Saturday 5 August 2017

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SPECIAL ISSUE

The light fantastic

How to **spot and use great light** for incredible results

- **Dawn & dusk shooting secrets**
- **How to improve on natural light**
- **Master indoor lighting techniques**

Fujifilm's new nifty 50mm

Full test of short telephoto prime for X-system

'The monkey selfie ruined my life...

...but I don't regret taking it'

David Slater's cautionary tale

APOY goes wild Your best wildlife shots could win you a Sigma 150-600mm lens

D7500

Nikon 100th anniversary



I AM CHASING MOMENTS



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Nikon

At the heart of the image



COVER PICTURE © JOÃO P SANTOS

7days

A week in photography



What is the one thing you need for any successful photograph? A fast, sharp lens? A full-frame sensor? No – it's good light, or to qualify that, light good enough to deliver the photographer's intentions and do justice to the subject. Outdoor photographers know all about the benefits of shooting at the best times of day (usually dawn or dusk), but studio photographers need to be able to master and shape artificial light, too. So this issue is dedicated to light in all its forms. As well as a comprehensive guide to making the most of glorious dawn and dusk light by David Noton, you'll find lots more, including a guide to the best lighting accessories (some of which you may own already, such as an anglepoise lamp). We hope you find this issue of AP illuminating!

Nigel Atherton, Editor

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In this issue

14 Complete guide to outdoor light
Landscape pro David Noton explains how to get the very best from light, in all its forms

19 Engineering victory
Your chance to enter The Institute of Engineering and Technology's photo competition

20 City lights
Capturing the wonders of a city at night takes patience and skill

24 APOY Round Five
This round of APOY is called Into the wild. Turn your lens to the animal world for a chance to win

28 The image maker
Tony Hurst has created many eye-catching product shots from his studio in Ireland

32 Guiding light
We go behind the scenes of a shoot by top portrait photographer Jason Lanier

38 Seeing the light
Your lighting solutions at home – from the most basic to pro kit

45 Fujinon XF 50mm f/2 R WR
Michael Topham tests this mid-telephoto prime for Fujifilm's X-series

55 Buying Guide
Our monthly camera and lens buying guide

Regulars

3 7 days
11 Inbox
22 Photo Insight
36 Evening Class
49 Accessories
51 Tech Support
82 Final Analysis

ONLINE PICTURE OF THE WEEK



© DAVID QUEENAN

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Wildflowers in Bo'ness

by David Queenan

Nikon D610, 14-24mm, 1/60sec at f/16, ISO 100, flash

This image was uploaded to our Twitter page using the hashtag #appicoftheweek. 'It was taken on the foreshore at Bo'ness [Borrowstounness] where some new wildflower meadows have been planted out over the last couple of years,' says David. 'I used my Nikon D610 and 14-24mm lens at its widest setting and put my tripod down as low as it would go. I set the camera to manual and underexposed the image, taking test shots until I achieved a dark and moody sky. I used a remote Nikon SB-900 flash, handheld off-camera, and just experimented until I was happy with the result.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford and Hollie Latham Hucker

Datacolor Spyder5ELITE+ upgrade offer

Colour management solutions company Datacolor is offering all display calibration owners the chance to upgrade to Spyder5ELITE+, the company's ultimate display calibration device and software, for a fraction of the price. Until 31 August users can save £130 on the package, which will also include a 90-day Adobe Creative Cloud Photography Plan membership. See www.datacolor.com/promo/crossgrade15.



Campaign to recreate legendary Glaukar 3.1



In 1910 lens maker Emil Busch pioneered one of the most important lenses of its time, the Glaukar f/3.1. Photographers Benedikt Ernst and Firat Bagdu have launched a Kickstarter campaign to bring the Glaukar 97mm f/3.1 into the modern age. See kickstarter.com.

Jessops opens in York

Jessops has opened its doors to a new store in York, its 58th since it was bought out of administration by *Dragons' Den* tycoon Peter Jones. The new location provides specialist kit, a Jessops Academy, cleaning and maintenance services, photo lab, rental and photography workshops.



New Tenba Roadie Collection



Following the success of its original Roadie range of bags, Tenba has launched an updated and remodelled Tenba Roadie Collection, featuring five rolling bags across the new series. Sizes vary within the range and the bags can accommodate several camera bodies, lenses and laptops up to, and including, 17in. See www.tenba.com for more information.

New auction house

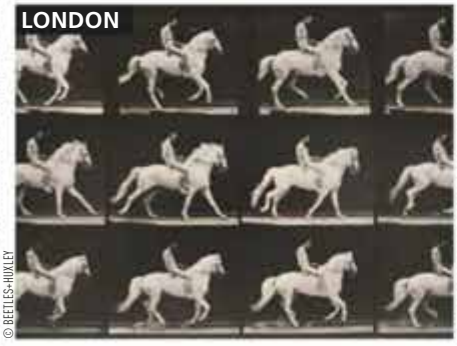
Flints Auctioneers specialise in cameras and photography equipment, scientific instruments and early technology. It will hold four Fine sales and three Collectors' sales (for more affordable pieces) annually at the Stoke Newington West Reservoir Centre in London. Visit www.flintsauctions.com.





© HARRY BENSON

GET UP & GO



© BEETLES+HUXLEY

Eadweard Muybridge

This exhibition, on show at Beetles + Huxley, will showcase 65 collotype prints made by the Eadweard Muybridge in 1887 from his influential series Animal Locomotion, which features images of animals and people captured mid-movement.

Until 2 September
www.beetlesandhuxley.com



© PAUL CAMPBELL

Yorkshire Photographic Union 2017

As part of the Northern Summer of Photography, the Huddersfield Art Gallery is displaying the best amateur works from 75 Yorkshire photographic clubs. Here you can see 200 mounted prints and a number of digital images.

Until 2 September
https://tinyurl.com/y96eq8fh

BIG picture

The Beatles brought to life in a new book from Harry Benson

BACK IN 1964, Scottish photographer Harry Benson was readying himself for a trip to cover a news story in Africa. However, he then he received a call from the photo editor of the *Daily Express* asking him to go out to the US to cover The Beatles' first shows in America. Benson, by his own admission, had zero interest in the project. Once he met the band and saw them play, though, all that changed. He followed the group and caught perhaps some of the most famous images of a band stepping into music history.

Taschen is releasing a book of some of Benson's best images, including this one capturing the band's legendary performance on *The Ed Sullivan Show*.

Harry Benson: The Beatles. On the Road, 1964–1966 published by Taschen is released this month priced £29.99.

Words & numbers

If you want to be a better photographer, stand in front of more interesting stuff.

Jim Richardson

American photojournalist and *National Geographic* photographer

2.7 million

price in pounds of the most expensive photograph sold at auction, taken by the German artist Andreas Gursky

SOURCE GUINNESS WORLD RECORDS

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



Sunrise landscapes

Landscape photographer and LPOTY winner Andy Farrer will be on hand to show you how to make the best of sunrise across the stunning location of the Jurassic Coast, which runs from Exmouth to East Devon. Book well in advance as places will fill up quickly.

18 September, www.lightandland.co.uk/photography-tours



Macro Photography

The Royal Photographic Society is once again teaming up with Nikon to offer a hands-on workshop on how to develop some serious macro-photography skills. The workshop will give an overview of the techniques and technical know-how, setting you on your way to capturing worlds invisible to the naked eye.

15 August, www.rps.org/events



Michael Prince

Bred for their strength, the Clydesdale horses at Flanders Moss in Stirling have been the subject of Michael Prince's photographs since 2013. In this exhibition, viewers will get a chance to view these incredible animals through the eye of Prince's distinct aesthetic.

Until 15 October www.falkirkcommunitytrust.org



Emirati boys play pool at Hub Zero, City Walk Mall, Dubai

© NICK HANNES

Magnum and LensCulture award winners announced

TWELVE photographers from around the world have been announced as winners of the second Magnum and LensCulture Photography Awards.

The competition spans six categories, with awards for both series and single entries. Topics were diverse; Nick Hannes, the documentary series winner, pursued a project featuring the culture of the elite in Dubai (above). While the single image portrait winner was Artur Zdral from Poland for his picture of Kasia (right).

Each winning photographer will be awarded a cash prize – $3,000 for series awards and $1,500 for a single award – and will also receive international exposure through Magnum Photos and LensCulture's combined audience of more than 6.5 million.

The winning projects will be shown in a digital exhibition at The Photographers' Gallery in London later this year, as well as being exhibited at photography festivals worldwide. The laureates can also look forward to accessing expert guidance from Magnum and LensCulture.

This year has seen Magnum turn 70 years old, representing some of the world's best-known photographers and photojournalists. The co-operative was started by legendary names in photography such as Robert Capa, David 'Chim' Seymour, George Rodger and Henri Cartier-Bresson.

Speaking about the competition, Magnum's former president Martin Parr writes: 'Surviving 70 years as an artistic co-operative is in itself an achievement, and in this period Magnum has accumulated an unrivalled photographic archive. A key objective of 2017 and of Magnum's anniversary celebrations is to expand audiences and encourage mass participation in the agency's work. Our collaborative Photography Award with LensCulture provides a perfect platform for us to see a diverse range of photography globally, and for the wider photography community to access us more easily.'



© ARTUR ZDRAL

Artur Zdral's winning portrait image

LensCulture is one of the largest online destinations to discover curated contemporary photography from around the world. It currently reaches a huge audience via the web, social media and mobile platforms, and hosts several international photography competitions with participating photographers from more than 140 countries. It also curates exhibitions in leading cities and creates projections that are screened at photography festivals around the world.

To learn more about the contest and see more of the winning images, visit www.lensculture.com.



Updates for Lightroom Mobile

ADOBE has announced a new host of updates for its iOS and Android Lightroom Mobile apps, including both cosmetic changes and fresh features.

Lightroom for iOS has seen some user-requested tools find their way onto the app.

Users can now use their fingertips to paint selectively in enhancements to specific parts of their images. The Details tab has been added, offering control over sharpening and noise reduction for the whole image. Finally, the interface for the tablet version of the app has been redesigned.

The android version of the app has been redesigned from the ground up, although with no specific new features, with a modern user interface that Adobe promises will feel more natural.





The Laowa Magic Shift Converter acts as a lens adapter

Laowa turns ultra-wide angles into shifts

CHINESE manufacturer Venus Optics, creator of the Laowa line of lenses, has unveiled the Laowa Magic Shift Converter (MSC) for use with Sony full-frame E-mount cameras – specifically for the Laowa 12mm f/2.8 Zero-D in its Canon and Nikon versions.

As the name implies, the idea of the MSC is to act as a lens adapter that effectively turns an ultra-wideangle lens into a shift lens without causing vignetting to occur. It does this by optically expanding the image circle of the lens, allowing it to be shifted vertically or horizontally relative to the sensor.

With converging verticals and perspective distortions particularly difficult to avoid when shooting buildings such as skyscrapers, lenses with good shift capabilities are often prized by architecture and interior photographers.

By applying the MSC, the 12mm f/2.8 Zero-D becomes a 17mm f/4 Zero-D lens with +/-10mm shift capability. According to Venus Optics, when tested at maximum shift the lens exhibited no vignetting and there was no noticeable drop in its performance.

The Laowa MSC is available to pre-order from www.laowalens.co.uk for £299, with stock for both the Canon and Nikon variants listed as being due at the end of July.

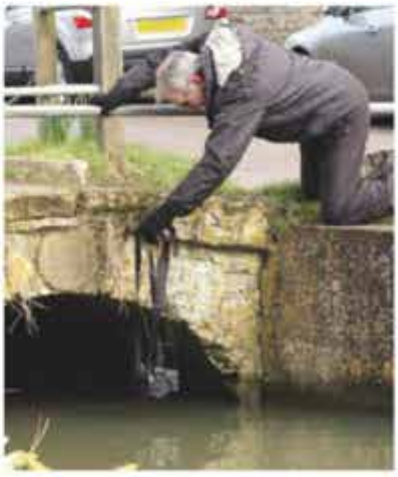
The MSC will be the first in the Magic Converter family to be available to consumers. Venus Optics had previously announced the Laowa Magic Format Converter which uses the same optics system – this time to fit a full-frame lens onto a GFX medium-format body without vignetting – but it isn't due until later in the year.

AP reader takes a different view

AP reader Brian Dion has developed a way to get close to the ground for those impractical shots – the Slingpod.

He has built a system for taking pictures that might otherwise prove difficult, by placing the camera on a plate that can then be lowered safely down to ground level and triggered with a remote release. Inspiration struck a few years ago. 'I wrapped a remote cable around my lens and held both camera strap and remote switch in one hand and got some really good shots,' he writes.

Dion hopes that the Slingpod will help older people or those with wheelchairs wanting to shoot closer to the ground. For more on this ingenious system visit www.briandionphotos.com.



Brian Dion's Slingpod in action

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



© MARKUS VARESVUO

Birds in Pictures

by Markus Varesvuo, New Holland, £30, 384 pages, hardback, ISBN: 978-1921517952



FOR years, Markus Varesvuo was, like many of us, trapped in the drudgery of a nine-to-five life. However, back in 2005 he made the decision to focus his attention on the hobbies that had become his true passions: birdwatching and photography. Since then, Varesvuo has been slowly building an impressive portfolio of work, and in this book we see the results of years spent trudging through the wilderness. *Birds in Pictures* is Varesvuo's personal taxonomy of European birdlife. It benefits hugely from the fact that the photographer has set himself such a stringent parameter. By focusing on European birds, Varesvuo is able to offer a solid and thorough survey of the birds that are right on our doorstep. Varesvuo is therefore able to present a clear and well-researched account of Europe's fascinating feathered subjects. It's a lovely book and one well worth the attention of any budding ornithologists. ★★★★½

I Know Not These My Hands

by Sarah Cooper and Nina Gorfer, Kehrer, £39.70, 416 pages, hardback, ISBN: 978-3868287783



SARAH Cooper and Nina Gorfer, an artist duo, are a pair whose primary objective is to highlight issues of cultural identity through a series of projects that combine multiple methods and aesthetics. In this utterly gorgeous book the pair has created a deeply affecting meditation and exploration of northwestern Argentina. The book consists of a collection of interviews and ethereal portraits, all of which look into the ideas of identity, colonialism, forced migration and political displacement, all big topics for the historically troubled region. The portraits are seriously captivating, perhaps some of the best examples of the genre so far this year, and the publisher, Kehrer, has done an admirable job of presenting them in the best light. This is a beautiful book. ★★★★★

News special

Monkey selfie malarkey

An embittered **David Slater**, the man behind the 'monkey selfie' image, is thinking of giving up photography as a career. **Geoff Harris** finds out more

IT'S BEEN six years since David Slater managed to get a grinning macaque monkey to take a self-portrait, a picture better known as the 'monkey selfie,' but any early joy at its global popularity was soon replaced by exasperation – and expensive legal wrangling. AP readers may recall that Slater soon got involved in a major legal spat with Wikipedia over copyright and whether the image was 'royalty free'. As he told the BBC in 2014, 'I made £2,000 [for that picture] in the first year after it was taken. After it went on Wikipedia all interest in buying it went. It's hard to put a figure on it but I reckon I've lost £10,000 or more in income. It's killing my business.'

Things got even messier in 2015, when People for the Ethical Treatment of Animals (PETA) sued Slater on behalf of the monkey it dubbed Naruto, claiming it was the rightful owner of the copyright. A judge ruled against PETA in 2016, saying that the relevant copyright law did not cover animals, but PETA appealed. As the courtroom arguments drag on in the US, AP contacted Slater for a catch-up.

No joke

'I've been watching the proceedings online as I am not going to risk any more money by travelling to the US,' Slater explains from his base in Chepstow. 'I didn't understand half of it, and even the judges are baffled. The judge kept asking "where is the injury to the monkey?" much to the amusement of the courtroom, which is full of law students. There's even a question over whether Naruto is the right monkey!'

Slater first heard that PETA was suing him on behalf of Naruto when he read a story from an Associated Press reporter. At first his lawyers thought it was a joke. 'Then a man in a suit from a local law firm came round and served me the papers. I opened them in front of him and we had a bit of a giggle.'



© DAVID SLATER

David Slater can also see the funny side of the story and still manages to sound cheerful and positive on the phone

Even though Slater's team won the first round, the appeal won't be concluded in the short term. 'My lawyers say I could be waiting months for a judgment, so I am still dangling in a twilight zone. I have no idea whether I will have to pay PETA's costs if the appeal is upheld. I guess all my earnings from the image over the last six years, which is about £15,000, would go to them.'

Slater claims he has already spent a lot of money and time trying to confirm his copyright, and finds the PETA case a massive distraction from what he sees as his real battle with Wikipedia – an organisation he describes as 'institutionally arrogant'. 'Wikipedia is probably going to issue a press release if the appeal is thrown out saying of course nobody can hold copyright on this image. They are going to try and make even more capital out of it. There is a big anti-copyright lobby out there that want everything on the internet to be free. It's very depressing.'

Success story

The aggravation surrounding the monkey selfie has clearly taken its toll on Slater, both personally and financially, but he has no regrets about taking the image. 'I love the picture. It hangs on my wall, and keeps me smiling. Not only that, a recent *National Geographic* article suggested it's helped to save the species – it's encouraged a lot of ecotourism, so it's in the interests of the locals to help preserve the macaques. I took the risk getting the picture, nobody paid me to go out there, and while it has proved to be very expensive, it's great that the expense has made some positive difference.'

To add to Slater's woes, he suspects the Press Association (PA) distributed the image without his permission (or indeed the monkey's, should PETA's appeal be upheld). A spokesperson from PA Images responded, 'PA Images licensed the image through a reseller agreement with one of our distribution partners. We removed the picture as soon as we became aware of the licensing issues around it.'

Slater is seriously thinking of giving up on photography as a full-time career. 'I don't want to, but I am almost being forced into this. I've run out of funds and my camera gear is failing. The bodies and lenses are old, and the



The picture that launched a lot of court cases – Naruto, which is the name of the monkey given to it by PETA, is doubtless blissfully unaware of the furore

© DAVID SLATER

contacts are failing, which is going to be expensive to fix. I'm supposed to be a professional and I am reduced to using knackered old gear.' He continues, 'Something has to change as I am earning peanuts at the moment.'

Can of worms

As well as making the monkey selfie an even more expensive picture for Slater, a PETA victory would have implications for all wildlife photographers. 'If it wins it will open a can of worms. If animals own copyright on their images, what about the past 100 years of remote cameras, cameras strapped to animals, infrared traps triggered by wildlife, and so on?' He suspects the whole thing is a publicity stunt.

'PETA tried to bring lawsuits on behalf of animals before, including suing George Bush on behalf of dolphins who it said were suffering from the effects of US sonar equipment. It got thrown out, so why bring this case against me? PETA knows that there is no such thing as bad publicity. They don't care who it destroys in the process. This has been its campaign strategy for years.'

Keep up to date with the case, and Slater's subsequent response, at www.facebook.com/DavidJSlater/. The PETA website is www.peta.org.

Never give away the high res

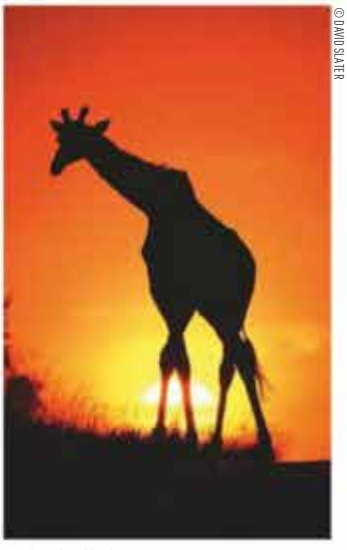
WHILE Slater doesn't regret taking the monkey selfie, he is kicking himself for allowing his agent to distribute the original high-res version to the press when the Wikipedia dispute first erupted.

As he explains, 'If you are contacted by the press, give them the smallest copy they are happy with,' he advises. 'My agent handed out the full-res image in case somebody wanted to turn it into a poster. We soon lost control of it online, as bots are trawling the internet all time for the best quality images.'



© DAVID SLATER

'This squirrel image displays great personality, connecting us to nature'



© DAVID SLATER

'This giraffe image shows the sheer elegance and beauty of nature'

For the latest news visit www.amateurphotographer.co.uk



Viewpoint
Nigel Atherton

Under US law, the copyright of a photo belongs to whoever took it, not the camera's owner. But what if the person is an animal? The answer could profoundly affect wildlife photography

The legal dispute currently going through the US courts over the ownership of the 'Monkey Selfie' is so farcical that it sounds like a *Monty Python* sketch. But it is no laughing matter for the photographer, David Slater. Back in that Indonesian jungle, when Slater first saw that now famous image that he had, through skill, patience, and coaxing, coerced a macaque into taking of itself, he could scarcely have imagined how much trouble it would cause him, first with Wikipedia and now with PETA (People for the Ethical Treatment of Animals), who have brought this case.

At the core of the argument is whether, if an animal takes its own picture, it is legally the owner and copyright holder of it. If so, then not only does Slater not own his macaque photos but neither would photographers behind any photos taken using remote camera triggers. It's a ridiculous argument since animals have no concept of what a photo even is, let alone what to do with the copyright of one.

You may also reasonably ask why, since Slater is British, and the monkey is Indonesian, what this has to do with the US? Well it seems that, when the internet is involved, the whole world is now at the mercy of the whims and greed of the American legal system.

Last weekend I watched David Slater debating on *Sunday Morning Live* with a representative from PETA UK, and it was clear that its motive goes beyond mere copyright law. It takes issue with the fact that, by photographing animals without their consent and making money from them, Slater is exploiting them. By extension this charge must apply to all wildlife photographers, as well as the likes of David Attenborough and the BBC Wildlife Unit. Of course as an employee of PETA, its spokesperson also makes money from animals without their consent, but this irony wasn't pointed out to her.

It's a real shame that with so many real problems faced by the world's animals, such as cruelty and loss of habitat, PETA chooses to frivolously fritter away its public donations on paying lawyers to fight for the right of animals to own copyright. Meanwhile conservation photographers such as Slater devote their energies to helping wildlife in a much more useful way, by raising awareness of their plight and encouraging their conservation. In the past few months alone tens of thousands of pounds has been raised by two books of wildlife photography, *Remembering Rhinos* and *Remembering Elephants*, both of which were featured in AP. I hope that as a result of this case AP readers will avoid donating to this group of lunatics and attention seekers and will instead support more worthy animal and wildlife charities, of which there are many.

Read our interview with David Slater on page 8. The monkey declined to comment.



Steve Winter won Wildlife Photographer of the Year 2008 with this rare image of a snow leopard, taken using a remote camera trigger. Should the leopard own the copyright to this image?

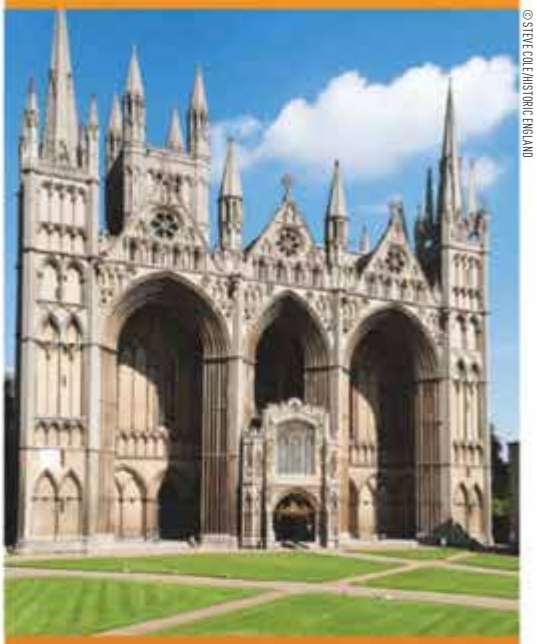
© STEVE WINTER/WILDLIFE PHOTOGRAPHER OF THE YEAR

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

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In next week's issue

On sale Tuesday 8 August



© STEVE COLE/HISTORIC ENGLAND

Capturing the past

We reveal the tricks of the trade for shooting historic buildings inside and out



Leica TL2 review
The latest stylish update to Leica's APS-C mirrorless range

APOY results
The incredible top 30 images from the macro round of our competition

Lightroom masterclass
Presentation matters – 20 top tips to showing off your images

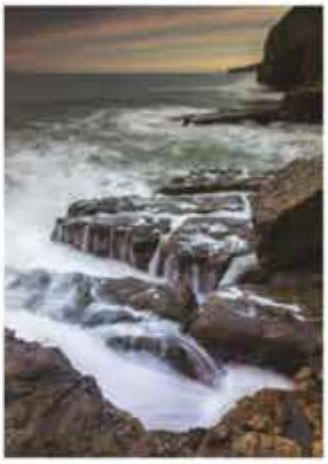
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Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Don't be scuppered by bad weather





Above: Tim's successful results

A couple of years ago, I set myself the challenge to go out and shoot on a dull, drizzly day and it changed the way I view what some might term 'bad weather'. I no longer view these conditions as 'bad weather', just different weather with different opportunities. For landscape photography, Neutral Density (ND) and ND graduated filters can be used to create long exposures and bring out detail in the sky. Long exposures are also easier to achieve during the daytime on overcast days and so you can capture motion blurred clouds and silky water more easily.

I frequently hear photographers saying that they shoot black and white in overcast conditions, but sometimes you can capture the mood of the scene better in colour. The colours will not be as punchy or saturated as a sunny day, but that's what creates the mood. Something else to bear in mind is that clouds in the sky mean water vapour in the air. Some of the most colourful sunrises and sunsets are when there are clouds and therefore water vapour in the air that catch the sun's rays. Clouds on the horizon are more likely to scupper sunrise and sunset photography than any overhead clouds.

Cloudy skies also mean a greater chance of rain and stormy conditions. Perhaps a rain shower in the distance, a rainbow, waves crashing against cliffs or a thunderstorm. Whilst challenging conditions to work in, and certainly requiring more self motivation to get out there, the results can be very rewarding.
Tim Jackson, Southampton

A great reminder to get out even if it's raining – a familiar scenario here in the UK – Geoff Harris, deputy editor

Win! SAMSUNG
The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



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

Good things come to those who wait

I was interested to read your feature on editing out distractions (AP, 22 July). The main technique I have employed is patience.

Instead of spending 15 minutes cloning out objects from an image, you could spend the same amount of time (or less) when making the exposure in the first place. For example, I take quite a lot of city shots, and tourists are a constant distraction to an otherwise uncluttered composition. I have been delighted with the results of long exposures (30secs to 10mins) in being able to remove people from a busy environment. The only special equipment needed was a tripod and ND filter.

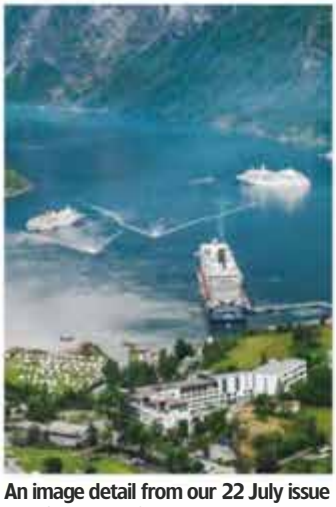
The other side to patience is simply waiting for a moment when people are not in the frame.
James, via email

A point well made, James, but it's still good to know this essential editing skill – Geoff Harris, deputy editor

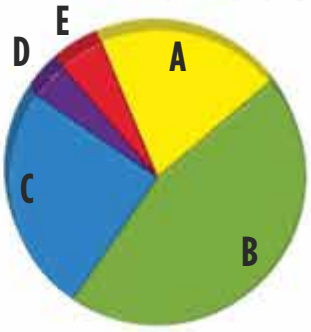
Smoke on the water

I read Rick McArthur's excellent feature in AP's Technique section: *A guide to removing unwanted objects* (AP, 22 July). It's great how he removed the cruise ships from the fjord in the main picture. Unfortunately he left the smoke from the ships' funnels in the shot!
Bert Powell, via email

Well spotted, Bert! Rick spoke to me about the smoke and we agreed it might pass as mist, but nothing gets past our readers! – Tracy Calder, technique editor



An image detail from our 22 July issue – before the ships were removed



In AP 22 July we asked...

How often do you remove objects from photos?

You answered...

A Never – I'd rather delete the shot	**20%**
B Occasionally, when I really couldn't reframe the shot	**46%**
C Regularly – a bit of 'gardening' is fine	**25%**
D All the time, as I like digital manipulation	**4%**
E I wouldn't know how to remove objects even if I wanted to	**5%**

What you said

'I sometimes remove stuff from commercial location shots – wires that I can't otherwise hide and the like, or something that grabs attention in the background that just couldn't be moved. The odd blemish from skin in portraits – my aim is to make people look their best, but normal.'

'I once took a really good photo of a walkway over a ford. I spent ages removing a red lorry that was right next to it. When I showed my wife what a fantastic job I had done, she kindly pointed out I had left the reflection in the water... back to the drawing board.'

'I'm more than happy to clone out litter, stray birds in the sky that look more like dust bunnies than birds, small highlights and non-descript black blobs. When it comes to larger objects then I'm less inclined to do so.'

'I took a few pictures by a pond in low, warm sunlight. Afterwards I cloned out around three-and-half million midges.'

Join the debate on the AP forum

This week we ask...

Do you go out of your way to find great light for photography?

Vote online www.amateurphotographer.co.uk

In the bag



Wildlife photographer Rob Cottle, who contributed to the book *Remembering Rhinos*, takes us through the kit bag he took on a recent trip to the Kruger National Park in South Africa. To see more of his images, visit www.robcottleimages.co.uk.



One of Rob's images taken in the Kruger National Park, South Africa

© ROB COTTLE



Canon EOS 7D Mark II

1 When I bought this camera, it was the number one APS-C for autofocus speed and the best compromise in terms of weight and quality. I love using its joystick to shuffle through focus arrays and I use the three custom settings on the mode dial all the time.

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

2 This is a great wildlife lens. It's sharp at the long end where it's wanted and versatile enough to zoom back when I want to include more of the environment.

Canon EF 1.4x III extender

3 This makes the 100-400mm lens a 140-560mm lens (in 35mm terms 224-896mm). Unfortunately, it means I can only use the 7D Mark II's centre point to compose, but sometimes that's better than cropping and losing pixels.

Olympus OM-D E-M1

4 This is my go-to camera for everything non-wildlife related, but also my second camera for wide, macro and fisheye shots while on safari. It's unobtrusive and light for travel, yet offers great quality and functionality.

Panasonic Leica DG Summilux 25mm f/1.4 ASPH

5 This incredibly sharp lens has a human's eye view of the world, with fantastic bokeh for a Micro Four Thirds lens and it works great for travel portraits of people or wildlife.

Grappler bean bag

6 The 'saddle bag' design allows the sides to form around a car-door window or lie flat in a hide. But don't fill it before you travel otherwise the only item in your luggage will be a bean bag! It takes around 10kg of dry rice.

List of kit Canon EOS 7D Mark II, Canon EF 100-400mm IS II USM f/4.5-5.6L, Canon EF 1.4x III extender, Olympus OM-D E-M1, Panasonic Leica DG Summilux 25mm f/1.4 ASPH, Grappler bean bag, Canon EF-S 18-55mm f/3.5-5.6 IS STM, M.Zuiko digital ED 9-18mm f/4-5.6, M.Zuiko digital ED 60mm f/2.8 Macro, Samyang 7.5mm f/3.5 UMC fisheye, batteries, SD and CF card case, Transcend 2TB StoreJet portable hard drive, various cloths and Lenspen, Matin neoprene camera straps, Energizer head torch, LED Lenser TT torch. All items fit snugly into a Think Tank Airport 4-Sight camera case (not pictured).

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Complete guide to outdoor li

Light is a photographer's raw material, the building block that makes or breaks our images. Pro shooter **David Noton** explains the skill in learning how to see, feel and understand it



David Noton

David Noton is recognised as a leading landscape and travel photographer. His passion for photography, travel and the world's beautiful places are the defining influences that have shaped his life, work and his creative approach to photography. His images sell all over the world – both as fine-art photography and commercially in advertising and publishing. Visit **www.davidnoton.com**.

KIT LIST



Compass

Most of us carry phones loaded with apps like PhotoPills, but when I need mine most I often find it unresponsive, especially when I'm far from the madding crowd. That's why I always still carry a compass; it's low tech but fail-safe.

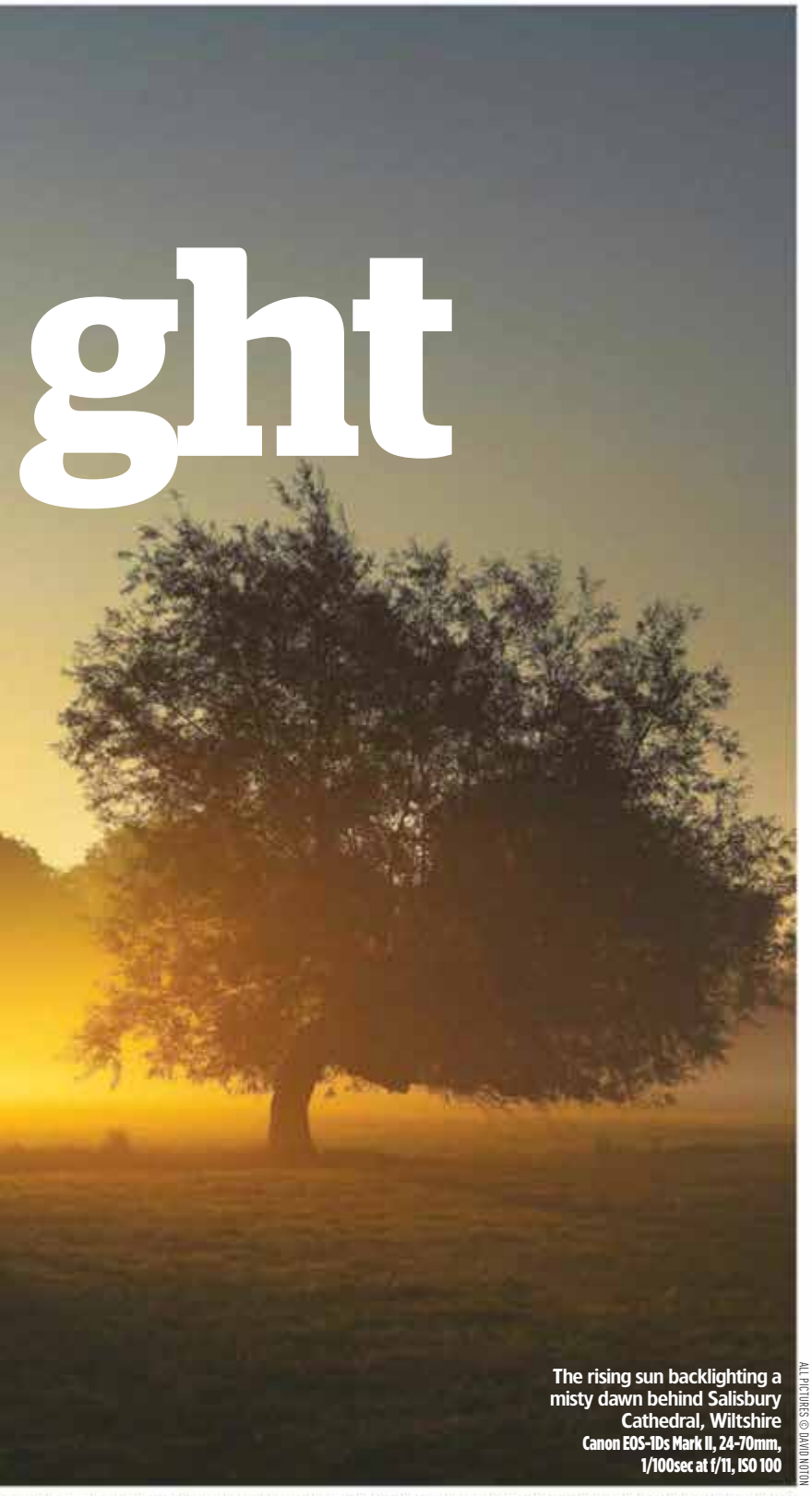


Tripod

To really explore the full potential of the light on the land as it varies throughout the day, a good tripod remains the most important piece of kit a photographer owns.



ght



The rising sun backlighting a misty dawn behind Salisbury Cathedral, Wiltshire
Canon EOS-1Ds Mark II, 24-70mm, 1/100sec at f/11, ISO 100

ALL PICTURES © DAVID NOTON

My college lecturer used to assert that a good photographer could make a lump of coal look appealing with the skilful use of lighting. I never felt the need to prove his point, but my subsequent decades behind the lens have convinced me he was right. Even the Grand Canyon can look uninspiring under the flat grey light of an overcast day, whilst a view of some flat Essex fields can be transformed into a breathtaking vision by evocative dawn light. Light is our raw material; the building block that makes or breaks our pictures. In fact, lighting is so important to the finished image that I often feel I photograph the light more than the subject.

We photographers need to see the light, and I mean really see it, feel it and understand it in all its endless forms and subtleties. When contemplating a scene the first thing to do is consider where the light is coming from. And beyond seeing what is happening now we need to predict the light that will best illuminate the picture we have in mind at different times of the day and year. Anticipating what could happen with the light in a few minutes, an hour, later the same day, the next morning, in a few months or next year is a fundamental photographic skill. It comes with experience and is the product of every photographic vigil, productive or otherwise. Standing by the tripod watching the light paint a landscape is never time wasted.

We have the obvious time options – daylight, dawn, dusk or night. Beyond those we have the directional aspect to consider; do we want the main light to come from the front, back, side or above the subject, or a combination? Then there's the nature and colour quality of the light: high or low, hard or soft, warm or cool? In truth, most lighting situations in the natural world are a subtle fusion, and the permutations are endless.

Colour temperature

All light sources have a colour temperature, expressed in Kelvin. The light our planet receives from the sun is constant, but as the Earth rotates what we receive on the surface goes through radical daily transformations. As photographers we have five different lighting options: daylight, golden hour, twilight, blue hour and night. All have their appeal, but atmospheric conditions, the weather, our position on the globe and the time of year are all factors affecting the nature of the light painting the landscape. That's why, after a lifetime behind the lens, I still feel I'm only beginning to appreciate the endless subtleties of natural light.

Take any photo group out at sunset or sunrise and most will be transfixed by the sun peeping over the horizon. It takes mental effort to turn away and observe the far more subtle lighting effects playing on the landscape and sky to the north or south, but that's where the photographic gold dust lies. Seeing it is one thing, predicting it is something else. Our ability to pre-visualise these lighting situations is what sets photographers apart. It's a skill to be honed, so read on for details on how to shoot using various types of natural light.

'A good photographer could make a lump of coal look appealing with the skilful use of lighting'

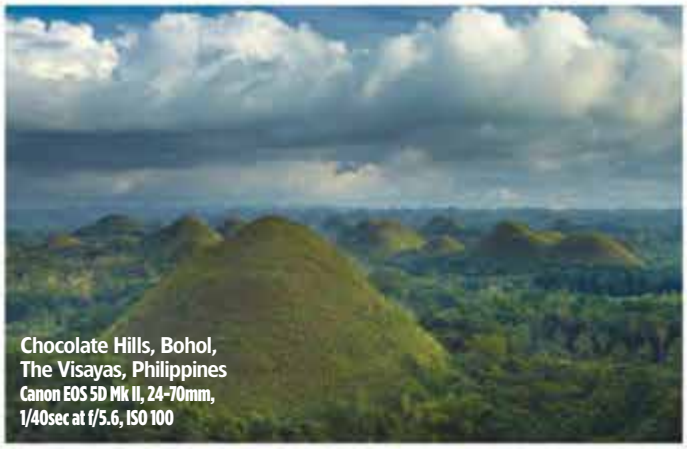
DSLR with high ISO

The high ISO capabilities of cameras such as the Canon EOS-1D X Mark II allow photographers to shoot handheld at night, opening up a world of new possibilities.



ND filters

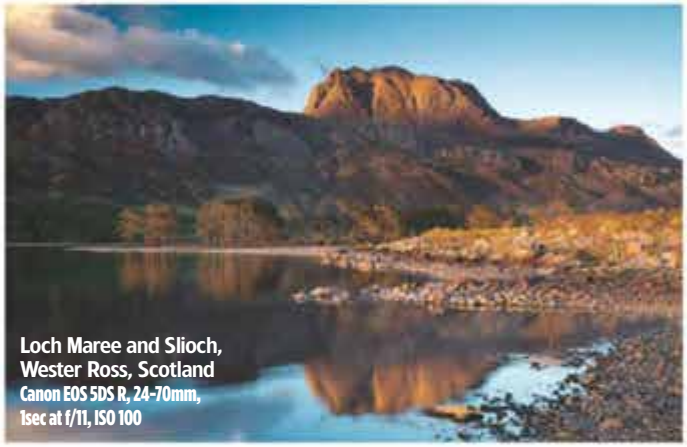
Neutral density graduated filters really come into their own when you are shooting straight into the light, helping to balance the exposure difference between the sky and land, without affecting colour balance.



Chocolate Hills, Bohol, The Visayas, Philippines
Canon EOS 5D Mk II, 24-70mm, 1/40sec at f/5.6, ISO 100

Daylight

At noon the overhead sunlight has had the shortest passage through the atmosphere so it is neutral in colour balance; what we term daylight, with a colour temperature of 5200K, give or take a few Kelvin. Generally speaking the hard vertical light of midday is the least favourable to work with. Shadows are hard, contrast is high; time was I wouldn't touch the camera after 10am and before 4pm. But ideas change and I'm confronting some of my more entrenched assumptions. Sometimes the skies in the middle of the day have billowing cumulonimbus and streaking cirrus clouds that beg to be captured.



Loch Maree and Slioch, Wester Ross, Scotland
Canon EOS 5DS R, 24-70mm, 1sec at f/11, ISO 100

The golden hour

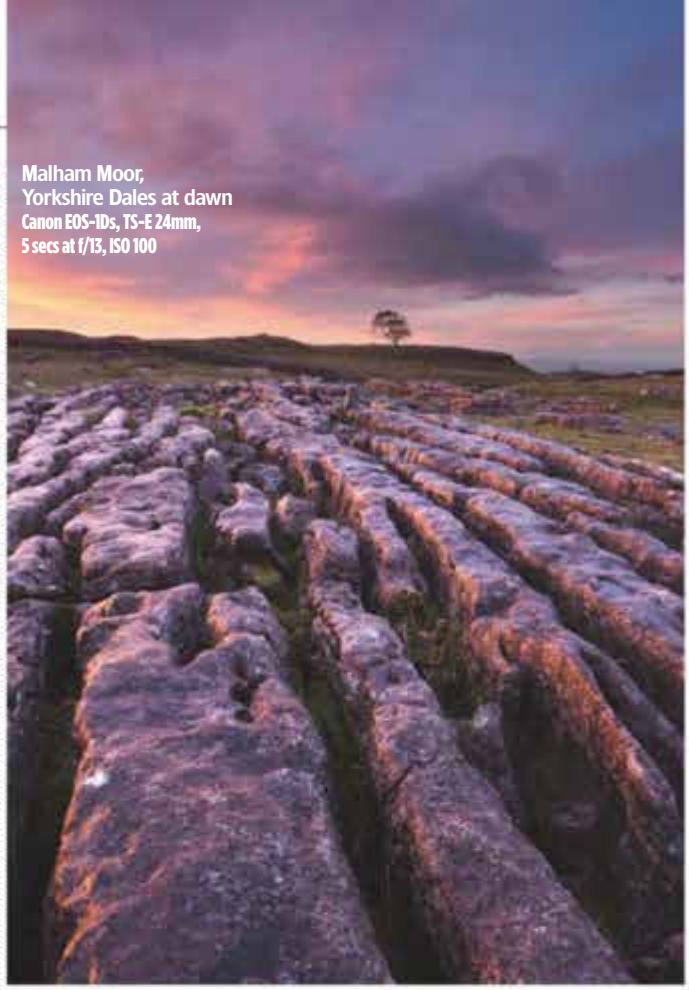
The contrast between the warm highlights and the cool shadows enhances the scene with the complementary colours of orange and blue. The last golden light of a crystal-clear evening after a rain shower is perfect for revealing all the form, texture and scale of a landscape. How soft the light of the golden hour is depends on the clarity of the atmosphere. Light that is too soft can be too insipid for big views but perfect for details.



The Milky Way and night sky over Lago Roca, Patagonia
Canon EOS-1D X, 14mm, 20 secs at f/4, ISO 12,800

Night

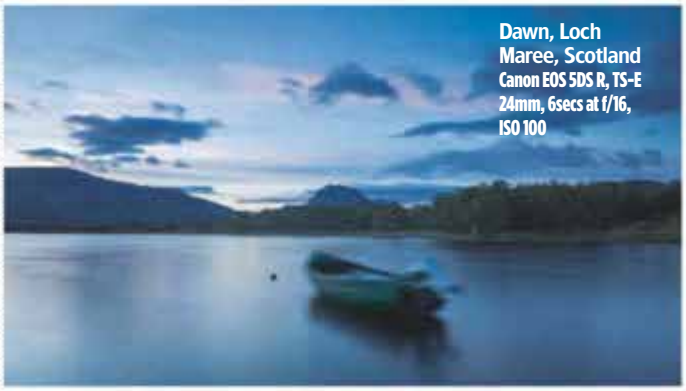
The night sky is an enticing subject, and we have the ability to capture it in all its glory. Including a landscape in the scene as well as being in the right place at the right time takes planning, and a truly clear night is essential. The capability of modern DSLRs to work with minimal noise at high sensor speeds makes this possible.



Malham Moor, Yorkshire Dales at dawn
Canon EOS-1Ds, TS-E 24mm, 5 secs at f/13, ISO 100

Twilight

Minutes before the sun rises and after it sets, the light reaching Earth goes through some great transformations. Whilst direct rays are absent we are still bathed in twilight from the sun below the horizon. That twilight reaches us as the last rays of sunlight bounce off the bottom of clouds and down into the landscape, and as residual ambient light that the atmosphere has scattered. The two combine, which is why this time of day is so special and worth rising before the crack of dawn or lingering as dinner beckons to witness.



Dawn, Loch Maree, Scotland
Canon EOS 5DS R, TS-E 24mm, 6secs at f/16, ISO 100

The blue hour

The residual ambient half-light that either brightens as dawn approaches or dims as dusk settles has had all of the warmth stripped from it after being bounced and scattered through the atmosphere. Its colour temperature is sky-high, well in excess of 10,000K, resulting in a very blue light, and virtually non-directional. This cool monochromatic twilight is a favourite for those hooked on seascapes with slow exposures of swirling water. It's also the perfect light for night shots of illuminated landmarks, when the artificial lights of our towns and cities perfectly match the lingering tones of the twilight sky.

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Direction of light

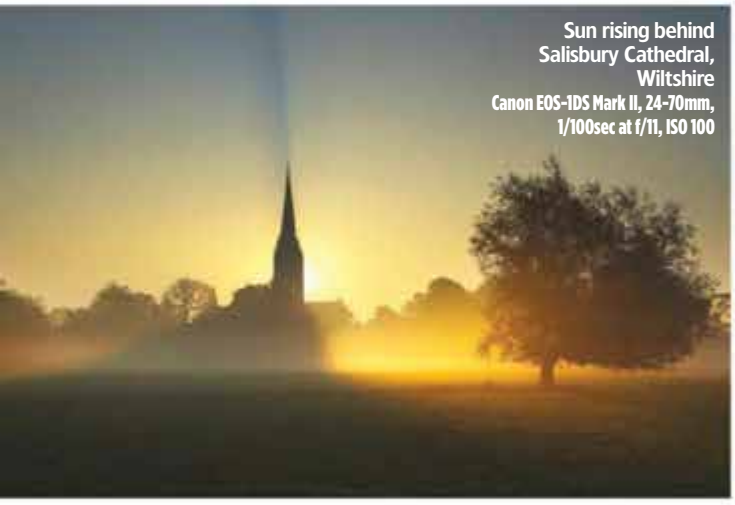
With such wide discrepancies dependent on our location when planning a shoot we need to know when the sun is due to come and go, and where in the sky it will rise and set. I have to admit I rely on experience, but it pays to be precise. Apps such as The Photographer's Ephemeris and PhotoPills are handy, but I'm cautious of relying on them. We still need to ascertain which direction we want the light to be coming from to paint the landscape best – front, back, side or above.

Side lighting

Side lighting is my favoured default for landscape work. The low rays of a rising or setting sun slanting across a scene reveal every shape, texture and contour in the landscape. Shadows provide strong shapes and every detail from the poppies in the foreground to the distant mountains beyond is apparent.



Late-afternoon cross lighting reveals all of the detail and form in the landscape at Malham in the Yorkshire Dales
Canon EOS-1DS Mark III, 70-200mm, 1/6sec at f/11, ISO 100



Sun rising behind Salisbury Cathedral, Wiltshire
Canon EOS-1DS Mark II, 24-70mm, 1/100sec at f/11, ISO 100

Backlighting

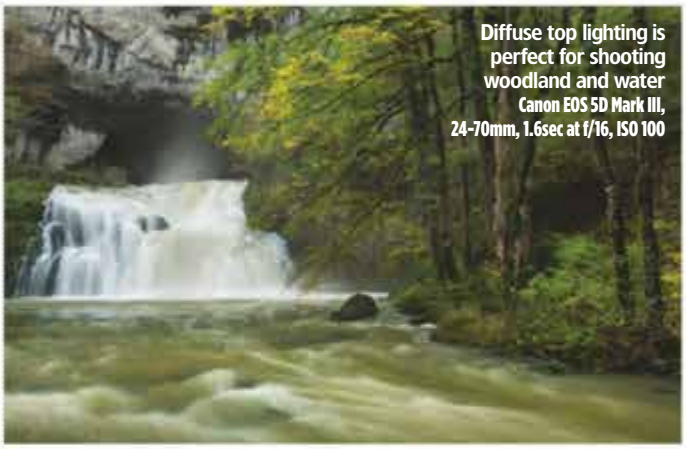
Backlighting can often be the route to graphic impact. Shooting into the light is beset with problems – flare, exposure and contrast to name a few, but strong shapes backlit and silhouetted against a dramatic sky often have a bold simplicity that can be very powerful. The big drawback though is any tantalising detail in the shadowy foreground will be lost. How much detail is sacrificed depends entirely on the contrast range between the rocky vegetation and the bright sky; softer light allows us to retain more foreground detail, whilst stronger more dramatic light renders silhouettes and foregrounds black. We have stratagems for tackling that immense contrast range; namely graduated filters or exposure merging, but there is a limit to what can be achieved without the loss of all credibility. In my book any such wizardry needs to be done with subtlety if believability is to be retained.



The exception to the rule: front lighting on Llyn Dinas at dawn, Snowdonia, Wales
Canon EOS 5DS R, 24-70mm, 1/125sec at f/8, ISO 200

Front lighting

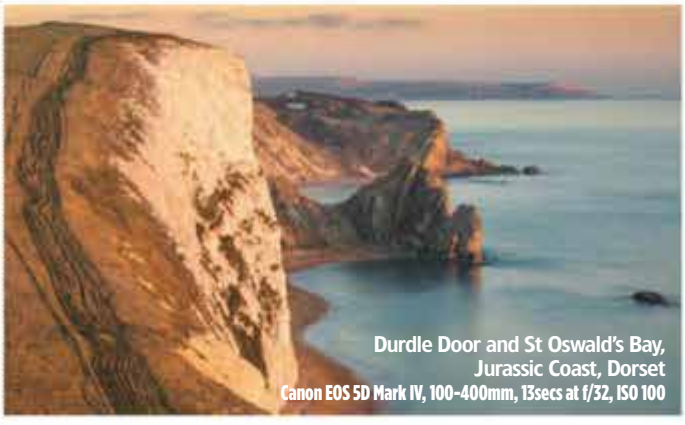
Full frontal light from directly behind the photographer leaves little to the imagination; all is revealed with maximum stark illumination, usually with the photographer's shadow thrown in, but the harsh flattening effect and lack of shadow/highlight contrast rarely shows a landscape or indeed any subject off to its best; it's an unappealing light that I avoid like the plague.



Diffuse top lighting is perfect for shooting woodland and water
Canon EOS 5D Mark III, 24-70mm, 1.6sec at f/16, ISO 100

Top lighting

When the clouds coalesce into an oppressive grey ceiling the low-contrast diffuse top lighting can be just the job for woodland and canyons. When the clouds close in there's also the option of turning the camera on faces; it's the perfect light for portraiture.



Durdle Door and St Oswald's Bay, Jurassic Coast, Dorset
Canon EOS 5D Mark IV, 100-400mm, 13secs at f/32, ISO 100

Light on my local patch

Dorset's Jurassic Coast is my home patch where I have the luxury of being able to choose precisely the best time of year to shoot a specific location. The east-west aspect of the coastline makes shooting most locations between the spring and autumn equinoxes unfeasible; the sun is rising and setting over the land to the north, which casts its shadow across the cliffs and beaches. In the short days of winter though, when the sun is rising to the southeast and setting in the southwest, tantalising side lighting bathes the white cliffs and coves. It's a view I never tire of, and one that provides endless inspiration.



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Engineering **victory**

Enter this exciting photography competition, capturing the creative and progressive face of engineering and engineers

Forget outdated images of hard hats and oily men with spanners in workshops; engineering is an exciting and fast-changing sector, shaping the world around us and improving the quality of our everyday lives. From a photography perspective, modern engineering yields many fascinating subjects. So *Amateur Photographer* is proud to support this major new contest, the IET International Engineering Photography Competition.

To enter, all you need to do is take images of engineering-related subjects that truly capture the dynamic, creative and progressive face of engineering and engineers today. Winning photographs will help to challenge public misconceptions of engineering and demonstrate the ingenuity, breadth and vibrancy of its world. For full details, see bit.ly/ietcompetition.

HOW TO ENTER

To enter, please send in your images by 23:59 (BST) on Thursday 31 August 2017 to photography@theiet.org along with an entry form, available to download from bit.ly/ietcompetition.

The competition is open internationally, and split into three categories: adult (18+), primary youth (5-11) and secondary youth (12-17). Anyone who meets the age criteria is able to enter, completely free of charge.

CATEGORIES AND PRIZES

You can enter up to five photos across any of the following five categories:

Design and Production
This celebrates innovation around the design, development and production of the things that people need. Images might include those of mechanics, materials and manufacturing.

Digital
This category includes photography on the theme of electronic tools, systems, devices and resources that generate, store or process data.

Energy and Environment
A focus on engineering and technology within our environment, as well as energy efficiency, energy services, facility management and alternative energy technologies.

Robotics
This category looks at the design, construction, operation, and application of any robots or robotics.

Structure and Transport
This encompasses architecture, buildings, bridges, cityscapes and all forms of transportation.

The five adult category winners win £500, while the five primary youth category winners and the five secondary youth category winners will each receive £150. Furthermore, one overall winner will then be selected from the 15 winners, and awarded an extra £250. On top of the cash prizes, a selection of the winning images will be made into a photographic display at IET London: Savoy Place in central London.



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IET The Institution of Engineering and Technology

For your chance to win, visit bit.ly/ietcompetition



City lights

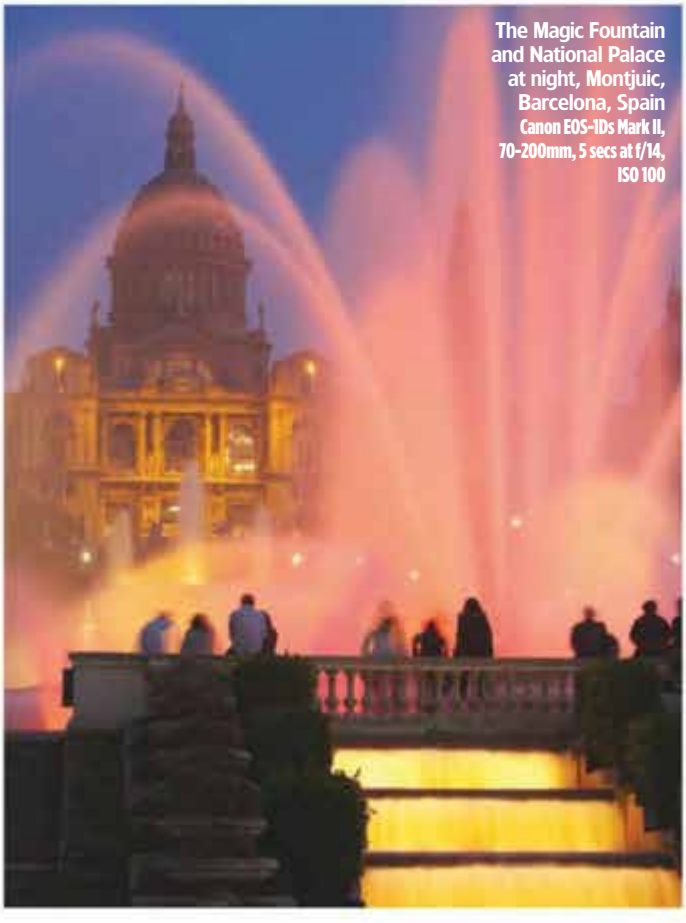
Many cities look their best at night, but capturing them in all their glory takes preparation and persistence, says **David Noton**

There was a time in my career when I seemed to spend inordinate amounts of time hanging around on breezy bridges or embankments, busting for a pee while waiting for dusk to become dark enough for the city lights to come on.

Many cities, in fact most, look their best at night. Darkness hides clutter and imperfections whilst artificial illumination highlights the best bits, such as castles, cathedrals and bridges. So in this quest to investigate the nature of the light in all its forms, which is the fundamental building block of our art, let's analyse and deconstruct the challenges, pitfalls, frustrations and rewards of shooting city lights.

Successful city night photography is all about preparation. As ever, finding the location is the most difficult part, and you will need to scout out potential shoots thinking through how they'll look illuminated at night. A tricky thing to do, because until we see it for real it's pretty much impossible to envisage. Spending a night wandering the city looking at the floodlighting on key buildings and features is the best preparation; there is simply no substitute for 'eyeballing' a scene.

You've planned the shoot, discerned how the scene will be lit, scouted for obstructions and are now beside the tripod waiting for the lights to come on. That's the way to do it, as city lights photography is all about timing. You may think you have all night but in reality the decisive moment will only last minutes. The prime time is when the artificial illuminations match the twilight sky after sunset. That balance is the key, and endlessly variable. Much of it depends on how bright the city lights are: the brighter they are the earlier we can shoot. Sometimes I like the sky to be a deep blue with the artificial lights appearing bright and dominant. Other times I like to



The Magic Fountain and National Palace at night, Montjuic, Barcelona, Spain
Canon EOS-1Ds Mark II, 70-200mm, 5 secs at f/14, ISO 100

IET The Institution of Engineering and Technology

IET International Engineering Photography Competition

Open to any photograph of an engineering-related subject that captures the dynamic, creative and progressive face of engineering and engineers today.

The skyline from the Esplanade showing Marina Bay and the Central Business District, Singapore
Canon EOS 5D Mark III, 24-70mm, 4secs at f/4, ISO 100

'Many a time I've waited and waited as the sky turns from pink to blue to inky black'

shoot earlier with a brighter sky retaining the last mauves of sunset, and with the unobtrusively discernible city lights below.

Adjusting white balance for night shoots is again a matter of taste. The blue residual ambient light will have a sky-high colour temperature, whilst the street lighting and illuminations could be anything – fluorescent, tungsten or a gelled garish pink. Trying to achieve a neutral white balance in such situations is virtually impossible and pretty pointless. The whole attraction of city nightscapes is usually based around showing the multitude of colours painting the scene. I leave the camera on daylight, as usual, and that's that. I rarely tweak the colour balance in Lightroom. But then again we shouldn't ignore the power of black & white. A nightscape of Paris rendered in black & white can be achingly evocative.

So far I've only mentioned shooting at dusk. Of course there's nothing to say that the same balance between ambient and artificial light can't be achieved at dawn. In practice though it doesn't often work; floodlights are usually turned off in the early hours. That business of not knowing when and if the lights are going to come on has often caught me out. Many a time I've waited and waited as the sky turns from pink to blue to inky black, before abandoning the shoot as it's then too late. Inevitably as I trudge away exasperatedly the lights then come on, just to taunt me. It's all part of the game, so often frustrating, occasionally rewarding.

A belief that city-light photography must be done when there's still some tone left in the twilight sky is a rule just waiting to be broken. I think it holds true if there's a great deal of sky in the frame, but for bustling streets shooting through the night is certainly an option. There is all sorts of potential: from night markets to nightlife. And, for more options, think about shooting in the city at night without a tripod, or flash. The high-ISO capabilities of recent cameras open up a whole new world of nocturnal photographic opportunities on the streets of Paris, Saigon or London. Technological advances also present any number of possibilities, which stimulate inspiration. Misty landscapes at dawn take some beating, but occasionally the bright city lights beckon. I'll see you there – dodging the tripod gendarmes together.



The Sydney skyline at night Canon EOS-1Ds Mark II, TS-E 24mm, 30secs at f/10, ISO 100


For details and how to enter visit www.amateurphotographer.co.uk/competitions/iet #IETPhotoComp

Guardians of the Forest

By Simon Baxter

Following a serious sporting injury, **Simon Baxter** discovered that photography was able to provide the solitude and distraction he craves

Living in a small town in North Yorkshire, I spent much of my childhood playing in the local forest – exploring and building hidden dens. In later years, I continued to spend many hours in the forest as an avid mountain biker. I'd tear through the trails, passing the trees with as much speed as possible. This ended abruptly upon injuring my back in 2012. The difficult years and resulting chronic pain that followed changed my view of the natural world forever.

I struggle to feel content without progression within the things I'm passionate about, so with mountain biking out of the picture, it was time to rekindle my casual interest in photography. It was in early 2015, while photographing a local landmark in the company of our labradoodle, Meg, that I suddenly became aware of a reduction in pain. The fresh air, natural movement and genuine distraction that the process of landscape photography provided were profoundly beneficial. But I craved more distraction. I needed to become truly absorbed within the landscape – always on the move, always exploring, discovering and enjoying. Woodland photography became the answer, and since late 2015, it's been both a necessity and my passion.

Seeking solitude

In May 2016, I visited Snowdonia with some other photographers. During a flat, grey afternoon, we found ourselves in a forest where we all wandered off in different directions in search of a shot or two. I came across these two moss-laden oak trees and was immediately drawn to them, with their almost symmetrical appearance and imposing trunks forming a gateway to a woodland waiting to be discovered. I knew instantly that, under the right conditions, it would make a fabulous image, encompassing many of the things I enjoy so much about woodland photography. It's all about the mystery, mood, story and the feelings of solitude and discovery. There are two things I crave in woodland photography – mist and being alone (except for my dog). Being alone allows you to get into the zone, let your mind wander and create a true



Simon Baxter

Simon Baxter is a landscape photographer who specialises in capturing the atmosphere and character of quiet and obscure local woodland. He has a YouTube channel with video blogs offering tips and inspiration as he explores the great outdoors with his dog, one-year-old labradoodle, Meg. Visit **www.baxter.photos**.

© SIMON BAXTER



‘It’s all about the mood, story and the feelings of solitude’

connection with the landscape. With this in mind, I returned to this spot on my own in the early hours of the following morning with my fingers crossed and a vision in my mind. What transpired was far better than I could have ever hoped for.

My 55mm f/1.8 prime was my lens of choice. Primes are great fun to use in woodland as the constant shuffling around and repositioning slows the process down and helps you to nail the composition. Set up with my Sony A7 II, a tripod and a cable release, I took a series of images as the light slowly moved from left to right, until it eventually filled the centre of the image and created magical rays. The thin mist also adds to the depth, mystery and mood. I used large pine trees to the left and right to create a natural and dark frame. The intention was to show off the wonderful character and shape of the oaks and then be invited underneath their arch and into the light.

Wait for the light

I spend many months or longer hoping and waiting for conditions like this in my local area, so for this to happen on my second visit to this scene felt incredibly rewarding. It is a real privilege to witness and be absorbed into the atmosphere and uniqueness of moments such as this. Was I thinking or worrying about pain at the time? Absolutely not.

My need to venture out on a regular basis means that I continue to explore any small pockets of woodland I can find tucked away in my local area. The standout images are very few and far between, but the process is therapeutic and enriching, and serves as a reminder of how landscape photography is about far more than a photograph.

It was with great surprise and pleasure that this image was commended in the Take a View, Landscape Photographer of the Year competition. It then went on to be featured in the 10-year anniversary edition of their awards book.

Amateur Photograp

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Round Five
Into the wild

So far in APOY 2017 we've looked at black & white, street photography, macro and cities. Now we want you to turn your lens on the animals we share our planet with, both at home and abroad, in Round Five, Into the Wild. Your shots can take the form of portraiture or they can be your attempt at the ultimate wildlife image. With camera equipment becoming so much more affordable and compact cameras boasting impressive zoom lenses, wildlife photography is now far more accessible and you don't have to travel thousands of miles for this category. While images of tigers and elephants in far-off lands are always an attractive prospect, the wildlife on your own doorstep is equally fascinating. These warmer months will give you a chance to get out looking for home-grown wildlife such as badgers, foxes and birds. So get outside and keep your eyes peeled!


© DAVID TRAVIS

£10,000 of SIGMA prizes to be won

Plan your APOY 2017 year

Below is a list of all this year's rounds, including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Magical monochrome	Black & White	25 Mar issue	28 Apr	10 Jun issue
Hit the streets	Street Photography	6 May issue	26 May	15 Jul issue
Small wonders	Macro Nature	27 May issue	23 Jun	12 Aug issue
City clickers	Cityscapes	1 Jul issue	28 Jul	23 Sep issue
Into the wild	**Wildlife**	**5 Aug issue**	**25 Aug**	**14 Oct issue**
Creative eye	Abstract Art	2 Sep issue	29 Sep	11 Nov issue
Land lovers	Landscapes	7 Oct issue	27 Oct	9 Dec issue
Face to face	Portraiture	4 Nov issue	29 Nov	6 Jan issue

To enter visit www.amateurphotographer.co.uk/apoy

ROUND 5: WILDLIFE PHOTOGRAPHY TIPS

Advice and ideas to help you capture engaging images of wildlife


© SIGITA PLAKUNOVA

Get down low

Don't be afraid to get down and dirty. Dropping by a metre or so brings the viewer into the world of the animal subject, and shooting in this way will give your image a much more natural feel.


© STEVE WHITTLE

Backgrounds

A background can make or break a wildlife image. Take your time ensuring that your subject is set against a clean and complementary background. Your subject will pop out of the frame providing beautiful context.

her of the Year

petition for amateur photographers

APOY 2017

In association with SIGMA



While it's tempting to seek out exotic and unusual wildlife for photography, some of the most striking examples of the genre can be found right on your own doorstep



PRIZE WORTH £1,040

This month's prize

Win a Sigma 150-600mm F/5-6.3 DG OS HSM zoom lens and Sigma USB dock

The Sigma 150–600mm DG OS HSM lens is a high-end zoom designed to meet the demands that photographers require in challenging conditions, such as wildlife photography. The lens features an updated Optical Stabilisation (OS) system with accelerometer, which improves the vertical and horizontal panning that is essential for wildlife images.

By connecting the USB cable to a computer, the Sigma USB dock enables photographers to update the firmware of the lens and customise its features. The prize value is £1,039.98.



© STEVE INGHAM

Wildlife in action

Wildlife gives a fantastic opportunity to capture some great action shots. A bird in flight, for example, can create an image of real drama. Even just a shot of a running horse or deer can really hold the viewer's attention.



© GRANT HYATT

Black & white

Even though a great number of animals have incredible and vibrant fur or feathers, their character can still be emphasised with beautiful black & white or even toning. Monochrome can add real atmosphere to an image.

Grays of Westminster

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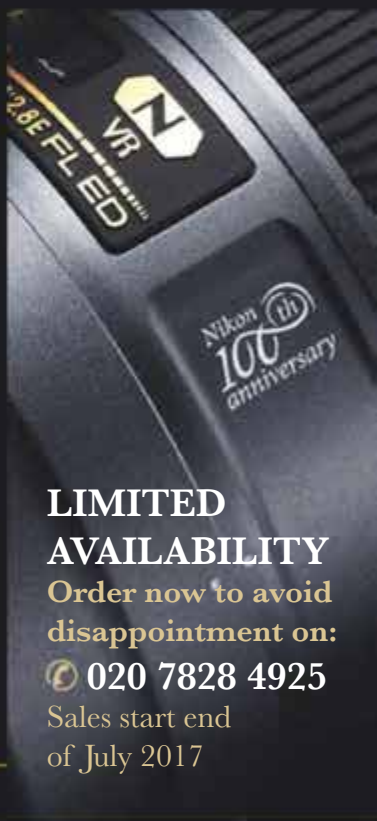
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© ANDREW SYDENHAM

The image maker

From his studio at Blackrock in Dublin Bay, **Tony Hurst** has produced beautiful and iconic Nikon product shots for nearly three decades. **Andrew Sydenham** travels over the water to Ireland to uncover the secrets of his success

Tony Hurst has been an avid camera collector for years. With his a particular fascination for Nikon models, it was logical that Tony would soon beat a path to the long-established Grays of Westminster in London, which sells new and secondhand Nikon cameras, cases and accessories. At that time, Tony had already started photographing his own camera collection, rapidly developing his own unique style, when Grays of Westminster owner Gray Levett asked him to photograph something for his company's adverts. The rest, as they say, is history, and Tony has been photographing Grays' product shots ever since. All this took place some 25 years ago, and now Tony's photographs are so admired and well known that the celebrated photographer and film director Terence Donovan once told Gray Levett that Tony Hurst is a genius.

As with many prominent photographers, Tony's passion for photography began at an early age. When he was just 12 years old, he could be found tinkering with a folding Kodak camera and

Tony Hurst seated in the studio with his Nikon D3 and studio camera stand



A selection of W-Nikkor lenses styled in a sardine can with a Nikon w-Nikkor.C 1:2.5 f3.5cm in the foreground



© TONY HARRIS

'Editing in Photoshop is like working in the darkroom... shading and balancing the image to match my vision'

discovering the magic of the printing process in a home darkroom. 'There was one thing about photography that I really liked – you could do the whole thing yourself, bar manufacturing the film. You didn't have to be reliant on anybody,' he says.

Things soon became more serious when Tony enrolled on a course at the Regent Street Polytechnic in London. 'I was a pretty poor student, and I don't know whether I got much out of it,' says Tony. 'They just didn't teach you how to survive. My first job was working in a darkroom for a guy who learnt his trade in the 1930s photographing fine art, glass, jewellery and pictures. It was very formal photography, but he really knew how to paint with light, with his four-minute exposures at f/45 on a plate camera with me wiggling a curtain behind the subject for a smooth background. It was hardly the last word in creativity, but the key element was that it taught me that quality is paramount. This set a benchmark that's always stayed with me.'

Trade secrets

This excellent grounding in the trade soon led to Tony setting up on his own at a time when film was still king, but what I really wanted to find out is how he has adapted to the digital age and achieved a standard of imagery quite different to that of others in his area of specialisation. 'Editing in Photoshop is very much like working in the darkroom for me,' admits Tony. 'I'm assembling a finished print in a gradual process – not so much correcting as perfecting, shading and balancing the image to match my vision.'

As I enter Tony's fantasy-factory studio, I'm surprised that it isn't at all as I expected. There are no pristine white walls in a high-tech environment, but what I'm immediately struck by is the collection of backgrounds lining the walls that must number in the hundreds. It's not a large studio by any means, but clearly it's one that has evolved to suit a

specific purpose over a long period of time. As I look around, I can see just about everything a still-life photographer would ever need squirrelled away somewhere on the shelves or boxed up on the floor.

'Backgrounds are vitally important in my work, and choosing something that works and is sympathetic to the subject is half the battle,' says Tony. 'Dublin isn't like London with its prop hire outfits, so I've evolved my own collection out of necessity.'

He adds: 'Photographing cameras and lenses is an almost unnatural process. I'm very much working in a bubble here, taking all the time I need and making all the creative decisions myself. Attention to detail is key, and so is absolute cleanliness as I don't want to spend all my time removing dust spots.'



© TONY HURST

Nikonos photographed on a paper engineering background inspired by The Great Wave off Kanagawa by Hokusai



© TONY HURST

Nikon F2 and 50mm f/1.4 Nikkor with Sport Finder (1971-1980) on Perspex and pebble background

Tracing paper and Softfrost

ONE OF the most conspicuous and significant modifications to the basic lighting in Tony's studio is the sheet of diffusion material hanging from a boom arm or made up as frames. Adding extra layers of diffusion to an already soft light not only gives an extraordinary softness to shadows, but it also enhances saturation.

'I can bend, fold and shape the material to give exactly the effect I require,' says Tony. 'Shadows are gone. Placed in front of multiple hard sources, this dense filter will transform the beams into a single source of evenly dispersed soft light.' It looks deceptively simple, but patient, skilful use yields extraordinary results for Tony.



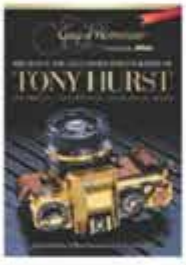
© ANDREW SYDENHAM

Tony Hurst painstakingly removes specks of dust from a Nikon F

After sorting out the camera and background combination, the next stage in Tony's photographic process is the lighting. This is undoubtedly the most vital ingredient and is significantly more than just arranging flash heads around the set. Standard and spot dishes are shone through diffusers to create pools of light. Black card and other materials shade and shape highlights and shadow areas, while the all-important mirrors pick out minute details, throwing light into seemingly impossible-to-reach crevices. Sometimes these mirrors are so close to the subject that multiple exposures are required so the mirror can be removed from the final shot in digital editing.

The Nikon link

I couldn't tie Tony down to numbers, but many hundreds of exquisite cameras and lenses have received his rather special treatment over the years. Everything from Nikon mugs to branded clocks and watches line the shelves in his studio, and it's fitting to see Nikon products being photographed by a Nikon enthusiast, with a Nikon camera in a Nikon environment. While we were sitting at Tony's workstation selecting his favourite images to illustrate this feature, I was overwhelmed by the sheer volume of material he'd amassed over the years. There were folders within folders that formed a unique record of the Nikon brand and its history.



Tony Hurst's images feature regularly in AP, adorning the Grays of Westminster advertisements. He also contributes to the Nikon Historical Society's publications. Visit **www.nikonhistoricalsociety.com** and **www.graysofwestminster.co.uk**.

Grays of Westminster has produced a special signed, limited-edition book called *Grays of Westminster Presents The Legendary Photography of Tony Hurst*. There are 100 images to celebrate 100 years of Nikon. To order a copy, email **info@graysofwestminster.co.uk**.

Tony's gear

The lens that almost permanently resides on the front of Tony's Nikon D3 is the Micro Nikkor 70-180mm f/4.5-5.6 zoom. He loves the flexibility this combination brings to framing and composing the picture almost as much as the camera's legendary resolution. In fact, he still favours the D3 in vivid setting over his Nikon D800. 'The D3's JPEG images just sparkle, and suit my way of working,' he says. A number of Bowens Gemini flash heads with various softboxes and light shapers provide Tony's illumination, but it's the tracing paper, diffusion material, reflectors and mirrors – along with a lifetime of experience – that help create his stunning images.

'I could never do without my studio camera stand,' he says. 'I lock it off and it just won't move. I've always hated tripods in the studio as they are far too easy to knock. And handholding? Never.

'As for going back to shooting film, that's not going to happen,' Tony adds. 'I can edit a shot, revisit it the next day, see something different and change it, so it's too much of a luxury to relinquish.'

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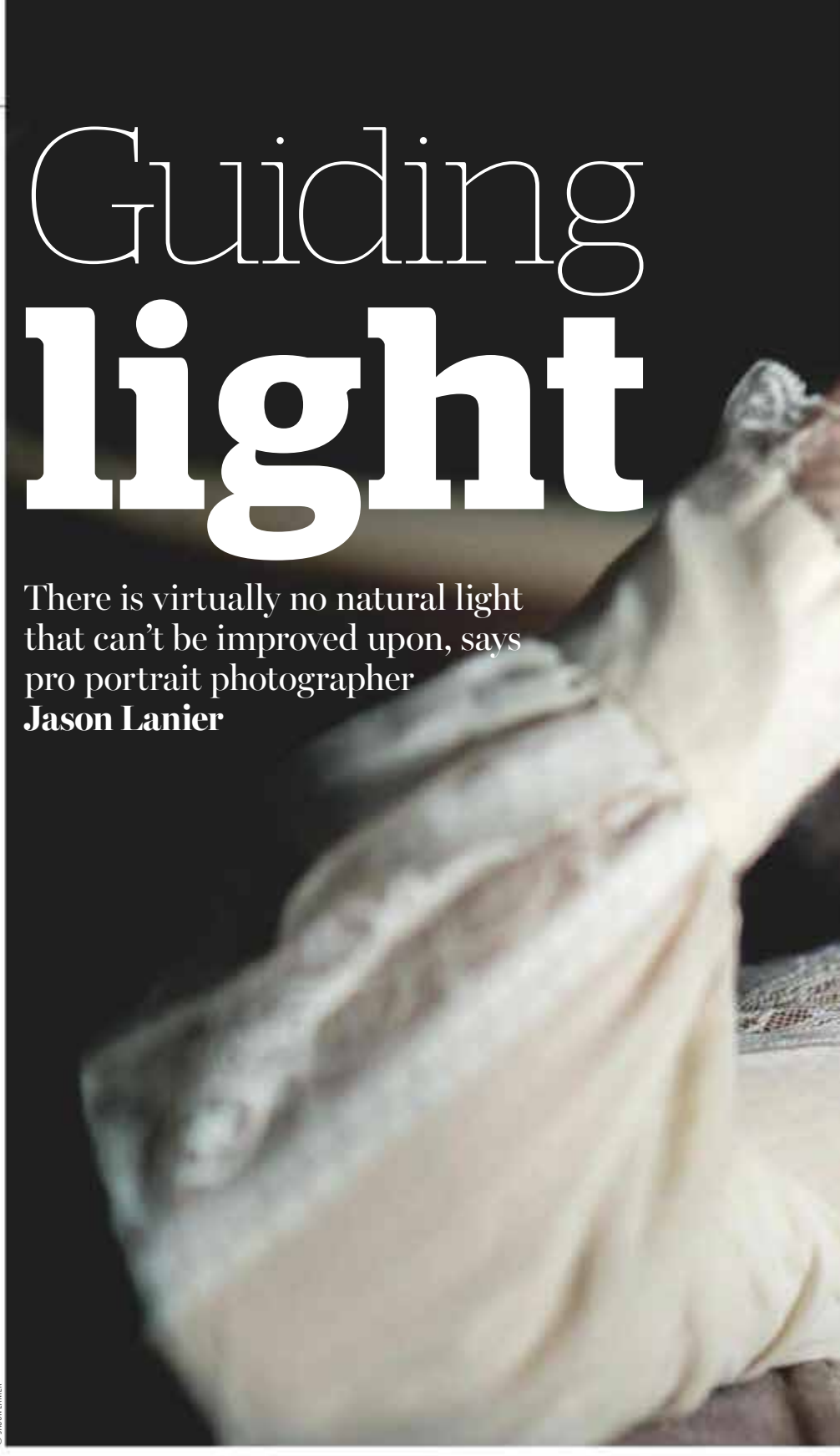
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Guiding light

There is virtually no natural light that can't be improved upon, says pro portrait photographer **Jason Lanier**



© JASON LANIER

Jason Lanier



Jason Lanier is an LA-based wedding and portrait photographer with an international following. He has over 400 videos on his YouTube channel. To find out more visit his website at **jasonlanier.com**.

'Any portrait photographer who says they only shoot in natural light is basically lazy.' So says Jason Lanier, the straight-talking Californian people photographer and social-media sensation.

We're in a park just outside Windsor, with five models and around 30 pro, semi-pro and aspiring pro photographers. They have travelled from all over Europe to attend a workshop organised by British lighting innovator Rotolight, for whom he is an ambassador. He is also a Sony Alpha ambassador. Anyone who says you can't make a living through social media clearly hasn't met Jason, whose videos have given him a huge YouTube following and means he fills his workshops wherever he goes in the world.

Bluntness is clearly part of his appeal to his followers, which is just as well because there's a lot more where that came from.

Being better

'Too many photographers are lazy. They choose the laziest ways to light and the laziest ways to shoot and then wonder why they can't make a living. The thing is, we live in an age when everybody owns a camera and everybody can get decent shots, so you have to be better.

You shoot a wedding and there's 200 people there with smartphones. You may not realise it, but they are your competition. If the couple can have their friends send them all their pictures of the day for free, which people do these days, why would they hire you? If your pictures are not markedly better you won't have a job.'

So how do you make your pictures better? By offering something camera phone users can't compete with.

'What can you do at a wedding that the guests can't? Posing, right? If you know how to flatter the bride's figure, and make them look better, that's a big advantage over the guy sitting on the edge

KIT LIST



Sony Alpha 9 and 7R II bodies

'Mirrorless cameras are the future,' says Jason. 'When I switched to Sony three years ago industry friends laughed at me, but Sony is overtaking Nikon now. They offer so many advantages over DSLRs.'





'When I was starting out in wedding photography,' recalls Jason, 'and needed to build a portfolio I bought wedding gowns in charity shops, hired TF models and went out and did shoots.'

Sony 85mm f/1.4 G Master

'If I could only have one lens it would be this one,' says Jason. It gives a beautiful rendition, and the bokeh is amazing. He also uses the Sony G Master 70-200mm f/2.8, and Sony Zeiss 35mm and 50mm f/1.4 lenses.



Rotolight AEOS lights

The British-made AEOS is a location LED light aimed at stills as well as video shooters. It uniquely offers a strobe mode with variable colour temperature control. Read more about this light on page 34.



Think Tank StreetWalker Hard Drive bag

Jason uses Think Tank bags for his Sony cameras and lenses, including this one, which is big enough to hold his 70-200mm, multiple other lenses, hard drives, media cards and other accessories.

Jason on the **Rotolight AEOS**

FOR JASON, a key benefit of LED lights compared with flash is that you can see how the light falls on the subject before you fire it, and if you're using an electronic viewfinder this benefit is even greater.

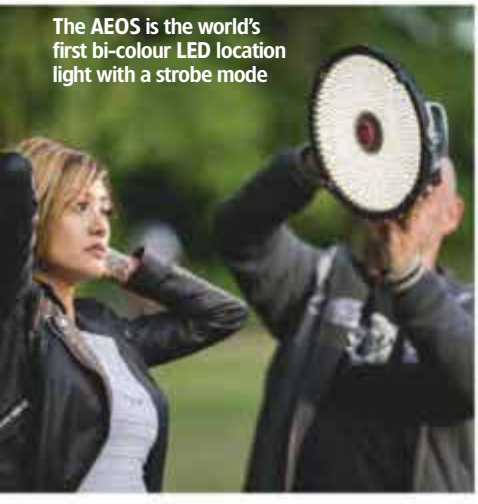
'Shooting outside with monolights, the modelling lamps aren't strong enough to actually see where the light is going to fall, and the light isn't the same as what you get from the flash – it's just an approximation. With LEDs you can see exactly what lighting you're going to get before you shoot – whether it's Rembrandt lighting, profile lighting, butterfly lighting – and that's huge.

'When you use strobe, the light is generally cooler than the ambient light, so even though I'm getting nice warm tones on the background, because we're shooting close to magic hour, the tone on the subject will be cooler. With the AEOS I can choose a colour temperature on my camera and then set the light to the exact same Kelvin setting, or set the light to match the colour of the available light so it blends in. I don't have to mess around with gels, and let me tell you, when you start resorting to gels it's a guessing game, it really is. You can't fine-tune it.'

Jason sees LEDs as the future of lighting. 'I'm telling you, they will ultimately put monolights out of business, as they get more and more powerful. Because they run cool, there's no recycle time, and you don't burn through the batteries. When I shoot with the Profotos they have a great recycle time but the batteries are dead in 45 minutes. That's why they come with a car charger.'

For today's shoot, Jason is using just one light to demonstrate the benefits it can bring, but for his own commercial shoots he will often use more.

'Usually I'll use a key light and a fill. My ideal kit is an AEOS as the key, another AEOS behind as a rim light to get that "pop" and then maybe sometimes a Neo as a fill. That makes a great three-light kit.'



The AEOS is the world's first bi-colour LED location light with a strobe mode

© NIGEL ATHERTON



Taken during Jason's UK workshop near Windsor using one handheld Rotolight AEOS light (see below)
Sony Alpha 9, 85mm f/1.4 lens

© JASON LANER

of the aisle with his cell phone, taking a picture as the bride walks past, and she looks as big as Shamu because she is so close and he's shooting from below.'

Here's another advantage: you can be a master of posing but everyone behind you, shooting over your shoulder, is going to copy your shots. But what they can't do is achieve that beautiful bokeh that you get from shooting at wide apertures on cameras with larger sensors.

'If you're a portrait photographer, and you're not using fast glass and shooting wide open you may as well be using your iPhone,' argues Jason.

Let there be light

The third and possibly biggest advantage, according to Jason, is lighting. 'What really separates us from the crowd is how we use light. For pretty much every genre of photography that includes people – except for photojournalism and street – you need lighting. For about one hour a day, around golden hour, you get some great natural light (and even then you'll probably want to diffuse it) but what do you do for the other 23 hours? It's rare that the natural light is so perfect that it can't be improved upon. If you don't understand light and you can't use light you're going to really limit yourself in terms of what you can accomplish as a photographer.'

Jason is keen to emphasise that lighting isn't solely to illuminate the model's face. 'What a lot of photographers don't understand is the difference that lighting can make to your backgrounds. I was photographing our model just now and there was a guy shooting right next to me, taking exactly the same shots. But my shots were ten times better than his because I was synched to the AEOS and he was just using available light. I was able to expose for the background and use the flash to light the model. He had to bring up the ambient exposure for everything, leaving the background washed out.'



Behind the scenes at Jason's Windsor workshop

© NIGEL ATHERTON

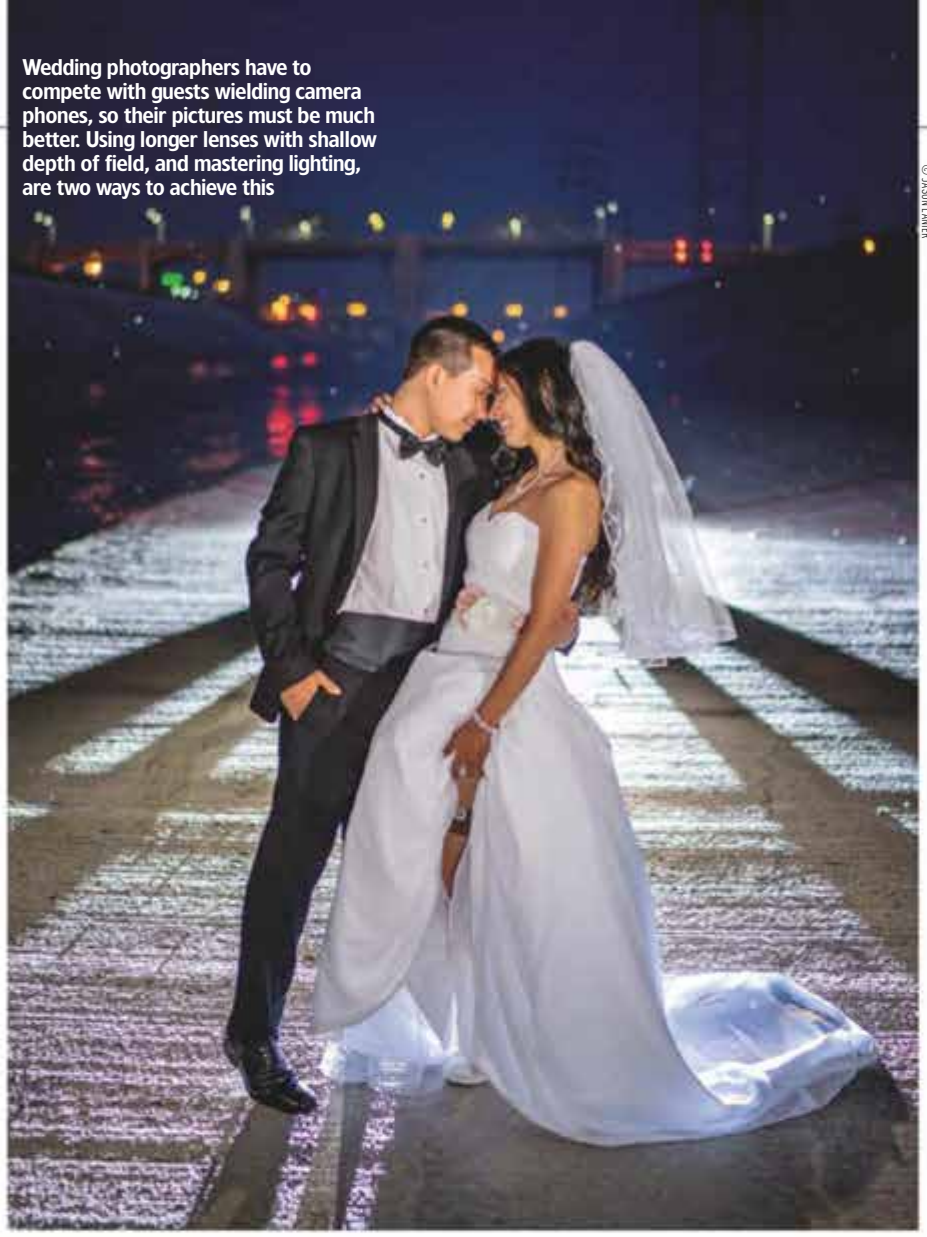
Budget should be no barrier to taking control over the lighting so that you can model and sculpt it to best flatter your subject. Reflectors and diffusers are cheap to buy and can even be home made.

'Probably only 20-30% of photographers bother using diffusers or reflectors any more,' Jason guestimates. 'But this is important. Make the effort. A diffuser is an inexpensive solution to bad light. You'll need someone to hold it, but if you don't have an assistant, pay some kid 20 bucks to follow you around and hold it.'

Finding the best position for a reflector is a matter of trial and error, but wherever it's positioned there's one important rule: get it as close as possible.

'As you move the diffuser closer to the face they'll start to glow and you'll get that catchlight,' Jason demonstrates. 'This is applicable not just for natural light but also strobes, LEDs, anything you use. The closer you can get the light or modifier to the subject, the more they will "light up"'.

But although diffusers or reflectors work well they're not without their challenges.



Wedding photographers have to compete with guests wielding camera phones, so their pictures must be much better. Using longer lenses with shallow depth of field, and mastering lighting, are two ways to achieve this

© JASON LANIER

'They're great, but anyone who has ever used them outdoors will tell you that they're hard to hold still. When the wind picks up, the reflector moves and the light on the model becomes inconsistent. Traditionally, photographers would choose reflectors over strobes because strobes had a recycle time. You couldn't just fire away. But with the AEOS that isn't an issue.

'The other thing about reflectors in bright light is that you can only use them for about five minutes at a stretch because they're really wearing on the models' eyes. If you have the money for lights I would almost always recommend those instead.'

Lighting options

Until recently Jason primarily used monolights such as the Profoto, an industry-leading flash that offers bags of power, short recycle times and the ability to easily attach modifying accessories.

'You can get some beautiful light out of monolights and strobes, but you have to diffuse them,' says Jason. 'You have to modify them, attach Octoboxes, beauty dishes and baffles and so forth. But the AEOS changes the game because it gives off a softer light than monolights so you can just immediately shoot with it, bare bulb, either with the continuous LEDs or in strobe mode. It has no recycle time, and doesn't blind the model like reflectors, or suffer from their inconsistency issues. You can hold it with one hand and shoot with the other too, which is difficult with most reflectors. Except for midday in bright sun, which is still monolight territory, about 70% of what I shoot now is with the AEOS.'

Ultimately, Jason stresses, the type of lighting you choose is less important than the fact that you use it. But you also need to know *how* to use it.

'Your creativity won't come unless you are technically sound. I can't emphasise that enough. When you're not second-guessing, and you have the ability to problem solve quickly, your creativity flows. And the secret to becoming accomplished at anything is practice, practice, practice.

'Use the TF market ("Time For": where model and photographers give their time for free in exchange for pictures). Do as many TF shoots as you can to hone your craft. To this day, if I want to try something new I don't do it on the client's time, I do a TF shoot.'



© JASON LANIER

Give models something to do with their hands

Jason's posing tips

1 There are two parts to posing: the physical aspect of posing the person, and the communication part: connecting with them. That's one of the biggest aspects of being a successful photographer. If they feel like they're in it with you, it's a team effort, they'll go so much further for you.

2 If you're working with a new model, ask them to send you a current selfie from their phone. Even if you've seen their Facebook photos, you want to see what they look like today. I also make them send me pictures of them wearing their outfits, rather than a photo of the outfit lying on a bed.

3 The feet are the foundation to the pose. Ask the model to spread their feet to the width of their shoulders. Don't have them do 'duck feet' – bring their toes in a little bit.

4 Ask them to rotate their hips, and shift their weight from one leg to the other. You also need to give the hands something to do. They need a purpose. Try asking them to put a thumb in the belt loop, and another thumb in a pocket. Then ask them to go on tiptoes, if they aren't wearing heels.

5 If they are wearing a coat, get them to take it off and hang it off one shoulder.

6 Take the time to explain poses – it makes things 10 times easier. Don't touch the model, unless moving them for positioning (and you've asked first) and just use your fingertips to move them into pose.

7 Use all the posing options: get the model to look right, look left and look centre. Also, use the three Hs: half, huge and headshots (half length, wide shots, and close-ups). Taking the time to get a variety of shots makes your clients happy.

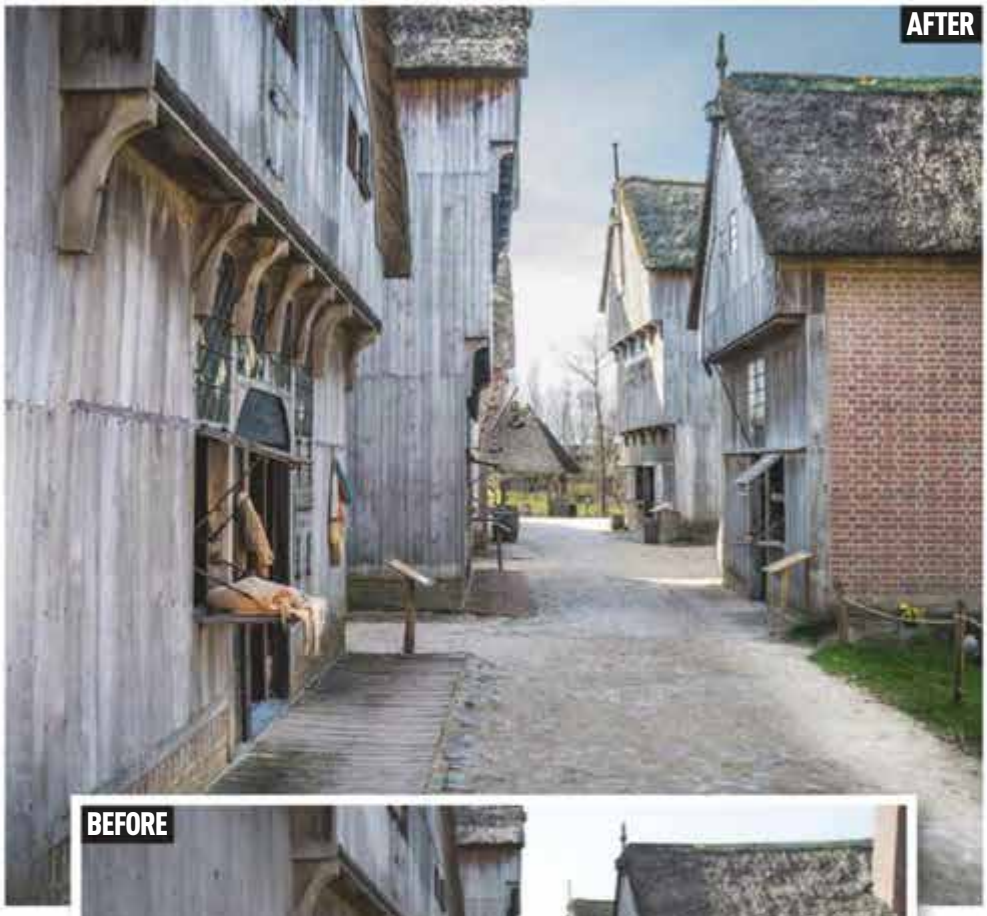
8 Don't crop beneath the joints. Cut above the knee, tummy and above the bust. If you crop below the joints, it looks awkward. Be careful of where hands are positioned, but if you're cutting above the elbow, you don't need to worry about the hands.

9 Don't ask them to smile – just crack a joke for a natural smile.

Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems





Working with Smart Object layers

DAVID Fairhead photographed this recreated medieval street at Archeon in the Netherlands using a Nikon Df with a super-wide zoom lens. It looks like a fascinating place to visit, although I'm sure the real thing wouldn't have been so clean and tidy! I liked David's original interpretation, where he chose to add more light and shade contrast to the buildings and added a darkened sky. What I did here was something similar. However, I found it tricky to balance the detail in the sky with that on the buildings. I therefore chose to process the image two ways. First to get the lighting on the houses looking right, and second to achieve an optimum exposure for the sky. I then merged the two versions using Photoshop to produce the final version.



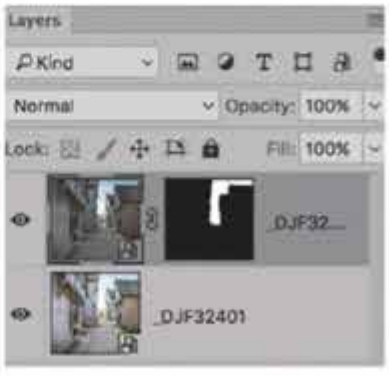
1 Crop the image

I started by selecting the Crop tool to crop the image more tightly. I also clicked Transform to reveal the Transform options and apply an Auto Upright adjustment. In the Basic panel I increased the global contrast, lowered the Highlights slider and added a positive Shadows adjustment.



2 Add Radial Filter adjustments

I then added Radial Filter adjustments to lighten the window on the left, the doorway on the right and the path edge on the right. With each Radial Filter adjustment, I lightened using a positive Exposure setting.



3 Duplicate the Smart Object layer

I held down the Shift key and clicked on the Open as Object button to open in Photoshop as a Smart Object layer. I right-clicked the layer and selected 'New Smart Object via Copy', then double-clicked the duplicate Smart Object layer and edited the settings to darken the sky. Finally, I added a layer mask to this Smart Object layer to reveal the sky area only.

Adding a split colour tone

I PARTICULARLY liked Gary Telford's shot of a trio of punks sitting on a bench drinking cans of lager. It is as if time has stood still the past 40 years for these guys, even though the ageing process clearly hasn't. It is a great documentary photograph and my aim was to stay true to the original. To strengthen the composition, I cropped out the distracting elements on the left and right of the frame and opted for a square crop, making full use of the empty space of the brick wall backdrop. This photograph would have worked really well as a black & white image. However, I chose to keep it in colour and used the Split Toning panel to add a green/blue colour wash, which muted the colours slightly.







1 Apply Basic panel adjustment

In the Basic panel I applied a lightening Exposure adjustment combined with an added Contrast and lightening Shadows adjustment. In the Presence section I added more Clarity and boosted the Vibrance. I then selected the Crop tool to crop out the bench on the left and the rubbish bin on the right.



2 Add localised adjustments

I then selected the Radial Filter tool and added a negative Exposure adjustment that darkened the outer areas and adjusted the Radial Filter Feather slider to soften the boundary edge. I also selected the Graduated Filter tool and added a darkening adjustment to the bottom-right corner.



3 Add a Split Toning colour effect

In this step I first went to the HSL panel and selected the Saturation tab. I then selected the Target Adjustment tool and dragged upwards on the brick wall to boost the saturation of the red and orange colours. Finally, I went to the Split Toning panel, where I added a green tint to the highlights and a blue tint to the shadows.

Smart Objects

SMART Objects can be used to place an image layer, or a group of layers, within a single container that can then be edited as if it were a regular layer, while preserving the full resolution image data within the Smart Object itself. Photoshop users may already be aware of how you can convert a layer to a Smart Object and add filter adjustments or regular image adjustments that are then re-editable. Camera Raw also allows you to open edited raw images as Smart Object layers, thereby preserving the source image as a raw master with the Camera Raw adjustments you applied. As you continue to edit the image in Photoshop you can at any point double-click to open the Smart Object layer and re-edit the Camera Raw settings.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

Seeing the light

Lighting your shots can be as simple or advanced as you like. **James Abbott** guides you through a number of lighting solutions – ranging from typical household lights to professional kits

Creativity around the home

It's time to raid the cupboards and ransack the house because there are plenty of simple lighting options you probably already have at your fingertips

PHOTOGRAPHY is all about light – it's what makes image capture possible. While any available light will allow you to take a shot, it's taking more control over *how* the subject is lit that results in something special. All it takes is careful consideration and a touch of ingenuity, and you can truly bring a subject to life. It doesn't matter whether you're using flash or continuous light of some sort, because both can be versatile tools.

Artificial light comes in many shapes and forms, and can be controlled in a number of ways. Some of these are completely free, in that you most likely already have them at home, while others are dedicated photographic accessories. So with this in mind we'll be looking at a range of options at varying price points covering beginners, intermediate photographers and professionals.



Laptop screen

IN THE same way that a mobile-phone screen can be used as a soft, yet weak, light source, a laptop can be used to the same ends. However, with a larger screen you can also shoot colourful cross-polarised images of clear plastic objects. Simply position the plastic item in front of the laptop screen using Blu Tack and attach a polarising filter to your lens. Rotate the filter until the screen turns black and the clear plastic takes on colourful hues. It is possible to shoot cross-polarised images with a tablet or phone screen, but space is obviously much more limited.



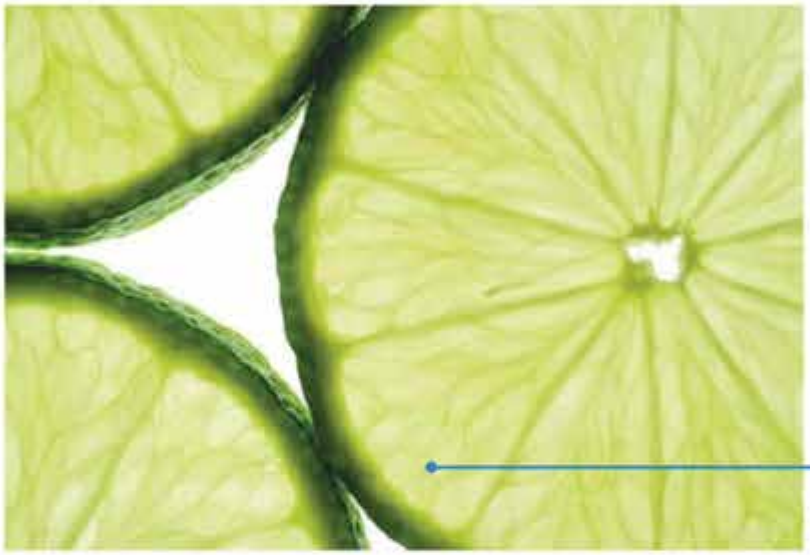
Anglepoise lamp

ONE OF the most basic lighting options available in the home is the humble Anglepoise desk lamp. Almost everyone has one, and these lights are ideal for shooting small tabletop still-life set-ups because they can be moved into a variety of positions. With this type of lighting the shutter speed will be slow, so you'll need to mount your camera on a tripod and set white balance to auto to neutralise any colour cast. If you're shooting in the day close the curtains to block out as much natural light as possible, so the lamp is the main, and therefore controllable, source of light.

Fairy lights

MOST fairy lights only ever come out at Christmas, but for photographers they can be a great way to light images, or create highlights and abstract bokeh shots. If shooting indoors, the standard plug-in variety will work perfectly, but if you'd like to use them on location you can get versions that run on AA batteries.





Lightbox

BACKLIT flowers and sliced fruit are a classic still-life subject, and one that can be recreated easily at home using a lightbox. For this type of shot simply position the flowers or fruit on the lightbox with your camera attached to a tripod and aimed straight down. You'll need to use exposure compensation to avoid underexposure because the backlight will fool the camera's metering system. A lightbox can also be used to light a subject from the side, front or top.



Tablet/phone

SMARTPHONES and tablets can be used to light subjects either by using the LED light on the back as a continuous light, or using the screen itself for a softer light source. This type of lighting is generally best suited to shooting small individual objects, but some photographers have shot portraits lit by a tablet or phone screen using high ISO settings.





Torch

A TORCH is a great way to create light trails and to light a subject with interesting results. For painting with light you'll need to attach your camera to a tripod and shoot with a shutter speed of 15-30secs – the darkness of the location will dictate this. Then, after firing the shutter with a cable release, bathe every part of the subject in torchlight using a painting motion. The result is uneven yet dynamic lighting.

Flashgun accessories and LEDs

Take your lighting skills with you wherever you go with high-quality flashguns and LED lighting that can be controlled in a number of ways using special modifiers



Hähnel Modus 600RT Speedlight

● £230 ● www.hahnel.ie

IF YOU'RE looking for a flashgun that packs a serious punch, the Hähnel Modus 600RT Speedlight is a powerhouse. Thanks to a high-capacity Extreme Li-ion battery, recycle times are said to be 4x faster than when using AA batteries. And with a fully charged battery you get up to 600 shots at full power, or 1,000 shots at half power.

The guide number of this flash is 60m @ ISO 100 and 200mm. Plus, there's a built-in 2.4GHz wireless receiver and transmitter offering compatibility with some third-party flashguns. The Modus 600RT Speedlight is available for Canon, Nikon and Sony cameras.



Metz Mecablitz 52 AF-1

● £209 ● www.metz-mecatech.de/en

WITH a maximum guide number (GN) of 52m @ ISO 100 and 105mm, the Metz 52 AF-1 is a powerful mid-range flashgun that includes both manual and TTL flash control alongside a motorised zoom covering 24-105mm. For ease of use there's an illuminated touchscreen display that turns 90° when the camera and flashgun are in portrait format.

As you'd expect, the head swivels and rotates, and features an integrated diffuser for wideangle shots, as well as a white reflector card for use with bounce flash techniques. The Metz 52 AF-1 is available for Canon, Nikon, Sony, Olympus/Panasonic and Pentax cameras, and comes with a belt pouch and slave stand.



The Metz Mecablitz 52 AF-1 features a touchscreen



Lastolite Ezybox Speed-Lite 2 Plus

● £59 ● www.manfrotto.co.uk

SMALL, lightweight and featuring a near-flat profile when folded, the Manfrotto Ezybox Speed-Lite 2 Plus is clearly designed for photographers on the go. With a 22x22cm diffusion panel, and a second diffusion layer, the softbox loses 2 stops of light but provides great diffusion as a result. The mounting mechanism is universal, which means you can attach the Ezybox to practically any flashgun. You can also connect Lastolite Honeycomb Grids and Gel Holder to it.

LitraTorch

● $79 (around £61) ● www.litra.com

IT'S NOT often that photographic lights are built like a tank, but the LitraTorch is small (just 3.8x3.8cm), lightweight, waterproof and shockproof. With flicker-free 5,700K daylight-balanced light available at 800, 450 and 100 lumen settings, the LitraTorch can be used for both stills photography and video. The Li-ion rechargeable battery is charged via Micro USB, and the light includes several mounting options including standard 6.4mm thread, GoPro mount and magnets for versatility.







Nissin Di700 Air flashgun

● £169 ● www.nissindigital.com

WITH a colour LED control panel and selector dial, this flashgun is designed for single-finger operation. The motorised zoom extends from 24-200mm, and the flash offers a guide number of 54m @ ISO 100 at 200mm. The head swivels and tilts, and offers a wideangle diffuser and bounce card. Wireless TTL is supported and includes Canon E-TTL/ E-TTL II, Nikon i-TTL and Sony ADI/ P-TTL, giving you the same control as a manufacturer's flashgun. The Nissin Di700 Air Flashgun Speedlight offers manual, TTL and high-speed sync up to 1/8000sec and is available for Canon, Nikon and Sony cameras.



Ray Flash Universal Ringflash Adapter

● £99 ● www.ray-flash.com

THE Ray Flash Universal Ringflash Adapter is the perfect way to transform a standard flashgun into a ringflash in just a few seconds. The Ringflash Adapter attaches to the front of your flashgun and hangs over the lens with an aperture for the lens to poke through. The result is even lighting with the classic ringflash look. It allows you to shoot with the flashgun in TTL or manual mode with no effect on colour temperature.

Manfrotto Lumimuse 6 LED

● £70 ● www.manfrotto.co.uk

LED lights are great options for lighting a range of subjects because you can clearly see how the light falls. The Manfrotto Lumimuse 6 is a compact light made of aluminium and, as the name suggests, features six LEDs. The light includes a USB rechargeable Li-pol battery, and comes with a snap-fit filter mount and filters for colour correction and creative use. A 6.4mm thread allows you to attach the Lumimuse to a standard tripod head or other mount.



Gary Fong Lightsphere Collapsible Speed Mount

● £50 ● www.garyfong.com

THE best way to take control of your flashguns is to use light modifiers that change the quality and behaviour of the light. The Lightsphere Collapsible provides a soft omni-directional light that can be used as a main or fill-light primarily for portraits, but will work well for other subjects too. The light is said to be soft and even, thanks to eliminating the harshness of bare direct flash. It also collapses flat for transportation and storage.



Home-studio options

Whether you shoot indoors or out on location away from a power source, there are many excellent lighting options available for all photographers and budgets

BASIC STUDIO KITS

Elinchrom D-Lite RX One/One Softbox To Go Set

● £499 ● www.elinchrom.com

WITH a variable power output of 100W-6W, the Elinchrom D-Lite RX One/One Softbox To Go Set is designed to be the next logical step from using flashguns off-camera. There's a built-in receiver for wireless triggering and power control with the EL-Skyport Plus, and there's multi-voltage auto-detection for using the lights in different countries.

The RX One/One Softbox To Go Set includes: two RX One flash heads, two stands with a carry bag, two Portalite softboxes, one translucent deflector, an EL-Skyport Transmitter Plus, and a storage bag to carry everything. That's pretty much everything you need to get started with studio photography.





Bowens Gemini 400Rx kit

● £569 ● www.bowens.co.uk

WITH a full power output of 400W, the Bowens Gemini 400Rx kit is at the more powerful end of the scale when it comes to mid-range studio lighting options. It offers a 5-stop flash power output, which, when coupled with the 250W modelling lamp, provides you with a powerful and versatile kit. The flash heads have a built-in Pulsar Radio Receiver, and the kit includes a Pulsar Tx Radio Trigger.

The Bowens Gemini 400Rx kit includes: two Gemini 400Rx heads, one Pulsar Tx radio trigger, two 90cm umbrellas, two wideangle reflectors, two stands, a kit holdall and a PC sync cable.



Metz Mecastudio BL-200 SB/UM kit II

● £369 ● www.metz-mecatech.de

THE METZ Mecastudio BL-200 SB/UM kit II provides a medium maximum power output of 200W. And with a 50x70cm softbox in the kit and an 80cm white reflective umbrella, you have everything you need to begin shooting a range of subjects straight away. The heads use the Bowens S-type mount, so there's a wide range of modifiers available.

The Metz Mecastudio BL-200 SB/UM kit II includes: two BL-200 flash heads, two air-cushioned stands, SB 50-70 softbox, UM-80 BW umbrella, one SR-18 standard reflector, a carry bag and a PC sync cable. No wireless trigger is included, but third-party options can be purchased separately.

ALL PRICES ARE APPROXIMATE STREET PRICES

WIRELESS TRIGGERS

Hähnel Captur

● £55 ● www.hahnel.ie



OFFERING two-in-one functionality, Hähnel Captur triggers are both wireless camera and flash triggers. As a camera trigger you get full functionality, including Bulb shooting, and with flash they offer basic yet reliable triggering of one or more flashguns. Available for Canon, Fujifilm, Nikon, Olympus/Panasonic and Sony cameras and flashguns.



PocketWizard Plus III Transceiver Twin Set

● £229 ● www.pocketwizard.com

POCKETWIZARD was one of the first companies to achieve dominance in the wireless trigger market thanks to well-built and reliable products. The PocketWizard Plus III Transceivers live up to this heritage and offer backwards compatibility with all PocketWizard products. It's for these reasons, and that they are available worldwide, that makes them a popular choice for pros.

Phottix Strato II Multi 5-in-1 Wireless Trigger set

● £140
● www.phottix.com



THE PHOTTIX Strato II Multi 5-in-1 Wireless Trigger System allows you to trigger flashes and studio lights wirelessly, and fire your camera remotely. The latter can be achieved via a cable or wirelessly. With this system you have one on-camera trigger and then one or multiple receivers to fire one or more flashguns.

PORTABLE BATTERY KITS



BASIC

Lencarta Safari 2

● £700 ● www.lencarta.com

THE LENCARTA Safari 2 is a portable battery pack and 600W light that packs a punch whether you're shooting in the studio or on location. The battery pack powers a single flash head, so a two-head kit would use two batteries. This means more flashes per charge and the ability to move the two lights further apart without worrying about cable length.

The Safari sports an LED modelling lamp and a 5-stop flash range covering full power to 1/32nd power. Safari kits come with a Commander System wireless trigger, but also have a sync socket for other radio triggers and sync cables.

Profoto B2 250 AirTTL Location Kit

● £1,994 ● www.profoto.com

THANKS to TTL and manual control, high-speed shooting up to 1/8000sec and 9 stops of power control up to 250W, the Profoto B2 250 AirTTL Location Kit is a great option for professionals and enthusiasts who demand the latest and greatest features on offer. The battery can provide up to 215 flashes at full power, and the basic kit weighs just over 2kg, making it highly portable.

The kit doesn't include stands or modifiers, so these will need to be purchased separately, and to take advantage of TTL shooting and high-speed sync you'll need to purchase the optional AirTTL-C or AirTTL-N controller.

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Buy a D-Lite RX 4 Head + Get a Free 18cm Reflector and 30° Grid
Buy a 21cm Basic Grid Set + Get a Free Grid Bag
Buy a 105cm Deep Translucent Umbrella + Get a Free Silver Reflector

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The shallow depth of field created at f/2 can be used to draw the viewer's eye to points of interest in an image
Fujifilm X-Pro2, 1/4000sec at f/2, ISO 200

Fujinon XF 50mm f/2 R WR

Michael Topham puts the latest mid-telephoto prime for Fujifilm's X-series through its paces

When Fujifilm announced a smaller and lighter alternative to its XF 35mm f/1.4 R in the shape of the XF 35mm f/2 R WR, I half suspected that it might be the first lens in a new series of f/2 primes. We didn't have to wait too long before Fujifilm announced its second example and the XF 23mm f/2 R WR became a popular choice with those who wanted a more compact, weather-sealed alternative to the XF 23mm f/1.4 XF R that arrived in 2013. After reviewing both the 23mm and 35mm f/2 primes, I came to the conclusion that unless you really require the extra stop the manufacturer's f/1.4 lenses provide, you won't see a huge benefit from choosing the larger and heavier alternatives.

At the beginning of the year, Fujifilm added another prime to its f/2 series with the release of the Fujinon XF 50mm f/2 R WR. This mid-telephoto prime offers a focal length equivalent to 75mm in full frame, and is an alternative to the Fujinon XF 56mm f/1.2 R, which has garnered a reputation as being one of the finest X-system lenses for portraiture. With £300 separating the XF 50mm f/2 R WR from the XF 56mm f/1.2 R, it seems those who've held out for Fujifilm to release an affordable lens for shooting portraiture, travel, low-light and everyday subjects finally have what they've been waiting for.

Features

Although the lens is slower than the XF 56mm f/1.2 R, there are benefits to be had from making the front element smaller and limiting the maximum aperture to f/2. The big appeal is its practical size and weight. When it's placed alongside the XF 56mm f/1.2 R, you get a much better idea of just how petite it is. The difference in weight (205g) is very noticeable when paired with a Fujifilm X-series body, and to keep the lens as small and

lightweight as possible, Fujifilm has developed an optical formula that arranges nine glass elements in seven groups. Of these nine lens elements, one is an aspherical ED (extra-low-dispersion) lens, which is designed to minimise performance fluctuations between different focal distances and prevent spherical and chromatic aberrations. Just like the other lenses in Fujifilm's series of f/2 primes, it features nine curved aperture blades that are designed to render striking circular bokeh at wide apertures.

Thanks to its inner focusing system, users of this lens needn't fret about the front element rotating or shifting back and forth when performing autofocus duties. To ensure the focusing is both fast and silent, the lens inherits the same stepping motor as used inside the XF 35mm f/2 R WR and XF 23mm f/2 R WR. If the lens performs as well as these lenses do, we anticipate faster and quieter focusing than you get on the XF 56mm f/1.2 R – something we'll touch on shortly in this review.

The WR abbreviation in its name highlights that this is one of Fujifilm's weather-resistant lenses. It features no fewer than 10 seals around the barrel to keep moisture and dust at bay, and you'll find a rubber seal around the perimeter of the metal mount to prevent moisture or dust creeping inside the camera body. Its WR status will appeal to outdoorsy types and those who don't like the thought of having to stop shooting in inclement weather or challenging environments. There's nothing to stop it being used with non-weather-sealed X-series cameras, but for the highest level of protection when it's needed, it's best paired with the manufacturer's weather and dust-resistant X-Pro2 or X-T2 bodies.

Another part of its spec not yet mentioned is its 46mm thread at the front for attaching filters and adapters. This is smaller than the 62mm filter thread on the XF 56mm f/1.2 R and slightly larger than the 43mm filter thread on both the XF 35mm f/2 R WR and XF 23mm f/2 R WR. The minimum focus distance is another area where it has an advantage over the XF 56mm f/1.2 R. It has a maximum magnification of 0.15x and can focus within 39cm of a subject, whereas the XF 56mm f/1.2 R can only focus as close as 70cm.



The lens is a great choice for those who'd like to shoot candid portraits Fujifilm X-Pro2, 1/2000sec at f/2, ISO 100

Build and handling

Compare this lens to Fujifilm's wider f/2 primes and you'll notice it's a fraction longer than the XF 23mm f/2 R WR and not as stubby as the XF 35mm f/2 WR. It has the same difference in diameter between the rear and the front of the lens, resulting in the aperture ring being slightly larger than the manual focus ring. In typical Fujifilm tradition, the aperture ring is located closer to the mount, meaning fingers of the supporting hand can find it easily without having to shift the holding position.

When you consider there's a good saving to be made choosing this lens ahead of the XF 56mm f/1.2 R, you could be mistaken for thinking some corners might have been cut in terms of its build quality. The good news is that this isn't the case. It's constructed to the same high standard as its siblings in the f/2 range and feels every bit as solid as you'd expect for a lens that's designed to work as well on Fujifilm's premium mirrorless cameras as it is on their enthusiast and entry-level models.

The fact it doesn't have any switches on the barrel gives it a clean and stylish appearance. As well as having good aesthetics, it operates smoothly and precisely. The aperture ring clicks through its range in 1/3-stop increments and offers a little more rotational resistance than you get on the XF 56mm f/1.2 R. This good level of feedback translates to a very satisfying user experience from behind the camera. Rotating the aperture ring anti-clockwise to its farthest point sets it to its 'A' setting, where users can take control of shutter priority or let the camera decide on the best aperture setting in its auto mode. The manual-focus ring has a nicely damped feel to it when it's rotated and if the difference in size wasn't enough to help the user differentiate between it and the aperture ring, it's also more finely grooved. The manual-focus ring offers a comparable level of resistance to the XF 35mm f/2 R WR and XF 23mm f/2 R WR in use, while the fairly long standard circular lens hood that comes supplied with the lens does a fine job of preventing flare when shooting towards the light.

Our review sample of the lens was supplied in black, but those who opted for an X-series camera in a silver finish will be glad to know this lens is also available in silver to match.



The lens creates pleasing background blur at f/2. Centre sharpness improves by stopping the lens down to f/4 Fujifilm X-Pro2, 1/1000sec at f/2, ISO 200

Autofocus

Fujifilm's latest lenses have come a long way from early examples in terms of their autofocus

'This lens is perceptibly faster at locking on and acquiring focus'

performance. Compared to the Fujinon XF 56mm f/1.2 R, which was known for making some pesky whirring noises as it focused, this lens is noticeably quieter. It's not entirely silent – you can still hear a faint clicking when the shutter is half depressed and the aperture blades move, but on the whole it's a big improvement. Testing the lens with an X-Pro2 and then switching across to using the XF 56mm f/1.2 R also highlighted the fact that this lens is perceptibly faster at locking on and acquiring focus.

Image quality

The quality of the images created using this lens do not disappoint, and by opening the lens to its widest aperture setting of f/2, it's possible to create a pleasing separation between near and far subjects. The quality of out-of-focus highlights means a lot to photographers who like to generate images with a super shallow depth of field. Bokeh has a tendency to shift from circular in the centre to an elliptical shape at the edges, and although it doesn't create the same 'dreamy' feel to images as the more expensive XF 56mm f/1.2 R or XF 56mm f/1.2 APD ASPH lenses do at their maximum apertures, it delivers a pleasing level of background blur that'll satisfy almost everyone who uses it.

Centre sharpness out-resolves corner sharpness at f/2 and the same can be said right through the aperture range to f/11, at which point diffraction starts to soften images noticeably. Sharpness in the centre improves by stopping the lens down from f/2 to f/4 and there's a very gradual improvement in corner sharpness from f/2 to where it peaks at f/8. To preserve optimum sharpness right across the frame from corner to corner, users will want to shoot between f/4-5.6 on this lens.

Examination of our Image Engineering test alongside real-world images revealed visible levels of corner shading at the widest aperture. However, this soon disappears when the lens is stopped down to f/2.8. Even at f/2, vignetting from the lens isn't distasteful. It's tolerable for most applications and can be of benefit to portraiture and other subjects where you'd like to encourage the viewer's eye to travel straight to the centre of the frame.

Chromatic aberration is handled reasonably well by the lens, with only minor fringes of colour being observed along high-contrast edges at wide apertures. Distortion isn't a cause for concern on this lens either, and users should be aware that Fujifilm delivers correction for raw files via lens-specific metadata. This is accessed automatically by the raw converter you use to correct or mitigate common optical phenomena. It's the reason you won't find Fujifilm lenses listed under lens profiles in Camera Raw or Lightroom.



The lens acquires focus quickly with minimal fuss

Verdict

THIS lens is another well-received addition to Fujifilm's X-series. It follows on from the success of the XF 35mm f/2 R WR and XF 23mm f/2 R WR lenses and complements these wider focal length primes superbly. X-series users aren't short of choice when it comes to buying a fast mid-telephoto prime, but this lens has key advantages in that it's a convenient size for travelling and feels just as good on smaller X-series camera bodies such as the X-T20 as it does with the more advanced X-T2 and X-Pro2 models.

Added to this, it can focus quickly and has the benefit of being weather sealed. Factor in that it can be bought with the XF 35mm f/2 R WR for only £30 more than you'd spend on the XF 56mm f/1.2 R and you can see why these little f/2 primes are so popular and continue to sell like hot cakes.



Data file

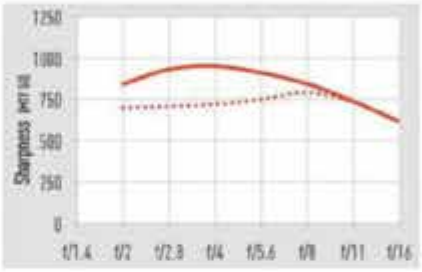
Price £449
Filter diameter 46mm
Lens elements 9
Groups 7
Aperture blades 9
Aperture f/2-f/16
Minimum focus distance 39cm
Dimensions 60x59.4mm
Weight 200g
Lens mount Fujifilm X-mount
Included accessories Lens cap, lens hood

Amateur Photographer Testbench GOLD ★★★★★

Fujinon XF 50mm f/2 R WR

Resolution

The results from our Image Engineering tests tell us the lens gets gradually sharper in the centre when it's closed down from its maximum aperture of f/2 to f/4. There's a very gradual increase in corner sharpness between f/2 and f/5.6, with the sharpest results at the edge reaching their optimum at f/8. With centre and corner sharpness being affected by diffraction beyond f/8, we'd consider f/4-f/5.6 to be the lens's sweet spot.



50mm centre — 50mm corner

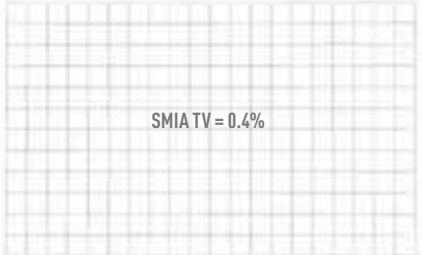
Shading

Vignetting is apparent in images taken at f/2, although it is well controlled. Corners appear approximately 0.4EV darker than the centre and you'll start to see an improvement by f/2.8. The vignetting correction that's built into the raw file metadata did a good job of correcting shading on our raw files when processing through Lightroom.



Curvilinear distortion

Thanks to Fujifilm's integration of software distortion correction, users can expect well-corrected JPEG and raw format files with virtually no curvilinear distortion. To take control over how much distortion correction is applied, you'll need to use software such as Iridient Developer or Capture One.





Ebony 45SU, Rodenstock Grandagon-N 90mm f/4.5. Fujifilm Velvia iso 50. Exposure detail not recorded

Seilebost sunset

Seilebost (pronounced 'Shaylabost', near enough) is the southern shore of Losgaintir/ Luskentyre Bay, Isle of Harris. The bay is partially sheltered by the island of Taransay just offshore; it is a place that perfectly distils the essence of the Outer Hebrides.

Soft air quality characterises Atlantic-facing shores of northwest Europe. The warmth of the Gulf Stream, combined with strong winds and an active sea surface make for an awful lot of water vapour. This softness is evident here, in a photograph made some years ago with my beloved 5x4inch Ebony 45SU view camera.

The contrast range was not ridiculously high, but shooting on transparency film the photographer always looks to hold the tonal range to a limit of five stops if possible, and accept there may be some black shadows. This composition required a soft 0.9 ND graduate. I recall having the filter angled strongly. Imagine a line drawn from bottom left to top right corner, with the gradient zone straddling that, and full density starting just about where the sun is.

Transparency film is notoriously unforgiving, but here soft light and a LEE soft grad balance the strong tones and colours of Velvia, hopefully to convey a little bit of that Hebridean magic.



LEE 0.9 ND
soft grad filter



Soft grad filter

Joe Cornish
www.joecornishgallery.co.uk

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Andy Westlake tests out a tripod with an ingenious multi-angle centre column

● £189 ● www.vanguardworld.co.uk

MOST tripods currently follow a 'travel' pattern, with legs that reverse fold around the head for a more compact size. The Vanguard Alta Pro 2+ 264AT, however, is based on a rather different concept. Its legs fold conventionally, but it has a multi-angle centre column that can be tilted off-vertical then rotated freely relative to the legs, allowing the camera to be pointed in almost any direction. This extra flexibility can be really useful in the field, particularly for macro work. All of the centre-column movements are adjusted using large controls with textured rubberised grips.

Vanguard has included lots of other neat features, too. The 4-section aluminium legs have clever twist locks that are restricted to just 35° rotation between loose and tight, which means they're extremely easy to operate. All three locks on each leg can be undone together in a single movement, making the tripod quick to set up.

Rather than the usual two or three leg angles, Vanguard offers four, of 20°, 40°, 60° and 80°, changed via easy-to-grip sliding locks. Chunky, curved rubber feet provide good ground contact at all leg angles. The lowest position enables practically ground-level shooting when used in concert with the tilting centre column, and crucially you don't have to disassemble anything, which again means it's quicker to set up than tripods with split or short centre columns.

A matte grey gunmetal finish and yellow markings provide a utilitarian, almost military aesthetic; there's no chance of this tripod attracting undue attention, or reflecting a colour cast back into your images. The build quality offers few causes for complaint, the only small disappointment being that the centre column height adjustment screw isn't captive. The tripod also gets a bit wobbly at its full height, as this requires fully extending the rather long centre column, and I was happier restricting it to 140cm. With the column down, you'll only get 120cm.



Verdict

If you like the sound of a tripod that can hold your camera at angles most others can't, then the Vanguard Alta Pro 2+ 264AT is certainly worth a look. It's well thought-out, quick to use and easily sturdy enough to hold an enthusiast DSLR. It does face strong competition from the Manfrotto 190 Go, which is a bit smaller and lighter, but has a less flexible centre column that can only be set to vertical or horizontal. Even so, it's a good choice for nature and macro photography.

At a glance

- Max height 150cm
- Folded length 50.5cm
- Weight 1.9kg
- Max load 7kg

MATCHED HEADS

The tripod comes as a leg-set only, so you'll also need to buy a head. Vanguard makes two in a matching gunmetal finish, the compact 3-way Alta PH-32 that costs around £75, and the £70 Alta BH-100 ball head.



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Previewing in mono on OM-D

Q I have switched from Canon to Olympus and now have an Olympus OM-D E-M1 Mark II. Is it possible to preview images in black & white? It was possible to do this with my Canon – I was able to check skin tones for each image I shot. **John Smith**

A **I am assuming that this is a technique you found useful with your Canon, using black & white to check the luminance tonality of colour images? If that is the case, you can simply use raw capture mode and enable Monotone Picture Mode. By recording raw files, you preserve all the colour data which can be unlocked in post-processing but the camera will both preview and review the raw images taken – in greyscale. That does force you to compose through the camera's electronic viewfinder or the rear screen in black & white. If you want to work in colour and only occasionally check images in mono, you can use the raw edit mode when reviewing raw files to produce a mono version, which can be saved in the camera alongside the original raw file. This can be in any of the picture modes, including monotone. This is rather fiddly but it does work.**

Screen calibration difficulties

Q I am new to calibrating and have hit a wall with what to do. I bought a Datacolor Spyder5 Pro, calibrated as per the instructions, and sent a batch of photos to a professional print lab. The results look completely different to what I see on my screen, they are much less vibrant and dull. Do you have any advice on how I can ensure an accurate calibration? **Crum (AP forum)**

A The whole idea of calibration is to ensure that the colours and tone you see on the screen is what everyone else will see on their calibrated display as well as when printed on a properly calibrated printer. However, it's not as simple as that. The imaging application you are using at either end of the workflow must also respect the same calibration framework. This includes the colour space you are working in and the colour space of the resulting file. I would check to see if you are producing files with Adobe RGB or another extra wide colour space, like ProPhoto. If your printing service is expecting files in sRGB, then the colour mapping will be wrong and you will get results that you describe. If the printing service is expecting Adobe RGB and you are sending files that are sRGB or something else, then the result will once again look different.



Effective calibration gives a unified colour space throughout your workflow

HDR halo problem

Q I realise this is not for everyone, but I have a problem each time I try to make a three-image HDR photo, whether I use Lightroom or Aurora HDR 2017. The issue occurs whenever the sky meets a solid object, for example a roof, tree or mountain. The object always appears to have a halo around it. What can I do to eliminate this? I've included an exaggerated example for you (above). **Keith Jones**



© KEITH JONES

Keith's image with strong halo effects

A It's possible to create extended dynamic range images from multiple frames with bracketed exposure, without the heavy effects of a typical HDR mode. I often do this to create a natural-looking result in anticipation of blown highlights or blocked shadows when shooting in challenging conditions. The key is to not overdo it. The more donor images the better, using a generously wide range of exposures. To control the halos effectively, try not to crank up the adjustments when merging the images. I would also recommend working in raw, if you aren't already. Of course, don't use images that have already had the HDR treatment in-camera.

EOS-M to Micro Four Thirds lens adapter

Q Is it possible to use a Canon EOS-M lens on my Panasonic Lumix GX80 using an adapter? I can't seem to find any. **Zeb Childen**

A The reason you can't find any such adapters is that the flange back distance required to focus an EOS-M lens to infinity on a Micro Four Thirds body like your GX80 is too short. The provision of electronic control of aperture and focusing would also be very challenging. **Q&A compiled by Ian Burley**

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Professor Newman on...

The patent minefield

A patent holds a lot of interesting information about the ownership of lens manufacturing

My attention was drawn recently to a number of interesting lens patents that have been posted on Camera-wiki (camera-wiki.org/wiki/lens_patents). While not every design is patented or patentable, many companies will take out a patent if they think it contains original intellectual property.

Lens designs are particularly easily patentable, since every configuration is in detail different, so the claims in lens patents tend to be along the following lines:

'A first lens group having positive refractive power, a second lens group having negative refractive power, a third lens group having positive refractive power, an aperture stop, a fourth lens group having a positive refracting power, a fifth lens group having a positive refracting power, and a sixth lens group having a negative refracting power. Wherein the first lens group is composed of three lenses, and the distance from an infinite object to a nearest object. Wherein the second lens group, the fourth lens group and the fifth lens group are independently moved in the optical axis direction upon focusing.'

This is a quote from the patent for the Zeiss Touit 50mm f/2.8 macro lens, submitted by Fujifilm Corporation. Since companies patent to protect their intellectual property, the claimant has a very good indication of which company designed and developed the lens, especially since it absolutely protects that configuration of elements. In the case of this lens, Zeiss is also an assignee.

This is not always the case. The Sony lenses for its cameras are generally claimed by Sony, including those branded Zeiss. The Sony full-frame 70-400mm f/4-5.6 is claimed by Tamron. All the Zeiss Batis brand lenses are claimed by Tamron (see my article in AP 28 November 2015).

Most of the Panasonic Micro Four Thirds lenses branded Leica are claimed by Panasonic, which does not surprise anyone familiar with these lenses. Hasselblad lenses are claimed by Fujifilm, which will not surprise anyone who knows the history of the Hasselblad H series.

Some other oddities are the Olympus M. Zuiko 75mm f/1.8, which is claimed by Sigma, as are the 8mm f/1.8 and 25mm f/1.8. More interestingly, so is the Panasonic 25mm f/1.4, which is actually branded Leica.

'A lens designed to be built in one factory could end up being quite different from a lens for another factory'

What does this all mean? As I outlined in my earlier article, this is a result of the manufacturing methodology known as 'OEMing', whereby one company contracts an 'original equipment manufacturer' to manufacture products on its behalf. The assignment of the intellectual property rights shows that in many cases this is not simply a manufacturing subcontract, but a 'design and build' arrangement.

This makes a lot of sense in the world of lens design, because much of the design of a lens is determined by the manufacturing process used to make it. A lens designed to be built in one factory could end up being quite different from a lens for another factory. Lens designers within a company are familiar with their own processes and achievable tolerances, so if a company wishes to subcontract manufacture, 'design and build' is a sensible option.



A Leica lens, or is it a Panasonic or a Sigma?

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Buying Guide

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Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing





Controls
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder
The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight
Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.

Handgrip
DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount
Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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DSLR cameras

	NAME & MODEL	RRP	SCORE	SUMMARY	RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
					SHOOTING										SCREEN				DIMENSIONS			
	Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in			500	129	101.3	77.6	485g
NEW	Canon EOS 200D	£580		Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	•	650	122.4	92.6	69.8	453g
	Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•		440	133	100	79	580g
	Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	•	440	131.9	100.7	77.8	555g
	Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	•	440	131.9	101	77.8	565g
	Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	99	76.2	532g
	Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	100	76.2	540g
	Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	•	960	139	105.2	78.5	730g
	Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in			670	148.6	112.4	78.2	910g
	Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in			980	145	111	71	755g
NEW	Canon EOS 6D Mk II	£1999		Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98	•		3in	•	•	1,200	144	110.5	74.8	765g
	Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in			950	152	116	76	950g
	Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			700	152	116.4	76.4	845g
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			390	152	116.4	76.4	845g
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7 7	100	•		3.2in		•	900	151	116	76	890g
	Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	•	1,210	158	167.6	82.6	1,340g
	Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in			700	124	98	75.5	460g
	Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•		1,200	124	98	75.5	445g
	Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•		700	125	98	76	530g
	Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	820	124	97	70	470g
	Nikon D5600	£800		Minor update to the D5500 adds Bluetooth smartphone connection	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	970	124	97	78	465g
	Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in			950	135	106	76	765g
	Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in			1,100	135.5	106.5	76	765g
	Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	•	3.2in	•	•	950	135.5	104	72.5	720g
	Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	•	1,240	147	115	81	860g
	Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•		900	141	113	82	850g
	Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•		1,230	140.5	113	78	840g
	Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5	100			3.2in			1,400	143.5	110	66.5	765g
	Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in			1,200	146	123	82	980g
	Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	tbc			3.2in	•	•	3,780	160	158.5	92	1,405g
	Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in			410	92.5	120	69.5	498g
	Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in			410	130	97	71	650g
	Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•		410	122.5	91	72.5	678g
	Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•		410	125.5	93	74	688g
	Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in			560	131	100	77	800g
	Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in			720	131.5	102.5	77.5	785g
	Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•		390	131.5	101	76	703g
	Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•		760	136.5	110	85.5	1,010g
	Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6	100			3in			tbc	147	95.1	90.8	703g
	Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	tbc	100			3in			tbc	147	95.1	90.8	708g
	Sony Alpha 58	£450	4★	Entry-level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•		690	129	95.5	78	492g
	Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•		580	142.6	104.2	82.8	675g
	Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•		480	142.6	104	81	647g
	Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•		500	147	111	78	812g
	Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alph 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	•	100	142.6	104.2	76.1	849g

ALL PRICES ARE RRPS, 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, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing amateurphotographer@timeinc.com.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
				SHOOTING										SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1	16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•		3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•		3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•		3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5		•	•	3.7in		•	400	134	69	33	384g
NEW **Leica TL2**	£1700		Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20		•		3.7in		•	250	134	69	33	399g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•		3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15		•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8		•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•		3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi-enabled pro-level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10	•	•		3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•		3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•		3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video-focused hign-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•		3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	•	25	3.5		•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•		3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•		3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•		3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•		3in	•		310	126.9	95.7	60.3	627g
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	•	693	20	•	•		3in	•	•	650	126.9	95.6	63	673g



Lenses

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

FOR MOST enthusiast photographers, 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 allow you to focus on small subjects. 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 with lower optical quality.



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

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

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.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

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

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
				MOUNT										DIMENSIONS		
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			•					•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•		•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•						35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•		•						25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor			•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•					•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			•						16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	21	82	88.5	106.9	780g

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•		•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•		•						13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
EF 50mm f/2.5 Macro	£350		Compact macro lens with floating system			•					•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•						110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•		•						110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•		•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•		•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•		•					•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•		•					•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g

NIKON DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
NEW 8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					•			•	16	n/a	77.5	83	485g
NEW 10-20mm f/4.5-5.6 G VR AF-P DX	£330		Inexpensive optically stabilised wideangle zoom for DX format DSLRs	•				•				22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					•				24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass					•				14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer					•				30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality					•			•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					•			•	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance					•			•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•			•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•				•				35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•				•				38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs					•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs					•			•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens					•				28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens					•				25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•				•				n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•				•				45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550g
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885g

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS WIDTH (MM)	DIMENSIONS LENGTH (MM)	WEIGHT
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					•			•	28	77	83	100.5	645g
NEW **28mm f/1.8 G ED AF-S**	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•			•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•			•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•			•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	1500	67	80	143.5	745g
NEW **70-300mm f/4.5-5.6 E ED VR AF-P**	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•			•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•				110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits					•			•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•			•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•				•			•	190	52	124	203	2930g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•				•			•	230	52	124	267.5	2900g
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion			•	•		•	•	•	18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A			•	•		•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro			•	•		•	•	•	18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh			•	•		•	•	•	90	67	98.9	76	745g

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						•			17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•			25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed-focal-length lens						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•		•	45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating						•			140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•		•	70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•		•	30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•				30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•				24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•			•	20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•			•	28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•						•	28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•				20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•			•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•			•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•			•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•			•	30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•			•	45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•			•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	•	•	•			•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•			•	80	77	82	122	830g



DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•		•	•	•		24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16		•	•		•	•	•		24	77	83.5	81	470g
12-24mm f/4 DG HSM | A	£1649		Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead		•	•		•	•	•	•	28	n/a	87	102.5	600g
14mm f/1.8 DG HSM | A	£TBC		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer		•	•		•	•	•		45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM | A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves		•	•		•	•	•	•	38	82	88.6	94.7	790g
24-70mm f/2.8 DG OS HSM | A	£TBC		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 DC HSM | A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665g
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated		•	•		•	•	•	•	45	77	84.5	68.2	505g
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•		•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent		•	•		•	•	•	•	85	77	86.4	87.6	725g
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths	•	•	•		•	•	•	•	220	86	94.7	252	1780g
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•		•	•	•	•	250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs		•						•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer		•							45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•							95	55	71.5	85	305g
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460g

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	DIMENSIONS: MIN FOCUS (CM)	DIMENSIONS: FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g
TAMRON DSLR																
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•		•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	•	•		•			•	28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•		•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8		•	•		•	•			27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•		•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•		•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•		•				49	62	74.4	88	450g
NEW **18-400mm f/3.5-6.3 Di II VC HLD**	£650	4★	The longest-ranging telephoto zoom yet made turns in a susprisingly decent performance	•		•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•		•			•	38	82	88.2	116.9	825g
NEW **24-70mm f/2.8 SP Di VC USD G2**	tbc		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•		•		•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		•	•		•	•		•	33	67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic		•	•		•	•		•	49	62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•	•	•		•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•		•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•	•		•		•	•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio		•	•		•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal		•	•		•	•			95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•		•			•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•		•		•			•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•	•		•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs		•	•		•	•		•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•		•			•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		•	•		•	•		•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•		•			•	30	58	115	76.4	550g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•		•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•		•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		•	•		•	•		•	47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11		•	•		•			•	250	86	93.5	227	1237g
TOKINA DSLR																
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•	•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499		Compact, ultra-wideangle lens featuring an expanded telephoto zoom range			•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs			•		•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•		•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•		•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts			•		•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•			•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•				•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540g
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•		•			•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•		•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•		•	•		•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850g
NEW **35mm f/1.4 Milvus**	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•		•			•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•		•			•	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•		•			•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•		•			•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•		•			•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123g

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON 1	MOUNT: FUJI X MOUNT	MOUNT: LEICA L	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
CANON CSC																
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	220g
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	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
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	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•							15	43	61	23.7	105g
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	130g
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	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•					•			24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag						•			18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users						•			15	67	73.4	73	375g
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	195g
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	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture						•			18	52	64.5	40.6	116g
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	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•					•			18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture						•			28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens						•			22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						•			60	39	23	61.2	78g
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	187g
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	170g
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	200g
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	995g
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	tbc
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	118	75	580g
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	405g
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	405g
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	215g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						•			60	62	75	105	540g
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	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499		Tiny wideangle prime for Micro Four Thirds featuring manual focus and aperture control			•						12	46	50	55	170g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system							•		20	67	77	73	368g
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	256g
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	153g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality							•		30	60	70	77	428g
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	500g
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	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range							•	•	30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range							•	•	60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime							•	•	60	82	88	124	1065g
OLYMPUS CSC																
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	534g
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	315g
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	155g
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	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
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	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing			•						30	n/a	56	9	22g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	LENGTH (MM)	WEIGHT
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
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	93g
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	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture			•						25	46	57.8	42	137g
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	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
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	190g
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	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g
PANASONIC CSC																
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	300g
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	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics			•						23	67	73.4	88	315g
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	335g
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	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
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	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
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	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers			•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•		•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
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	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
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	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
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	180g
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	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•		•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•		•						50	67	74	76.8	425g
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	130g
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	225g
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	200g
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	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g
SAMYANG CSC																
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	197g
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	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•	•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•		•			28	58	54.3	67.9	290g
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	420g
NEW **35mm f/2.8 FE AF**	£279		Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs				•				•	35	49	61.8	33	86g
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	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs				•				•	45	67	73.5	97.7	585g
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	320g



CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON 1	MOUNT: FUJI X MOUNT	MOUNT: LEICA L	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	WEIGHT
SIGMA CSC																
19mm f/2.8 DN | A	£189		Metal-bodied high-performance wideangle prime lens			•	•				20	46	60.8	45.7	150g
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	140g
30mm f/2.8 DN | A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•				30	46	60.8	40.5	140g
60mm f/2.8 DN | A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•				50	46	60.8	55.5	190g
SONY CSC																
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	225g
FE 12-24mm f/4 G	£1700		Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras				•				•	28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
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	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•			•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•			•					25	40.5	64.7	29.9	116g
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	308g
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	194g
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	427g
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	460g
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	649g
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	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7				•					16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•			•				•	50	72	80.5	118.5	780g
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	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•			•				•	40	67	73	94.5	426g
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•				•	29	49	64	60	200g
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	295g
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•			•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•			•					30	49	62.2	45	155g
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	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element				•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•				•	16	55	70.8	71	236g
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	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•					100	49	63.8	108	345g
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	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•			•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•			•				•	90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction				•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889		Stunning image quality from Sony's premium 'G Master' portrait lens				•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	4★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•			•				•	28	62	79	130.5	602g
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	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500		Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•			•				•	98	77	93.9	205	1395g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•		•					50	62	68	96.7	460g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring				•				•	28	62	69	81.5	490g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•	•				18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•				•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•				•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•				•	20	67	81	92	355g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users				•				•	30	52	62	59	340g
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•				•	45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•			•				•	80	67	78	105	475g
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•				•	80	52	62.5	108	594g
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•			•				•	87	67	84	120	614g

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24mm F1.4 L USM MKII ....E++ / Mint-#£1,099 - £1,149
24mm F3.5 L TSE ..... E+#£599
24mm F3.5 L TSE MkII ..... E+#£1,099
24-70mm F4 L IS USM ..... E++#£599
28-80mm F2.8-4 L USM ..... E+#£349
28-80mm F3.5-5.6 EF IV ..... E++#£39
28-80mm F3.5-5.6 EFII ..... E+#£35
28-90mm F4-5.6 USM II ..... E+#£39
28-135mm F3.5-5.6 IS USM ..... E++#£149
35-135mm F4-5.6 USM ..... E++#£79
45mm F2.8 TS-E ..... Exc#£549
50mm F1.8 EF Mk1 ..... E++#£119 - £129
55-200mm F4.5-5.6 IS STM (M) ..... E++#£169
55-250mm F4-5.6 EFS IS ..... E+ / E++#£89 - £99
55-250mm F4-5.6 EFS II ..... E++#£109
60mm F2.8 EFS Macro ..... E++#£249 - £259
70-200mm F2.8 L IS USM ..... E+ / E++#£689 - £749
70-200mm F2.8 L IS USM IIE++ / Mint-#£1,339 - £1,399
70-200mm F4 L IS USM ..... E++#£649
70-200mm f4 L USM ..... E+#£349
70-200mm f4 L USM IS ..... E++#£699
70-300mm f4-5.6 IS USM ..... E+#£199
75-300mm F4-5.6 EF III ..... E+ / E++#£49 - £59
75-300mm F4-5.6 USM II ..... E+#£59
90mm f2.8 TSE Shift ..... E++#£789
100mm F2.8 L Macro IS USM .E++ / Mint-#£549 - £579
100mm F2.8 USM Macro ..... E+ / E++#£259 - £299
135mm F2 L USM ..... E++#£529
200mm F2.8 L USM II ..... E++#£399
200-400mm F4 L IS USM + 1.4x Ext ..... E++#£9,499
300mm F2.8 L IS USM MKII E++ / Mint-#£4,299 - £4,499
300mm F4 L IS USM ..... E+ / E++#£499 - £649
300mm F4 L USM ..... Exc#£389
400mm F2.8 L USM ..... E+#£2,499
400mm F4 DO IS II USM ..... Mint-#£5,849
400mm F4 DO IS USM ..... E+#£2,379
400mm f5.6 L USM ..... E++#£729
500mm F4 L IS USM ..... E++#£3,449 - £3,489
Contax 35-70mm F3.4 MM ..... E++#£259
Contax 35-135mm F3.3-4.5 MM ..... E++#£399
Cosina 19-35mm F3.5-4.5 ..... E+#£59
Sigma 10-20mm F4-5.6 DC HSME+ / E++#£159 - £179
Sigma 12-24mm F4.5-5.6 EX DG HSM ..... E+#£229
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.. E++#£389
Sigma 17-70mm F2.8-4.5 DC ..... E+#£129
Sigma 18-200mm F3.5-5.6 DC OS HSM ..... E+#£149
Sigma 28-70mm F2.8 EX DG ..... As Seen#£59
Sigma 35mm F1.4 DG HSM A ..... E++#£549
Sigma 50mm F1.4 EX DG HSM ..... E++#£219
Sigma 50-500mm F4-6.3 Apo DG HSM ..... E++#£399
Sigma 70-200mm F2.8 APO EX DG OS HSM . E++#£549
Sigma 70-210mm F3.5-4.5 Apo ..... E++#£29 - £35
Sigma 70-300mm F4-5.6 APO DG Macro..... E++#£89
Sigma 150-500mm F5-6.3 APO DG OS HSM. E++#£449
Sigma 170-500mm F5-6.3 Apo ..... E+#£199
Sigma 170-500mm F5-6.3 Apo DG..... E++#£199
Sigma 180mm F3.5 EX Macro APO ..... E++#£349
Sigma 300mm F2.8 Apo DG HSM E++#£1,289 - £1,499
Tamron 10-24mm F3.5-4.5 Di II LD Asph..... Mint-#£259
Tamron 70-300mm F4-5.6 Di ..... E++#£49 - £59
Tamron 70-300mm F4-5.6 Di VC USD..... E++#£219
Tamron 90mm F2.8 SP AF MacroE+ / E++#£159 - £179
Tokina 10-17mm F3.5-4.5 DX Fisheye....Ex Demo#£469
Tokina 11-16mm F2.8 DX ATX ..... Mint-#£289
Tokina 16-28mm F2.8 ATX FX..... E++#£439
Tokina 300mm F2.8 ATX SD..... E++#£599
Voigtlander 40mm F2 Ultron SLII..... Mint-#£299
Zeiss 18mm F3.5 ZE..... E++#£699
Zeiss 21mm F2.8 ZE..... E+ / E++#£849 - £889
Zeiss 25mm F2 ZE..... E++#£949
Zeiss 50mm F1.4 ZE..... E+ / E++#£389 - £399
Zeiss 85mm F1.4 ZE..... E++#£649
Zeiss 100mm F2 Makro Milvus ZE..... Mint-#£999
Sigma 1.4x Apo EX DG Converter..... Mint#£129
1.4x EF MkII Extender..... E+ / E++#£149 - £169
1.4x EF MkIII Extender..... E++#£249
2x EF Extender..... As Seen / E++#£79 - £149
2x EF MkII Extender..... E++#£169
2x EF MkIII Extender..... E+#£219
C-UP Tube Adapter..... As Seen#£39
Extender EF 2x MKIII..... Mint-#£319
Extension Tube Set 12/20/36..... Mint#£69
Extension Tube Set 12/20/36 AF DG..... E++#£79
Extension Tube Set 13/21/31 AF..... E++#£39
TC-1401 1.4x Converter..... Mint-#£149
Metz 15 MS-1 Flash..... E++#£149 - £179
Metz 44 AF-1 Digital..... Mint#£69
Metz 48AF1 Digital..... E+#£79
Metz 50AF1 Digital..... E++#£79
Metz 58 AF1 Digital Canon..... E++#£139
Nissin Di622 Speedlite..... E+ / E++#£49 - £59
Sigma EF500 DG ST Flash..... E++#£39
Sigma EF500 ST Flash..... E+#£39
Sigma EF500DG Super Flash..... E+ / E++#£35
380EX Speedlite..... E+#£49
420EZ Speedlite..... E+#£29
430EX II Speedlite..... Mint-#£119
430EX Speedlite..... E+ / E++#£89 - £109
430EZ Speedlite..... E+ / E++#£25 - £29
540EZ Speedlite..... E+#£35 - £39
550EX Speedlite..... Exc / E+#£79 - £129
580EX II Speedlite..... E+ / Mint-#£169 - £189
580EX MkII Speedlite..... E+#£169
580EX Speedlite..... E+ / E++#£129 - £149
600EX-RT Speedlite..... E+ / Mint-#£289 - £319
90EX Speedlite..... E+#£49
MR-14EX Macro Ringlite..... E+#£169
MT-24EX Macro Ringlite..... E++#£449
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ST-E3 RT Transmitter..... E++ / Mint-#£149 - £159
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Kiev Bellows Unit..... E+#£49
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EF25 Extension Tube..... E++#£49
EF25 II Extension tube..... Mint-#£69
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Aptus-II 5 Digital Back..... E++#£2,499

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Fuji X-T1 Black Body Only.....E++ / Mint-#£499 - £529
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Fuji X-T10 Silver Body Only..... E++#£299
Fuji X-E2 Black Body Only..... E++#£299
Fuji X100T + Case..... Mint-#£689
Fuji X100S Black (Infra Red)..... Mint-#£649
Fuji X100S Black..... E++#£459
Fuji X10 Black..... E++#£179
Nikon V2 + 10-30mm..... E++#£229
Nikon V1 White + 10-30mm..... E++#£149
Nikon V1 Black Body Only..... E++#£99
Olympus Pen-F Black Body Only..... E++#£749
Olympus E-M1 Black Body + HLD-7 Grip..... E+#£429
Olympus E-M10 MKII Silver Body Only..... E++#£329
Olympus E-M10 Black Body Only..... E+#£199
Olympus E-M5 Silver Body Only..... E+#£229
Olympus E-P1 Body Only..... Mint-#£69
Olympus E-PL1 Black + 14-42..... E++#£99
Olympus E-PL5 Black Body Only..... E++#£149
Panasonic G1 Body Only..... E+#£49 - £59
Panasonic G2 Body Only..... E++#£69
Panasonic GF-2 Body Only..... E++#£69
Panasonic GF-3 + 14-42mm..... E++#£149
Panasonic GF-3 Black Body..... E+#£89
Panasonic GF-5 Body Only..... E+ / E++#£69 - £79
Panasonic GH-3 Body Only..... E++#£349
Panasonic GH4 Body Only..... E+#£659
Panasonic GX7 Body Only..... E++#£219 - £249
Samsung NX10 + 18-55mm..... E++#£159
Sony A7S MkII Body Only..... E++#£2,099
Sony A7S Body Only..... E+ / E++#£1,049 - £1,199
Sony A7R II Body Only..... E++#£1,949 - £2,049
Sony A6000 Body Only..... E++#£329
Sony NEX C3 + 18-55mm + Flash..... E++#£149
Sony NEX-C3 Body Only..... E++#£89

Fuji X Lenses

14mm F2.8 XF..... E++ / Mint-#£539 - £549
16-55mm F2.8 R LM WR XF..... E++#£739
23mm F1.4 XF R..... E++ / Mint-#£549 - £589
35mm F2 XF WR - Silver..... E++#£269
90mm F2 WR XF..... Mint-#£599
Samyang 100mm F2.8 ED UMC Macro..... Mint-#£279
Zeiss 32mm F1.8 Touit X..... E++#£359

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Olympus 8mm F3.5 FishEye Zuiko D..... Mint-#£299
Olympus 9-18mm F4-5.6 ED Zuiko E++ / Mint#£299 - £329
Sigma 10-20mm F4-5.6 DC HSM..... E++#£189
Olympus 11-22mm F2.8-3.5 Zuiko..... E++#£199
Olympus 12-60mm F2.8-4 ED SWDE+ / E++#£249 - £349
Panasonic 14-150mm F3.5-5.6 Asph..... E++#£429
Olympus 14-42mm F3.5-5.6 ED..... E+#£39
Olympus 14-42mm F3.5-5.6 Zuiko E+ / E++#£49 - £59
Olympus 14-54mm F2.8-3.5 MkII..... E+#£159
Olympus 14-54mm F2.8-3.5 Zuiko.....E+ / E++#£129
Samyang 16mm F2.0 ED AS UMC CS..... Mint-#£249
Olympus 25mm F2.8 Zuiko..... E++#£109
Olympus 35mm F3.5 Macro Zuiko.....E+ / E++#£69
Olympus 40-150mm F4-5.6 ED M.ZuikoE+ / E++#£49 - £79
Olympus 40-150mm F4-5.6 ED Zuiko..... E++#£49
Olympus 50-200mm F2.8-3.5 ED..... E++#£299
Olympus 50-200mm F2.8-3.5 SWD..... E++#£399
Sigma 50-500mm F4-6.3 Apo DG HSM..... E++#£369
Olympus 70-300mm F4-5.6 ED Zuiko E+ / E++#£169 - £199
Samyang 85mm F1.4 IF MC Aspherical..... E++#£169
Sigma 135-400mm F4.5-5.6 Apo DG..... E+#£249
Olympus EC14 Tele Converter..... E+ / E++#£99 - £169
Olympus EC20 2x Tele Converter.E++ / Mint-#£199 - £229

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Lensbaby 5.8mm F3.5 Circular Fisheye..... Mint-#£179
Panasonic 7-14mm F4 G Vario..... E++#£549
Panasonic 12-32mm F3.5-5.6 OIS G..... Mint-#£179
Panasonic 12-35mm F2.8 G Vario OIS ...Exc / E++#£299 - £539
Olympus 12-40mm F2.8 M.Zuiko..... E++#£549
Olympus 12-50mm F3.5-6.3 M Zuiko..... E++#£129
Panasonic 12-60mm F2.8-4.0 Leica DG Vario Mint-#£749
Panasonic 14-140mm F3.5-5.6 G OIS..... E+#£269
Panasonic 14-42mm F3.5-5.6 Asph OIS..... E++#£79
Panasonic 14-42mm F3.5-5.6 Asph OIS II..... E++#£79
Panasonic 14-42mm F3.5-5.6 Asph Vario PZ E++#£149
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko..... E++#£139
Olympus 14-42mm F3.5-5.6 M.Zuiko II R..... E++#£79
Panasonic 14-45mm F3.5-5.6 ASPH G VarioE+ / E++#£119 - £129
Panasonic 14-45mm F3.5-5.6 Asph OIS..... E++#£124
Samyang 16mm T2.2 VFD..... Mint-#£239
Olympus 17mm f1.8 M.Zuiko Black ..Mint-#£289 - £299
Olympus 17mm F2.8 M.Zuiko..... E++#£129
Panasonic 20mm F1.7 Asph II..... Mint-#£179
Samyang 21mm F1.4 ED AS UMC CSC..... Mint-#£199
Panasonic 25mm F1.4 DG Summilux..... E++#£289
Panasonic 35-100mm F2.8 GX OIS Vario...E+ / E++#£499 - £649
Olympus 40-150mm F4-5.6 R ED M.ZuikoE++ / Mint-#£99
Panasonic 45-200mm F4-5.6 Lumix G Vario.....E+ / E++#£149 - £159
Olympus 45mm F1.8 M.Zuiko..... Mint-#£139
Olympus 75mm F1.8 ED Black M.Zuiko..... E++#£499
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Panasonic 100-400mm F4-6.3 Power OIS Mint-#£1,099
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Sony E Mount Lenses

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50mm F1.8 OSS..... Mint-#£189
Samyang 24mm F1.4 ED AS UMC..... E++#£329
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Zeiss 25mm F2 Batis..... Mint-#£799
Zeiss 85mm F1.8 Batis..... Mint-#£749

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Canon EOS 1DS Body Only..... E++#£299
Canon EOS 1D MKIV Body Only..... E++#£1,479
Canon EOS 1D MkIII Body Only..... E++#£449
Canon EOS 1D MkII Body Only..... As Seen / E++#£299
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Canon EOS 5DS Body OnlyE++ / Mint-#£2,189 - £2,289
Canon EOS 5D MKIII Body OnlyE+ / E++#£1,449 - £1,499
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Canon EOS 5D MkII Body Only .....Exc / E++#£499 - £699
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Canon EOS 7D + BG-E7 Grip..... E++#£449
Canon EOS 7D MKII Body Only..... Mint#£1,099
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Canon EOS 10D + BG-ED3 Grip..... As Seen#£79
Canon EOS 450D Body Only..... E++#£89
Canon EOS 400D Body Only..... E++#£79
Canon EOS 350D Body Only..... E++#£59
Canon EOS 300D + 18-55mm..... Exc / E++#£79 - £99
Canon EOS 300D Body Only..... As Seen#£39
Canon EOS M (Infra Red) + 18-55mm..... E++#£299
Canon EOS M Body Only..... Mint-#£149
Nikon D4S Body Only..... E++#£3,249
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Nikon D750 Body Only..... Mint-#£1,349
Nikon D610 Body Only..... E++#£849
Nikon D600 Body Only.....E++ / Mint-#£669 - £679
Nikon D300S Body Only..... E++#£279
Nikon D300 Body Only..... E++#£199
Nikon D200 Body Only..... Exc / E++#£99 - £149
Nikon D100 + MB-D100 Grip..... As Seen#£79
Nikon D80 Body + MB-D80 Grip..... E++#£129
Nikon D80 Body Only..... E+#£99 - £119
Nikon D70 Body Only..... E+#£69 - £79
Nikon D50 Body Only..... As Seen#£39
Nikon D7200 Body Only..... E++#£669
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Olympus E3 + HLD4 Grip..... E++#£249
Olympus E3 Body Only..... E++#£219
Olympus E30 Body Only..... E++#£179
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Olympus E520 + 14-54mm + 40-150mm E+#£239 - £269
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Olympus E500 + 17.5-45mm..... E++#£89
Olympus E410 + 14-42mm..... E++#£129
Olympus E1 Body Only..... As Seen#£99
Pentax K110D Body Only..... E++#£99
Pentax K200D Body Only..... E+#£89
Sigma SD14 + 30mm F1.4..... E++#£299
Sigma SD10 + EF500 DG ST + Grip..... E++#£259
Sigma SD10 + 18-50mm + EF500 Super ..... E++#£129
Sony A350 + 18-70mm..... E+#£179
Sony A55 + 18-70mm..... E+#£159
Sony A58 + 18-55mm..... E++#£199
Sony A58 Body Only..... E++#£199
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21mm F2.8 Asph M Black..... E++#£1,249
21mm F2.8 M Black ..... Exc / E++#£749 - £939
21mm F2.8 M Black + Finder..... E++#£949
21mm F4 Chrome + Finder..... Exc / E+#£799 - £989
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24mm F2.8 Asph M Black..... Exc / E++#£949 - £1,199
280mm F4.8 Telyt..... E+#£249
28mm F2.8 M Black..... E++#£749
35mm F1.4 Asph M Black..... E++#£2,499
35mm F1.4 Asph M Black 6bit..... E++#£2,399
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35mm F3.5 Chrome	Exc#£299
50mm F1.4 M Black	E++#£1,350
50mm F2.8 M Black	Mint-#£649
50mm F2.8 M Chrome	E++#£549
65mm F3.5 Elmar	E+ / Mint-#£199 - £349
75mm F2.4 M Black 6bit + Hood	Mint-#£1,149
75mm F2.5 Black 6 BIT	E+ / E++#£649 - £749
75mm F2.5 M Black 6bit	E++#£699
90mm F2 Apo M Black	E+ / Mint-#£1,799 - £2,099
90mm F2 Black	E++#£499
90mm F2 Chrome	E+ / E++#£549 - £599
90mm F2 M Black	E+ / E++#£699 - £949
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90mm F2.8 Black	As Seen / Exc#£149 - £299
90mm F2.8 Chrome	Exc / E++#£199 - £249
90mm F2.8 M Black	E++#£749
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90mm F4 Collapisible	As Seen#£139
90mm F4 Collapsible	E++#£249
90mm F4 Elmar	As Seen / E++#£99 - £169
90mm F4 Elmar E39	E++#£159 - £199
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135mm F2.8 Black	E+ / E++#£239 - £299
135mm F2.8 M Black	E+ / E++#£289 - £499
135mm F4 Black	E++#£379
135mm F4 M Black	E++#£749 - £799
135mm F4.5 Hektor	As Seen / Mint-#£49 - £169
Minolta 28mm F2.8 M Rokkor	E++#£349
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21/24/28mm Viewfinder - Chrome	E++#£199 - £219
24mm Black Viewfinder	E+ / E++#£169 - £179
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M8 Handgrip - Chrome	E++#£65
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R-Adapter M (14642)	Mint-#£189
Traveller Tripod B&S Head 38 (14114)	E++#£169

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Pro S Complete	As Seen#£199
Pro Complete	As Seen#£199
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90mm F3.5 KL	E++#£149
180mm F4.5 C	E++#£99
180mm F4.5 KL-A	E++#£149
250mm F4.5	As Seen#£79
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Pro Body Only	E++#£159
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75mm F4.5 Shift W	As Seen#£250
250mm F4.5	Exc#£79
AE Prism Finder	As Seen#£79
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14mm F2.8 AFD	E++#£625
14-24mm F2.8 G AFS ED	Mint-#£1,049
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17-35mm F2.8 ED AFS	E++#£489
17-55mm F2.8 G AFS DX IFED	E++#£359
18mm F2.8 AFD	E++#£549
18-35mm f3.5-4.5 AFD	E++#£199 - £239
18-55mm F3.5-5,6 G AFS VR	E++#£79
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18-55mm F3.5-5.6 G AFS VR II	Mint-#£79
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18-140mm F3.5-5.6 AF-S G ED VR DX	Mint-#£229
18-200mm F3.5-5.6 G AFS DX VRII	E+#£269
24mm F2.8 AFD	E++#£229
24-70mm F2.8 G AFS ED	E++#£689
24-70mm F3.5-5.6 IX	E+#£39
24-85mm F2.8-4 AFD	E++#£269
24-85mm F3.5-4.5 G AFS	Mint-#£159
24-120mm F3.5-5.6 ED AFD	E+ / E++#£129 - £149
24-120mm F3.5-5.6 G AFS ED VR	E++#£249
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28mm F2.8 AFD	E++#£179
28-300mm F3.5-5.6 G ED AFS VR	E++#£539
35mm F1.4 G AFS	E++#£899
35mm F1.8 G AFS DX	E+#£79
35-70mm F2.8 AF	E+#£189
35-70mm F2.8 AFN	E+#£179
50mm F1.4 AFD	E++#£179
50mm F1.4 AFN	E+#£119
50mm F1.4 G AFS	E++#£239
58mm F1.4 G AFS ED	E++#£1,149
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70-200mm F2.8 G AFS ED VRII	E+#£1,279
70-300mm F4-5.6 AFG	E++#£59
80-200mm F2.8 ED AF	E++#£249 - £299
80-200mm F2.8 ED AFD	E+#£449
85mm F1.8 AF-S G	Mint-#£319
105mm F2.8 AFS G VR Micro	E++#£389
135mm F2 D AF DC	E++#£789
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300mm F2.8 IFED AF-I	E++#£1,199
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300mm F4 AFS IFED	E+#£499
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Sigma 24-60mm F2.8 EX DG	E++#£239
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Sigma 150mm F2.8 EX DG Macro HSM OS	E++#£499
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Sigma 180mm F5.6 Apo Macro	E++#£189
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Tokina 20-35mm F2.8 ATX Pro	E++#£299
Tokina 35mm F2.8 Macro DX ATX	E++#£189
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Zeiss 85mm F1.4 Planar T* ZF.2	Mint-#£749
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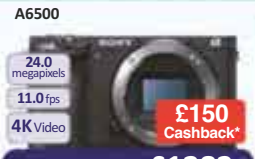
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Final Analysis

Roger Hicks considers...

'Girl with Hat', by Xiomara Bender



© XIOMARA BENDER

It's hard to believe this picture was taken in the last few years, but Xiomara Bender's book, *North Korea: The Power of Dreams* (Kehrer Verlag 2017) is illustrated across the course of three trips beginning in 2012.

If someone told you it was taken in the 1950s, or even the 1920s, you would not be very surprised. Partly, of course, this is because of the strange time warp that is North Korea. For a biological parallel, albeit on a timescale a million times longer, consider the coelacanth. People call it a 'living fossil', but this is only a part truth. Today's coelacanths are not the same as the fish of 65 million years ago; which was when, until 1938, they were thought to have become extinct.

This 'time-warp evolution' is what gives her book its fascinating alien quality, and why I chose this picture as possibly the strangest of them all. There is presumably some Korean cultural tradition that involves pretty girls wearing improbable hats, but in a sense it doesn't really matter what it is: the picture lives and dies by its own strangeness.

It's quite easy to criticise: the cropped figure on the left, the strange light on the older woman's face, the sprig-like object in the lower right-hand corner. But without its 'faults', it would be sterile: a crop would lose context, never mind charm. Likewise, the way the girl is looking away is an essential part of the picture. We see her the way the photographer saw her, the way we would have seen her if we had been there. It's very much the way we see; or at least, the way I see.

Which is an interesting question in itself. Of the 11 of Bender's pictures I could have used, this was the only one in black & white. Did I choose it because I 'see' in black & white? I don't think so. Rather, I think, I chose it because it is outside time; because it is so unlike anything I have seen or can readily imagine seeing. Why, for that matter, did the photographer choose black & white? Was it merely a practical consideration: avoiding, for example, the gaudy colours, verging on garish and gimcrack, that seem so popular in Korea? Or what?

It would be easy to persuade oneself that this picture didn't fit in the book; or perhaps, anywhere. Quite apart from the 'flaws' above, there is a popular and often justified prejudice against mixing black & white and colour. But again, it doesn't matter. It's a question of (justified) self-confidence, of the photographer believing in her own work; which is something we all need.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Sibylle Bergemann**

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