2.7 fps continuous shooting
- No video

Sensor-shift stabilisation under the guise of 'Shake Reduction' was introduced in the Pentax K100D and arguably set Pentax DSLRs apart for some time. Evolved to its current 5-axis form and compatible with a huge number of lenses, this feature



paved the way for still-popular features like Astrotracer, Pixel Shift and AA filter simulation. The K100D has an 11-point AF array and optical viewfinder that would remain in Pentax APS-C DSLRs for many years. Otherwise it understandably shows its years, with a CCD sensor, modest 6MP resolution, small LCD screen, 2.7fps drive mode, and no video. Still, it's cheap second-hand!

Pentax K-r

- Street price around £90
- www.ricoh-imaging.eu

At a glance

- 12.4MP APS-C sensor
- K lens mount
- ISO 200 to 12,800 (100 to 25,600)
- 6 fps continuous shooting
- HD video

We've scoured second-hand stock held by reputable dealers, and the best Pentax camera you can snag sub-£100 is the Pentax K-r, where you'll get the 18-55mm kit lens chucked in. It may have had a short 18-month shelf life, having been discontinued in 2012, but the K-r is a highly



capable shooter, considering its age. With a 12.4MP APS-C sensor, extended ISO 100-25,600 range, much improved LCD screen, 6fps burst and 11-point AF system, the K-r makes excellent pictures. Despite its more premium feel over the K-x, the K-r is not in fact weather-resistant, although it does pack a Li-Ion battery rather than AAs.

Pentax 645Z

- Street price around £4,499
- www.ricoh-imaging.eu

At a glance

- 51.4MP medium format sensor
- 645 AF2 lens mount
- ISO 100-204,800
- 3 fps continuous shooting
- Full HD video

The digital medium format market was disrupted through the introduction of the Pentax 645D in 2010. Pentax did away with the digital back and significantly undercut big players with aggressive pricing. The 2014 successor, the 645Z, sports 51.4MP resolution on a



43.8x32.8mm image sensor, and a tank-like build. It's a shame that Pentax seemingly lost interest in medium format DSLRs, never introducing a follow-up, nor extending the lens line-up. Since the 645Z, Fujifilm launched its GFX range of more cutting-edge medium format cameras.

Pentax K-x

- Street price around £90
- www.ricoh-imaging.eu

At a glance

- 12.4MP APS-C sensor
- K lens mount
- ISO 200-6,400
- 4.7 fps continuous shooting
- HD video

We can't remember a DSLR that has been available in so many colours as the Pentax K-x. The most memorable has to be the Pentax K-x rainbow edition, though you'll probably have more luck finding the all-red version.

On the inside though, this is a pretty solid camera for 2010



– you get a 12.4MP APS-C sensor, a decent OVF for the money, sensor-shift stabilisation, 4.7fps and, yes, video recording (albeit only in HD, not Full HD).

Second-hand stock varies, of course, but make sure you keep an eye on eBay and MPB (mpb.com) where you'll probably have little trouble snapping one up with a basic lens for less than £100.

Ricoh WG-80

- Street price around £349
- www.ricoh-imaging.eu

At a glance

- 20MP 1/2.3-inch sensor
- 28-140mm equivalent lens
- ISO 125-6400
- Burst rate not specified
- Full HD video

If you're looking for a waterproof compact to take to the beach, the Ricoh WG-80 is one of the more affordable options out there. A tough compact, it's also shockproof, and according to Ricoh, essentially 'breakproof'. Optimised for underwater shooting, the Ricoh WG-80 has



white balance modes for sub-aquatic shooting, as well as a ring of LED lights around the lens that help make the most of its macro modes. It's the newest in the series, so if it's too pricey, consider seeking out the WG-70 or WG-60, which are basically the same proposition and can often be picked up cheap on the second-hand market.

The top 10 Sony cameras

Here's the best of the best when it comes to Sony's formidable line-up of mirrorless cameras and compacts

There's so much choice with Sony. It has done a good job of filling out its range of digital cameras, from beginner-friendly budget models to some of the most sophisticated

professional tools in the industry. The focus is on mirrorless, with its flagship full-frame Alpha cameras leading the pack, but the company makes excellent compacts too.

It hasn't always been plain sailing, with lines like its A-mount DSLRs slowly but surely abandoned in favour of mirrorless, but now the streamlined range is stronger than ever.

Sony Alpha 1

- Street price around £6,499
- www.sony.co.uk

At a glance

- 51MP full-frame sensor
- E lens mount
- ISO 100-32,000 (expandable to 50-102,400)
- 30 fps continuous shooting
- 8K video

The Sony Alpha A1 is truly special, and one of the most technologically advanced cameras ever made. Its ability to shoot at 30 frames per second, maintaining that full 50MP resolution, while adjusting focus and exposure between shots, is



basically cheat mode for wildlife photography. It can capture 8K 30p video and it will do that internally, with a bit rate of up to 400Mbps. Drop the resolution, and you've got 4K at a maximum frame rate of 120p. The Sony A1 is designed for professionals, which is reflected in its price.

Sony Alpha 7 IV

- Street price around £2,399
- www.sony.co.uk

At a glance

- 33MP full-frame sensor
- E lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 10 fps continuous shooting
- 4K video

The Sony A7 cameras are good for a bit of everything. While the A7R models focus on resolution, the A7S models on low-light video and the A9 models on speed, the A7 cameras have developed into some of the best full-frame all-rounders on the



market. The Sony Alpha A7 IV is the best one yet. This translates to a revamped 33MP sensor, with 11fps burst shooting and super-fast autofocus to play with, as well as a fully articulating LCD screen and a higher-resolution viewfinder.

Sony Alpha 6000

- Street price around £429
- www.sony.co.uk

At a glance

- 24.3MP sensor
- E lens mount
- ISO 100-12,800 (expandable to 100-25,600)
- 11 fps continuous shooting
- Full HD video

This fantastic camera has been around since 2014, and its specs are still competitive today. The Sony Alpha A6000 kicked off an entire series of APS-C mirrorless cameras for enthusiasts, and over the years its price has come down to the



point where it's one of the best budget cameras you can buy. The autofocus system can acquire a subject in 0.06sec and burst mode can manage 11fps. The only area where the A6000 has started to fall behind is video, as it pre-dates the 4K boom, and doesn't have a mic jack.

Sony ZV-E10

- Street price around £679
- www.sony.co.uk

At a glance

- 24.2MP APS-C sensor
- E lens mount
- ISO 100-32,000 (expandable to 50-51,200)
- 11 fps continuous shooting
- 4K video

Sony's ZV series of cameras are designed for vlogging. The Sony ZV-E10 is the first mirrorless camera in the series and sports a 24MP APS-C sensor. It takes a lot of design cues from the first camera in the series, the Sony ZV-1 compact, but having the



option to swap out E-mount lenses gives you flexibility. The ZV-E10's built-in 3-way capsule microphone gives it better on-board audio recording chops than most consumer cameras. While its video capabilities won't match those of flagship cameras like the Sony A7S III, the ZV-E10 works brilliantly for vloggers.

Sony RX100 VI

- Street price around £849
- www.sony.co.uk

At a glance

- 20.1MP 1-inch sensor
- 24-200mm equiv lens
- ISO 125-12,800
- 24 fps continuous shooting
- 4K video

Though this isn't the most recent Sony RX100 compact camera (that title belongs to the Mark VII), the price of this sixth iteration has reduced enough since its release that we think it's a smart buy for travel photographers. It's got a longer built-in lens than previous RX100



cameras and also packs in plenty of high-end features for a camera in this class. Having 24fps burst shooting with focus and exposure adjustment, up to a 233-shot JPEG buffer, is no small thing. The little Sony RX100 VI is still pocketable, meaning it's ideal for taking on city breaks and hikes.

Sony Alpha 7C

- Street price around £1,699
- www.sony.co.uk

At a glance

- 24.2MP full-frame sensor
- E lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 10 fps continuous shooting
- 4K video

Sony loves small cameras, even when they've got big sensors. The Sony Alpha A7C is a relatively recent entry to the full-frame A7 line and feels like an attempt to get back to basics, with a diminutive design and simple layout, making it ideal for



vloggers. It has a fully articulating screen, as well as mic and headphone sockets that are smartly positioned not to block the screen when it's facing forwards. Its 4K 30p footage looks gorgeous, with good dynamic range thanks to the full-frame sensor. The tiny body means it pairs best with compact FE-mount prime lenses.

Sony Alpha 7R IV

- Street price around £3,199
- www.sony.co.uk

At a glance

- 61MP full-frame sensor
- E lens mount
- ISO 100-32,000 (expandable to 50-204,800)
- 10 fps continuous shooting
- 4K video

With the A7R series, Sony has continually broken the boundaries of resolution for full-frame cameras. The Alpha A7R IV is the latest and greatest; with a whopping 61 million pixels of resolution, you can capture an astonishing level of detail. It's a



perfect choice for landscape photographers as the A7R IV captures images with fine gradation, and a 15-stop dynamic range if you use it at the low end of its ISO scale.

Pair it with a high-quality, large-aperture prime lens from E-mount, and the results are nothing short of astonishing.

Sony Alpha 6400

- Street price around £899
- www.sony.co.uk

At a glance

- 24.2MP APS-C sensor
- E lens mount
- ISO 100-32,000 (expandable to 100-102,400)
- 11 fps continuous shooting
- 4K video

The APS-C Sony A6400 debuted an autofocus system so sophisticated it would subsequently be ported over to the flagship full-frame models, so it's fair to say this camera punches above its weight. Having Real Time Tracking and Real



Time Eye AF technologies in the autofocus gives you real flexibility in all sorts of types of shooting, and having the Bionz X processor means you can continuously shoot 116 consecutive JPEG frames before the camera starts to stutter. This is also a good choice for streaming and vlogging, with useful features like a flip-around 16:9 LCD monitor.

Sony Alpha 9 II

- Street price around £4,199
- www.sony.co.uk

At a glance

- 24MP full-frame sensor
- E lens mount
- ISO 100-51,200 (expandable to 50-204,800)
- 20 fps continuous shooting
- 4K video

Sony shook up sports photography with its super-fast A9, and the Sony Alpha A9 II is even more impressive. It's designed to capture any subject, no matter how fast-moving. Its ground-breaking autofocus system makes up to 60 AF



calculations per second, and it can shoot at 20fps with the electronic shutter, or 10fps with the mechanical. The A9 II burst-shoots with no viewfinder blackout, so you can keep laser-focused on your subject. It's hard to think of many other cameras that can match its ability to really nail the shot.

Sony Alpha 7S III

- Street price around £3,799
- www.sony.co.uk

At a glance

- 12.1MP full-frame sensor
- E lens mount
- ISO 80-102,400 (expandable to 40-409,600)
- 10 fps continuous shooting
- 4K video

The original Sony A7S really changed the game for low-light video. Its ability to effectively shoot in the dark at ISO 409,600 redefined what was thought possible. The A7S II further upped the ante by adding internal 4K recording, solidifying the series'



position as a tool for serious filmmakers. The A7S III adds handling upgrades like a side-hinged fully articulated LCD, and an overhauled touch-sensitive interface. With twin card slots and a back-illuminated sensor structure, this camera can keep up with even the most demanding video shoots.

The top 10 Canon lenses

We pick our absolute favourite lenses across the Canon range, including mirrorless and DSLR optics, for all sensor sizes

The best camera isn't worth much without an excellent lens – fortunately, Canon has these in spades. We've come up with ten of our favourite lenses for Canon systems; EF and

EF-S lenses for DSLRs, EF-M glass for APS-C mirrorless, and RF lenses for the flagship EOS R cameras. These aren't just the optically best lenses – instead, we've chosen

ones that deliver real value for money. We believe each lens here is worth its price tag. Note that we haven't factored in third-party lenses in these lists, or we'd be here all day!

Canon RF 70-200mm F2.8L IS USM

- Street price around £2,729
- www.canon.co.uk

At a glance

- 77mm filter thread
- 90x146mm dimensions
- 1,070g weight
- 70cm min. focus distance

It seems to be the rule that every full-frame camera has to offer a 24-70mm f/2.8 lens, then a 70-200mm f/2.8 lens, and the Canon RF 70-200mm F2.8L IS USM is Canon's version for its RF mirrorless system. What's special about this one, though, is that when released it was the smallest and lightest



70-200mm f/2.8 lens for full-frame cameras – impressive! It also offers excellent image quality as well as the high-quality build you'd expect from an L-series lens. If it's beyond your budget, a more affordable option would be the RF 70-200mm F4L IS USM (£1,699) if you don't mind the slightly slower aperture.

Canon EF 50mm f/1.8 STM

- Street price around £129
- www.canon.co.uk

At a glance

- 49mm filter thread
- 39x69mm dimensions
- 160g weight
- 35cm min. focus distance

This small 'nifty fifty' improves upon older designs, incorporating a Stepper Motor (STM) for smoother and quieter AF. It's compatible with full-frame and APS-C DSLRs, and if you enjoy shooting portraits or any subject where you'd like to create attractive background blur, this lens lets you do it without



breaking the bank. It has improved build quality over Canon's older EF 50mm f/1.8 II, but produces results of similar quality. Stopping down from f/1.8 to f/2.8 improves sharpness and all trace of corner shading disappears by f/4. It's a popular choice for those who feel they've outgrown a kit zoom.

Canon RF 100-500mm F4.5-7.1 L IS USM

- Street price around £2,979
- www.canon.co.uk

At a glance

- 77mm filter thread
- 94x208mm dimensions
- 1,370g weight
- 90-120cm min. focus distance

The Canon RF 100-500mm F4.5-7.1L IS USM lens offers a longer telephoto reach than your standard 100-400mm telephoto zoom lens. The lens has optical image stabilisation (IS) that works in combination with the camera body's in-body image stabilisation (IBIS) on the EOS R5 and R6 cameras to help you



get sharp shots even when using lots of zoom. Build quality is very good and includes weather-sealing, and as expected, the lens gives excellent image quality. The lens weighs in at a respectable 1.37kg, making it easier than some other telephotos to take with you when needed.

Canon EF 11-24mm f/4L USM

- Street price around £3,099
- www.canon.co.uk

At a glance

- No filter thread
- 132x108mm dimensions
- 1,180g weight
- 28cm min. focus distance

Canon and its engineers must be praised for constructing one of their finest L-series lenses, and for the way they've created the Canon EF 11-24mm f/4L USM lens – one of, if not the best, rectilinear wideangle zooms ever made. If you're a full-frame user who specialises in landscape, architectural or



interior photography, and demand a lens that's not only capable of squeezing as much of your surroundings as possible into the frame, but does so with exceptional optical performance, this is one to add to your wish list. You may also be able to find it second-hand, saving you money.

Canon RF 24-240mm F4-6.3 IS USM

- Street price around £959
- www.canon.co.uk

At a glance

- 72mm filter thread
- 80.4x122.5mm dimensions
- 750g weight
- 50cm min. focus distance

The Canon RF 24-240mm F4-6.3 IS USM lens is designed to be an all-in-one superzoom, going from 24mm to 240mm, meaning you can leave it on the camera and don't have to think about changing your lens.

This makes it a great option if you're travelling and just want to have one lens with you, so



long as you don't expect the lens to deliver the same level of image quality as a prime lens would. In-camera corrections and raw profiles have come a long way, though, meaning that superzooms are now a lot more resistant to distortions and aberrations than they used to be.

Canon EF-S 24mm f/2.8 STM

- Street price around £169
- www.canon.co.uk

At a glance

- 52mm filter thread
- 68x23mm dimensions
- 125g weight
- 16cm min. focus distance

This ultra-slim pancake prime is one of the cheapest lenses on the market. At just 22.8mm thick, it can easily be carried around all day – a marvellous little optic for travel and street photography, providing a 38mm equivalent angle of view on the Canon APS-C DSLRs for which it's made. The lens does exhibit



vignetting at wide apertures, as well as distortion, but both are easily remedied in software. Most important, the lens focuses accurately and gives consistently sharp, detailed images. With its bargain price, portable size and highly competent performance, this deserves to be high on the wish list of any Canon APS-C DSLR user.

Canon RF 100mm F2.8L Macro IS USM

- Street price around £1,449
- www.canon.co.uk

At a glance

- 67mm filter thread
- 148x81mm dimensions
- 730g weight
- 26cm min. focus distance

The Canon RF 100mm F2.8L Macro IS USM isn't your standard everyday macro lens, with 1.4x magnification, and an innovative 'SA Control' ring designed to let you adjust the spherical aberration – which gives your out-of-focus areas a different look to other lenses. In our testing, we found that build



quality and handling are both excellent, and as you'd expect for a premium RF lens, image quality is superb.

Thanks to the SA Control, it can also give portrait shots a different look – as with many macro lenses, it's very useful beyond just close-up shots.

Canon EF-M 28mm f/3.5 Macro IS STM

- Street price around £319
- www.canon.co.uk

At a glance

- 43mm filter thread (requires hood)
- 61x46mm dimensions
- 130g weight
- 9cm min. focus distance

This clever lens for Canon's APS-C mirrorless EOS M series is a few years old now but brought a number of features to the table. Its magnification factor of 1.2x, allowing for larger-than-life close-up images, synergises very well with its minimum focus distance of 9cm. What's more, it was one of the first lenses to



sport built-in LED lights for throwing a little extra illumination on macro subjects – which anyone who's tried macro knows can be a real problem. It's a dinky lens, and comes with a supplied hood, which when attached allows you to use 43mm filters.

Canon EF 85mm f/1.4L IS USM

- Street price around £1,719
- www.canon.co.uk

At a glance

- 77mm filter thread
- 105x89mm dimensions
- 950g weight
- 85cm min. focus distance

This L-series telephoto prime is tremendously appealing to portrait and wedding photographers who desire superior image quality but don't want to splash out £1,765 for the larger and heavier EF 85mm f/1.2L II USM. The big attraction is its optical image stabilisation, which is effective to four stops



and is a godsend in low-light venues such as churches and dimly lit interiors. It has a 0.85m minimum focusing distance and weather-sealing that'll provide reassurance when it's used in variable weather conditions, opening up your options for outdoor portraiture.

Canon EF-S 10-18mm f/4.5-5.6 IS STM

- Street price around £259
- www.canon.co.uk

At a glance

- 67mm filter thread
- 75x72mm dimensions
- 240g weight
- 22cm min. focus distance

If you're after a compact wideangle zoom for your APS-C DSLR, this is a fine example to consider. It pairs up particularly nicely with entry-level models such as the EOS 1300D and EOS 200D, as well as mid-range DSLRs like the Canon EOS 90D. Its Stepper Motor Technology helps keep focus operation



inaudible and with four-stop image stabilisation you can shoot sharp handheld images with shutter speeds as slow as 1/5sec. It may have a plastic mount and electronic manual focus, but don't let that put you off as it delivers very pleasing results for such a low price.

The top 10 Fujifilm lenses

Fujifilm lenses are some of the finest around, whether you're working in APS-C or medium format. Here are our picks for the best you can buy

In the ten years since the Fujifilm X-Pro1 was announced, the firm has built up a superb range of lenses for its X-Series mirrorless cameras. Fujifilm has very high optical

standards, meaning even its starter kit zooms tend to be a cut above the average. Fujifilm's foray into mirrorless medium format with the GFX series has been very well received too,

and the GF lenses are perfectly pitched to make the most of those lovely big sensors.

We've included both types here, as they are some of the best in the business.

Fujinon XF 16-55mm F2.8 R OIS WR

- Street price around £979
- www.fujifilm.com/uk/en

At a glance

- 77mm filter thread
- 83x106mm dimensions (zoom retracted)
- 655g weight
- 30cm min. focus distance



While the cheaper XF 18-55mm F2.8-4 R LM OIS makes a great first lens, covering an effective focal length range of 27-82.5mm, the XF 16-55mm F2.8 R OIS WR is an excellent upgrade or alternative, offering a wider focal length range (effectively 24-82.5mm) and a

constant maximum aperture of f/2.8, which means that the exposure doesn't change as you zoom. In addition, the 16-55mm lens is weatherproof too. Image quality is truly a step up from the kit zoom, cementing this lens's position as an advanced choice.

Fujinon XF 23mm F1.4 R LM WR

- Street price around £819
- www.fujifilm.com/uk/en

At a glance

- 58mm filter thread
- 78x67mm dimensions
- 375g weight
- 19cm min. focus distance



A relative newcomer to the Fujifilm X range of lenses, the XF 23mm F1.4 R LM WR is a 2022 update to a lens that made its debut in 2013, so was overdue a refresh.

The focal length translates to 35mm on an X-mount APS-C sensor, so this is a solid lens for general-purpose street and

documentary photography. Coupling this with a maximum aperture of f/1.4 opens up options in low light, and having a minimum focus distance of 19cm is handy for close-up work. Optically the lens is great too, with top-notch sharpness at every aperture value.

Fujinon XF 50mm F1.0 R WR

- Street price around £1,479
- www.fujifilm.com/uk/en

At a glance

- 77mm filter thread
- 87x103mm dimensions
- 845g weight
- 70cm min. focus distance



Fujifilm offers several lenses to suit portrait photographers. The cream of the crop is the Fujinon XF 50mm F1.0 R WR, a fabulous lens with an equivalent focal length of 75mm and the ability to deliver wonderfully blurred backgrounds so your subject stands out. It's weather-resistant as well, which is nice

for outdoor, on-location portraiture. However, the lens retails for almost £1,500, which is a tall order, especially for an APS-C system.

If you are working to a budget, you may prefer to try the smaller and more affordable XF 56mm F1.2 R (£849) or the XF 56mm F1.2 R APD (£1,099).

Fujinon XF 100-400mm F4.5-5.6 R LM OIS WR

- Street price around £1,699
- www.fujifilm.com/uk/en

At a glance

- 77mm filter thread
- 94.8x210.5mm dimensions (zoom retracted)
- 1,375g weight
- 175cm min. focus distance



This lens is a good long telephoto option and is compatible with Fujifilm's XF 1.4X TC WR or XF 2X TC WR teleconverters. This means you can sacrifice some maximum aperture for extra telephoto reach, but the lens already

delivers an equivalent of 150-600mm, so you do have quite a bit to play with straight out of the box. The optical image stabilisation helps you shoot handheld at slower shutter speeds – this can be a lifesaver for retaining image sharpness when the light starts to drop.

Fujinon XF 18mm F1.4 R LM WR

- Street price around £879
- www.fujifilm.com/uk/en

At a glance

- 62mm filter thread
- 69x76mm dimensions
- 370g weight
- 20cm min. focus distance

Another freshly updated prime, the Fujinon XF 18mm F1.4 R LM WR is well-specced and fully featured. That 'R' in the name means it has a built-in aperture ring, the fact that it has 'WR' too is how you know it's weather-resistant, and 'LM' refers to the Linear Motor it uses for autofocus. The motor allows



it to push lens elements back and forth very quickly, resulting in fast, accurate, smooth and quiet focusing.

Optical quality is also worth shouting about – you'll get best results in the sweet spot of f/5.6 to f/8, but it's consistently good across all apertures.

Fujinon XF 150-600mm F5.6-8 R LM OIS WR

- Street price around £1,899
- www.fujifilm.com/uk/en

At a glance

- 82mm filter thread
- 99x314mm dimensions
- 1,605g weight
- 240cm min. focus distance

For those after a longer zoom, Fujifilm has the XF 150-600mm F5.6-8 R LM OIS WR, a long telephoto with a relatively light weight of 1.6kg. It gives a 225-900mm equivalent range in 35mm terms. Like other X-mount lenses it's compatible with 1.4x and 2.0x teleconverters, for even



more reach! Its zoom mechanism is internal, so it doesn't physically extend as you zoom in, and sharpness is pretty good right into the corners. Just be aware that when zoomed all the way in, you'll only have a maximum aperture of f/8.

Fujinon GF 80mm F1.7 R WR

- Street price around £2,099
- www.fujifilm.com/uk/en

At a glance

- 77mm filter thread
- 95x99mm dimensions
- 795g weight
- 70cm min. focus distance

This is an interesting addition to the GFX line-up – a short telephoto that's excellent for portraits, as comfortable outdoors as it is in the studio. It's bulky, and the autofocus isn't what you'd call snappy, but none of these are reasons why people come to medium format. The key factor is optical quality, and in



that arena, the Fujinon GF 80mm F1.7 R WR excels. Images look fantastic, with sharpness uniformly excellent from the centres to the corners, and that f/1.7 aperture allows for the creation of delightfully smooth bokeh. It's a tremendously enjoyable lens to use.

Fujinon XF18-135mm F3.5-5.6 R LM OIS WR

- Street price around £749
- www.fujifilm.com/uk/en

At a glance

- 67mm filter thread
- 76x98mm dimensions
- 490g weight
- 45cm min. focus distance

This lens is a few years old now, but still provides a hugely useful all-in-one focal range for X-mount cameras. The build is excellent, with plenty of metal parts and a rubber seal around the lens mount, and optically, the lens is constructed of 16 elements in 12 groups. In terms of



sharpness, it does its best in the middle of that generous zoom range, with some edge fall-off at the wide end, and some softness at the telephoto end. Both of these are to be expected however, and in general, results are very good.

Fujinon GF 45mm F2.8 R WR

- Street price around £1,549
- www.fujifilm.com/uk/en

At a glance

- 62mm filter thread
- 84x88mm dimensions
- 490g weight
- 45cm min. focus distance

Moving into the GF lenses for the mirrorless medium-format GFX series, the GF 45mm F2.8 R WR is a solid general-purpose prime. It delivers the equivalent focal length of a 36mm lens in full-frame terms, and it provides an appropriate level of optical quality to make the most of those big medium format



sensors. The build is weather-resistant, and pricing-wise, it's actually on the reasonable end for a medium format optic – as befits Fujifilm's comparatively affordable GF series. Also, while 490g isn't exactly nothing, it's a good deal lighter than many other lenses of this type.

Fujinon GF 45-100mm F4 R LM OIS WR

- Street price around £2,079
- www.fujifilm.com/uk/en

At a glance

- 82mm filter thread
- 93x144mm dimensions
- 1,005g weight
- 65cm min. focus distance

With optical image stabilisation and weather-resistance, this is another handy walk-around lens for the GFX medium format system. Its equivalent focal length is a solid 36-79mm and having the constant aperture of f/4 gives you real flexibility in changing light conditions. It's not the widest of apertures, but the



nine-bladed diaphragm does help with creating attractive background blur. Also, while medium format systems aren't generally prized for their AF capabilities, the lens acquires itself well thanks to its linear motor, which acquires focus quickly, quietly and accurately, with minimal hunting.

The top 10 Nikon lenses

Nikon glass has one of the richest histories in the world of imaging. Here are the finest Nikon lenses you can buy, from F to Z

With a history stretching back to the days of film SLRs, Nikon F-mount is a lens system with serious pedigree. While these days the limelight is hogged somewhat by Nikon's

flashy mirrorless Z-mount range, both systems have a lot to offer.

Also, thanks to the FTZ mount adapter that lets you use F-mount glass on a Z-series body

with full functionality, it doesn't have to be 'one or the other'. Here are our picks – from the highest-spec pro optics to nifty budget lenses that are really worth the money.

Nikkor Z 24-70mm f/2.8 S

- Street price around £2,069
- www.nikon.co.uk

At a glance

- 82mm filter thread
- 89x126mm dimensions
- 805g weight
- 38cm min. focus distance

The Nikkor Z 24-70mm f/2.8 S is a premium 'standard' zoom with an f/2.8 aperture throughout the zoom range, weather-sealing and professional level build quality. Nikon has managed to make a smaller and lighter lens when compared to the F-mount 24-70mm f/2.8;



however, the F-mount lens features VR, whereas the Z 24-70mm lens relies on in-body image stabilisation. One thing to note is the price, which at £1,999 could be too expensive for some, and Nikon also offers the 24-70mm f/4 lens which is available for around £999.

AF-S Nikkor 50mm f/1.8G

- Street price around £200
- www.nikon.co.uk

At a glance

- 58mm filter thread
- 72x52mm dimensions
- 185g weight
- 45cm min. focus distance

For many years, 50mm primes (or 'nifty fifties') were sold as general-purpose lenses with 35mm film cameras. Recently there has been a resurgence in their popularity for use with APS-C format DSLRs. They tend to be small, light and relatively cheap, yet very sharp, and



perfect for shooting portraits. Nikon's AF-S 50mm f/1.8G is a classic example of the type, and will also work on full-frame cameras. Don't confuse it with the cheaper AF 50mm f/1.8D, though, which won't autofocus on Nikon's entry-level D3000-series or D5000-series DSLRs.

Nikkor Z 70-200mm f/2.8 VR S

- Street price around £2,339
- www.nikon.co.uk

At a glance

- 77mm filter thread
- 89x220mm dimensions
- 1,440g weight
- 50cm min. focus distance

The Nikkor Z 70-200mm f/2.8 VR S telephoto zoom lens offers stunning image quality, with fast and quiet autofocus that makes it an ideal choice for working professionals. As it is a pro lens, you'll also find that it is weather-sealed, keeping it safe in inclement weather conditions.



Vibration Reduction (VR) is included and works in combination with IBIS if the camera has it. The lens is priced at £2,419, as quality doesn't come cheap, but it does deliver exceptional optical performance, so is easily justified for those who need pin-sharp images of peerless quality.

AF-P DX Nikkor 10-20mm f/4.5-5.6G VR

- Street price around £274
- www.nikon.co.uk

At a glance

- 72mm filter thread
- 77x73mm dimensions
- 230g weight
- 22cm min. focus distance

Nikon users have been crying out for a lightweight, inexpensive wideangle zoom, and finally it's here. Optically this lens is okay, if not outstanding, but crucially, its built-in optical stabilisation is very useful, enabling the use of slower shutter speeds handheld.



Its AF-P designation means it only works on relatively recent APS-C DSLRs, so check compatibility before buying. Otherwise this is a great complement to a standard zoom for landscapes, interiors and architecture, where you'd like as much as possible in the frame.

Nikkor Z 100-400mm f/4.5-5.6 S

- Street price around £2,699
- www.nikon.co.uk

At a glance

- 77mm filter thread
- 98x222mm dimensions
- 1,355g weight
- 75cm min. focus distance

Until the arrival of this Nikkor Z 100-400mm f/4.5-5.6 S telephoto zoom, the longest focal length in the Nikkor zoom lens range for full-frame Z-series cameras was only 200mm. This versatile zoom can be paired with teleconverters, either a 1.4x (making up to 560mm) or a 2x



(making up to 800mm), which further boosts focal length capabilities for sports and wildlife. It also includes Vibration Reduction, which is rated to provide up to 5.5 stops of compensation. Overall it's a very pleasing performer, and earned the highest score possible in our review.

Nikkor Z 14-24mm f/2.8 S

- Street price around £2,249
- www.nikon.co.uk

At a glance

- 112mm filter compatibility (with hood)
- 88x124mm dimensions
- 650g weight
- 28cm min. focus distance

You may have noticed the 'S' in a few of the names of these Z-mount lenses – this is the designation Nikon gives to its pro-level glass. As such, the Nikkor Z 14-24mm f/2.8 S wideangle zoom offers an f/2.8 aperture throughout the zoom



range, and gives impressive image quality. There's a customisable control ring, and like many other premium Z-mount lenses with that 'S' designation, it has a built-in display panel. There's weather-sealing, and excellent flare resistance. There's only one downside, and that's its price.

Nikkor Z MC 105mm f/2.8 VR S

- Street price around £944
- www.nikon.co.uk

At a glance

- 62mm filter thread
- 85x140mm dimensions
- 630g weight
- 29cm min. focus distance

The Nikon Nikkor Z MC 105mm f/2.8 VR S is Nikon's premium macro lens for the Z system. Priced at £1,049, the lens offers excellent sharpness, weather-sealing, and built-in Vibration Reduction (VR). It resolves detail exceptionally well and has a 'true' macro reproduction ratio of



1:1. With an aperture of f/2.8 this lens is also a good option for portraiture (something common to many macro lenses) as its short telephoto length is good for flattering facial features. Nikon currently offers two macro lenses: this one, and the MC 50mm f/2.8, priced at £649.

AF-S Nikkor 85mm f/1.8G

- Street price around £439
- www.nikon.co.uk

At a glance

- 67mm filter thread
- 80x73mm dimensions
- 350g weight
- 80cm min. focus distance

If you want to take people pictures to another level, then a large-aperture, short-telephoto prime is the way to go. Nikon's AF-S 85mm f/1.8 is a good quality yet reasonably affordable choice, with fast autofocus and sharp optics. With a nine-bladed circular aperture, it can also



provide very attractively blurred backgrounds. The lens is equally suitable for use on full-frame and DX format DSLRs, giving a 135mm view on the latter. To get even better results, you'd need to invest in an 85mm f/1.4, with Sigma's 85mm f/1.4 Art DG HSM prime lens (£999) being a fine example.

AF-S DX Nikkor 35mm f/1.8G

- Street price around £149
- www.nikon.co.uk

At a glance

- 52mm filter thread
- 70x52mm dimensions
- 200g weight
- 30cm min. focus distance

Large-aperture primes allow you to shoot indoors without flash, or blur backgrounds for creative effect. Not only is this small 35mm prime the most affordable such option for Nikon DX users, it's also very sharp. With a view roughly equivalent to a 50mm prime on full-frame, it's suitable



for subjects from street photography to portraits. If you want a lens that will also work on full-frame, you'll need the similarly named AF-S Nikkor 35mm f/1.8G, but this costs a lot more. It also has a 30cm close focus distance, and Nikon's HB-46 lens hood.

AF-S Nikkor 500mm f/5.6E PF ED VR

- Street price £3,329
- www.nikon.co.uk

At a glance

- 95mm filter thread
- 106x237mm dimensions
- 1,460g weight
- 300cm min. focus distance

The Nikon AF-S 500mm f/5.6E PF ED VR lens is light for a 500mm full-frame telephoto prime. It weighs just 1.46kg, making it lighter than most 150-600mm zoom lenses. It's light enough to shoot with handheld, and the Vibration Reduction system gives 4 stops



of stabilisation. It gives impressive image quality, as well as rapid focus performance. When we took the lens to Lord's Cricket Ground for a field test, we discovered just how well it delivers: 'If I were a Nikon user planning to go on safari, I'd put my name down to hire this lens in an instant,' our reviewer said.

The top 10 OM System/Olympus lenses

Olympus and OM System lenses are some of the best you can buy for Micro Four Thirds, and here are ten that prove it

The versatility of Micro Four Thirds means this isn't just a guide for users of Olympus and OM-System branded cameras – Panasonic users can also reap the benefit of

these excellent optics. The sale to OM Digital Solutions has seen the Olympus brand revitalised, and the new lenses that we've seen come out under the OM System are

just as good as they've ever been.

Pairing optical quality with rock-solid stabilisation, Olympus lenses offer dazzling versatility in the field – here are our top ten.

Olympus M.Zuiko Digital ED 8-25mm F4 PRO

- Street price around £899
- www.olympus.co.uk

At a glance

- 72mm filter thread
- 77x88mm dimensions
- 411g weight
- 23cm min. focus distance

The Olympus M.Zuiko Digital ED 8-25mm f/4 PRO gives you a great wideangle range, from ultra-wide 16mm to 50mm equivalent on an MFT camera body. It offers superb optical quality throughout its zoom range, and impressive close-up performance. With it being a PRO model, you'll find it

also has excellent build and handling, but all in all it's pretty reasonably priced. The autofocus is speedy and silent too, which is welcome for street photography and video. It may be a little on the heavy side for an MFT lens, but when results are this good, we aren't too concerned.



Olympus M.Zuiko Digital ED 25mm F1.2 PRO

- Street price around £1,099
- www.olympus.co.uk

At a glance

- 62mm filter thread
- 70x87mm dimensions
- 410g weight
- 30cm min. focus distance

The Olympus M.Zuiko Digital ED 25mm F1.2 PRO lens gives a fast f/1.2 aperture, a manual focus ring, and beautiful bokeh, but it comes at a price, at roughly £1,000. Still, if you're willing to pay that price, it's a truly excellent lens, with an equivalent focal length of 50mm

that puts it firmly in the realm of an all-purpose lens. We also appreciate the fact that it's weather-sealed, making it a solid choice for outdoor shooting, and providing a good complement to the Olympus and OM System mirrorless range (which tend to be pretty hardy).



Olympus M.Zuiko Digital ED 12-45mm F4 PRO

- Street price around £599
- www.olympus.co.uk

At a glance

- 58mm filter thread
- 70x63mm dimensions
- 254g weight
- 12cm min. focus distance

The Olympus M.Zuiko Digital ED 12-45mm F4 PRO lens is designed to be a compact, but high-quality zoom lens, giving a useful 24-90mm equivalent focal range that suits a lot of subjects. It weighs in at just 254g, making for a very light setup, and at 7cm long, it's also compact. It's

smaller than the 12-40mm f/2.8 lens, whilst also offering slightly more telephoto reach. Again, as a PRO lens it is weather-sealed, making it suitable for shooting in poor weather conditions. Image quality is excellent, and the lens also offers excellent close-up performance.



Olympus M.Zuiko Digital ED 12-100mm F4 IS PRO

- Street price around £1,099
- www.olympus.co.uk

At a glance

- 72mm filter thread
- 116x77mm dimensions
- 561g weight
- 15cm min. focus distance

The Olympus M.Zuiko Digital ED 12-100mm F4 IS PRO lens offers an impressive zoom range, equivalent to 24-200mm, giving a versatile all-in-one zoom lens. It's also been designed to give high image quality throughout the zoom range, and while superzooms can sometimes be

a little lacking, this one really delivers. It brings an unparalleled combination of high image quality, compositional versatility, robust construction and near-magical image stabilisation – as long as you don't need a shallower depth of field than can be provided by f/4, you'll find there's very little it can't do.



OM System M.Zuiko Digital ED 20mm F1.4 PRO

- Street price around £649
- www.olympus.co.uk

At a glance

- 58mm filter thread
- 63x62mm dimensions
- 247g weight
- 25cm min. focus distance

The first lens from OM Digital Solutions, this lens lives up to the PRO name and like other Olympus M.Zuiko lenses, delivers great optical performance. Portable for an f/1.4 lens, it gives a great balance between size and weight, while offering a bright



f/1.4 aperture that produces smooth, attractive out-of-focus blur. Autofocus is also quick, quiet and reliable, though there's no focus clutch mechanism. The equivalent focal length of 40mm is good for everyday shooting, and it's a more affordable option when compared to the f/1.2 lenses available.

OM System M.Zuiko Digital ED 40-150mm F4.0 PRO

- Street price around £799
- www.olympus.co.uk

At a glance

- 62mm filter thread
- 99x69mm dimensions
- 382g weight
- 70cm min. focus distance

Announced alongside the flagship OM-1 camera, the M. Zuiko Digital ED 40-150mm F4.0 PRO is its second all-new optic under the OM System brand, after the M.Zuiko Digital ED 20mm F1.4 PRO. It's a compact, telephoto zoom with a space-saving retractable design and an



internal construction made up of premium optics. With a zoom range equivalent to 80-300mm on full-frame, its weather-sealing is IP53 rated, so you can be confident using it in rough conditions. AF is super-fast and responsive too, especially when used with bodies that support phase detection.

Olympus M.Zuiko Digital ED 100-400mm F5-6.3 IS

- Street price around £1,299
- www.olympus.co.uk

At a glance

- 72mm filter thread
- 206x87mm dimensions
- 1,120g weight
- 130cm min. focus distance

The Olympus M.Zuiko Digital ED 100-400mm F5-6.3 IS lens is a mid-range telephoto zoom that gives a 200-800mm equivalent, although with a relatively slow aperture, you do need bright, sunny conditions to get the best out of the lens. Sharpness is excellent and the close focusing



distance is also relatively short for a lens of this type, which can come in handy. Just be aware that it's a pretty heavy lens, weighing more than a kilogram, so you will need to put your back into using it. It's also compatible with the Olympus MC-14 and MC-20 teleconverters if you want even more reach.

Olympus M.Zuiko Digital ED 7-14mm F2.8 PRO

- Street price around £1,249
- www.olympus.co.uk

At a glance

- No filter thread
- 79x106mm dimensions
- 534g weight
- 20cm min. focus distance

The Olympus M.Zuiko Digital ED 7-14mm f/2.8 PRO is a lens that gives an ultra-wideangle zoom range of 14-28mm (in 35mm equivalent terms), and with a fixed f/2.8 aperture available the lens can give better low-light performance than other ultra-wide zooms available for



Micro Four Thirds. If you're in the market for an ultra-wide zoom, then this is definitely up there with the best, with excellent handling and a compact build. There is some corner softness at the widest end of the lens, but nothing to be overly concerned with.

Olympus M.Zuiko Digital ED 8mm F1.8 Fisheye PRO

- Street price around £949
- www.olympus.co.uk

At a glance

- No filter thread
- 62x80mm dimensions
- 315g weight
- 12cm min. focus distance

If you're looking for a fisheye lens, then the Olympus M.Zuiko Digital ED 8mm F1.8 PRO is a great example. Equipped with AF and weather sealing, it's got a fast maximum aperture, making it suitable for low-light use, and delivers impressive image quality. Build is excellent, with a



metal barrel, large manual focus ring, and a quality rubber seal around the lens mount. It comes with a chunky cap that fits over the hood – though as with all fisheyes, there's no way to mount a filter on the front, and unlike some, there's no way to use a rear-mounted gel filter either.

Olympus M.Zuiko Digital ED 12-200mm F3.5-6.3

- Street price around £729
- www.olympus.co.uk

At a glance

- 72mm filter thread
- 77x100mm dimensions
- 455g weight
- 22cm min. focus distance

The Olympus M.Zuiko Digital ED 12-200mm f/3.5-6.3 offers a somewhat incredible 24-400mm equivalent zoom range. It has a weather-resistant build, but as it lacks optical image stabilisation it's not recommended for use on cameras that don't feature in-body image stabilisation (IBIS),



as it could be tricky to get sharp shots when using more of the telephoto zoom. Fortunately, most Olympus and OM System cameras do have IBIS. The lens is also not as sharp as others, particularly at the telephoto end; however, this is often the case with superzoom lenses.

The top 10 Panasonic lenses

We pick our top ten Panasonic lenses to buy right now, including Micro Four Thirds Lumix G and full-frame Lumix S

Buying a Panasonic lens can mean either getting a Micro Four Thirds lens for the Lumix G cameras, or a full-frame lens for the Lumix S mirrorless series. Panasonic has had a

long, fruitful partnership with Leica – reflected in the Leica branding on many MFT lenses, and on the L-mount that the Lumix S cameras share with Leica. The smaller sensor of MFT

means lenses have an effective crop factor of 2x, so the focal length you get is double the one on the box. The full-frame lenses deliver exactly the focal length advertised.

Panasonic Leica DG Nocticon 42.5mm F1.2 ASPH Power OIS

- Street price around £1,149
- panasonic.com/uk

At a glance

- 67mm filter thread
- 77x74mm dimensions
- 425g weight
- 50cm min. focus distance

The Leica DG Nocticon 42.5mm F1.2 ASPH Power OIS lens gives you an impressive short telephoto portrait lens. With fast autofocus, optical image stabilisation, and impressive image quality, this is a high-quality lens with a lot to love. That f/1.2 maximum aperture

allows you to create a razor-thin depth of field, and the crop factor of Micro Four Thirds means you get an effective focal length of 85mm, meaning this is a solid lens for portraiture on Lumix G cameras. However, it does come at a price, being roughly £1,149 new, or around £730 used.



Panasonic Lumix S 35mm F1.8

- Street price around £579
- panasonic.com/uk

At a glance

- 67mm filter thread
- 74x82mm dimensions
- 295g weight
- 24cm min. focus distance

It took Panasonic a while to release a 35mm prime for its full-frame cameras, but at last, Lumix S users have an alternative to Leica's £3,900 35mm f/2 APO-Summicron-SL Asph. This lens, the Lumix S 35mm F1.8, is light and well-sized for full-frame photography, with weather-



sealing to give you an extra layer of insurance in difficult conditions. Image quality is also excellent, especially for the price, and the design is generally quite sleek and uncluttered. There is no built-in stabilisation, however, so you'll have to rely on the IBIS (in-body image stabilisation) in Lumix S camera bodies.

Panasonic Lumix G X Vario 12-35mm F2.8 II ASPH Power OIS

- Street price around £749
- panasonic.com/uk

At a glance

- 58mm filter thread
- 74x68mm dimensions
- 305g weight
- 25cm min. focus distance

This standard zoom lens is equivalent to the classic focal length of 24-70mm which is favoured by many full-frame shooters. It's also got a nice wide constant f/2.8 aperture. It's suited well to larger cameras such as the Panasonic GH5, and makes for an excellent walk-

around lens. At its widest, it's ideal for landscapes and travel, while the tele end is great for portraiture and street work. You can use it in low light, using the widest aperture of f/2.8. It's also great for throwing the background out of focus for shallow-depth-of-field effects.



Panasonic Lumix G 25mm F1.7 ASPH

- Street price around £149
- panasonic.com/uk

At a glance

- 46mm filter thread
- 61x52mm dimensions
- 125g weight
- 25cm min. focus distance

The Panasonic Lumix G 25mm F1.7 ASPH is an entry-level, and very affordable bright prime lens, giving you a 50mm equivalent focal length. You can think of this lens as the 'nifty fifty' to get for your Micro Four Thirds camera.

Being roughly half the price of an Olympus 25mm f/1.8 lens,

this Panasonic prime is hard to beat, even with lots of credible alternatives out there on the market. We like the snappy, speedy autofocus system and the tidy dimensions of this capable, affordable little lens – it makes a good choice for the smaller Lumix G mirrorless cameras.



Panasonic Leica DG Vario-Elmarit 12-60mm F2.8-4.0 ASPH Power OIS

- Street price around £750
- panasonic.com/uk

At a glance

- 62mm filter thread
- 86x69mm dimensions
- 320g weight
- 20cm min. focus distance



Owing to its reasonably large size, this is another lens that's best used with larger cameras, or those that take the DSLR body form, such as the GH5. This zoom lens is also splash-proof and dust-proof, making it ideal for all kinds of outdoor photography.

Panasonic Leica DG Vario-Elmar 100-400mm F4-6.3 ASPH Power OIS

- Street price around £1,149
- panasonic.com/uk

At a glance

- 72mm filter thread
- 171x83mm dimensions
- 985g weight
- 130cm min. focus distance



This beast of a lens gives you incredible reach when mounted to a Micro Four Thirds camera, offering up to an equivalent of 800mm at its furthest end. This makes it great for a variety of subjects, including wildlife, sport and action, and the fact that it's also dust-proof and splash-proof means you can feel free to get outdoorsy with it. The lens zooms silently, making it ideal for video recording, while autofocus is also very quiet. In addition, it's not too heavy for a lens of this type, and resolves images with an impressive level of sharpness and detail.

Panasonic Leica DG Summilux 12mm F1.4 ASPH

- Street price around £1,099
- panasonic.com/uk

At a glance

- 62mm filter thread
- 70x70mm dimensions
- 335g weight
- 20cm min. focus distance



The Leica DG Summilux 12mm F1.4 ASPH is a premium lens with the Leica branding, and the lens gives a 24mm equivalent. You'll find an aperture ring on the lens, but you can also control the aperture with the camera, giving you plenty of control flexibility. It has a solid build, thanks to its metal construction, and you'll also benefit from weather-sealing. Perhaps more important, it gives excellent image quality, with plenty of fine detail even when shooting wide open, so you can feel free to dial the aperture back to the maximum wide setting of f/1.4.

Panasonic Lumix G X Vario 35-100mm F2.8 II Power OIS

- Street price around £799
- panasonic.com/uk

At a glance

- 58mm filter thread
- 100x67mm dimensions
- 357g weight
- 85cm min. focus distance



The equivalent focal length of this 35-100mm f/2.8 lens in full-frame terms is 70-200mm – a classic focal length enjoyed by traditional full-frame photographers. This, combined with the constant maximum wide aperture of f/2.8, makes this lens the Micro Four Thirds

equivalent of a professional workhorse lens, and means it is ideal for lots of subjects, including portraiture, as well as being great in low light.

This lens is one of the pricier options for Micro Four Thirds, so if you want to save some cash, then take a look at the tiny 35-100mm f/4-5.6 option.

Panasonic Lumix S 24mm F1.8

- Street price around £799
- panasonic.com/uk

At a glance

- 67mm filter thread
- 73x82mm dimensions
- 310g weight
- 24cm min. focus distance



Another welcome prime lens addition to the Lumix S line-up, the Lumix S 24mm F1.8 is lightweight and weather-proofed. Constructed from 12 elements in 11 groups, it contains seven special elements to deliver excellent sharpness right into the corners of images. There's no built-in stabilisation, but it is

compatible with Panasonic's in-camera stabilisation, which is generally more effective when it comes to wideangle lenses. Having a nine-bladed aperture is also handy, allowing for creation of smooth bokeh in shallow depth of field – something that is extra-important when shooting full frame.

Panasonic Lumix S 50mm F1.8

- Street price around £429
- panasonic.com/uk

At a glance

- 67mm filter thread
- 74x82mm dimensions
- 300g weight
- 45cm min. focus distance



This is the more recent and more affordable of Panasonic's nifty-fifties for the Lumix S full-frame cameras – it's about a fifth of the price of the Lumix S Pro 50mm F1.4, so is realistically going to be the choice for a lot more people.

Happily, it's an excellent lens, with top-notch image quality. It's

also the same dimensions as the other f/1.8 primes for Lumix S, as well as taking the same filters, so swapping between them is a seamless process. You will just need to double check the focal length before attaching it, because it can be tricky to tell which lens is which by feel!

The top 10 Pentax lenses

Using a Pentax DSLR? Whether you use APS-C or have plumped for full frame, here are the top ten Pentax K lenses money can buy

Buying lenses for a Pentax camera may seem like a relatively simple thing – it's just DSLRs, after all – however there are a few things to be mindful of. Lens compatibility and

behaviour will change depending on whether you're using a full-frame DSLR like the K-1 II, or a more affordable APS-C model like the K-3 III. Then there are also Pentax's own

classifications to watch for – probably the most important is the star (*) designation, which indicates lenses of superior quality both inside and out.

smc Pentax-DA* 55mm F1.4 SDM

- Street price around £799
- www.ricoh-imaging.eu

At a glance

- 58mm filter thread
- 70x66mm dimensions
- 375g weight
- 45cm min. focus distance

Recreating the classic 85mm focal length associated with portraiture, the smc Pentax-DA* 55mm F1.4 SDM is an excellent choice particularly for those with an APS-C Pentax body like the K-3 III, K-5 II or K-70. This medium telephoto lens offers a flattering perspective and bright f/1.4 maximum aperture with



what Pentax claims is a round iris diaphragm up to f/2.8. In short, it's a buttery-smooth-bokeh-beauty. Elsewhere, there's all that we'd expect of a Pentax * lens; an Aero Bright coating that reduces flare, weather-sealing and Quick-Shift focus for when you need to manually override AF. This is portraiture at the next level.

smc Pentax-DA* 50-135mm F2.8 ED [IF] SDM

- Street price around £1,079
- www.ricoh-imaging.eu

At a glance

- 67mm filter thread
- 76x136mm dimensions
- 685g weight
- 100cm min. focus distance

Of the f/2.8 trinity of zoom lenses, the smc Pentax-DA* 50-135mm F2.8 ED [IF] SDM is the telephoto option for APS-C format cameras like the Pentax K-3 III. It's a versatile focal length and ideal for those earning money from photography, especially events and sports but



also portraits and landscapes. A surprisingly compact and light lens with internal focusing that means the physical length of the lens doesn't change, it boasts an excellent build and Pentax's finest lens construction, packing 18 elements in 14 groups, including extra-low dispersion (ED) elements. Good value, too.

HD Pentax-D FA 15-30mm F2.8 ED SDM WR

- Street price around £1,629
- www.ricoh-imaging.eu

At a glance

- No filter thread
- 98x143mm dimensions
- 1,040g weight
- 28cm min. focus distance

You're not exactly spoilt for choice with Pentax full-frame wideangle lenses. However, this one, launched around the same time as the Pentax K-1 in 2016, is a fine choice.

It's reassuringly bulky at just over 1kg and, being weather-resistant, is a solid pairing with a



tough camera like the Pentax K-1 or its replacement the K-1 II. This pairing is probably the best bet for astrophotographers because APS-C equivalents don't go quite as wide. This lens is sharp from centre to edges even at the constant maximum f/2.8 aperture.

HD Pentax-DA* 11-18mm F2.8 ED DC AW

- Street price around £1,349
- www.ricoh-imaging.eu

At a glance

- 82mm filter thread
- 90x100mm dimensions
- 704g weight
- 30cm min. focus distance

Completing the trinity of f/2.8 zooms for Pentax APS-C format, the 11-18mm is the widest, offering an equivalent 17.5-27.5mm. It doesn't go quite as wide as the full-frame 15-30mm f/2.8 equivalent, but this professional-grade lens is well-suited to landscape



photography. It's an AW (all-weather) lens with HD lens coating, and it has 16 elements in 11 groups with ED (extra low dispersion) elements. It's worth noting that this APS-C lens is about half the weight of its full-frame equivalent, making it much more portable.

smc Pentax-DA 35mm F2.4 AL

- Street price around £159
- www.ricoh-imaging.eu

At a glance

- 49mm filter thread
- 63x45mm dimensions
- 124g weight
- 30cm min. focus distance

If you'd like an everyday lens that captures your point of view (as you focus your attention), then you can't go far wrong with this. Providing an equivalent focal length of 53.5mm, this tiny lens is a mere 45mm in length and weighs just 124g, yet boasts a maximum aperture of f/2.4.

Lenses like this can enjoy a



simple design yet offer decent image quality. You don't get the same build quality as Pentax * lenses, but why would you in a lens that costs less than £200? Take it out on a walk, make family snaps and pleasing portraits. It's a lovely lens.

HD Pentax-D FA 150-450mm F4.5-5.6 ED DC AW

- Street price around £1,979
- www.ricoh-imaging.eu

At a glance

- 86mm filter thread
- 95x241mm dimensions
- 2,000g weight
- 200cm min. focus distance

The HD Pentax-D FA 150-450mm for full-frame Pentax cameras filled a large void in the K-mount lens range when it was launched. It's particularly popular with sports photographers, especially those on the sidelines who need long reach when the action is far away, and the ability to zoom out



when subjects move closer. If you use an APS-C camera like the K3-III instead of a full-frame K-1 II, focal range is extended to a mammoth 230-690mm. This is a lens designed to withstand what the elements throw at it, being sealed in 21 places. It's a hefty combination with Pentax flagship cameras.

HD Pentax-DA 40mm F2.8 Limited

- Street price around £399
- www.ricoh-imaging.eu

At a glance

- 49mm or 30.5mm filter thread
- 63x15mm dimensions
- 89g weight
- 40cm min. focus distance

If you thought the 35mm f/2.4 lens was light at 124g, try the HD Pentax-DA 40mm F2.8 limited for size. It's a 'pancake' lens at a feather-light 89g and only 15mm long. There's a lighter-still 'XS' version at 52g and 9mm long described as the 'biscuit' lens, practically the size of a lens cap and cheaper than



the Limited version. Who needs a body cap when you have a pancake lens?! Both pancake lenses offer a 61mm equivalent focal length and 5 elements in 4 groups. For the extra outlay, the 'Limited' version has a metal build, lens hood and accepts threaded lens filters at either 49mm or a curious 30.5mm.

Pentax-D FA 100mm F2.8 Macro WR

- Street price around £539
- www.ricoh-imaging.eu

At a glance

- 49mm filter thread
- 65x80mm dimensions
- 340g weight
- 30cm min. focus distance

If you're going to get one Pentax macro lens, it has to be the Pentax-D FA 100mm F2.8 Macro WR. The classic 100mm focal length (153mm on an APS-C camera) gives a decent working distance from tiny subjects while obtaining the maximum 1x reproduction ratio (1:1 life size). With a machined aluminium



casing and weather-resistance, it's a tough lens for confidently exploring the macro world and whatever conditions it throws at you. It's an autofocus lens that also provides a smooth manual focus experience with Quick-Shift focus on board – good news for macro shooters who like to use autofocus initially then tweak manually for pin-point accuracy.

HD Pentax-DA* 16-50mm F2.8 ED PLM AW

- Street price around £999
- www.ricoh-imaging.eu

At a glance

- 77mm filter thread
- 84x98mm dimensions
- 712g weight
- 30cm min. focus distance

The HD Pentax-DA* 16-50mm F2.8 ED PLM AW is your classic 24-70mm f/2.8 lens but for APS-C format cameras like the Pentax K-3 III. If you're cutting your teeth as a photographer and limited to one lens, it's very versatile, being popular with wedding, portrait and landscape



shooters. This updated classic lens wearing the Pentax DA* badge boasts a 2x faster and quieter 'PLM' autofocus motor compared to the classic version, weather-resistance, and aspherical (AL) and Extra low Dispersion (ED) lens elements for top-drawer image quality.

HD Pentax-FA 77mm F1.8 Limited

- Street price around £729
- www.ricoh-imaging.eu

At a glance

- 49mm filter thread
- 64x48mm dimensions
- 270g weight
- 70cm min. focus distance

This is part of a trio of 'limited' lenses updating FA legacy Pentax lenses over 20 years old, that also includes the 31mm f/1.8 and 43mm f/1.9. This is a compact all-metal lens (though sadly it's not officially weather-sealed) with aperture ring, focus distance scale and a clever retractable lens hood. It works



with autofocus, though Quick Shift focus is missing so you can't manually override. Shame – overall, the experience with this lens is better when manually focusing. There are also HD and SP coatings that reduce flare in bright light and protect the front element, plus rounded aperture blades for gorgeous bokeh.

The top 10 Sony lenses

Whatever Sony E-mount camera you're using, here are the top ten lenses you can buy for all different types of shooting

This list represents the best of Sony E-mount optics. The Sony mirrorless range is extensive – as such, we've included a range of lenses, with zooms and primes at all

different focal lengths and prices.

Most of the lenses here are Sony FE lenses, designed for full-frame systems. If you're using an APS-C Sony mirrorless camera these

lenses will work, but with a 1.5x crop factor. Also, with Sony having effectively consigned its A-mount DSLT line to the dustbin of history, we've kept this list to E-mount only.

Sony FE 70-200mm F2.8 GM OSS II

- Street price around £2,599
- www.sony.co.uk

At a glance

- 77mm filter thread
- 200x88mm dimensions
- 1,045g weight
- 40cm min. focus distance



Sony's G Master (GM) lenses are top-tier optics, and any lens with this branding is guaranteed to be of superior quality. The Sony FE 70-200mm F2.8 GM OSS II is the firm's second generation professional fast telezoom lens for full-frame mirrorless, and has the distinction of being the lightest 70-200mm f/2.8 lens

for any system, weighing just 1,045g. It also delivers excellent levels of sharpness throughout the zoom range, making it a great choice for anyone looking for a versatile zoom lens. There's rapid autofocus, and direct aperture control via a ring on the lens, making it easy to use, with great results time after time.

Sony E 15mm F1.4 G

- Street price around £749
- www.sony.co.uk

At a glance

- 55mm filter thread
- 67x70mm dimensions
- 219g weight
- 17cm min. focus distance



The Sony E 15mm F1.4 G is a relatively new ultra/wideangle lens for Sony's APS-C mirrorless cameras such as the Sony Alpha A6600, providing a 22.5mm equivalent view. It's got a bright maximum aperture of F1.4 to help give blurred backgrounds, as well as a short close-focusing distance. You'll also appreciate

that the aperture ring, which adds to the quality feel of the lens, which is particularly small and lightweight at 219g! If you're looking for a wideangle lens for stills photography or video, then this is a great choice, particularly if you're wanting something lightweight, that can still deliver excellent image quality.

Sony FE 24-70mm F2.8 GM II

- Street price around £2,099
- www.sony.co.uk

At a glance

- 82mm filter thread
- 88x120mm dimensions
- 685g weight
- 21cm min. focus distance



The Sony FE 24-70mm F2.8 GM II lens is another entry in the Sony G Master range, once again designed to provide ultimate image quality, as well as beautiful background blur (bokeh). This new lens is relatively small and lightweight, with an aperture ring, making it a great match if you're looking for

a small(er) lens without compromising on sharpness. There's an 82mm filter thread, and a relatively close focus distance of 21-30cm, depending on zoom level. With weather-sealing, it's a perfect match for Sony's weather-sealed mirrorless cameras. The level of detail you can capture is simply superb.

Sony FE 35mm F1.4 GM

- Street price around £1,499
- www.sony.co.uk

At a glance

- 67mm filter thread
- 76x96mm dimensions
- 524g weight
- 27cm min. focus distance



The Sony FE 35mm F1.4 G Master lens is another premium lens from Sony, offering superb sharpness even wide open, with excellent handling and operation, in a relatively small and light lens, with metal construction. The lens benefits from silent, and accurate autofocus, as well as a manual aperture ring with

both click and clickless operation – though the autofocus can be a little slower when used with older Sony bodies. As part of the G Master range, the lens is designed for both excellent levels of sharpness, with beautiful and attractive bokeh or background blur.

Sony FE 24-105mm F4 G OSS

- Street price around £999
- www.sony.co.uk

At a glance

- 77mm filter thread
- 83x113mm dimensions
- 663g weight
- 38cm min. focus distance

This lens offers a useful zoom range from 24mm to 105mm, with the f/4 aperture helping to keep the size (and price) down compared to an f/2.8 lens. Optical Steady Shot (OSS) being built into the lens means you can use it with E-Mount cameras that don't feature in-body image stabilisation and still get a



stabilising effect to help you use slower shutter speeds handheld. The lens is consistently sharp at all focal lengths, with fast and silent autofocus, and we also appreciate that it's relatively compact and lightweight. Flare resistance is very good as well. For an all-in-one zoom lens, this definitely impresses.

Sony FE 90mm F2.8 G OSS Macro

- Street price around £849
- www.sony.co.uk

At a glance

- 62mm filter thread
- 79x130mm dimensions
- 602g weight
- 28cm min. focus distance

If you're looking for a macro lens for your Sony camera, then the Sony FE 90mm f2.8 G OSS Macro lens hits it out of the park. That is to say, it's excellent – it offers exceptional image quality, being difficult to beat in terms of sheer resolving power. You also benefit from built-in Optical Steady Shot (OSS),



helping you keep shots steady and free from blur, expanding the lens's utility in low light. Plus, it doubles as a great portrait lens, and can take detailed photographs of any subject. There's a little corner softness when it's wide open, but nothing to worry about too much.

Sony FE 85mm F1.4 GM

- Street price around £1,499
- www.sony.co.uk

At a glance

- 77mm filter thread
- 89x107mm dimensions
- 820g weight
- 80cm min. focus distance

The Sony FE 85mm F1.4 G Master lens is a bright 85mm lens, that could be the ideal portrait lens for E-mount users, offering impressive sharpness in the centre, even when shooting wide-open. There's also the excellent build quality that you expect from a G Master lens, as well as dust and moisture



resistance. Like other G Master lenses, you get an aperture ring with a clickless option. However, there are some downsides, as it is quite weighty at 820g, and it's also rather expensive. Still, if you have the budget and you need the best, here it is.

Sony FE 135mm F1.8 GM

- Street price around £1,599
- www.sony.co.uk

At a glance

- 82mm filter thread
- 127x90mm dimensions
- 950g weight
- 70cm min. focus distance

The Sony FE 135mm F1.8 G Master lens could be considered the perfect portrait lens for Sony full-frame mirrorless cameras, with superb resolution, even at maximum aperture, as well as attractive bokeh. The lens features fast and accurate autofocus, as well as an aperture ring that can be used



with clicks, or clickless. There are some downsides – the lens is rather bulky and heavy at 950g, as well as being expensive compared to alternatives from Sigma. However, as we said in our review, the 'combination of supreme sharpness and gorgeous bokeh is likely to appeal strongly to portrait and wedding photographers.'

Sony FE 50mm F1.2 GM

- Street price around £2,099
- www.sony.co.uk

At a glance

- 72mm filter thread
- 87x108mm dimensions
- 778g weight
- 40cm min. focus distance

The Sony FE 50mm F1.2 G Master is the largest aperture prime lens for Sony E-Mount cameras, and is the response to those Sony fans who asked for a lens brighter than f/1.4. The lens offers superb sharpness even wide-open at f/1.2, and delivers images with minimal chromatic aberration. There's fast and silent



autofocus, an aperture ring (that can be set to clickless), customisable function buttons, as well as the kind of excellent build and handling that you would expect from a G Master lens. With some lovely bokeh and background blur, it's also barely bigger than Sony's 50mm f/1.4.

Sony FE 40mm F2.5 G

- Street price around £629
- www.sony.co.uk

At a glance

- 49mm filter thread
- 45x68mm dimensions
- 173g weight
- 28cm min. focus distance

The Sony FE 40mm F2.5 G is part of Sony's three-strong range of compact prime lenses, with the others being a 24mm f/2.8 and a 50mm f/2.5 optic. All of them are slim and slight, with aperture rings and custom function buttons, making them great if you want to travel light without compromising on



functionality. In fact, this is the lightest lens featured on this list, weighing in at just 173g. The Sony FE 40mm F2.5 G lens also offers great sharpness, with minimal chromatic aberration, and a metal hood is included in the box.

The top 10 smartphones for photography

For smartphone snappers, here are the best camera phones for taking photos and videos everywhere you go

Camera smartphone technology has come on leaps and bounds and it seems like there's no stopping the tech development. For this list though, we haven't just picked the newest,

flashiest phones possible, but instead have opted for a broad range of handsets we believe provide exceptional value for money in terms of their camera capabilities.

This includes brand-new camera phones like the iPhone 14, but also older models that are only available second-hand. Whichever you pick, you're getting a quality pocket snapper.

Samsung Galaxy S22 Ultra

- Street price around £1,149
- samsung.com/uk

At a glance

- Quad camera array
- 6.8in screen
- 163x78x9mm dimensions
- 228g weight



The Samsung Galaxy S22 Ultra is Samsung's flagship smartphone, and blends the Galaxy and Note range into one smartphone – with an included stylus making this an appealing choice for both business and fun. In terms of cameras, the Samsung Galaxy S22 Ultra, like the earlier S21 Ultra, gives more

than any other smartphone, with an ultra-wide, wideangle, and two telephoto cameras, giving both a 3x telephoto camera and a 10x telephoto camera! Images directly from the camera are very good, with vibrant and bright results produced by the standard 'Photo' mode and images with good scope for editing produced by the 'Pro' mode.

Apple iPhone 14 Pro

- Street price around £1,099
- apple.com/uk

At a glance

- Triple camera array
- 6.1in screen
- 147x71x8mm dimensions
- 206g weight



Launched alongside the even bigger iPhone 14 Pro Max in September 2022, the Apple iPhone 14 Pro provides what we reckon is the optimum balance between size, price and camera tech. In its triple-camera array, it sports a 48MP sensor as well as ultra-wide and telephoto units that are 12MP apiece. It's got a

3x zoom, which may sound a little lacklustre compared to some others on this list, but as is always the case with Apple, it's all about convenience. The image-processing algorithms are some of the best in the business, and you won't believe how much your images pop.

Google Pixel 6 Pro

- Street price around £849
- store.google.com/gb

At a glance

- Triple camera array
- 6.7in screen
- 164x76x9mm dimensions
- 210g weight



The Google Pixel 6 Pro has some impressive motion shot modes, which includes the ability to shoot Action Pan, and Long exposure shots, such as light trails, or blurred waterfalls, all through the power of computational photography. It also offers an ultra-wide, wideangle, and telephoto camera

giving a 4x telephoto zoom option. You will also find the impressive night mode, as well as an astrophotography mode that can give great results.

The Google Pixel 6 Pro is great value for money. If you're a keen photographer and want a device that will help you to capture beautiful images in a range of different scenarios, at any time of day, the Pixel 6 Pro is very hard to beat.

Oppo Find X5 Pro

- Street price around £1,049
- oppo.com/uk

At a glance

- Quad camera array
- 6.7in screen
- 164x74x9mm dimensions
- 218g weight



Here is a good-looking camera that performs well and takes great pictures and video. This high-end smartphone houses a Hasselblad-branded triple-camera system, which includes an ultra-wide, wide and telephoto lens. Its aesthetics feel like a mix of the Google Pixel 6 Pro and the Samsung Galaxy S22 Ultra.

The Oppo Find X5 Pro uses a conventional-looking Android camera app, with a familiar set of options, and includes both a fully automatic Photo mode and a Pro mode. With manual control you're able to tweak the shutter speed, ISO, exposure compensation, focus and the white balance.

Samsung Galaxy S21 Ultra 5G

- Street price around £699
- samsung.com/uk

At a glance

- Quad camera array
- 6.8in screen
- 165x76x9mm dimensions
- 227g weight



The Samsung Galaxy S21 Ultra is Samsung's 2021 flagship smartphone, the one you saw last year on TV, YouTube, and billboard adverts, boasting a 100x 'Superzoom' that uses a combination of a 10x optical zoom telephoto lens, and digital zoom to give you a 100x view of your subject. While we weren't

particularly impressed by the image quality of this feature, we did find the other cameras impressive; whether it's the ultra-wideangle lens (13mm equivalent), the ultra-wide (24mm equiv.), the 3x telephoto (72mm equiv.), or the 10x telephoto (240mm equiv.), they all produce good-looking images.

Samsung Galaxy Note20 Ultra

- Street price around £500 (refurbished)
- samsung.com/uk

At a glance

- Triple camera array
- 6.9in screen
- 165x77x8mm dimensions
- 208g weight



The Samsung Galaxy Note20 Ultra ticks many of the right boxes, if you can get over how enormous it is. It's another model with a triple-lens/camera set-up, with the wideangle lens boasting a 108MP sensor. The ultra-wide and 5x telephoto lenses both have 12MP sensors. The standard sensor will output

shots at a more sensible 12MP resolution unless shooting in a special mode. Samsung phones have well-featured and in-depth native camera apps. You can choose to shoot in point-and-shoot mode, but Pro mode gives you control over settings such as ISO and exposure compensation.

OnePlus 8 Pro

- Street price around £899
- oneplus.com/uk

At a glance

- Quad camera array
- 6.78in screen
- 165x74x8mm dimensions
- 199g weight



OnePlus built its reputation on mid-priced mid-range smartphones. With the 8 Pro, an older handset available at a good price, it has steered itself more towards the premium end. While it's still cheaper than the likes of the iPhone and the Samsung, this puts it in the 'luxury' market. Again, you get a triple-lens set-up

which gives you a 14mm f/2.2 ultra-wide camera, a standard 25mm f/1.8 lens and a 75mm f/2.2 (3x) lens. The wide and ultra-wide are backed by 48MP sensors; the zoom offers 8MP. There's a fourth 'colour filter' camera, but it's not one you can actually select to use.

Apple iPhone 13 Pro

- Street price around £949
- apple.com/uk

At a glance

- Triple camera array
- 6.1in screen
- 147x71x8mm dimensions
- 204g weight



The iPhone 13 Pro offered an improvement over the iPhone 12 Pro, with brighter lenses, a new 2cm macro mode, and more telephoto reach. All cameras feature image stabilisation, and there's a new cinematic video mode. If you've wanted to shoot macros with an iPhone, or interested in video recording

then there are many reasons to choose the iPhone 13 Pro. When shooting stills, it does a great job of identifying the subject and focusing on it quickly even in very low light. It also manages to create natural-looking shallow-depth-of-field effects in many instances, even dealing with fuzzy subjects like fur and hair.

Google Pixel 6

- Street price around £599
- store.google.com/gb

At a glance

- Dual camera array
- 6.4in screen
- 159x74x9mm dimensions
- 207g weight



If you don't need a 4x telephoto camera, and don't mind using the 2x digital zoom offered by the Google Pixel 6, then you can save yourself a lot of money with this smartphone. It still offers all the impressive computational modes as the Google Pixel 6 Pro, including motion blur, but using just the

ultra-wide and wideangle cameras. Downsides to be aware of are that the Pixel 6 lacks a 'Pro' mode with settings control (though this is also true of the Pixel 6 Pro), and the macro focus could be better.

Google Pixel 5

- Street price around £300 (refurbished)
- store.google.com/gb

At a glance

- Dual camera array
- 6.0in screen
- 145x70x8mm dimensions
- 151g weight



For this Pixel iteration, Google swapped the telephoto lens of the Pixel 4 for an ultra-wide one, a compromise which is perhaps not surprising considering this was the cheapest model of its release group. That means you get a 12.2MP main camera with a 27mm f/1.7 (equivalent) lens,

and a 16MP secondary camera with an ultra-wide, 16.5mm f/2.2 (equivalent) lens. If you need to get closer to the subject, digital zooming is available. Despite its intention to appeal directly to photographers, it's rather simple in operation. It points and shoots and not much else.

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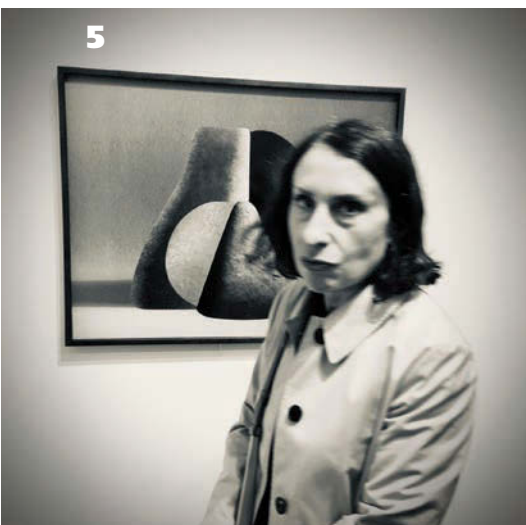
1



2

1 Sunset Over Stanage Edge by John Cross A classic landscape scene executed extremely well and with great foreground interest

2 Star Tower by Jawad Saleem An impressive display of technique in this beautiful shot; it looks great in portrait format too



5

5 Art Critic by Andy Charles The stern look tells you everything the photographer wants you to know about this portrait subject



6

6 Into the Light by Graeme Andrews An intriguing story can be told by this moody monochrome image

Join the Club

This 128-year old club is still going strong with a full programme of events

When was the club founded?

The Walthamstow Photographic Society was founded in 1894, later to become the Walthamstow & District Photographic Society to include Leyton. Our very first exhibition showed bromide enlargements, platinum prints and lantern slides, and music was performed too. In 1899, one Alfred Horsley Hinton exhibited, who was one of the early editors of *Amateur Photographer*!

What does your club offer to new members?

We are a friendly, supportive club, with members of all abilities, interests and experience. We are always keen to help new members improve their skills and camera knowledge, if needed, and our programme of

events, with practical sessions, talks and competitions (where work is critiqued by a judge) aims to inspire and inform. We also hold a popular exhibition over the August bank holiday where all members can show their work. We also use social media such as Facebook, WhatsApp and Instagram to support the club's members.

Describe a typical club meeting

We meet at 8pm on Monday evenings, finishing by 10pm. Our programme includes members' evenings, which can be quizzes, practical sessions, show-and-tells, competitions, both internal and with local clubs, as well as speakers. If possible, we will share the meeting online, for members who can't get to the club.

3 Young Girl by Olivia Pistun A lovely portrait study



7



Do you invite guest speakers?

Yes, it's a very important part of the programme, and we've had some really terrific and inspiring talks over the years. We try to cover a variety of genres, including talks on photographic technique. Now, of course, we also have access to national speakers online.

Do your members compete in any competitions?

We have a range of internal competitions, including our popular Walker Trophy which takes place over three rounds each for prints and for digital images. We also compete with local clubs from the East Anglian Federation and others, including our neighbours Chingford Photographic Society, as well as

Loughton, Enfield and H2, to name just a few. These are great opportunities for us to get to know people from other clubs and see different work. One of our members was recently shortlisted in a wildlife category of the Sony World Photography Awards, and our members have had their work published or taken commissions.

How many members do you have?

Currently about 30. We run a summer photo course and people who take part in that are given six months' free membership of the club, so the numbers can fluctuate.

Have you planned any trips or outings?

We have an annual evening walk in London, but members do get together to visit other



4

4 Reaching for the Leaf by Thomas J Barry

A very nice approach to a common wildlife subject, plus monochrome was an excellent choice

7 Small World by Stephanie Waterman

A lovely scene with a beautiful colour palette which has worked particularly well with this unusual crop

Club essentials

The Walthamstow & District Photographic Society

The Quaker Meeting House, 1a Jewel Road, Walthamstow, London E17 4QU

Meets Monday evenings January-December, with a summer break

Membership £75 per annum

Contact Membership secretary: naomifurnacewdps@hotmail.com Or just come along to one of our meetings. People can try us out for three evenings at no charge before deciding whether to join.

Website www.wdps.org

Facebook [walthamstowphoto](https://www.facebook.com/walthamstowphoto)

Instagram [wd.photosoc](https://www.instagram.com/wd.photosoc)

locations, such as Richmond Park or Donna Nook nature reserve, and although we've done nothing residential, that might be something we could look at in the future.

Can you share any funny stories about the club?

On a recent night-time photography exercise outside a local pub, with tripods up and a small group of photographers, we were practically stopping traffic as people assumed Brad Pitt must be in Walthamstow.

What are the club's goals for the future?

We want to continue to provide a fun, supportive and social environment for our members both to enjoy themselves and their photography in a like-minded community.



At a glance

- 50.1MP Exmor RS CMOS sensor
- 30fps continuous shooting
- 759 phase-detection AF points
- 8K video at 30fps and 4K up to 120fps
- 9.44m-dot viewfinder
- 3in, 1.44m-dot LCD screen

Three months with the Alpha 1

Callum McInerney-Riley shares his thoughts on the Sony Alpha 1 after 40 professional shoots

If you have ever been on the internet, you will have encountered a slew of videos, articles and sensationalised word vomit about switching brands. Now it's my turn. 'I've Sold Everything And Switched To Sony.' Except it's not strictly true, because I'm not selling anything. However, after four months and more than 40 photography and video shoots with the Sony Alpha 1, I am moving over to Sony for all my commercial work.

For context, I am a former Technical Writer for *Amateur Photographer*, so it's safe to say I have tried and tested a lot of cameras. I have worked

professionally in photography for 17 years and when I'm not using a camera I have on loan from a manufacturer, you'll find me sporting a Canon DSLR. Until recently, my workhorse has been the Canon EOS 5D Mark III.

I shoot commercial work three to five times per week covering editorial commissions, events, studio photography and occasionally weddings. I have tempered my desire to switch to mirrorless for many years for several reasons. In the past, my major concerns included weak lens line-ups, fussy button placement, poor menu design, slow autofocus and unpleasant colour science.

However, these have all slowly been chipped away, leaving me no excuses not to ditch my DSLR.

Why choose Sony?

Nikon's Z 7II and Canon's EOS R5 are frighteningly compelling choices to switch to from a DSLR. But the main thing that stopped me is simple: price. I was fortunate to have a Canon EOS R5 on loan for around a month and I have to say it's an incredible camera. Adapting my Canon glass was easy and autofocus was significantly better than my EOS 5D Mark III.

However, if I adopted the EOS R5, it would be ideal to switch wholly to the native RF-mount

lenses in the future. But with all the fast-aperture zoom lenses sporting a £2,000-3,000 price tag and lenses such as the Canon RF 50mm F1.2 L USM boasting a staggering RRP of £2,589, the investment required to switch is eye-watering. In comparison, I can pick up a Sigma 50mm f/1.4 DG HSM Art in Sony E-mount for £649. I am not saying they are competing in the same race optically, but the likes of Sigma and Tamron offer fantastic lenses that represent much better value for money. As long as Canon isn't opening its lens mount to third-party makers, I believe Sony has a more compelling offering.

Using the animal eye AF system you can track even the fastest of puppies!
Sony A1, Sony FE 100-400mm F4.5-5.6 GM OSS II at 400mm, 1/8000sec at f/5.6, ISO 800



Is it all about speed?

Sony's Alpha 1 takes the best of the Alpha 7 and Alpha 9 series and combines them to make the firm's most powerful camera to date. It's capable of shooting at 30fps for a duration of 155 shots before the buffer is full. That's full resolution, uncompressed raw images, at a resolution of 50.1 million pixels. Combined with the class-leading autofocus system, this makes for one of the best sports and wildlife cameras ever made.

However, this camera is so jam-packed with features it is equally capable for events, portraiture, studio work, landscapes, video and just about

anything else. Having put it through its paces, I can say this is so much more than just a sports and wildlife camera.

New autofocus habits

For most of my life, I have been using the focus and recompose technique. I use a tiny AF point in the centre of the viewfinder to pick out my subject, and then reframe my image. I do this with both video and still photos and it works well for me. It means I can grab focus on a subject even in a very crowded scene and be in control of my composition.

For anything fast-moving, however, this is often a poor method of getting sharp



Callum using his Sigma 50mm f/1.4 on the A1 via the MC-11 adapter

You would hardly say the A1 is a travel camera, but it's not that bad to have over your shoulder when you go out for a walk
Sony A1, Canon EF 24-70mm f/2.8 L II USM at 24mm, 1/640sec at f/8, ISO 200

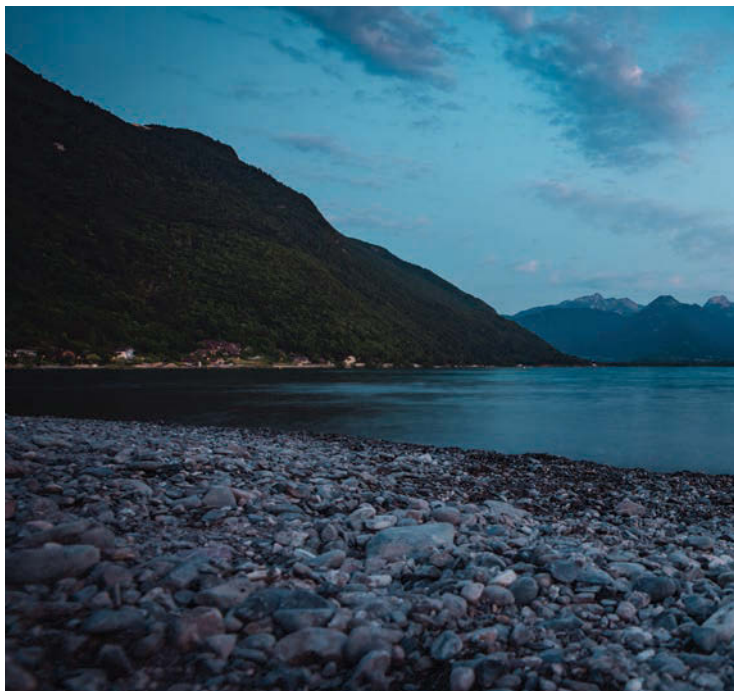


images. I love shooting through foliage or adding foreground elements, and one of my main gripes with continuous AF is failing to focus on the correct thing in the frame. In contrast, although I've had a few moments where the Alpha 1 has found a particular liking for a single blade of grass or a nearby leaf, it's generally very accurate.

Sony quotes the Alpha 1 as performing 120 autofocus and exposure calculations per second thanks to its twin Bionz XR processors, which is an insane number. Its Hybrid AF system combines contrast and phase detection with 759 PDAF points and 425 CDAF points covering 92% of the image area. The

practical result is the camera finds the subject and tracks it superbly. When shooting people, animals and birds, using the camera's eye-detection autofocus ensures amazing shots even in challenging situations. Even when other things are competing to be the dominant focal point in the frame, it manages to work out what's important.

After tweaking the settings to taste, for the first time ever I can now rely on continuous autofocus to have a consistently high hit rate. In fact, it's so good I have had to completely redesign my approach to focusing in all situations. I now use continuous autofocusing around 80% of the time. Previously, that would have





Using the app, you can control the camera remotely, which is great for long exposures

Sony A1, Canon EF 16-35mm f/2.8 L USM at 16mm, 4 sec at f/16, ISO 125



been no more than 20%.

My set-up is usually AFC using Zone AF to place a large focus box where I want to frame the subject. That usually eliminates most of the possible distractions and achieves faster focusing compared to using large focusing areas, which means I can grab shots quickly. For less fast-paced situations or complex scenes, I opt for the large flexible-spot AF mode with continuous focus and position it using the joystick on the rear of the camera.

Of course, the downside of this is that the camera wants to focus on the person/animal/bird's eye. I found that to combat this, the quickest thing to do is switch to AF-S or select a Small Flexible Spot. Alternatively, you can turn off eye-tracking AF by setting up a custom button.

I shot the British Lawnmower Racing Championships for *The Field* magazine, and found that using AF tracking with the touchscreen made focusing light work. Simply tap on the lawnmower hurtling towards you and it's tracked through the entire frame sharp, shot after shot. Beautiful!

Wildlife tends to blend in with its environment and sometimes you have no choice but to focus manually. The high-resolution EVF and manual focus magnification options make this a delight, too.

Workflow woes

I use a 2016 Apple MacBook Pro with a 2.9GHz quad-core Intel i7 processor and 16GB RAM.

I usually work on a couple of projects at a time before they are archived to a hard drive. Editing is almost exclusively done in Adobe Lightroom Classic with the occasional use of Adobe Photoshop. Lightroom has made speed improvements but it's still notoriously slow. I found when shooting full-resolution compressed raw files my typical file size was 50MB which Lightroom handles okay. I was expecting it to be a painful experience waiting a long time before previews loaded and edits were made. It was slow, but acceptable. If I was buying this camera, I would strongly consider buying a more powerful machine to improve the editing experience.

I bought the Godox V1 off-camera flash, which perfectly replaces my old Canon Speedlites

Sony A1, Sigma 50mm F1.4 DG HSM Art, 1/800sec at f/2.2, ISO 200



I shot a bunch of 4K video at 120fps (10-bit 4:2:2) and ended up having to leave my laptop on overnight to create individual proxy files in order to edit them in Adobe Premiere Pro without extreme lagging. You can actually record low-res proxy files in-camera for this purpose, which is a cool feature, but I never configured it. 8K video shooting was a fun novelty to try out, but I simply do not have the hardware to make it practical.

My point is, high-resolution images and highly detailed video footage are much harder to work with and you need to consider everything from memory cards, computer hardware and hard drive space. Also, transfer speeds from memory cards to drives is another bottleneck that slows you down when working with a large amount of data. I found I could easily shoot 100GB-plus in a day if I wasn't being selective. At the most extreme, I shot a little over 200GB of

photos at a wedding, which is probably a record for me. Storage is getting cheaper by the day, but it is still something to consider.

The images

As tech enthusiasts, we often compare the incremental differences in the image quality of new cameras against either their predecessor, or competing cameras from another brand. It's easy to be caught in the micro and not look at the macro. In 2022, image quality has made an enormous jump from my beloved, ten-year-old Canon EOS 5D Mark III. Dynamic range and ISO performance are phenomenal on many cameras and the Alpha 1 is an absolute powerhouse.

I was shooting a night-vision rifle scope in near darkness at ISO 6400, and under-exposing it by one or two stops. In Lightroom, I was able to bring the exposure right back with very low levels of noise. Viewing onscreen at 100%, you will start to



notice noise at ISO 800. In real-world use, ISO 6400 is a comfortable setting, as while noise is evident it's not distracting. Using basic noise reduction in Lightroom renders great results.

Many of my photos end up either online or in a magazine. Even on a double-page spread, you would struggle to see noise in an image shot at ISO 6400 due to the 50.1MP resolution. In certain types of images, I would say even ISO 12,800 is usable. At ISO 3200, you can lift deep shadows while recovering highlights with ease. Using the Lightroom sky selector tool, you can bring back colour and tonal information really well.

Combining the Alpha 1 with my Godox AD300 Pro flash, I was comfortable shooting at ISO 3200 to bring in ambient light, while filling in with the flash. The resulting images have fantastic dynamic range and I had a lot of wiggle room to balance flash and ambient exposures in post.

Another thing that helps with low-light performance is the excellent in-body image stabilisation. Sony quotes its IBIS as providing 5.5 stops of shake reduction, which is a big gain when you consider how much lower you can set your ISO.

I treated myself to the new Sony FE 70-200mm F2.8 GM OSS II and I was shooting at 70mm with a shutter speed of 1/15sec and 200mm at 1/60sec. This yields perfectly usable results provided that the subject isn't moving.

Sigma MC-11 adapter

To keep things affordable, I will be adapting my Canon glass as I add to my kit over time. Previously I have used Metabones adapters and encountered connection and focusing issues. However, the Sigma MC-11 mount converter doesn't suffer those afflictions. It's much faster than other adapters I have used and it appears to work well with both my Canon L glass and Sigma EF-mount lenses.

Annoyingly though, autofocus in video only works with Sigma lenses which is something of a drag for me. Also, your lens information is not carried over in your metadata, so you need to



My son, sitting by the water's edge pretending to fish. Quick focusing and great stabilisation allowed me to capture this impromptu moment

Sony A1, Sony FE 100-400mm F4.5-5.6 GM OSS II at 130mm, 1/400sec at f/5, ISO 3200

manually select your lenses in Lightroom to use profile corrections.

For video

Although I used this camera mostly for stills, I did use the Sony Alpha 1 for a couple of video shoots, both exclusively and alongside my Canon EOS C100 Mark II. I shot a corporate video at a commercial insurance conference with the A1. Shooting in 4K, I delivered the video in 1980x1080 resolution, which allowed me to punch-in my interviews and look like I used two cameras. It makes content appear much more dynamic.

Also, the Alpha 1 has the S-Cinetone picture profile which is marked under PP11 in the profile menu. If you don't fancy colour grading S-Log footage, then the PP11 profile is your friend. It delivers fantastic-looking footage straight from camera with excellent dynamic range.

If I was going to use this as my main video camera, I would invest in the optional Sony XLR-K3M accessory, which is a hot-shoe mounted XLR input with physical buttons. This would be much better than the standard mic port and onscreen controls.

Does it feel good to use?

Flagship DSLR cameras were always built like tanks. They're big, heavy and sturdy beasts which feel like they are built for battle. Mirrorless cameras, however, are usually intended to be smaller, lighter and more portable. The Alpha 1 occupies a middle ground.

An improved grip makes it feel nice to hold, and it's got a suitable amount of heft to it. But although the camera employs a magnesium alloy construction, it doesn't feel in the same league as flagship DSLRs of old. On the other hand, when you put the A1 next to the Sony Alpha 7 IV, you

notice a real difference in build quality. In comparison it makes the A7 IV feel like a toy, as you can hear the difference between plastic vs magnesium alloy in the dials and body.

With all this said, I have zero doubt that the Sony A1 is absolutely solid. I used it while kayaking at sea, hiking mountains in the Alps, at weddings and travelling. Throughout all this, it never faltered. Although three months with a camera is not enough to be definitive about its durability, I have every ounce of confidence this camera would withstand the harshest use.

LCD and viewfinder

I try to be disciplined enough to use the viewfinder and take my time to compose images. I found the 4.44m-dot electronic viewfinder incredible to use. An excellent refresh rate of up to 240fps means you don't miss a thing. If you compare the



viewfinders of the A7 IV and the A1 in a fast-paced event, such as a wedding or sports photography, you will see just how good the A1 really is. It's noticeably better than most other cameras.

Annoyingly, though, you can't use the highest resolution and the highest refresh rate at the same time. You have to tweak the finder depending on what you're shooting. For precise manual focusing, having a lower refresh rate and high detail is brilliant. In fast-paced environments, I switch to high fps in standard quality.

I absolutely loved having the ability to review images through the viewfinder too. In bright sunny conditions, the LCD is okay, but you can really see the finer details of your focusing and composition using the viewfinder.

Of course, the tilting LCD is convenient for those high and low shots, awkward angles or when you are using a tripod. It's a 1.44m-dot unit which is bright

and solidly built. But I can only assume that durability is the reason Sony decided to have a tilting LCD, rather than a fully articulated unit like that of the A7 IV. Once you get a taste of fully articulating screens, you realise you're missing out massively.

I often shoot images of dogs in portrait orientation from low angles and the A1 is much harder to frame up than the A7 IV. When shooting video, having the LCD at the side of the camera and bringing the camera close to your body gives you more stable footage. I would say one of my only gripes is the fact the LCD is not fully articulated.

Summary

With the Alpha 1, Sony has made one of the best cameras ever. Its autofocus is incredible, its 30fps shooting is ridiculously quick, and it performs phenomenally in even the most challenging situations.

If I had a wishlist for a Sony



With such good dynamic range, balancing exposures is so easy



Shooting in low light is challenging, but the A1's success rate is insane

Alpha 1 Mark II, I would ask for two things. A better fully articulated LCD screen like the Sony A7 IV, and a redesigned body with a vertical grip like the Canon EOS R3 or Nikon Z 9. I feel those two changes would make it significantly better.

Even so, you can shoot virtually anything using the Sony Alpha 1, including portraits, events, studio work, sports, wildlife and video. It is a fantastic camera which is deserving of being the king of Sony's mirrorless line-up. I truly thought I was one of those people who would be taking full advantage of the features this camera offers. In reality though, it was overkill for my work. While 8K video is beautiful to look at, 30fps shooting is incredible and the image quality is excellent, I don't work inside environments that call for such things regularly.

Unless you really need the combination of high framerates and high resolution, there are

cameras within the Sony stable that are a better fit at a lower price point. That is a testament to Sony's amazing range of cameras now available. At £6,499, you really need to be sure that you're going to be using this camera to its maximum capability. For me, it felt like buying a Lamborghini for the school run.

So, I reluctantly returned my loan sample of the Sony Alpha 1 and purchased an Alpha 7 IV the very next day. Even when bought together with a Sony FE 70-200mm F2.8 GM OSS II lens, it was still cheaper than the A1 body only. So far, I have found the A7 IV quick at autofocus with just a few dropped frames compared to the A1, but still plenty good enough for me. Now that I've fully switched over to Sony for photography, it's made a remarkable improvement in my work and I am nailing more shots than ever!

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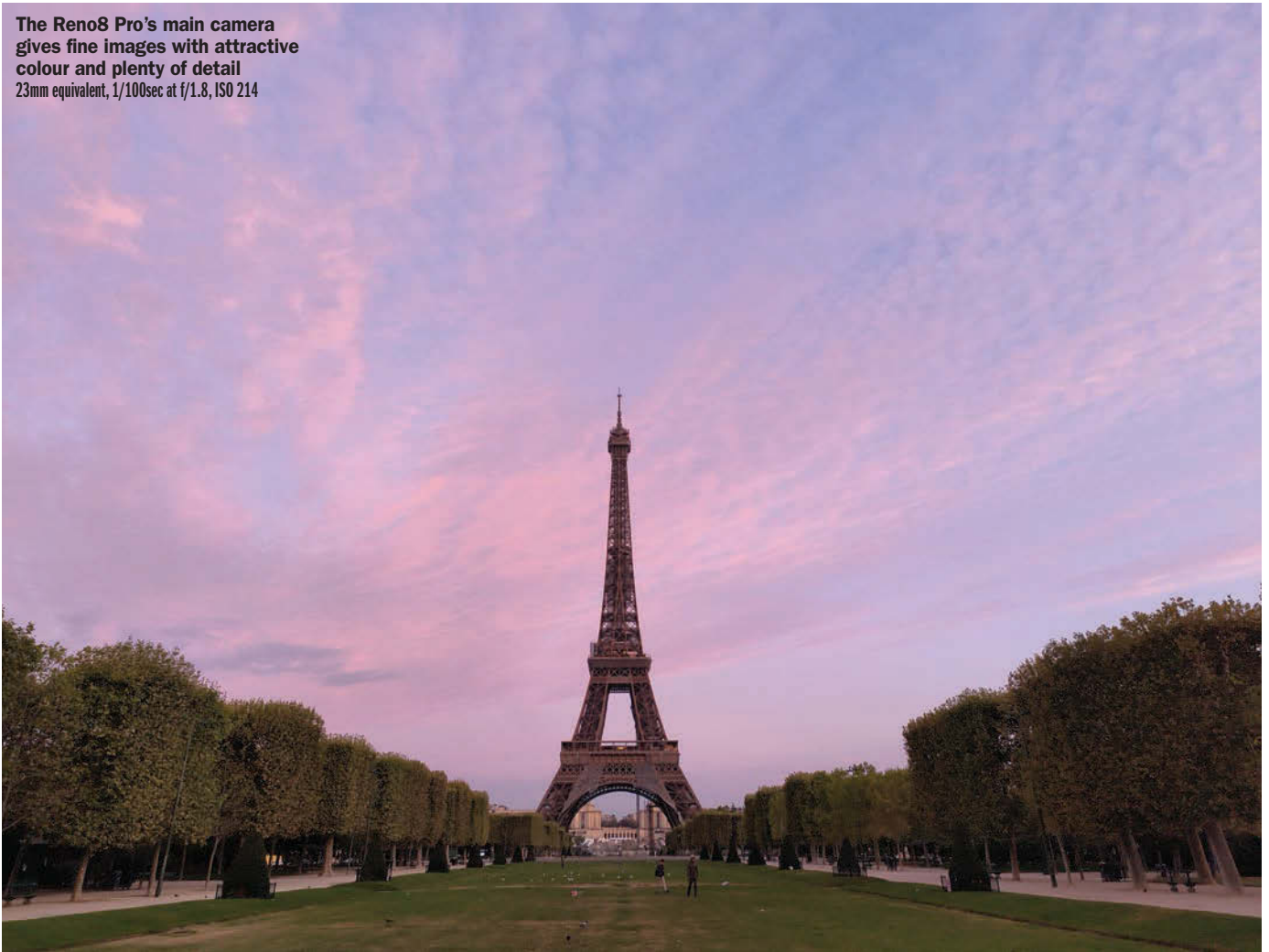
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The Reno8 Pro's main camera gives fine images with attractive colour and plenty of detail
23mm equivalent, 1/100sec at f/1.8, ISO 214



Oppo Reno8 Pro 5G

Oppo's mid-range smartphone aims to provide a sophisticated camera system at an attractive price. **Andy Westlake** sees how it measures up

Oppo's Reno8 line represents the middle tier of its smartphone range. Oppo is keen to promote the photographic capabilities of the Pro imodel, which includes the MariSilicon X neural processing unit (NPU), inherited from the firm's flagship Find X5 Pro. This promises improved image quality in low light, especially for video.

It's generally considered that serious photographers should

buy flagship phones in the £1,000 bracket to get the best cameras, but many will balk at spending so much in the current climate.

So what are the compromises of stepping down a level?

Features and design

At 161.2 x 74.2 x 7.3mm and with a 6.7in, 20:9 screen, the Reno8 Pro is similar in size to most other mid-range or high-end Android phones. Like the Find X5 Pro, it uses a metal unibody

At a glance

£599

- Android smartphone
- 6.7in, 20:9 screen
- 256GB storage
- Wide, ultra-wide, and macro cameras
- 4K 30p video
- www.oppo.com/uk

design with Gorilla Glass front and back. But unlike its stablemate, the Reno8 Pro is slab-like and angular, with flat sides rather than smooth curves, which means it's not as comfortable to hold. The highly polished back is very slippery indeed, so I would definitely



invest in a case. The device has an IP54 rating, which means it should survive being accidentally splashed, but not submerged.

Naturally Oppo claims that this is its most powerful Reno model yet. It certainly feels snappy in operation, with screens scrolling smoothly and apps



The black & white filter gives attractive images and works very well for street photography
23mm equiv, 1/750sec at f/1.8, ISO 100

▶ running responsively. It's powered by a 4,500 mAh battery that Oppo says can be charged to 50% in ten minutes, using the supplied 80W USB-C power block. The firm also claims that the battery should maintain 80% of its capacity after four years of normal use.

A slim bulge houses the camera setup, with the main and wideangle lenses emphasised by oversized circular covers. The power button is conventionally

placed on the right-hand side, while the volume control buttons are found on the left. Double-clicking either of these activates the camera app from standby mode, and they can be used to take pictures, too.

Camera system

Oppo's marketing materials proudly proclaim that the device employs 'Dual Sony Flagship Sensors'. This refers to the 50MP sensor used for the main

camera, and the 32MP unit for the front-facing selfie camera. But the ultra-wide camera is considerably lower spec'ed and there's no telephoto camera at all, with the device relying on digital zoom instead. But that's expected at this price point.

The main camera pairs a 50MP sensor of the 1/1.56in-type (measuring 8.2 x 6.1mm) with a 23mm-equivalent f/1.8 wideangle lens. It supports phase detection autofocus anywhere in the frame, but there's no optical image stabilisation. It's joined by a 16mm equivalent f/2.2 ultra-wideangle camera, which uses an 8MP sensor of the much smaller 1/4in-type (3.2 x 2.4mm). There's also a 2MP macro camera with a 22mm equivalent f/2.4 lens. As for the selfie camera, this is a 32MP affair with autofocus and a 90° view.

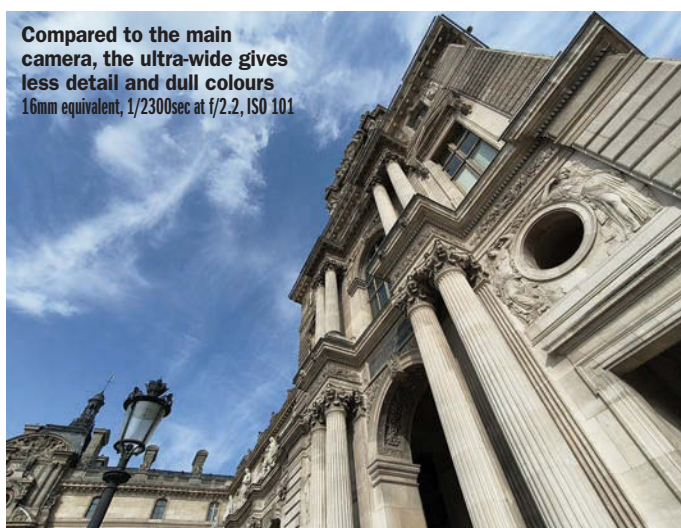
Video recording is available in 4K at 30fps, or Full HD at 60fps. Oppo has included its 4K Ultra Night Video and 4K Ultra HDR Video, with the former promising high-quality video in very low light, while the latter aims to balance extremes of lighting in the same scene. Both work automatically.

Camera app

The device uses a conventional Android camera app that's simple and intuitive to use. Tapping the icon initially opens the fully automatic Photo mode, which offers a basic set of options. At the bottom on the screen is a zoom control that lets you select between the main and ultra-wide cameras, or engage a 2x digital zoom. This is essentially a 12MP crop from the centre of the main camera's 50MP sensor.

At the top of the screen, you'll find touch buttons for controlling the flash, HDR mode, AI image enhancement, self-timer and aspect ratio. There's also a 50MP mode, which limits you to using the main camera only. A selection of image-processing filters is available, including a nice Black & White mode alongside various more whimsical options. The camera records JPEG or HEIF files only, so filter effects are baked in to the final image.

Switch to Pro mode and you get manual control over shutter speed, ISO, white balance and exposure compensation, with a live histogram to help judge your settings. But you can't use the



Compared to the main camera, the ultra-wide gives less detail and dull colours
16mm equivalent, 1/2300sec at f/2.2, ISO 101

Here the processing has done a great job of balancing a bright sky with a much darker main subject
23mm equivalent, 1/850sec at f/1.8, ISO 101



ultra-wide camera or record DNG raw files. Other modes include Night, Portrait, and Panorama.

In the standard Video mode, 4K recording is available using the main camera, with a touch button for 2x digital zoom. But the wide camera drops to Full HD resolution, as does the 'Ultra Steady' enhanced electronic stabilisation option. Oppo has also included a 'Film' mode which provides manual control of exposure, but only records at 2400x1080 resolution.

Image quality

Examine photos taken with the Oppo Reno8 Pro, and a clear theme emerges. The main camera delivers decent results, not only at its native wideangle setting, but also with up to 2x digital zoom. Unfortunately, the other cameras aren't as good.

Let's look at this in greater detail. The main camera gives warm, vibrant colours and plenty of detail across the frame.

It also exploits computational photography to balance bright skies against dark backgrounds in a very natural-looking fashion, in a way that conventional cameras just can't match.

Examine your image files close-up on a computer screen and they'll look decidedly over-processed, but this isn't how they're expected to be

viewed. Switch to 50MP output, and you'll find that this can deliver visibly more detail, at least in good light.

With the ultra-wide lens, image quality drops substantially. The colours look dull and muted in comparison to the main camera, even when viewed on the phone's screen. At 8MP, it also delivers visibly less detail, but this is compounded by the extra processing required to suppress image noise from the smaller sensor. The images are still acceptable for social media use, but they're nowhere near as good as those from the Find X5 Pro's ultra-wide camera.

Engage the specialist Macro mode, and the device will tell you to shoot at 4cm away from the subject. But predictably, when you move this rectangular slab so close, you'll usually just block out your light. The image files returned by the 2MP sensor are awful, with dull colours and very little detail. You're much better off using the main camera with digital zoom, which gives nicer colours, increased detail, and more attractive bokeh.

Portrait mode works well with the main and selfie cameras, detecting human subjects and blurring the background convincingly. It even understands hats. An onscreen slider allows you to control the effect using a

virtual f-stop scale.

Panorama mode also excels, giving detailed images with no stitching errors. Night mode impresses too, although Oppo's implementation is subtly different to other companies. It doesn't shoot a longer exposure than the standard Photo mode, but instead does a far better job of balancing extremes of lighting and maintaining highlight detail.

Video quality is very creditable, with plenty of detail and clear sound, although it doesn't take much wind to overwhelm the microphones. In daylight, Oppo's Ultra HDR 4K Video works extremely well to balance bright skies against a darker subject. Likewise, 4K Ultra Night Video allows the camera to give natural-looking results in very low light, such as under street lighting. But again, the main camera delivers considerably better results than the ultra-wide, especially when light levels drop.

With no optical stabilisation, the device is entirely reliant on digital stabilisation. This does a reasonable job of keeping things steady when you pan across a scene, but isn't up to the job of stabilising footage recorded while you're walking. The Ultra Steady mode is visibly more effective but gives much less detail, as it only records in Full HD.



Verdict

THE OPPO Reno8 Pro proves that you don't necessarily need to buy a flagship smartphone to get a decent camera. Its main camera delivers decent results across a range of different shooting conditions, while the special modes such as Portrait, Night and Panorama all work very well. If you want your smartphone to be a dependable point-and-shoot for posting snaps and video clips to social media, it'll do the job perfectly well at a relatively palatable price point.

If you're looking to buy an Android phone in this price bracket, the Reno8 Pro is a viable alternative to the Google Pixel 6. I suspect most people will consider it a more attractively designed device, but its camera system isn't as good overall.

Not surprisingly, though, if you're prepared to fork out almost twice the money for a flagship device such as the Oppo Find X5 Pro, you'll get something that's a whole lot better. The Reno8 Pro has a lower-quality wide camera and no telephoto lens at all, while the macro camera is pointless. It can't record DNG raw files either, although I'm not convinced this

is a major drawback. Overall, though, it's very much a case of you get what you pay for.



Amateur Photographer
Testbench
Recommended
★★★★

Data file

Main camera 50MP, 23mm equiv f/1.7, AF	AMOLED, 20:9, FHD 2412 x 1080, 394ppi, 120Hz, 500 nits
Ultra-wide 8MP, 16mm equiv f/2.2	Operating System ColorOS 12.1 (Android 12)
Macro camera 2MP, 22mm equiv f/2.4, fixed focus	Dimensions 161.2 x 74.2 x 7.3mm
Front camera 32MP, 90°, f/2.4	Weight: 183g
Display 6.7in	

Kase Soft Filter Bag 100mm

Amateur
Photographer
Testbench
GOLD
★★★★★

This is just about the perfect field case for 100mm filter systems, says **Andy Westlake**

● £37 ● kasefilters.com

IF YOU buy a high-quality 100mm filter holder system, chances are it'll come with a padded case for the holder, polariser, and lens rings. But when it comes to those all-important square filters, you're usually expected to carry them separately in their individual protective cases, which can add up to considerable bulk. Thankfully Kase has realised that this isn't an ideal solution and has done things differently. Its Soft Filter Bag 100mm offers a practical means of carrying your entire filter kit in one convenient package. I first came across it when reviewing Kase's Wolverine K9 filter system, but it's so good that it merits a standalone review.

So what makes this design stand out from the crowd? Firstly, it holds everything you need in a single, relatively compact case that measures approximately 18x14x7cm when full. It's robustly made and provides good protection for your expensive, yet fragile filters, while still making them easy to access. An adjustable shoulder strap of generous length is supplied, which can be swapped out for a shorter strap that allows the bag to be easily attached to a tripod while shooting. A wrap-around grip on the back is designed to secure it to one of your tripod's legs, but I find it equally useful for attaching the filter case to the shoulder strap of my main camera bag.

Your filter holder and lens adapter rings simply drop into the front pocket. While this is obviously designed to take Kase's K9 holder, I've found that most other brands will fit, too. There's space inside the main section of the bag for ten filters up to 100x150mm in size, protected within softly lined pockets. These each have little tabs so you can mark which filter goes where, with a sheet of pre-printed labels provided in the box. The top flap provides protection against the elements and tucks neatly out of the way while you're shooting.

Verdict

I dislike filter systems that force you to carry multiple cases, and much prefer being able to pick up a single bag that holds everything together. So I'm a big fan of the Kase Soft Filter Bag 100mm. It organises your kit neatly, is very practical to work from, and has space for as many filters as most photographers will probably need. In fact, I like it so much that I bought one myself.



Front pocket

This will hold most 100mm filter holders, along with lens adapter rings, etc.

Straps

A generously long adjustable shoulder strap is supplied, along with a shorter strap for hanging the case on a tripod.

Tripod grip

A wrap on the back, with a Velcro closure, allows the bag to be secured to a tripod leg.

Concertina design

Undoing the double-pull zip allows the case to open generously, giving easy access to your filters.



At a glance

- For 100mm filter systems
- Holds ten filters
- Front pocket for filter holder
- Multiple carrying options

ALSO CONSIDER

If you want a neat filter system case but are planning on carrying it inside a backpack, the Lowepro GearUp Filter Pouch 100 might fit the bill better. It'll hold ten filters inside, plus a holder in an external elasticated pocket. It has an RRP of £54, but you'll often find it cheaper.





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BLAST FROM THE PAST

Ilford Advocate

John Wade discovers Britain's first 35mm camera

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Guess how many British 35mm cameras were made prior to the outbreak of the Second World War in 1939? Answer: none. So when the war ended in 1945, the race was on to be the first in Britain with a 35mm model. The battle was won by the Ilford Advocate – even though Ilford didn't actually make it. The camera was manufactured in London by Kennedy Instruments, a wholly-owned subsidiary of Ilford Ltd.

It's a very attractive camera with a body made from a die-cast aluminium silicon alloy finished in hard-stoved enamel whose colour varies between ivory-white and cream. Strangely, despite its light colour, it never seems to pick up finger marks. Early models are fitted with 35mm f/4.5 Dallmeyer lenses, upgraded in 1953 with f/3.5 versions. A little over 350 or so now rare models, can also be found with f/3.5 Wray Lustrar lenses.

Apertures are set on a ring around the lens surrounded by



The Ilford Advocate, illustrated with its rarer f/3.5 Wray Lustrar lens

another ring that adjusts focus from 3ft to infinity, with a third outer ring to set shutter speeds of 1/25-1/200sec. The shutter is released by a lever protruding from the top plate which is pulled back towards the body.

A swing-out holder for standard 35mm cassettes simplifies film loading. Shutter and film wind knob are interlinked to prevent double exposures, and the mechanism is freed for rewinding, not by pressing a button somewhere on the body as is usually the case, but by depressing the film wind knob. The cable release connection is placed at the base of the front of the body, while a nicely

proportioned viewfinder sits on the top.

Variations on the standard camera include very rare examples in black, reputedly made for company employees, the odd grey body and others made for medical and scientific purposes. They include one with a huge f/1 Wray lens and fittings for attachment to an oscilloscope.

What's good Solid build, deep depth of field from standard wideangle lens.

What's bad Fixed wideangle lens makes it impractical for subjects like portraiture.



How the swing-out cassette holder helps to make film loading easy

One of the camera's more unusual variations, equipped with an f/1 lens and fittings for an oscilloscope



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With its lightweight and compact design, this lens is ideally suited for Fujifilm mount cameras. The built in VC image stabilisation gives you even more confidence when shooting handheld, which combined with its high speed and precise VXD focussing motor, offers great versatility.

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Buying Guide

371
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 lens
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	DT 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	DX 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

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	74.4	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
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

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON RF	CANON EF	MICRO FOURTHIRDS	SONY E	SONY Z	FUJIFILM X	LEICA L	FULL FRAME	MINIFOCUS (MM)	MINIFOCUS (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
NEW XF 56mm f/1.2 R WR	£999		Large-aperture short-telephoto portrait prime promises improved optics, faster autofocus and weather-sealing							*			50	67	79.4	76	454
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 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	4.5★	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
NEW 58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			*	*	*	*	*	*		18.5	67	74	117	595
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
NEW 17-28mm f/2.8 Nikkor-Z	£1199		Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8					*		*			19	67	75	101	450
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/2.8 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

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MINIFOCUS (MM)	FLUORITE (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT								DIMENSIONS					

NISI MIRRORLESS

NEW	9mm f/2.8 ASPH	TBC	Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras				*	*	*	*			20	67	74	78	364
	15mm f/4 ASPH	£429	Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars				*	*	*	*	*		13	72	75.6	80.5	470

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/4-6.7 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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. 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	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3	RF/PL/AX	LEICA L	FULL FRAME	MIN FOCUS (CM)	MIN FOCUS (MM)	DIAPHRAM (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT										DIMENSIONS			
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
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 18mm f/1.8	£800		Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable							-	-	-	18	67	73.6	82	340
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	4.5★	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 RF	Canon RF	Micro 4/3rds	Sony E	Nikon Z	Fujifilm X	Leica L	Full Frame	Min Focls (mm)	Filter Thread (mm)	Diameter (mm)	Length (mm)	Weight (g)
Lens	RRP	Score	Summary					Mount									Dimensions
Sony Mirrorless																	
E 10-18mm f/4 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 PZ	£750	4.5★	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 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/2.8 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

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CANON R DIGITAL AF USED	6D body box.....£699
R3 body Mint box.....£4999	5D MKIV body box.....£1499/2399
R5 body Mint box.....£3799	90D body box.....£1097
R6 body Mint box.....£2099	80D body.....£699
RF 15-35 F2.8 L IS USM.....£1999	70D body.....£399
RF 24-105 F4 LIS.....£1099	760D body.....£369
RF 24-240 F4/5.6 IS USM.....£799	650D body.....£299
RF 35 F1.8 macro IS STM.....£459	1300D body.....£199
RF 50 F1.2 L.....£1999	BG-E2 grip.....£199
RF 70-200 F4 LIS.....£1499	BG-E16 grip.....£179 BG-E13 grip.....£99
RF 85 F2 IS STM macro Mint box.....£549	BG-E11 grip.....£99 BG-E6 grip.....£79
RF 100-500 F4.5/7.1 L IS USM.....£2699	BG-E4 grip.....£79 BG-E2 grip.....£39
RF 800 F1.1 IS STM.....£899	CANON M USED
CANON DIGITAL AF USED	EF-M mount ad.....£89
1DX MKIII body box.....£4999	CANON AF LENSES USED
1DX MKII body box.....£2299	10-18 F4.5/5.6 IS STM.....£199
7D MKII body box.....£899	10-22 F3.5/4.5 USM EFS.....£299

11-24 F4 L USM box.....£1999	55-250 F4.5/5.6 IS EFS.....£199
14 F2.8 USM LII.....£1299	70-200 F4.5/5.6 AF USM LIII.....£1699
15 F2.8 fisheye box.....£449	70-200 F2.8 IS USM LII.....£997
15-85 F3.5/5.6 EFS.....£299	70-200 F4 IS USM box.....£499
16-35 F2.8 USM L.....£299	70-300 F4.5/5.6 USM L.....£899
16-35 F4 USM IS L box.....£799	70-300 F4.5/5.6 IS USM II.....£499
17-40 F4 L USM.....£299	70-300 F4.5/5.6 USM.....£299
17-55 F2.8 EFS IS USM.....£599	85 F1.2 L USM MKII.....£1299
18-55 F3.5/5.6 IS STM.....£99	85 F1.4 IS USM L.....£1249
18-135 F3.5/5.6 USM Nano.....£399	100 F1.8 USM box.....£299
24 F1.4 USM LII box.....£1199	105 F2.8 IS USM L macro.....£799
24-70 F4 IS USM L.....£799	100-300 F4.5/5.6 LII box.....£1699
24-105 F4 IS USM L.....£549	180 F3.5 L USM macro.....£799
28-300 F3.5/5.6 IS U L serviced.....£1499	200 F2.8 USM LII.....£499
40 F2.8 STM.....£149	200 F2.8 F4 IS USM LII box.....£5997
50 F1.8 STM.....£299	300 F2.8 IS USM LII.....£3997
50 F1.4 USM box.....£99	300 F4 IS USM L.....£499

400 F5.6 USM L.....£699	All 70-300 F4.5/5.6 each.....£139
500 F4 IS USM LII.....£4999/6499	85 F1.4 EX DG box.....£399
1.4x extender MKIII.....£379	105 F2.8 EX DG HSM OS box.....£329
2x extender MKIII.....£379	150 F2.8 EX DG OS HSM box.....£499
12mm ext tube II.....£59	150-600 F5.6/3.3 DG OS sport.....£1197
25mm ext tube II.....£129	TC1401 extender.....£179
SIGMA CAF USED	OTHER CAF USED
8-16 F4.5/5.6 HSM DC box.....£299	TAM 16-300 F3.5/6.3 II VC.....£399
10 F2.8 EX DC HSM.....£499	TAM 28-300 F3.5/6.3 VC PZD.....£99
10-20 F3.5 EX DC HSM.....£279	TAM 180 F3.5 Di macro.....£99
15 F2.8 EX DG fisheye box.....£299	Kenko ext tubes box.....£299
17-70 F2.8/4 DC OS HSM.....£249	FLASH/ACCESSORIES USED
24 F1.4 DG HSM Art.....£579	430EX II.....£149
35 F1.4 DG HSM Art.....£579	580EX II.....£199
50 F1.4 DG HSM Art.....£579	600EX RT.....£299
50-500 F4.5/6.3 HSM OS.....£699	SB-E2 transmitter.....£79
70-200 F2.8 EX DG OS HSM.....£699	Angle finder C.....£149

NIKON AUTOFOCUS CAMERAS, LENSES, FLASH, ACCESSORIES ETC USED

NIKON Z DIGITAL AF USED	MBD-15 (D7100/7200).....£129
ZX MKII body box.....£2699	MBD-14 (D6100/600).....£99
ZX MKII body box.....£1997	MBD-11 grip (D7000).....£149
24-50 F4/6.3.....£299	MBD-10 grip (D3000).....£99
24-70 F4.5 Mint box.....£599	MBD-200 grip.....£99
70-200 F2.8 VR box.....£2299	MBD-80 grip.....£99
FTZ adapter box.....£219	NIKON AF LENSES USED
NIKON DIGITAL AF USED	8-15 F3.5/4.5 AFS.....£1099
D4 body box.....£1899	10.5 F2.8 fisheye box.....£349
D850 body Mint box.....£1999/2399	10-20 F4.5/5.6 AF-P DX VR.....£219
D800 body.....£699	10-24 F3.5/4.5 AFS box.....£579
D780 body Mint box.....£1997	12-24 F4 DX AFS.....£299
D7500 body.....£749	14-24 F2.8 AFS box.....£899
D7200 body box.....£769	16 F2.8 AFD fisheye box.....£399
D7000 body.....£349	16-35 F4 AFS VR box.....£599
D3400 body.....£299	16-80 F2.8 VR DX.....£599
D3200 body.....£199	18-35 F3.5/4.5 AFS M-box.....£599
D3100 body.....£99	18-55 F3.5/5.6 AF VR DX.....£99
D80 body.....£149	18-105 F3.5/5.6 VR DX AFS.....£199
MBD-16 (D750).....£149	18-200 F3.5/5.6 VR DX box.....£299

18-300 F3.5/5.6 VR DX.....£599	70-200 F4 VR AFS.....£599
20 F1.8 AFS box.....£579	70-200 F4.5/5.6 AFS VR box.....£369
24 F1.4 AFS Mint.....£997	80-400 F4.5/5.6 AFS VR.....£1499
28 F1.4 AFS box.....£549	85 F1.4 AFS box.....£997
24 F2.8 AFD.....£299	85 F1.8 AFS box.....£299
24-70 F2.8 AFS VR box.....£1499	105 F2.8 AFS VR.....£499
24-70 F2.8 AFS.....£897	200 F4 macro.....£1499
24-85 F3.5/4.5 AFS VR.....£299	200-400 F4 AFS VR II.....£2997
24-120 F4 AFS VR.....£649	300 F2.8 AFS PFI.....£3997
28-300 F3.5/5.6 VR box.....£699	500 F4 AFS VR.....£3997
35 F1.8 AFS G DX.....£129	500 F5.6 E PF VR AFS box.....£3199
40 F2.8 AFS DX macro box.....£249	TC14-III.....£499
50 F1.4 AFS G box.....£299	TC14-EII box.....£349
50 F1.8 AFS box.....£169	TC17-EII.....£299
50 F1.8 AFD box.....£129	TC20-EII box.....£349
55-200 F4.5/5.6 box.....£229	SIGMA NAF USED
60 F2.8 AFS.....£449	TAM 16-300 F3.5/6.3 II VC.....£399
60 F2.8 AFD.....£299	TAM 24-70 F2.8 Di VC USD.....£499
70-200 F2.8 E FL AFS box.....£1997	TAM 28-300 F3.5/6.3 Di VC PZD.....£599

8-16 F4.5/5.6 HSM DC box.....£299	TAM 150-600 F5.6/3.3 VC USD box.....£649
10-20 F3.5 DC box.....£299	Kenko ext tubes box.....£299
10-20 F4.5/5.6 DC.....£169	FLASH / ACCESSORIES USED
12-24 F4.5/5.6 II HSM.....£449	SB-400.....£119
15 F2.8 EX DG fisheye.....£399	SB-600.....£119
18-250 F3.5/6.3 DC OS.....£199	SB-700.....£219
24 F1.4 DG HSM Art.....£579	SB-800 box.....£149
35 F1.4 DG HSM Art.....£579	SB-900.....£249
50 F1.4 DG HSM Art.....£549	SU-800 commander.....£199
70-200 F2.8 EX DG OS HSM.....£599	SB-8A batt pack.....£69
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105 F2.8 EX DG HSM OS.....£329	DR-6 angle finder.....£169
150 F2.8 EX DG OS HSM box.....£499	DR-5 angle finder.....£179
150-600 F5.6/3.3 DG OS sport.....£1197	DR-4 angle finder.....£119
TC1401 extender.....£199	DR-3 angle finder box.....£179
OTHER NAF USED	MC-36A remote.....£89
TAM 16-300 F3.5/6.3 II VC.....£399	MC-30A remote.....£399
TAM 24-70 F2.8 Di VC USD.....£499	SC-17 cable.....£49
TAM 28-300 F3.5/6.3 Di VC PZD.....£599	SC-19 cable.....£49
	SC-28 cable.....£49

FUJI, MINOLTA/SONY, OLYMPUS, PANASONIC ETC. DIGITAL USED

FUJI DIGITAL USED	X-T4 body silver.....£1399
X-H1 body.....£699	X-T10 body box.....£199
X-T10 body box.....£199	8-16 F2.8 XF WR box.....£1099
10-24 F4 XF R box.....£499	14 F2.8 R box.....£499
18-55 F2.8/4 XF Mint.....£449	18-135 F3.5/5.6 R.....£549
23 F1.4 XF M-box.....£499	35 F1.4 XF M-box.....£499
50-140 F2.8 R.....£1199	90 F2.8 XF WR macro mint.....£849
90 F2.8 XF WR.....£599	100-400 F4.5/5.6 XF LM OIS WR.....£997
1.4x XF converter.....£319	

TAM 16-300 F3.5/6.3 Di II PZD.....£399	FE 35 F2.8 ZA box.....£499
TAM 28-75 XR Di box.....£299	FE 70-200 F4 G OSS box.....£899
TAM 90 F2.8 SP.....£199	FE 100 F2.8 GM OSS box.....£899
OTHER SONY A MOUNT AF USED	SONY NEX E MOUNT AF USED
SIG 12-24 F4.5/5.6 II HSM DG.....£449	E 16-70 F4.2A OSS box.....£499
SIG 105 F2.8 EX DG OS.....£329	E 55-210 F4.5/6.3 OSS.....£1189
SIG 150-500 F5.6/3.3 DG OS serviced.....£599	OLYMPUS MICRO 4/3 USED
SONY NEX FE MOUNT AF USED	OM-D EM1X body black.....£1149
FE 16-35 F2.8 GM box.....£1499	OM-D EM1 body black.....£399
FE 24-70 F2.8.....£1399	OM-D EM5 MKII body box.....£799
FE 24-70 F4 ZA OSS.....£599	7-14 F2.8 Pro box.....£849
FE 28-70 F3.5/5.6 OSS.....£199	12-40 F2.8 Pro box.....£599
FE 35 F1.4 ZA OSS box.....£699	40-150 F2.8 Pro box.....£949
	45 F2.8 fisheye box.....£499

45 F1.8 silv.....£149	75 F1.8 box.....£499
75 F1.8 box.....£499	100-400 F5.6/3.3 box.....£997
1.4x MC converter.....£229	1.4x MC converter.....£229
PANASONIC DIGITAL USED	G2 body.....£129 G1 body.....£99
GX-7 body black box.....£369	7-14 F4 box.....£499
12-60 F3.5/5.6.....£299	14-42 F3.5/5.6.....£299
14-42 F3.5/5.6.....£299	14-45 F4/5.6.....£149
25 F1.7.....£119	45-175 F4/5.6.....£299
45-175 F4/5.6.....£299	FL500 flash box.....£199

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA 645 USED	ETRSI + 75 PE + WLF + 120 back.....£699
ETRSI + AEII prism + 75 PE + speed grip + 120 back.....£699	ETRSI body + 120 back box.....£249
ETRSI + AEII + 75 EII + 120 back.....£549	40 F4 PE.....£499
45-90 F4/5.6.....£449	50 F2.8 PE.....£499
50 F2.8 PE.....£499	50 F2.8 MC.....£299
135 F4.....£399 150 F3.5 E.....£149	180 F4.5 PE.....£499
250 F5.6.....£299 200 F4.5 PE.....£299	ETRSI 120 back RLF late.....£119
Polaroid back box.....£299	135N back.....£199

AELI prism.....£199	Waist Level Finder.....£169
Rotary prism E box.....£199	Plain prism E box.....£169
Speed grip E.....£99	Leinshouts various.....£20/50
BRONICA 6x6 USED	Speedgrip G box.....£149
645 120 back box.....£149	647 120 back.....£199
HASSELBLAD 6x6 USED	500CM, 80 F2.8 CF, A12.....£2499
50 F4 CF.....£999	80 F2.8 CF.....£999
150 F4 CF.....£699	150 F4 CF.....£699
150 F4 Black T*.....£499	

A12 black latest box.....£499	A12 prism.....£299
PM prism 45°.....£399	WLF chrome late.....£299
Polaroid back.....£79	Leinshouts various.....£49
MAMIYA 645 MF USED	Quick shoe A0701 box.....£149
Teleplus 2x converter.....£39	120 insert.....£29
Ext tube 1/2/3 ea.....£29	MAMIYA 7 RF USED
Viewfinder for 150 F4.5.....£199	50 F2 AI.....£99
MAMIYA RB USED	55 F4.5.....£299
Metered chimney.....£149	Ext tube 1 or ext tube 2 each.....£59

35mm AUTO/MANUAL FOCUS CAMERAS & ACCESSORIES, CANON, MINOLTA, NIKON, OLYMPUS, PENTAX, ETC. USED

CANON AF FILM BODIES USED	EOS 600 / 650 body each.....£69
EOS 500/300/50/30 body each.....£39	CANON FD USED
A1 World Cup 1982 body box.....£249	AE1P silver body.....£199
T90 body.....£199	T90 body.....£199
50 F1.4.....£149	50 F1.8.....£69 50 F2.....£69
70-210 F4.....£299	135 F3.5.....£149
100-300 F5.6.....£69	2x extender B.....£499
FD auto bellows box.....£149	CONTAX USED
C2 180 F2.8 AE.....£199	C2 300 F4 AE.....£199
LIGHTMETERS USED	Minolta Auto Meter IVF box.....£249
Minolta Flashmeter V.....£299	

100-300 F5.6.....£149	Kenko Teleflex macro conv.....£69
Auto bellows III.....£149	Bellows IV box.....£149
Macro ext tube for 50 F3.5.....£49	Auto ext tube set.....£49
NIKON AF FILM BODIES USED	F5 body Mint.....£699
F4E body.....£399	F801 body.....£99
NIKON MF USED	Nikon F Photomic FTn Apollo chrome body.....£699
Nikon F Photomic plain prism Apollo chrome body.....£699	F3HP body.....£499/799
F3 body.....£499	F2 Photomic + DP-1 chrome.....£499
F2A body black.....£499	FM2n body Black.....£499
FM2n body Chrome.....£499	

200 F4 AIS.....	£299	50 F1.4.....	£149
200 F4.5 AIS.....	£199	50 F1.8.....	£99
TC300 conv.....	£149	80 F4 macro box.....	£239
DG-2 Eyepiece magnifier.....	£59	135 F3.5.....	£99
DR-4 angle finder.....	£119	200 F4.....	£129
DR-3 angle finder box.....	£79	7/14/25 ext tube each.....	£20
DW-4 finder for F3.....	£149	14/25 auto ext tube each.....	£29
DW-2 v/f for F2.....	£149	Converter 2x A.....	£99
DW-1 WLF finder fits F.....	£199	Auto bellows box.....	£149
Angle finder F fits FE/FM etc.....	£69	PENTAX MF USED	
PB-4 bellows box.....	£299	P30 body.....	£99
PB-5 bellows.....	£299	17 F4 PK.....	£399
PB-6 bellows box.....	£299	50 F1.4 PK.....	£149
OLYMPUS OM USED		50 F1.7 PK.....	£99
OM-2N body chrome.....	£299	50 F2 PK.....	£69
OM-2 body chrome box.....	£299	80-200 F4.5 PK.....	£69
OM-1N body chrome.....	£299	80-2 F3.5 PK.....	£79
OM-10 body chrome.....	£99	Bellows M + slide copier PK.....	£199
28 F3.5.....	£149	PENTAX M42 USED	
35 F2.8 shift.....	£149	105 F2.8.....	£99
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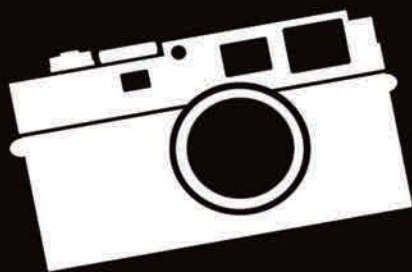
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Final Analysis

**Peter Dench considers...
'John Price' by unknown**

I see this photograph every day. It's propped up, unframed, on my wife's dressing table among her perfumes, trinkets, mementos, jewellery box and other family photographs. It's of her dad, John Price, who passed away over four years ago. It's a dead dad photograph. There's another of her stepfather David in the lounge. He's sat with her mother, hands touching, both smiling widely, looks like they are somewhere hot, on holiday.

You'll probably have several dead dad photographs in your home. How does one particular image from one particular time come to define a life? The one selected for the mantelpiece or dressing table. I turned 50 this year and already morbidly reflect on what photograph will be selected by my daughter, if indeed she'll want one. I hope so and hope it's not the one of me in the sea at Weymouth looking a bit podgy.

With most photographs now being taken and stored digitally, will that impact what makes the cut, will earlier life photographs disappear into the cloud, never to be retrieved? I've always understood the importance of physical photographs since my Aunt Muriel's

funeral. At the wake back at her house, barely known family members sat in awkward silence until someone opened a drawer packed full of photographs, pulled one out and handed it around. Conversations were ignited and further photographs were retrieved and discussed. Vague memories were chatted into focus, there was laughter and tears, and bonding.

Every month I try to make sure I use an app to order 50 free physical prints my family have taken on their digital devices and put them in a box. Each month I visit that box and resist editing out the unflattering ones. As soon as we press the shutter or tap the screen, it brings into existence another contender in that race to the dressing table.

My dad is in his early 70s, which doesn't seem old but he's already talking about plans for when he's gone. Those plans don't include which photographs to remember him by. I already have my favourites; sitting beside him at a beach bar in Magaluf, Majorca in 1984. Him wearing dark blue trunks with light blue trim, me wearing light blue trunks with dark blue trim. In another photograph he's younger, sitting on the

This photograph of John Price is a precious memento for his daughter



sofa with relatives at my nan's house, my grandad pouring me a beer.

I always wonder what John would have made of this image choice and how this particular one made it as his defining dead dad image. The

faded oval suggests it was once framed. It was probably taken before my wife was born or when she was very young. I doubt she was there as it looks like a special evening for adults. John looks very handsome in

his jacket, crisp collar and tie. He must've been interrupted eating his green soup with a side of loaf. John loved his food and must have loved who was taking the photograph to conjure that smile.

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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During COVID lockdowns, Albert was looking for new things to photograph closer to home. He explains, "I picked up the Sony **FE 90mm F2.8 Macro G OSS** lens to use with my Alpha 7R IV. That's where the voyage of discovery began – albeit a quick trip of just a few feet into my own garden, but one I'd suggest every photographer should take."

Constantly experimenting with his compositions, Albert shoots with the dawn light behind the subject to "get that beautiful, soft, glowing illumination. With the **FE 90mm F2.8 Macro G OSS**, the pure detail I can get in these intricate subjects is tremendously exciting. It's addictive and it makes you want to shoot more and more."

Of course, as with any macro subject, that detail is dependent on precise focusing, something which he knows he can rely on with his Alpha 7R IV and **FE 90mm F2.8 Macro G OSS** combination. "I particularly like the ease at which I can switch between manual and autofocus with the convenient AF/MF quick switch capability. On the lens the focus ring simply slides back and forth to switch between manual and auto focus. I can pinpoint the focus quickly and make any adjustments on the fly."

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