

Tuesday 15 October 2024

Amateur Photographer



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Capturing autumn

Emily Endean's tips for great
seasonal landscapes

Motorola Edge 50 Ultra

An impressive camera and
great spec for the money



Wildlife POTY

This year's winning images

TESTED

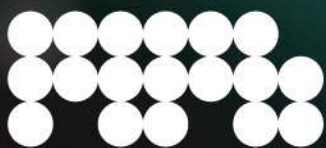
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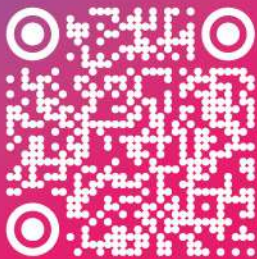
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Welcome



I think it's generally agreed by most photographers that autumn is the most photogenic season of the year. The harsh light of summer has gone, replaced by the warm hues of falling leaves. This week Emily Endean shares her approach to capturing the colours and moods of autumn. We also present the winners of this year's Wildlife Photographer of the Year, the world's most prestigious nature photography competition. The accompanying exhibition has just opened at the Natural History Museum and I urge all AP readers to pay it a visit. You won't be disappointed. Our testing team has been busy too, with reviews of Sigma's new 28-105mm f/2.8 lens; a great-value smartphone; and DJI's most affordable drone yet.

Nigel Atherton, Editor



COVER PICTURE © EMILY ENDEAN. INSET PICTURE © INGO ARNDT/WILDLIFE PHOTOGRAPHER OF THE YEAR

This week's cover image by Emily Endean was taken on Brent Tor, Dartmoor

THIS WEEK'S CONTRIBUTORS



AMY DAVIES
Features Editor

Amy reveals the best of this year's WPOTY, and tests a great-value Motorola phone



EMILY ENDEAN

Top outdoor photographer Emily explains why autumn is the best time for photography



DAMIEN DEMOLDER

The former editor of AP tries out Sigma's 28-105mm f/2.8 offering



JOSHUA WALLER
Online Editor

Joshua takes the latest (and smallest) DJI drone into the air and gives his verdict



ANDY WESTLAKE
Technical Editor

In Testbench, our chief reviewer fills up the space in a new backpack from Vanguard



PETER DENCH

In *Final Analysis*, our regular contributor analyses a powerful image about gun crime

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Rotolight in administration

ROTOLIGHT, a maker of lights for photography and video which is well known to many AP readers, has gone into administration. Jonathan Bass and Giuseppe Parla of Menzies LLP have been appointed as the joint administrators of Rotolight Group Ltd, with the aim of drawing up restructuring plans to save the company or sell it on.

The administrators, who are licensed insolvency practitioners, put in place a statutory moratorium – ‘this is a “breathing space” that frees a company from creditor enforcement actions, while financial restructuring plans are prepared to rescue the company as a going concern where possible,’ according to the Gov.uk website.

Administrators also take over the day-to-day management of affected companies, and former CEO Rod Aaron Gammons ceased to be a director on 17 September.

So Rotolight is still able to sell its lights, as can be seen on the website, rotolight.com, where a sale is taking place. The nuclear option for administrators is to liquidate a firm’s assets and distribute the proceeds to selected creditors, but this development does not mean Rotolight has gone to the wall. Despite going into administration in 2013 and getting slapped with a winding-up petition from HMRC this year over unpaid taxes (later withdrawn), Jessops continues to soldier on, and recently opened a new store in York.



The Rotolight NEO 3 PRO won our Accessory of the Year award in 2023

New Skylum portrait-editing suite

SKYLUM, best known for its photo editor Luminar Neo, has announced a new suite of portrait-retouching tools called Aperty.

Developed in collaboration with portrait pro



The software promises more precise editing

Julia Trotti, the software includes an intriguing-sounding feature called Face Mesh. This processes up to 4,000 dots per face for more precise editing, along with ‘segmentation technology’ that detects up to 30 classes of face and body parts, again to facilitate realistic retouching and reshaping. Aperty also features tools for skin smoothing, blemish removal, and studio lighting emulation, while enabling users to create AI masks for people and backgrounds, or to customise masks with brushes, gradients, or luminosity.

As an early bird deal, you can get a one-year subscription with an extra year thrown in for £169; this rises to £249 for a one-year license when Aperty officially launches on 7 November or £24.90 a month. See aperty.ai



© TOM PALLANT

Abbey Road winners

TOM Pallant’s wonderfully kinetic live shot of Blur recently won the Music Moment of the Year category in the Abbey Road Music Photography Awards, organised by the storied London studio. Tom took the shot at Wembley Stadium last year. ‘Knowing Graham (Coxon) would launch his guitar 20ft in the air, I was ready...’ Tom recounts. ‘It’s the only time I’ve ever shouted “Yes!” out loud after getting a shot.’ Meanwhile, Francis Mancini won the Live Music category for his capture of Darren Styles, while Andreia Lemos took home the Undiscovered Photographer of the Year award for her shots of Amyl and the Sniffers. The legendary Jill Furmanovsky won the Icon Award. The nominated entries are on show at the Royal Albert Hall until 12 November (abbeyroadmusicphotographyawards.com).



Make the most of Madeira

PRO landscape photographer Emily Endean – who features in this issue of AP – is running a trip for women photographers to Madeira from 2-9 June next year, supported by Fujifilm. Numbers are limited to 14 participants, so it's a great chance to sharpen your landscape and nature skills in a supportive atmosphere. Book now and you also get a free 12-month digital subscription to AP – quote AP Magazine in the How Did You Hear About Us section of the booking form. Full details are at bit.ly/endeanmadiera

© EMILY ENDEAN

Emily Endean will be leading a photographic workshop tour



Tiger style

REMEMBERING *Tigers*, the ninth volume in the Remembering Wildlife book series, is now on sale. The beautifully produced hardback features 88 colour images donated by many of the world's top wildlife photographers, including Art Wolfe, Jonathan and Angela Scott and Greg du Toit, with all proceeds going to wildlife conservation organisations. As the publishers note, there are only around 5,500 tigers left in the wild and they are restricted to just 10% of their historical range. *Remembering Tigers* costs £49.50 – see www.rememberingwildlife.com




The book's images are by top wildlife pros



'Hand, Beyrouth' by William Klein (1926-2022)

Iconic images go under the hammer

 THE 45th Leitz Photographica Auction will take place at the Leica Gallery in Vienna on 18 October, with 107 works by such iconic names as William Klein, William Eggleston, Nan Goldin and Robert Frank for sale.

The theme of the auction is Gestures, which is taken both literally and metaphorically. Particular highlights include 'Hand, Beyrouth,' a 1963 image by William Klein. 'It is a prime example of the relentless, direct, and radical visual language of the late artist who died in 2022,' explains Alexander Sedlak, managing director of Leitz Photographica Auction. 'Beyond conventional norms, he allows his subjects to interact with the camera in unexpected compositions.' The image is also poignant as 'Beyrouth' (Beirut) is currently being ripped apart by war.

Meanwhile, a gaze, not a gesture draws the eye in Nan Goldin's 'Jimmy Paulette on David's Bike,' an image

which appeared on the cover of her 1993 photobook *The Other Side*. 'This striking image encapsulates the most significant attributes of Goldin's work,' adds the auction house's Caroline Guschelbauer. 'The intimacy of her portraits, the authenticity of her subjects, and the subtle yet powerful engagement with social and political issues.'

Another highlight is Alfred Eisenstaedt's capture of a Swiss waiter on skates, which graced *Life* magazine in 1936.

An exhibition of selected images from the auction also runs at the Vienna Leica Gallery until 18 October. On 23 November, the 46th Leitz Photographica Auction takes place, this time dedicated to cameras and accessories. No further details were available when we went to press, but back in June, a Leica MP2 black paint outfit from 1958 sold for an eye-watering €1,560,000 (£1,309,181). Start saving up now!

Stylish new Canon Selphy printer

 CANON Europe has announced the latest addition to its portable printer range, the Selphy QX20. It's an upgrade of the QX10, and supports 2:3 size for card printing, as well as square (1:1) prints. Eschewing ink cartridges, the Selphy QX20 uses dye sublimation technology which transfers dye to paper via three passes of cyan, yellow and magenta. An overcoat is then added to the prints so they'll last up to 100 years, Canon claims.

Power is provided via a built-in battery, which can be charged via USB, and there is Wi-Fi for easy printing from your smartphone. The Selphy QX20 fits easily

into a bag (it measures 102.2x145.8x32.9mm), and you can also add artistic flourishes to your prints, such as filters, stamps, borders and text. It's out now for £124, in grey, white, and red.



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Left: Sian Davey, Untitled, 2016, from The River Series © Sian Davey; courtesy Michael Hoppen Gallery

Right, top: Chris Chapman, Joe White and his 'teddie' pit, Batworthy Farm, Chagford, 1982 © Chris Chapman/Victoria and Albert Museum, London

Right, middle: Garry Fabian Miller, Year One: Simivisionios, 2005-6 © Garry Fabian Miller/Victoria and Albert Museum, London

Right, bottom: Robert Darch, Doe Tor, 2019, from The Ten Tors series © Robert Darch

Dartmoor: A Radical Landscape

Royal Albert Memorial Museum and Art Gallery (RAMM), Exeter
19 October 2024 – 23 February 2025, £6 / concessions

A wide-ranging major new exhibition shows off the beauty and drama of Dartmoor, as Amy Davies discovers

Encompassing the work of 18 artists and photographers, and spanning the years 1969-2024, this major new show is a huge draw for those with any interest in the beautiful and sometimes unpredictable landscapes of Dartmoor.

The show aims to demonstrate how the area has been a big draw for these artists, compelling them to respond to its open spaces, ancient woodlands and human activity through art, photography and film.

Dartmoor is as beautiful as it is complex.

Whether considering the climate crisis and ecological concerns, or, exactly who has access and rights to the land, much of the work on display has come via collaborations with climate scientists, protestors and other experts.

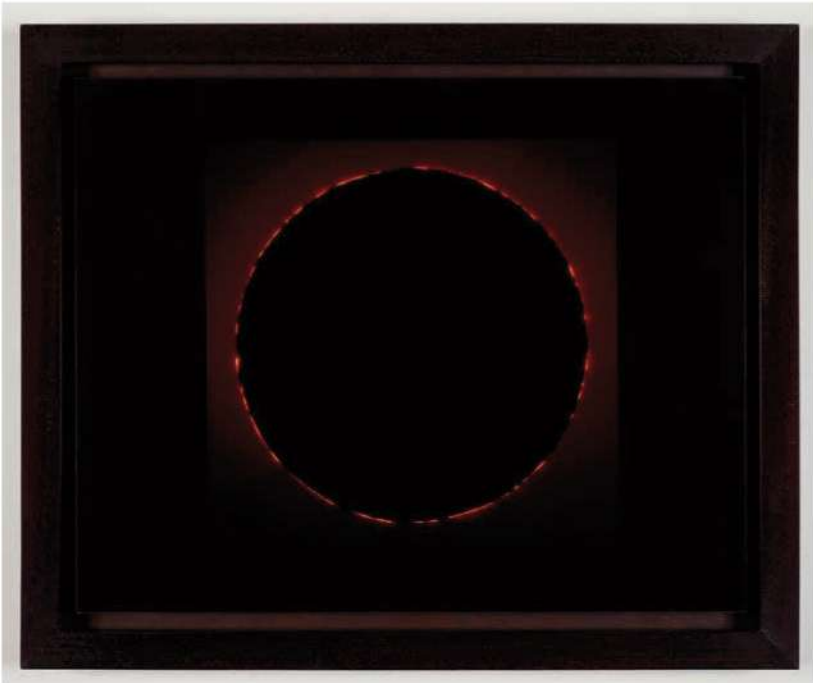
In the exhibition we see work from a wide range of photographers – as well as other artists – working across a range of genres and techniques. For example, there's camera-less photography from Garry Fabian Miller and Susan Derges. Meanwhile, Robert

Darch produces ethereal black & white images of the Ten Tors Challenge, and Sian Davey photographs a stretch of the River Dart close to her home.

There are other interesting aspects to the work on display here, including Jo Bradford's development of a plant-based seal for her prints incorporating locally produced beeswax in a nod to sustainability.

More documentary photography is provided from Fern Leigh Albert, Chris Chapman and James Ravilious, while historical prints from Richard Long, Nancy Holt and Marie Yates will also be on display.

This is a wide-ranging exhibition that shows off the enchantment that Dartmoor has. Clearly, it has attracted a cluster of the creative community – whether you're local or not, there's plenty to enjoy here. Perhaps you'll even be inspired to head out into the Dartmoor countryside yourself to put your own stamp on the area.



Books & exhibitions

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



© MATTHEW PINNER

Wherwell Village

Hampshire in Pictures by Matthew Pinner

£18.99, Amberley Publishing, 128 pages, ISBN: 9781398117136



Now for another area with a good variety of different landscapes. Hampshire is home to several historic villages and towns, quiet rural countryside, river valleys and an interesting coastline. It's also got a world-famous cathedral (Winchester) and carries the legacy of Britain's naval history.

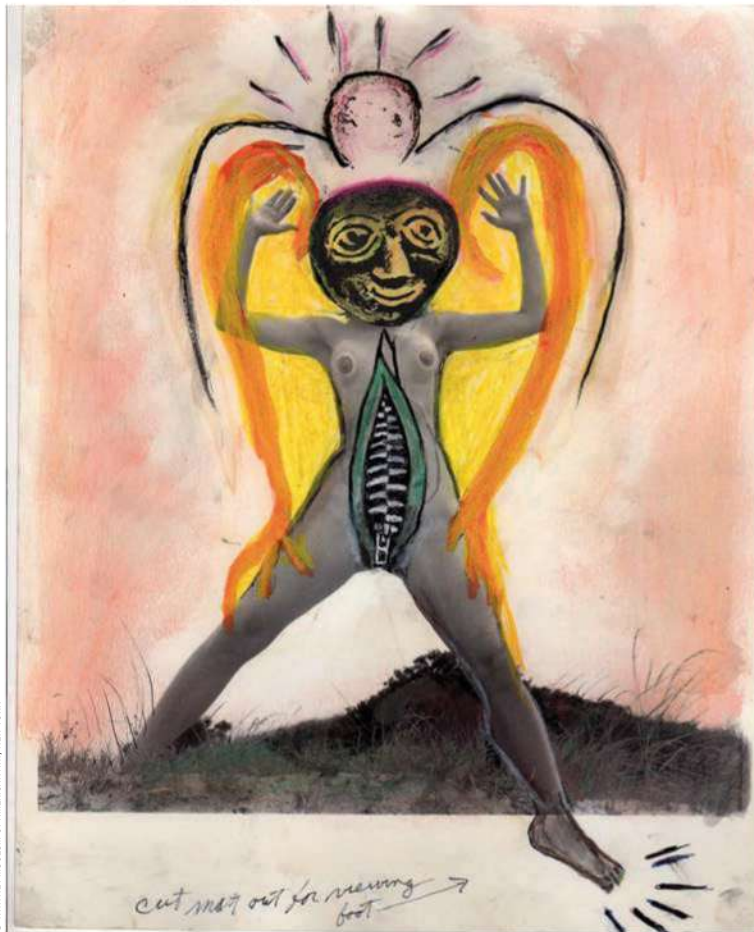
That's not even to mention locations such as the New Forest and the South Downs. Safe to say, a visit to Hampshire can yield some fantastic photography with a landscape to suit pretty much every taste.

In this new book, the photographer Matthew Pinner takes a new look at the area, beautifully capturing the huge variety of scenery the area offers. If you live in the county then of course it will be particularly appealing, but if you're thinking of visiting, then it can give you a fantastic steer towards some particularly photogenic spots.



© MATTHEW PINNER

Marwell Zoo, Winchester



© WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

Acts of Creation: On Art and Motherhood by Hettie Judah

£30, Thames & Hudson, 272 pages, Hardback, ISBN: 9780500027868



I was lucky enough to see the touring exhibition of Acts of Creation at the wonderful Arnolfini Gallery in Bristol earlier this year. Coinciding with my maternity leave, there couldn't have been a better time for me to see it, and I left filled with inspiration and hope for the future that motherhood needn't be an infringement on creativity.

Now, a book featuring work from the exhibition, put into context with fascinating essays, is also available. Of course, you don't have to be a new parent to enjoy the work; there's a rich variety of things here for any reader to enjoy, but it's perhaps fair to say that those with direct experience may find it a little more personal than others.

The book looks at both how motherhood has been depicted throughout history up to recent times and some of the women who have created art in conjunction with their own experience of parenthood (or not, in some of the more touching pieces).

More than 150 artworks are included in the book – as well as photography, there is also sculpture, painting and other forms of art.

It's a complex account which engages with many problems that are still ongoing – around gender, caregiving, and reproductive rights, and is absolutely fascinating. I can't recommend this book highly enough and would urge as many people as possible to read it.

Left: Mary Beth Edelson, Zipper Sheela: Stepping Out, 1973. Oil, pen and ink, wax crayon, collaged paper and glitter on gelatin silver print

Svalbard People by Graeme Chesters

£38, self-published, softcover, 62 pages, ISBN: 9798881447281



The worthy winner of AP's Rising Star bursary, Graeme Chesters spent many weeks in Svalbard as part of his 'The Long Year Project' to document the people and places of the area. The world's northernmost settlement is home to a variety of people, many of whom feature in this charming book.

Complementing the beautiful portraits is a set of interviews with the sitters. Graeme was fortunate enough to spend some time as the artist in residence at the Spitsbergen Artist Centre, where more than 30 people were photographed, and more than 50 hours of audio recordings were made.

He believes the familiarity and intimacy with which these portraits are imbued comes from the fact that he spent so long establishing relationships with the sitters during extended periods in Longyearbyen.

None of the portraits is posed or directed. He would simply sit the subject down, start to chat and wait for the right gesture or expression to present itself before hitting the



shutter. Over time, the subject tends to relax, share their stories, and these revealing and personal portraits would come to the fore.

A gifted photographer across many genres, it's perhaps Graeme's portrait work that is his most striking, so it's no surprise



to see that he has turned it into a wonderful book. If you want an excellent example of portrait and long term project work, as well as a great illustration of how to self-publish your work, Graeme's book comes highly recommended.

© GRAEME CHESTERS



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The Wild Ones

The latest Wildlife Photographer of the Year winners have been revealed. **Amy Davies** spoke to some of the photographers to find out more about their work

This year Wildlife Photographer of the Year is celebrating an incredible 60 years.

The prestigious competition always attracts the very best of the year's wildlife photography, and of course 2024 is no different. Since its inception, the competition has always strived to promote wildlife photography as being directly beneficial for the wildlife portrayed within it.

That means that over the years, we've seen a noticeable shift away from traditional or classic wildlife shots of common subjects to those that demonstrate the behaviour of perhaps lesser-known creatures, or those which need the most attention. We've also seen a lot more in the way of artistic representations of wildlife, as well as an increase in photojournalistic approaches to the topic.

At this year's exhibition at the Natural History Museum, one hundred photographs will be on display. There will also be a timeline of key moments in the competition's history to celebrate its special anniversary.

This year, a record-breaking 59,228 entries were submitted to the competition from 117 countries and territories. Entries are judged anonymously for their creativity, originality and technical excellence by a panel of internationally renowned experts.

The overall winners, as well as the Grand Title and Young Grand Title awards, were announced at a ceremony hosted by the wildlife TV presenters and conservationists Chris Packham and Megan McCubbin. For 2024, a new award, the Impact Award, is designed specifically to recognise a conservation success, a story of hope and/or positive change.

Open now at the Natural History Museum in South Kensington, London, the exhibition runs until 29 June 2025. A UK and international tour will also commence.

Don't forget, if you've been inspired to enter your own shots into the competition, you've still got time. It's open until 11.30GMT on 5 December. Visit nhm.ac.uk/wpy/competition for more information on both the exhibition and the competition.



The Swarm of Life by Shane Gross, Canada Winner, Wetlands: The Bigger Picture and Wildlife Photographer of the Year 2024

Nikon D500, Tokina Fisheye 10-17mm f/3.5-4.5 lens at 11mm, 1/200 at f/13, ISO 640, 2x Sea & Sea strobes, Aquatica housing

After snorkelling in the lake for several hours, through carpets of lily pads, Shane photographed these western toad tadpoles. The tadpoles swim up from the safer depths of the lake to dodge predators to reach the shallows where they feed. The tadpoles start becoming toads between four and 12 weeks after hatching – but an estimated 99% do not survive into adulthood.



© SHANE GROSS / WILDLIFE PHOTOGRAPHER OF THE YEAR

Shane has been entering WPY since 2012, and says he feels so honoured to have won his category and finds it hard to fathom that he has been named as the overall winner. He's especially thrilled considering the subject matter. He says, 'Wetlands are so overlooked. I'm very happy that WPY added this category recently as wetlands deserve – and more importantly, need – our attention today.'

Speaking about the shot itself, he says, 'Being among millions of tadpoles in a beautiful setting sounds like it would make for easy photography, and in a way, it was. The difficult thing for me was working out the best way to capture the spectacle. You have very small, dark animals on a bright background, so the key to having them pop was to use a fisheye lens, get really close, and use strobes to light up their spectacular detail.'

SHANE'S TOP TIPS

- 1** The more time and effort you put in, the better your results will be. That's the only way I know of to develop a style of your own, a voice of your own.
- 2** Study the past competition winners so you can be original and have fun with it.
- 3** Enjoy the process entering. I go through my images thinking critically about them and show them to friends and family to see their reactions – it's very motivating and rewarding.
- 4** If you don't win (which is most of the time!) don't take it personally. Many successful images don't make it.

A Diet of Deadly Plastic by Justin Gilligan, Australian Winner, Oceans: The Bigger Picture

Nikon D850, 24-70mm f/2.8 lens, 1/125 at f/11, ISO 400, Profoto B10 + A1 flash

This mosaic was created from the 403 pieces of plastic which were found inside the digestive tract of a dead flesh-footed shearwater. Justin has been working with seabird and marine plastics research group Adrift Lab, documenting their work for several years, including joining them on beach walks at dawn to collect dead chicks. The team includes biologists from around the world, who study the impact of plastic pollution on marine life.

Studies have revealed that three-quarters of adult flesh-footed shearwaters breeding on Australia's Lord Howe Island, and 100% of fledglings, contained plastic. Research has revealed that the plastic causes scarring to the lining of the digestive tract, a condition known as plasticosis.

Justin is extremely happy to have been recognised by WPY, and particularly this category. He says, 'I am a member of the International League of Conservation Photographers (ILCP) and my conservation storytelling efforts have largely focused on



© JUSTIN GILLIGAN / WILDLIFE PHOTOGRAPHER OF THE YEAR

marine conservation issues. This category was therefore a natural fit for me, and, being a relatively new category, there was an opportunity to try to contribute something a little unusual and surprising to draw the interest of the judges.

'The challenge for creating this image was establishing a constructive working relationship with Adrift Lab, putting in all the time necessary to represent their hard work and dedication. There are also some difficult emotions to overcome when facing a story and a scene like this – you just need to focus on the task at hand and try to create the most compelling images possible.'

JUSTIN'S TOP TIPS

- 1 Find a subject you are passionate about in the town or region where you live that few other photographers are working on. Become an expert in that subject.
- 2 Visit the subject during all seasons and try and create images that are different from those you've seen elsewhere.
- 3 If a particular species or location has been awarded in the competition before, submit images that build on the established standard. You need to come up with something different from a fresh perspective.



© INGO ARNDT / WILDLIFE PHOTOGRAPHER OF THE YEAR

The Demolition Squad by Ingo Arndt, Germany Winner, Behaviour: Invertebrates

Canon EOS 5DSR, 100mm f/2.8 lens, 1/200 at f/8, ISO 400, Canon Macro Twin Lit MT-24EX flash, softboxes

In this shot, we see the brutal and efficient dismemberment of a blue ground beetle by red wood ants. To capture the shot, Ingo lay next to the ant's nest, after which he described himself as 'full of ant' – a skin-crawling description.

The ants' nourishment mostly comes from honeydew secreted by aphids, but, they also

need protein. As such, they are capable of killing insects and other invertebrates much larger than themselves through their strength in numbers.

This is not the first time Ingo has won a category at WPY, but he says, it's 'always awesome and a great honour' to be placed. Having photographed the wood ants for the last two years, it was always obvious to him that he would enter into this category this time around.

Describing the tricky process of capturing the image, he says, 'In order to get a flat perspective, I had to lie down on the ground right next to the ant nest. Soon, hundreds of ants were sitting on me, biting me and spraying me with formic acid.'

INGO'S TOP TIPS:

- 1 It's best to concentrate on one subject or theme and not try to photograph everything at once.
- 2 Be selective in your choices and delete as many as possible – the more you delete, the better the pictures are that you keep.
- 3 Take a look at the Wildlife Photographer of the Year portfolio book, you'll see which type of pictures stand a chance of winning.



© ALEXIS TINKER-TSAVALAS / WILDLIFE PHOTOGRAPHER OF THE YEAR

Life Under Dead Wood by Alexis Tinker-Tsavalas, Germany Winner, 15-17 Years and Young Wildlife Photographer of the Year

Panasonic Lumix G90, Laowa 25mm f/2.8, 2.5-6x ultra macro lens, 1/200 at f/4, ISO 200, Nikon SB-900 Speedlight flash, Cygnustech macro diffuser, focus stack of 36 images

Alexis needed to work fast to capture this image, as springtails can jump many times their body length in a split second. Still, he used focus stacking to shoot 36 images and combine them for a perfectly focused result.

The springtail is barely 2mm long, and is found alongside slime moulds and leaf litter all over the world. It improves soil by helping organic matter to decompose.

Speaking of his win, Alexis says, 'It's really a big honour – I never thought I would reach the point. I'm also always happy to see macro represented in broader wildlife competitions, as it tends to be an

underrepresented genre compared to larger wildlife like birds and mammals.'

Alexis has been photographing since a very young age, with wildlife always being his favourite subject.

'I was interested in birdwatching and nature and wanted to get better photos to document what I saw. For the first couple of years, my main focus was on bird photography, but I quickly became more interested in macro and getting photos of all kinds of insects, spiders and other tiny organisms.

'Getting a good image handheld at such high magnifications poses challenges in itself, with the lighting, depth of field and stability all needing special technique and equipment to overcome the limitations of high-magnification shooting. I also got lucky that the springtail didn't move in the time it took to shoot the 36 images required for the focus stack.

'I think the biggest impact wildlife photography can have is to educate

people about aspects of the natural world they were previously unaware of, and to raise awareness about important conservation efforts. Macro is particularly important for this as it gives people another perspective on smaller wildlife, to help them understand how important it is to protect these organisms that are so vitally important to our ecosystems.'

ALEXIS'S TOP TIPS:

1 The most important thing is to go outside in the field as much as you can and keep practising.

2 Gear definitely matters to a certain extent, but what is so much more important is having good technique, an eye for composition and to be able to act fast when an opportunity presents itself.

3 For competitions, focus on behavioural images rather than just simple wildlife portraits.



© SAGE ONO / WILDLIFE PHOTOGRAPHER OF THE YEAR

The Serengeti of the Sea by Sage Ono, USA Winner, Rising Star Portfolio Award

Nikon D850, 60mm f/2.8 lens, 1/60 at f/14, ISO 250, Nauticam NA-D850. Housing, 2x Sea & Sea YS-D2J strobes

These tube-snout fish eggs sparkle like gems next to the glowing gold of the kelp. As the embryos inside the eggs develop, they will fade in colour. This is an image from Sage's portfolio which explores the abundant life around the giant kelp forests in Monterey Bay National Marine Sanctuary, California.

Sage is extremely excited to have won a category. He says, 'It's exciting and bewildering. I hope this recognition helps give a voice to kelp forests worldwide, and I don't think I will be able to fully appreciate how winning will affect my life for a few more years.'

Speaking about his winning portfolio, he says, 'I do most of my shooting in and around Monterey Bay focusing on kelp forests. The Rising Star Portfolio category allowed me to take a broader view and focus on a theme rather than a single moment. Kelp forests are incredibly complex ecosystems, where the life in the canopy is vastly different from the life in the holdfasts. A single image can't capture that complexity.'

As you can imagine, underwater photography has a diverse range of challenges not always seen in other genres. 'In order to shoot in Monterey, I have to take my camera, a vacuum-sealed housing, strobes, a drysuit, tank and plenty of other accessories. These make moving underwater quite awkward. Constantly managing my buoyancy in the swell and current in order to frame images is difficult too. It's far from graceful, but hundreds of hours of practice and a lifetime in the water made it possible.'

SAGE'S TIPS:

1 Be relentlessly picky about your own vision. Aim to match the artists you look up to on a technical level, but then try to break away from them stylistically.

2 Shoot local, or plan on doing something no one has ever done before. Talented photographers are everywhere, but the best shots almost always come from those who have taken the time to really understand their local ecosystem.

3 Slow down, look closely, you'll find fascinating stories everywhere.

A Tranquil Moment by Hikkaduwa Liyanage Prasantha Vinod, Sri Lanka Winner, Behaviour: Mammals

Nikon D500, 600mm f/4 lens, 1/250sec at f/4, ISO 3200

Here we have a sweet portrait of a young toque macaque sleeping in an adult's arms. While taking a rest after a morning of photographing birds and leopards, the photographer soon realised he wasn't alone.

A troop of toque macaques was moving through the trees above, with a young monkey sleeping between feeds. A telephoto lens enabled Vinod to pick out the peaceful moment.

Despite the obvious beauty of the portrait, Vinod is still somewhat surprised to have won the category. 'When I received the email acknowledging the win, I could not believe it. I went through the email three times before comprehending it – I'm honoured.'

Long fascinated by primates, due to their human-like behaviours, Vinod says there were a couple of challenges to getting to this shot. 'One was not to make the mother and the newborn startled by making any unnecessary noise, but at the same time, I knew had to take the shot ASAP because I knew this moment was not going to last long. I had to move swiftly to the right position but without making noise.'

'The second challenge was to hold my gear by hand and take the frame I wanted. I had



© HIKKADUWA LIYANAGE PRASANTHA VINOD / WILDLIFE PHOTOGRAPHER OF THE YEAR

the Nikon 600mm f/4 prime lens attached to my D500 DSLR. It was a bit of a struggle to hold the set up for long without shaking and to get the best frame I wanted. What I did was to push and hold the set up against a tree and while keeping it steady took the frame I wanted.'

VINOD'S TIPS:

1 Follow other established photographer's work, for example on Instagram. Try to analyse the lighting, subject, framing and

composition and the story it conveys. Learn their methods and excel from them.

2 Always plan before you set out to shoot in a park. Find out what animals are in that park, the geography, the sort of lighting that will be there, and what sort of actions you could anticipate.

3 When you are a bit more experienced, try to photograph frames which tell a story. Wild animals can't speak, so we must be their voice.

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© MATTHEW SMITH / WILDLIFE PHOTOGRAPHER OF THE YEAR

Under the Waterline by Matthew Smith, UK/Australia Winner, Underwater

Nikon Z7 II, 14-30mm f/4 lens, 1/200 at f/11, ISO 640, neutral-density graduated filter, Aquatica AZ6/7 housing and Matty Smith 12" split shot dome port, Sea & Sea YS-D3 Mark II strobes

This curious leopard seal is seen beneath the Antarctic ice. Matthew captured this using a specially made extension designed for the front of his underwater housing to get the split image – and amazingly, it was his first encounter with a leopard seal. He says, 'When it looked straight into the lens barrel, I knew I had something good.'

Leopard seals are widespread and abundant, but overfishing, retreating sea ice and warming waters mean that krill and penguins – the main source of food for the seals – are both in decline.

He describes winning this category as a career highlight. 'WPY is considered the Oscars of wildlife photography and to be selected as a winner is a "pinch myself" moment. I still don't quite believe it,' he says.

Although this is a winning image, Matthew actually entered multiple categories with

many pictures this year. However, as he exclusively shoots underwater, he feels especially honoured to win in this category.

'Location and extreme cold were the two biggest challenges to get this shot. It was taken in a remote spot on the Antarctic peninsula, only really accessible on a small yacht like ours, out of reach of the bigger cruise ships.'

'A small group of seven photographers and I chose to sail there from Argentina on a small boat so we could run to our own schedule and spend time in these hard-to-reach locations. We were living on the vessel in cramped quarters for a month, which was mentally and physically challenging.'

'Crossing Drake Passage between South America and Antarctica is also an extreme sailing adventure as is notoriously one of the most treacherous oceans to cross. Once there we had to deal with sub-zero ocean temperatures, which makes it hard to shoot underwater. Time is limited as even with the best dry suit and thermal gear, the iciness creeps into your bones very quickly, making operating a camera very tricky.'

This is not the first time Matthew has been published in AP. Matthew recalls, 'Amateur Photographer was the first magazine to

publish a print of mine almost 25 years ago! It was a black & white print of the Sydney Harbour Bridge that I shot on my first trip to Australia (before I emigrated). I remember how excited I was and how it gave me a boost to push on with my photography. Little did I know the next picture of mine you'd publish would be a WPY award-winning image, which makes this interview extra special indeed.'

MATTHEW'S TIPS:

1 Patience is paramount; these things don't happen overnight. Get to know your target species well, and its behaviour and nuances. Studying the animal will help you capture the more special moments.

2 Good eye contact with your subject makes for compelling images.

3 For competitions, read the rules carefully. For example, WPY is very particular about post-processing – which is a good thing.

4 Shooting for awards like this helps to make you a better and more thoughtful photographer, but it's a tough competition. Don't be put off if you don't make it; keep entering year after year.

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The Artful Crow by Jiri Hřebíček, Czechia Winner, Natural Artistry

Canon EOS 5D Mark IV, 70-200mm f/2.8 lens, 2x teleconverter, 2 seconds at f/10, ISO 50, variable neutral-density filter

This impressionist-style vision of a perching carrion crow was taken in Basel, Switzerland in Jiri's local park. This is a place where he feels it's ideal to experiment with techniques, including this one which was created using intentional camera movement (ICM).

'I didn't even dare to hope that an amateur photographer like me could succeed among so many amazing talented photographers from all over the world,' Jiri says. 'I like creative images from nature, and I enjoy seeing how other photographers see the world around us through their eyes. When I discovered the magic of ICM years ago, I immediately felt that this style opened up a whole new universe for me, allowing me to still shoot wildlife, but at the same time let my imagination run wild and create scenes that I can see, even if it may not be exactly what my own eyes see.'

'For this image, I wanted to not only take a photo of a bird perching on the branch, but also to capture my mood and the atmosphere of that gloomy evening, which



reminded me of Edgar Allen Poe's poem "The Raven" – only the main subject here is a crow, rather than a raven.

'The biggest challenge for me was that I used a relatively long exposure time, but I also wanted to make sure that the main subject remained relatively sharp. I held the camera as static as possible for a short period of the given time I chose, then moved quickly to the tree standing nearby in order to capture the atmosphere using ICM, combined with zooming and unfocusing during the remaining exposure time.'

JIRI'S TIPS:

- 1 Don't be afraid to experiment with different camera settings and techniques – you never know what the result might be.
- 2 Go out and explore your local neighbourhood as you will always find a new subject and technique to experiment with.
- 3 Most importantly, whether taking pictures for yourself or for a competitions such as this, have fun.



Dusting for New Evidence by Britta Jaschinski, Germany/UK Winner, Photojournalism

Leica SL2, 24-90mm f/2.8-4 at 62mm, 1/80sec at f/3.8, ISO 200

In this striking image, former *Amateur Photographer* award-winner Britta Jaschinski photographs a crime scene investigator from

London's Metropolitan police, who is dusting for prints on a confiscated tusk.

Britta spent time at the CITES Border Force department where confiscated animal products are tested. Up to 28 days after it was touched, experts can obtain fingerprints thanks to newly developed magnetic powder. This gives a better chance of identifying those involved in the illegal trade.

'It's a humbling experience to be among the

few selected as a winner, but most importantly, winning means that the subject gets the attention it deserves,' Britta says. As a wildlife photojournalist, this is the only category ever enter – but I love that WPY gives opportunities to so many photographers.

'The hardest bit about a shot like this is getting access. It usually takes months to get permission. In one case, it took one year for authorities to agree to my visit. It's also a challenge to work in environments that are broadly confidential, so it demands a lot of flexibility and improvisation. It's a total honour that people trust me.'

'Wildlife photography is the universal language to explain how all life on Earth is interconnected and thus interdependent. Photos can touch people on a different level than text. In my view, without photography, society's conscience would wither.'

BRITTA'S TIPS:

- 1 Be consistent, find your own niche and develop your own style.
- 2 Listen to constructive criticism and be bold.
- 3 Avoid entering similar photos from those awarded in past years, the jury always wants a fresh approach.
- 4 Don't manipulate your images and write an informative caption.

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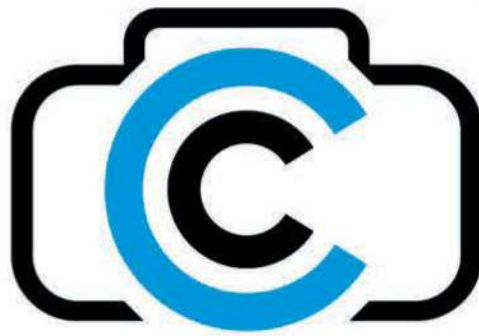
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Images shot with the lens show lots of detail, especially when stopped down
 Panasonic Lumix S5II, 28mm,
 1/800sec at f/10, ISO 200



Sigma 28-105mm F2.8 DG DN Art



Sigma offers more light for your money with its latest lens, says **Damien Demolder**. It comes in at a stop brighter than the competition for much the same price

Sigma's seemingly constant striving to be different and better has gifted us a 28-105mm DG DN Art lens with a constant maximum aperture of f/2.8. While most of the competition offers 24-105mm lenses that open only to f/4, this independent brand gives us an extra stop of light, but doesn't charge us more for the benefit.

Sharp-minded readers may remember that at the end of my Sigma 24-70mm f/2.8 DG DN Art review in AP 30 July, I greedily asked Sigma's engineers for a little more reach, in the form of a 24-105mm f/2.8. Sigma UK pretended that the engineers had listened and hastily put this lens together just for me, but could only manage 28mm at the wide

end in such a short time. I would be flattered indeed, but also deluded to think a lens could be designed in just a few weeks on the whim of some idiot reviewer. But I'm just as glad to see it.

The usual 24-70mm range covers a useful set of angles, but adding 85mm and 105mm into the mix opens the lens to a new set of purposes, of which

portraiture is not the least. But size becomes an issue when extending the range of a standard zoom with a fast maximum aperture, and Sigma tells me that fixing the wide end to 28mm ensures the size and weight doesn't exceed what users would consider reasonable for an everyday lens.

I'm happy enough to take the loss of a few millimetres at the wide end, but I'm more interested to see whether Sigma has managed to maintain the high standards we've come to expect from an Art lens.



Out-of-focus backgrounds are rendered really nicely

Panasonic Lumix S5II, 105mm, 1/125sec at f/2.8, ISO 200

Features

Designed for full-frame cameras with L or Sony E mounts, the optical construction takes in 18 elements in 13 groups. It includes 2 elements in the company's FLD glass, and one in SLD glass – both of which are low-dispersion types.

We also get a total of five aspherical lenses which are used to reduce the length of the optical path so the lens barrel can be kept relatively short. Sigma is very proud that one

of those aspherical lenses, which sits in the forward lens group, has a diameter of 66.4mm. Aspherical elements this large are very hard to make, we are told, and are possible only through the company's advanced manufacturing facility in Japan.

Another interesting feature, with potential to have a direct impact on the look of our images, is the 12-bladed iris. With the extra telephoto focal lengths, this rounded aperture could help to maintain attractive out-of-focus

highlights even as the aperture is closed down, which will be useful in portraiture.

Minimum focal distances remain constant at 40cm across the zoom range, which gives us a maximum magnification ratio of 1:3.1 when we set the lens to 105mm. It's hardly true macro but impressive all the same – we can fill the frame with subjects as small as 10cm across.

Sigma gives us the usual anti-flare coatings that have proved very effective in the past, and the front element is additionally coated to repel water and oil. We also get a manual aperture ring with an option to de-click the stops, a zoom lock, and a pair of function buttons on the barrel that are set by default to AF Lock. The filter thread is 82mm – so in line with other recent Art zooms.

Build and handling

As the Art series is Sigma's premium line, you might expect the 28-105mm F2.8 DG DN Art to be very well made – and it is. The construction feels solid, secure and as though it will cope with extensive use, and even a good deal of rough treatment.

Despite Sigma being very proud of the fact the lens weighs less than 1kg (and that being a favourable weight compared to some others) this is still a significant addition to a camera bag. At 995g for the L-mount version and 990g for Sony E, it weighs a lot, and it is pretty big too. The barrel measures 87.7mm in diameter and when at rest in the 28mm position, the lens protrudes 157.9mm from the camera's mount.

Shifting the zoom ring to the 105mm position though makes the front element whizz out another 4cm to make the lens just slightly over 200mm. It isn't the extended length that's the issue, though, when you are deciding where to house the lens in your camera bag.

In use, though, I found neither the length nor the weight of the lens to be an issue, and I happily carried it for full days without either aspect bothering me. I was aware of having a sizable setup, but not so much so that I wished I'd left it at home.

This lens is actually very comfortable to hold and felt nicely balanced on the Lumix S5II and Lumix S9 cameras I used it

For a zoom like this, the wide end is well corrected for distortion
Panasonic Lumix S5II, 28mm, 1/6sec at f/11, ISO 100



Sharpness remains impressively high at f/11
Panasonic Lumix S5II, 73mm,
1/250sec at f/11, ISO 200



on for this review. As is usual with these Art lenses, the zoom and focus rings are nicely placed, and we can tell in a split second whether our fingers are on the zoom, focus or aperture ring as each feels different enough to be quickly distinguished.

The zoom action is noticeably stiffer than in the Sigma 24-70mm F2.8 DG DN Art lens, but not uncomfortably so – it just takes a little more determination to rotate the ring through the almost-90° angle required to get from 28mm to 105mm. That stiffness does make micro-adjustments somewhat more difficult to make, though. The buttons and switches are all well placed on the barrel and are easy to reach when needed.

Autofocus

The lens's focusing is driven by Sigma's recently developed HLA (High-response Linear Actuator) motor that seems to shift the focusing group with ease, great speed and very little sound. Using the lens on the Lumix S9 and S5II, I didn't once feel the mechanical properties of the lens inhibited the speed of the camera's own AF. With that bright aperture too, the camera was always fed with plenty of information to work with, even in low-light situations.

Image quality

I don't know if I have a healthy suspicion of zooms or just a plain suspicion of zooms. But either way, my suspicion manifests in direct proportion to the range of the zoom and how far the focal lengths extend either side of 'normal' – 50mm in this case. I expected good image quality from this lens, but didn't expect it to be up to the standards we see in the 24-70mm f/2.8 or the 70-200mm f/2.8, as the range and desire for miniaturisation make things a little more demanding.

In the event, though, image quality is really very good indeed. While it's perhaps not quite as sparkling as we get from the 24-70mm when used wide open, it is still excellent. Sharpness is very good but we don't quite get the same clarity the 24-70mm possesses, so images don't at first seem quite as detailed when we look (too) closely. Detail is there all along, but we just need to tickle it out with the 'Texture' slider to enhance the micro-contrast.

When closed to f/4, the resolution of the lens is really exceptional, and it remains so right down to f/11 – dropping only slightly at f/16 and f/22.

One of the features I really appreciate is the quality of the out-of-focus highlights. When

the lens is used wide open at 105mm, portrait backgrounds take on a beautiful painterly atmosphere with a smooth softness that is very pleasing. Even when we close the aperture down beyond the f/2.8 and f/3.5 shallow depth-of-field settings, background details remain firmly in the background and don't take on hard edges that project them to our attention.

Even at f/8 or thereabouts, close headshots still have lovely backdrops, but with intensely detailed focused areas. This means the longer focal lengths don't present us with some sort of compromise we might hesitate to suffer over a fixed lens – the look is lovely.

I'm also impressed with the way curvilinear distortion is controlled at the wide end of the zoom. I used the lens to compare to my usual lens when shooting a kitchen and was impressed that no extra distortion correction was needed, and that edges close to the extremes of the frame appeared straight. I wasn't expecting that, and had shot on my usual lens as well in case of disaster. Chromatic aberrations do not show their face, and vignetting sits right at the back of the class where it won't be noticed.



Verdict



As I expected, I was very glad of the extra 35mm at the long end of this lens, and while I would have liked 24mm at the other end, I found I only really missed it on one occasion during the weeks I shot with this Sigma 28-105mm F2.8 DG DN Art lens. It is a bit big, and it is a bit heavy, but both of those issues are readily forgotten when you discover you are able to shoot at f/2.8 and 105mm one moment and then at 28mm and f/8 the next – it's a very versatile lens. And should any negative feelings remain when you get home they will be further dispelled when you bring your images up on screen.

I have been delighted with what this lens produces and, after initial testing, used it for professional architectural interiors, portraits and for recording the fast-moving children at a summer camp – and it has performed exceptionally well in all cases. Now I need to decide what I will wish for next from Sigma's excellent Art range.



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Motorola has provided an impressive triple-camera setup for the money
 Motorola Edge 50 Ultra, 23mm equiv, 1/850sec at f/1.6, ISO 101



Motorola Edge 50 Ultra

If you want a lot of specs for your cash, the Motorola Edge 50 Ultra has a great deal to like. **Amy Davies** discovers more

Often, the best smartphones for photography will set you back a small fortune. So when something clocks in at a more affordable price, it's sure to make you take notice. Although by no means cheap, the Motorola Edge 50 Ultra appears to have comparable specs to the likes of the Samsung S24 Ultra, Google Pixel 9 Pro, and iPhone 16 Pro Max. But can it deliver the same kind of image quality?

Right now, it costs around £849 for a device that includes an impressive 1TB of storage.

That's not far off half the price of some of the big-name flagships with comparable storage capacity.

Features

The Edge 50 Ultra has a triple-lens array, which is pretty much the norm for mid-range and high-end phones. What's less common, however, is that all three of the sensors offer high resolution, with two at 50MP (the main and the ultrawide) and a third at 64MP (the telephoto). There's also a 50MP selfie camera – it's pretty rare to have high-resolution front-facing cameras.

At a glance

£849

- 50MP main camera, 23mm f/1.6
- 50MP ultrawide, 12mm f/2
- 64MP 3x telephoto, 72mm f/2.4
- 50MP f/1.9 selfie camera
- 4K 60fps video
- 6.7in OLED screen

With a 23mm-equivalent f/1.6 lens, the main camera is backed by a fairly large 1/1.3in sensor. The ultrawide lens is 12mm f/2, while the 3x telephoto gives a 72mm





This comparison covers the ultra-wide, wide and telephoto lenses, plus the tele lens with 2x additional digital zoom or 'in-sensor cropping'

▶ f/2.4. As is pretty common, the ultrawide lens is also used for close-ups, named 'macro vision' by Motorola. 4K video is available up to 60fps. There's no 8K like you find with a Samsung S24 Ultra, but very few people actually need that right now.

As is fairly common now, there's a host of AI functions that are designed to enhance your photography. These include being able to capture light trails in the phone, better autofocus tracking for moving subjects, and enhanced processing.

Another intriguing feature of the Edge 50 Ultra is the fact that it has Pantone validation. This is the world's first smartphone to be validated by the famous

colour experts, with it promising to produce excellent, accurate colours and skin tones. That's both for the cameras and the display of the phone.

Speaking of which, you get a 6.7in screen with 2800 nits peak brightness and a resolution of 2712x1220pixels. That makes it less detailed than the Samsung S24 Ultra, while it also doesn't have either an anti-reflective screen or an 'Always-On' display. Considering this device sells for such a lot less than the S24 Ultra though, that's not a surprise and is clearly where (some) of the compromises are to be found.

The battery is slightly smaller than we'd find in many flagships, being 4500mAh. But there's

super-fast 125W charging and wireless charging available. Plus, with a less powerful screen, it's likely to last as long as those with higher-powered units anyway. A fast charger is also included in the box, which counts as a big plus these days.

In terms of updates, Motorola guarantees at least three major OS updates, and four years of security updates. That's not as good as the likes of Samsung, iPhone or Pixel, but it's better than some others on the market. It's also probably a pretty fair reflection of how long most people actually keep a phone for.

Design and Handling

The Motorola Edge 40 Ultra employs a curved screen, which

is starting to fall out of fashion now, with many other makers now using a flat design. Still, if you like curved edges, then you'll likely be happy with the design. The screen itself uses Corning Gorilla Glass Victus so it should withstand scratches quite well. The device is also IP68 dust and waterproof.

I've been using the Forest Grey vegan leather version of the phone, which gives the back of the phone a matte feel. It also feels more sturdy, so you wouldn't necessarily need to invest in buying a case. It doesn't attract fingerprints, but it can get a little bit grubby.

The cameras are arranged on the back, with two cameras above the third one. The lenses

themselves are quite big and look a little similar to those seen on an iPhone.

Unlike many other Android phones, the Motorola Edge 50 Ultra uses a clean version of Android. This makes for great overall experience that's fairly similar to using a Pixel phone.

To launch the native camera app, you can double tap the power button on the right-hand side of the phone. Meanwhile the volume keys can be used to take pictures.

Camera app

The native camera app is pretty similar to other Android smartphones. It's well featured, with lots to choose from, whether you want to keep things simple or explore more advanced options.

By default, the app will launch in the Photo mode, which most people will probably use to take the majority of their shots. With this, you can access the three lenses, as well as having an on-screen button for 6x in-sensor cropping. You can also pinch to zoom up to 100x digital zoom – the same as we see on the Samsung S24 Ultra.

You can either set the phone to automatically switch to macro mode if you bring it closer to the subject, or you can tap a little flower icon to enable it. At which point, the phone will switch to the ultrawide lens, but apply a crop to recreate the look of shooting with a 1x lens.

In Photo mode you can switch on 'Auto-enhance', which applies adjustment settings to your photos, but can take longer to capture the shot. But you can opt to leave it as 'Natural' as well. In my experience, switching it on doesn't lead to dramatically longer shooting times.

Additionally, you can switch on Shot optimisation in the settings menu, which uses AI scene detection to enhance photos.

Like most smartphones, there's a Portrait mode. However, a small difference here is that the different focal length options are displayed as 24mm, 35mm, 50mm and 85mm, rather than 1x, 2x and so on. If you tap an 'f' button, you can change the simulated aperture. But bizarrely, considering it uses 'real' lens

The macro mode is not too bad when viewed at small sizes
 Motorola Edge 50 Ultra, 12mm equiv, 1/20sec at f/2, ISO 5369



terminology for the focal length, the aperture slider goes from 1 to 6, to indicate the strength of the background blur. You can also adjust the focus point and the level of blur after shooting, by tapping 'Edit' when viewing your images in playback.

A Pro mode gives you the option to change various settings including exposure compensation, ISO, and white balance. It's here that you can also shoot in raw format if you feel so inclined.

Some other shooting modes include Night Vision (which you can either select from the More menu, or it should automatically activate in low light); Timelapse; Panorama; Ultra-Res (for shooting at the full 50MP resolution); and Tilt Shift (for recreating the look of using a tilt-shift lens).

When it comes to editing your shots, it's also worth noting that the Edge 50 Ultra uses some of the same tools as the Google Pixel series. This includes Magic Eraser, which allows you to move things around the scene, or erase them entirely.

Performance

The Edge 50 Ultra is capable of taking some great shots, with all three of the lenses putting in a pleasing performance when light

levels are good. There's plenty of detail on display, and I'd certainly say the shots are comparable to those from the Samsung S24 Ultra or iPhone 16 Pro Max.

Colours, which remember are Pantone-validated, are on the whole very good. They mostly appear on the right side of vibrant without going overboard with the saturation – which I see happen a lot elsewhere, especially with mid-range or cheaper phones. There were some occasions in

very bright weather with lots of green in the scene when things went a bit too dazzling, but generally the results are very good. Skin tones seem to be pretty accurate too.

Digital zooming is pretty good at the 6x option as displayed in the camera app, and even produces usable results up to around 15x. The 100x results, as I'd expect, are pretty terrible – just like every smartphone that offers this. It's

Colours are very good directly from the camera
 Motorola Edge 50 Ultra, 23mm equiv, 1/926sec at f/1.6, ISO 100





Outlines can be a little unrealistic in portrait mode at the maximum blur setting

Motorola Edge 50 Ultra, 72mm equiv, 1/954sec at f/1.6, ISO 100

➤ obviously a marketing gimmick, so I'd probably just pretend it doesn't exist.

The macro mode is not the best on the market, but certainly not the worst. Using the ultrawide camera means you have to get practically on top of your subject, which can mean blocking out the available light. However, the results are similar to what I'd expect from the Samsung S24 Ultra or the iPhone 16 Pro Max, and it works quite well for certain subjects. If you're only looking at shots on your phone screen, they're certainly good enough.

Portrait mode again puts in

a reasonable performance. I like the fact that you can adjust the background blur and the focus point after the fact. Outlines don't look all too natural if you have the heaviest amount of blur on, but look a bit better if you tone that down. The selfie camera creates highly detailed shots – arguably perhaps a little too detailed – and being able to mix it with the Portrait mode means you can get some nice shallow depth of field effects.

In low light, as expected the best results come from the 1x camera. That said, the ultrawide images are not too bad either, and the 3x option is just about usable at small sizes.


Switching off the 'shot optimisation' doesn't seem to be a good idea. I found the quality of images reduced when it was disabled, with some strange colours, so it's wise to leave it on. Auto enhance produces some nice pictures, but the difference is very subtle, so I wouldn't say it's a necessity.

4K video recording is fairly detailed and has a balanced exposure. It's also fairly stable and steady if you're recording handheld.

Value for Money

At £849, the Edge 50 Ultra sits at the upper end of the mid-range price point. However, when you compare it to the likes of the big flagships at the moment, it's very competitively priced. That's especially true when we think about how much storage you get for your cash. Compare it to the 1TB versions of the iPhone 16 Pro Max (£1,599), the Samsung S24 Ultra (£1,449) or the Pixel 9 Pro XL (£1549), then £849 looks like an absolute bargain.

There are a couple of caveats to add though. The Motorola Edge 50 Ultra certainly is cheaper than those models, but there are some compromises to be made. But these mostly come in non-photography related areas, such as the screen. So, if you're looking for a good camera but can skimp elsewhere, it might be worth considering.

Additionally, when it comes to resale when you want to upgrade, a Motorola is unlikely to hold its value as well as a Samsung or an iPhone. It's worth remembering you don't get as many years' worth of security or OS updates as with Google, Apple or Samsung, either. 

Verdict

There's a lot to like about the Motorola Edge 50 Ultra, with it putting in an extremely strong performance for the price point. It compares well with the Samsung S24 Ultra, with the compromises generally coming from specifications that aren't directly related to the camera, such as to the screen.

The best results come from the main lens, but the others put in a very good performance too, making this a great all-rounder. I've seen better macro options elsewhere, but the pictures are reasonable enough for ordinary use. Portraits and low-light shots are more impressive.

So, in answer to the question, is the Motorola Edge 50 Ultra as good as a Samsung flagship? Well, it's a definite maybe. In terms of the camera, it comes pretty close. If you're happy with compromises elsewhere it's certainly one to consider, particularly if you want to save cash.

Data file

Main camera: 50MP, 23mm equivalent f/1.6, AF, OIS	Display: 6.7-inch Super HD (2712 x 1220 pixels), 446 ppi, 120Hz, 2800 nits peak brightness
Ultrawide: 50MP, 12mm equivalent f/2.0, AF	Operating system: Android 14
Telephoto: 64MP, 72mm equivalent f/2.4, AF, OIS	Dimensions: 161.1 x 72.4 x 8.6mm
Selfie camera: 50MP f/1.9 wide lens, AF	Weight: 197g



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Compact

Despite its non-folding design, the Neo takes up little space, measuring 130x157x48.5mm and weighing 135g.

Automatic

You don't even need a phone or controller to fly the drone, but can use automated flying modes via the buttons on top.

Storage

Files are recorded to 22GB built-in storage, but there's no option to use a microSD card.



DJI Neo

Joshua Waller reviews a compact drone that punches well above expectations, given its wallet-friendly price

The DJI Neo is a brand-new 12MP/4K camera drone from the leading maker. Priced at just £169, it sits above the Tello, a budget drone for kids, and below the DJI Mini series in the range. Its small size and low weight of 135g means you don't need a licence to use it.

Features

The Neo takes over from the Mini 4K as the cheapest 4K-capable drone from DJI. Its non-folding design keeps cost and weight down. However it's worth noting that the Mini 4K's camera offers more axes of movement and

stabilisation compared to the Neo's single-axis gimbal.

Top propeller guards come pre-installed and can be removed for slightly extended flight times. The propellers are protected underneath and at the sides, even without the top guards.

The camera sits on a 1-axis gimbal, and you can select anywhere between 90° down and 60° up. It's got an f/2.8 aperture, uses a 1/2in sensor, and has an ISO range of 100 to 6400. The drone can take 12MP still photos in either 4:3 or 16:9 aspects ratios, and record 4K video, again, either at 16:9 or 4:3 for later cropping. However, if you

record 4:3 video, then electronic image stabilisation (EIS) is not available. That small sensor size means you're going to want good light for the best results.

Photos are recorded as JPEG files only, and there are no manual-exposure controls. For video, you can select between H.264 and H.265 encoding, and 30, 50, and 60fps in Full HD, or 30fps in 4K. Electronic image stabilisation can correct up to +/- 45°, meaning footage will look stable even in strong winds.

Beyond this, there are very few controls, with the 'Auto' flight modes being the most interesting options for video. If you've seen

At a glance

£169 drone only, no controller

£299

Fly More combo with RC-N3 controller

- 12MP 1/2in image sensor
- 13.9mm-equivalent f/2.8 lens
- 1-axis gimbal – 90° down, 60° up
- 4K 30p video recording (4:3/16:9 with electronic stabilisation)
- 17/18min flight time (with/without guards)
- 131g/135g (without/with guards)
- 8m/s wind resistance (Level 4 wind)

the range of controls on more expensive drones such as the DJI Mini 3, then you might be a little disappointed. However, the target market here is people who want to try their first drone, and have it be as easy to use as possible, without necessarily worrying too much about image quality or more advanced controls.

To adjust settings, you'll need the DJI Fly app on your phone. It's recommended you set this up at home with a good internet connection. You may also need to install a firmware update before your first flight.

Operation

The 'Manual' mode is a manual flying mode, where you control where and how fast the drone flies. There is also a range of automated modes, all of which record a video. These include Follow (subject tracking); Dronie

Fly More Combo

The Fly More Combo includes 3 batteries total, a 2-way USB-C charging hub, and the DJI RC-N3 Remote controller. The RC-N3 uses your phone as a display and offers easy control, as well as quick buttons to get the drone 'Home' when needed. You can select between C (Cine), N (Normal), and S (Sport) flight modes. It looks a lot like the RC231 controller with a top front-left dial to adjust the angle of the gimbal, and a shutter/record button front-right. The joystick controls can be unscrewed and stowed neatly in the bottom.



The contents of the Fly More Combo



Photo taken on a sunny day with the DJI Neo flying 1/800sec at f/2.8, ISO 150



(flies backward and ascends); Circle (circles around the subject); Rocket (drone ascends with the camera pointing downwards); Spotlight (drone rotates with subject within the frame); and Direction track (tracks the subject in the frame).

You can simply switch the drone on and then use it without connecting it to a phone or remote controller. Select the mode you want to use using the buttons on top, and hold down the button till it activates. Alternatively, you can connect the drone to your phone and control it directly from the DJI Fly app. This gives a range of roughly 50m.

If you have the RC-N3 controller, you can either fly the drone 'headless', without connecting to your phone, or you can use the RC-N3 controller with your phone

in combination. This gives a video transmission distance up to 10km. Another way you can fly the drone is with RC and DJI Goggles 3 for first person view (FPV) use. With the RC Motion 3 controller, additional aerobatics are available.

Audio has often been an issue when recording footage from a drone, but DJI lets you use an external microphone or the mic

on your phone. The app will cancel out the noise of the drone itself, if it is nearby. The results are impressive.

Performance

The camera does a reasonable job with 12MP stills, giving the best results in bright, sunny conditions. It struggles in low-light conditions with noise becoming an issue, and it also struggles with dynamic range, for example if the sun is in the frame. If you just use the images on social media or on the web, and don't look at the pixels in detail, then you should be relatively pleased with the results. They're good enough, but not amazing. It's always worth taking a few shots, as some come out sharper than others, most likely due to movement when flying.

With video, what's most impressive is how stable the footage is, even in windy conditions. Video quality is reasonable; however, it doesn't really compare to a high-quality 4K camera when looking at the pixel-level detail.



The DJI RC-N3 controller in use with an Android smartphone attached

Verdict



There's never been a more wallet-friendly yet capable DJI

drone. The combination of 4K video, 12MP photos and sheer ease of use makes this a great drone to pick up and start using. The design and built-in protection for the blades also mean that it's likely to survive being used by beginners as well. Battery life is limited to 18 minutes, though, so you'll probably want to stock up on an extra battery or two.

Naturally, if you're prepared to spend extra money on a Mini-series drone, you'll get something a bit more sophisticated that'll take better stills and video. But for those who don't need more manual controls or raw shooting, but just want an easy-to-use, entry-level drone that can capture some great-looking video, the DJI Neo is a great choice.

For and against

- + Amazing value for money
- + Stabilised photo and video
- + 22GB built-in storage
- Flight time quite short
- Storage can't be expanded
- Image quality suffers in poor light
- Doesn't support raw shooting

Vanguard Alta Sky 42

Andy Westlake tries out a backpack that's specially designed for carrying large lenses

● £179.99 ● vanguardworld.co.uk

Vanguard's Alta Sky backpacks are designed specifically for sports, action or wildlife photographers who need to be able to carry their camera with a large telephoto lens attached. The Alta Sky 42 is the smallest in the range, but that doesn't mean it's short on space. Its tall, relatively narrow form factor is designed to hold a full-frame camera with a 600mm telezoom lens attached.

A zipped flap on the top provides quick access to your camera and long lens, with the rest of your kit accessed via the zip-opening back panel. There's space for three or four more lenses inside, plus other bits and pieces, with Vanguard including a generous array of dividers to organise your kit. You also get a padded wrap to protect narrower diameter telezooms or spotting scopes.

On the front, a zipped pocket provides a readily accessible space for spare batteries and memory cards. It has two pockets inside with red and green tags, so you can keep used and clean cards separate. Otherwise, though, there's not much organisation for small accessories, just some small flat zipped pockets on the top flap and front.

As usual from Vanguard, materials and construction are excellent, with plenty of padding to protect your valuable kit. The bright yellow interior makes it easy to see what's inside. Both the shoulder straps and the back are generously padded, and mesh covered, which makes the bag comfortable to carry even when fully laden. Thanks to its semi-rigid design and flat base, it will happily stand upright and not fall over, too. Its relatively small footprint is very welcome on public transport and when navigating your way through crowds.

I tested the Alta Sky 42 by using it for a couple of airshows with different sets of kit. For the first, I was able to fit the medium-format Fujifilm GFX100S II and GF 500mm F5.6 lens, plus the GF 32-64mm F4 for wide shots. Second time around, I used the Nikon Z6III together with the Nikkor Z 100-400mm f/4-5.6 zoom and 1.4x teleconverter, and the Z 24-120mm f/4 alongside. This left just about enough space to carry binoculars and food, too.

Verdict

While the Vanguard Alta Sky 42 is a fairly specialist design, I found it worked really well for its intended purpose. If you frequently shoot sports, wildlife, or airshows, where you need to carry your camera with a long lens attached, it's a great choice.



Pockets

Two stretchy neoprene side pockets will hold such things as water bottles, monopods, or folding stools.

Tripod

There's a tripod holder on the front, with a fold-out 'bucket' for the feet and a pair of straps.

Luggage strap

A slim strap on the back lets you slip the bag over the handle of wheeled luggage.

Handle

A generously padded top handle allows the bag to be comfortably carried one-handed, even when it's full.



Amateur
Photographer
Testbench
GOLD
★★★★★



At a glance

- Holds camera with large telezoom attached
- Space for 3-5 more lenses
- Pocket for 12.9in tablet
- 27x24x50.5cm (external)
- Weighs 1.9kg

LARGER ALTA SKY BAGS

If you need to carry larger telephoto lenses, Vanguard offers a range of similar bags. The biggest in the line-up is the 36-litre Alta Sky 68 (right). This will hold a pro camera body with an 800mm lens attached, plus additional lenses and a 16in laptop, and costs £325.





Tony Kemplen on the ...

Kodak Retina IIc

A camera for enthusiastic amateurs, made in the mid to late 1950s

Last month I wrote about a rigid 35mm compact camera, the Zeiss Ikon Contina 1a. Before rigid designs became the norm, a lot of early 35mm compacts were basically scaled down versions of the larger rollfilm cameras of the time, employing bellows as a means of collapsing the lens assembly into the body. Made between 1934 and 1967, the Kodak Retina series were initially folding models with bellows, before evolving into the rigid compact cameras that dominated the keen amateur market in the 1960s. Together with their budget siblings, the Retinettes, there were over 60 different models.

This particular iteration, the IIc, was made between 1954 and 1958. It is a high-end camera for its class, with a 50mm f/2.8 Schneider Xenon lens, and a Synchro Compur shutter, with speeds running from 1 sec to 1/500sec. A coupled rangefinder completes the specifications, and the only thing lacking to make the camera completely self-contained is an exposure meter. The latter was provided in the Retina IIIc, which was available at the same time. But today it's less well

regarded, as the meter is often faulty. The front lens element can be swapped with alternatives of 35mm and 80mm, but these are not compatible with the rangefinder, and are probably more trouble than they're worth.

As befits a camera made for the enthusiastic amateur, the lens and shutter combination allow it to be used in a range of lighting scenarios. In addition to the aperture and shutter speed scales, there is a third scale marked 'EV'. This stands for Exposure Value, and was a system designed to simplify setting the camera. Though widely used on cameras in the 1950s and 60s, it never really caught on, and I don't think I'm alone in finding it more complicated than simply using the conventional controls. The large aperture allowed me to take this photo in a dimly lit gallery, where flash was not permitted, and in any case would have created a far harsher image. An added bonus is the very quiet

leaf shutter, so no danger of attracting disapproving glances in the hushed atmosphere of a traditional art gallery.

It's not without some quirks, the film advance lever is on the bottom of the camera, which takes a bit of getting used to, and the frame counter counts down from 36, meaning that if you're not paying attention you can get confused mid-roll as to how many photos you've taken or have left. That said, it's a satisfying camera to use, and has a precision feel when handled. The bellows, which allow the lens assembly to collapse into the body, are hidden by metal screens, and can only be seen from inside when the back of the camera is open.

In Ivor Matanle's seminal work *Collecting and Using Classic Cameras*, he concludes the chapter on 35mm folders by musing about which one was ultimately the best ever. He names the Retina IIc as the chosen one, and I'm happy to second that endorsement.



The Retina IIc: high-end for a 1950s 35mm compact



The f/2.8 lens is good for low light

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more of Tony's photos at www.flickr.com/photos/tony_kemplen.

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The season of

Autumn reflections at
Stourhead in Wiltshire
Nikon D610, 24-70mm, 30sec at f/11, ISO 100

change

Explore the vibrant colours, misty mornings and moody light that make autumn the perfect season for capturing breathtaking landscape photography. **Emily Endean** is your guide



Emily Endean

Emily is a freelance photographer from the UK, capturing soulful imagery through her work and personal projects. She is addicted to chasing great light, seeking the beauty in the ordinary and being out in nature. Emily uses her transferable skillset across multiple genres, conveying stories, evoking emotions, and preserving moments in time, using her creativity to produce captivating and meaningful images. Visit www.emilyendeanphotography.co.uk and Instagram @emily_endean_photography

The ruins of Corfe Castle shrouded in mist at sunrise
Fujifilm X-T3, 18-55mm,
0.4sec at f/11, ISO 80



During this time of change, I love to get outside and document the season's ever-changing beauty as much as I can. The best autumn photographs can often come from capturing the vibrant colours at their peak or seeking out the fungi on the woodland floor. But there's also so much more to appreciate about the season itself, from the changing light that creates a magical atmosphere to the moody storms and the ethereal misty

mornings that evoke a sense of wonder, showing off the landscape in a new way.

Time of day

When it comes to landscape photography, the golden hour often reveals some truly incredible and captivating light. It's worth keeping an attentive eye on the weather forecast for those dewy, still mornings, as they can create the perfect conditions for producing wonderful atmospheric mist in the right locations. However, I would also



argue that there is really no such thing as bad weather. Even on darker, overcast days, nature can still provide a stunning backdrop, allowing the vibrant autumn colours to shine beautifully.

Revisit locations

I love to revisit familiar locations to document the changing seasons, as it allows me to see these places in a new light. Each season brings with it diverse colours and textures, creating fresh opportunities for unique compositions as the landscape transforms. Out of all the seasons autumn has these opportunities in abundance! Being well acquainted with specific locations can make you an expert in understanding what to look for in the weather forecast and also in determining the ideal vantage points to capture the best compositions. This knowledge prevents the frantic rush that often accompanies the excitement of discovering mist, enabling a more thoughtful approach to photography. That being said, it's great heading out with a shot in mind, but sometimes the predicted conditions don't quite come to fruition, so it's good to think on your feet and be adaptable to what's presented to you on the day. ➔



Amazing colours of autumnal foliage frame the scene at Falls of Falloch, Scotland
Fujifilm X-T3, 14mm, 5sec at f/9, ISO 200

BEST KIT

Lens variety

I make sure I have a wide range of lenses to cover all eventualities, ranging from a 14mm wideangle to a versatile 55-200mm zoom. This covers a range of options, whether I'm capturing wide open vistas, compressed scenes, abstracts or focusing on intriguing patterns and textures. Additionally, I often use a macro lens to capture intricate details and delicate subjects, like the fascinating textures of mushrooms.

Two tripods

For stable and precise shots, I rely on a low-level tripod, which allows me to frame up shots near the ground, along with a standard tripod that is particularly handy for shooting in wooded areas. The Fujifilm X-T5 is my camera of choice, with its weather-sealed design it performs well in changeable conditions. Its tilt-out screen proves to be immensely useful for capturing low-level shots, when a tripod can't be used.

Filters

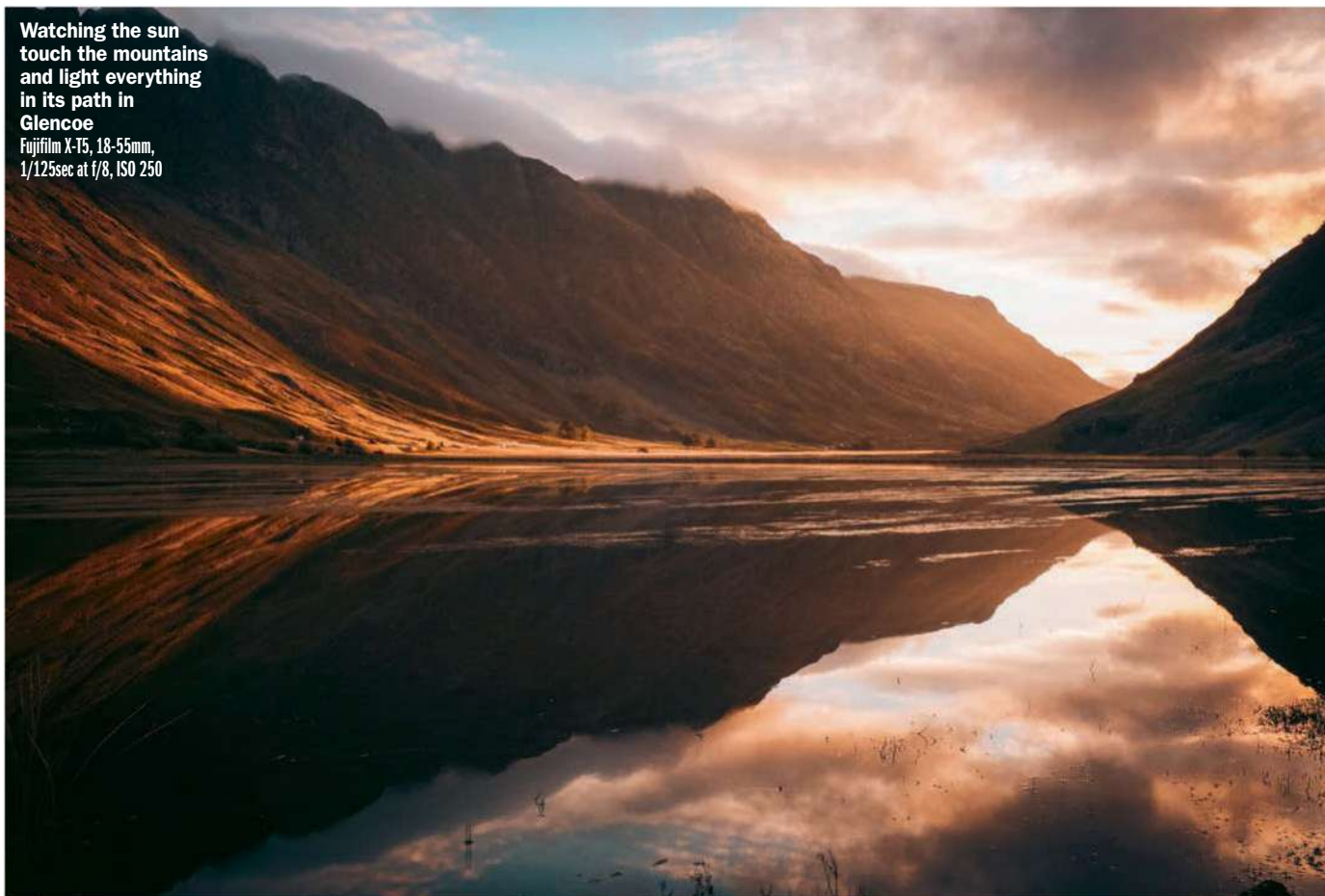
A couple of essential filters are a polariser and a neutral-density (ND) filter. Using a polariser can significantly enhance the colours in your photographs while helping to reduce glare on the surface of water. Additionally, using an ND filter is essential for achieving beautiful long-exposure shots, allowing you to capture the smooth, flowing movement of water over time in landscape scenes.



Colourful reflections at blue hour across Blea Tarn in the Lake District
Nikon D610, 20mm, 2sec at f/14, ISO 100

Watching the sun touch the mountains and light everything in its path in Glencoe

Fujifilm X-T5, 18-55mm, 1/125sec at f/8, ISO 250



Intimate landscapes

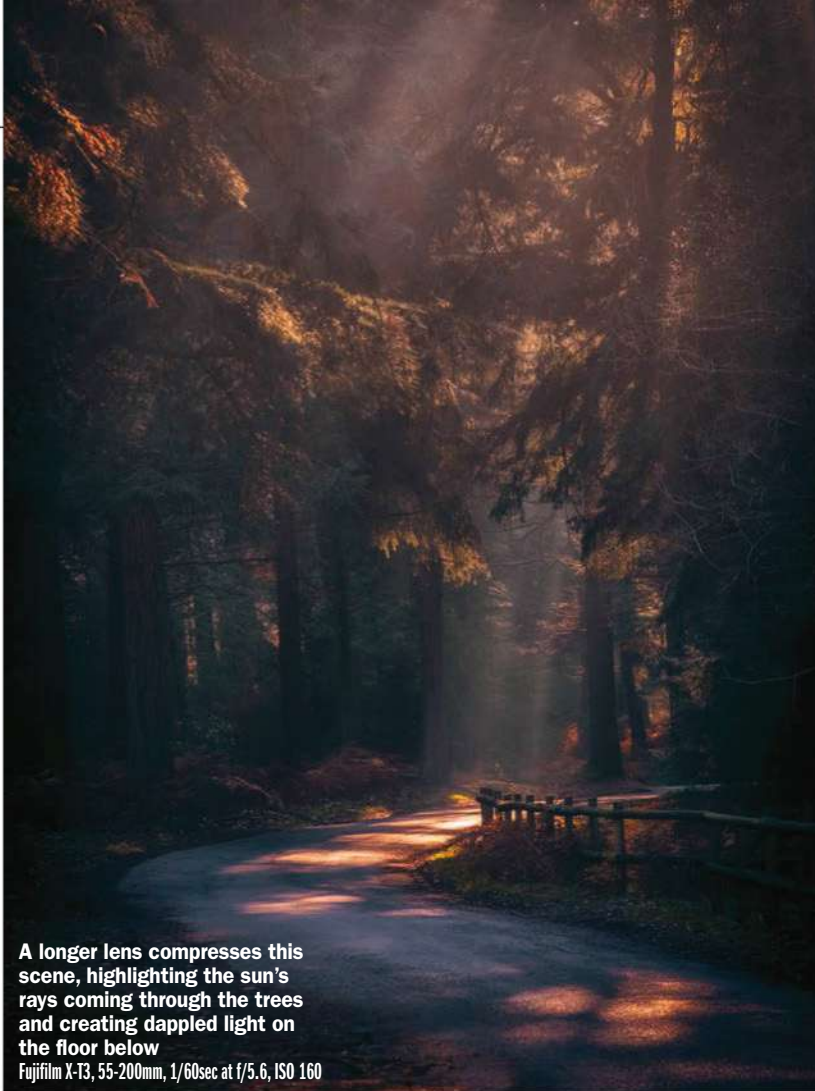
Mushrooms have to be my absolute favourite thing to photograph at this time of year. Finding them is half the fun, with the best places to check being mossy areas or in decaying wood. With each individual specimen being truly unique, I really enjoy exploring how I can best capture its distinctive character and the surrounding environment in which it thrives. There are so many ways to approach this subject and I love capturing a low-down perspective, to really make them stand tall. Also, bearing in mind the woodland floor can be very dark, it's useful to have a little light, like a headtorch, or bike light with you, just in case you need a little extra light on your subject. It's also worth packing something to sit or lie on, too.

For most landscape photographers, the general idea is to ensure everything within the scene is in focus, often resulting in the choice of a narrow aperture set around f/11. However, when it comes to capturing specific subjects like mushrooms, I find that it is usually more effective to select a wider aperture to isolate the subject. The intricate nature of woodlands can lead to a very cluttered visual experience, which may make a composition feel overwhelming and chaotic.

By getting close and low, you can really bring out the characters of the fungi and I loved the shape of this one standing tall

Fujifilm X-T5, 30mm, 1/60sec at f/4, ISO 640





A longer lens compresses this scene, highlighting the sun's rays coming through the trees and creating dappled light on the floor below

Fujifilm X-T3, 55-200mm, 1/60sec at f/5.6, ISO 160



EMILY'S TOP TIPS

Shoot raw

As with all photography, I'd say my first tip has to be to shoot in raw format. Being able to work with an uncompressed file really allows more flexibility when editing, along with maintaining higher image quality.

Be observant

Photographing the woodland floor and finding mushrooms to photograph is all about the art of noticing. Once you spot them and get familiar with the spaces they grow, the more you will naturally see.

Change your perspective

Get down on the floor and shoot mushrooms at their level – if you are struggling with the low light then try highlighting with a torch light. Shooting from a low angle for landscape scenes can also draw attention to foreground elements and create depth.

Learn to adapt

It's good to previsualise what you want to capture but embrace the weather conditions and be adaptable. The weather will not always work in your favour at this time of year so don't be hard on yourself and take the time to explore other potential photographic opportunities when you're out.

Just get outside!

Get out and explore both familiar and new locations – try and see everywhere you possibly can for the beautiful changes this time of year brings. Even if you don't take any photographs, a little recce can inspire you for next time.

Why it Works

I came across this horse early one morning, he was standing with his head deep in the bracken as the sun began to rise. Fortunately for me, he decided to look up and directly into the camera at the perfect moment. With the soft light filtering through the trees, the beautiful autumnal colours of the surrounding foliage and a gentle mist in the air, it all came together to produce a wonderful image. The colourful bracken in the foreground worked brilliantly as a natural frame to draw the eye in to my subject.

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LETTER OF THE WEEK

Pentax 17 hack

I couldn't agree more with your recent review of the Pentax 17. After buying one as soon as they became available, my biggest gripe was the plasticky build quality, especially given the relatively high price and Pentax's usual exemplary build quality on its DSLRs. I have however found an easy way to vastly improve the tactility of the camera, simply by adding self-adhesive leatherette onto the back panel (see photo). The leatherette was a few pounds on eBay and I used paper to make templates for the two sections.
Phil Doody

A great tip, Phil. I hope you are enjoying using your customised



Phil sent in this shot showing his hack

Pentax. Other readers may like to know that there are multiple eBay shops selling leatherette in various colours that are ideal for re-skinning old cameras whose original covering has become tatty or sticky.

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Bloody tourists

I have some sympathy with the recent letter about the impact of social influencers. In that latter group I'd have to include many photographers. They,

among others, need to shoulder some of the responsibility for turning the tourist hot spots into hell on earth for many locals. In the short term I can't see very much

changing, although the example of limiting tourists and charging, that you find in the national parks in the States, might go some way, but that in itself sounds like a political minefield. In the meantime, keep doing what we do best, be creative, explore other locations, etc.

Jim Fanning



Jim's photo of crowds in Edinburgh during the Festival

Phone screen brightness

I agree with Jim Osborne about smartphone screen brightness (*Inbox*, 17 Sept). I still use an iPhone 11. Can you confirm whether a newer version would be better in this respect, or is the Pro Max version (with its larger screen size) better still?
Michael Dodman

Amy Davies replies: Luckily for us, screen brightness is measurable so we can be objective about this. The iPhone 11 maximum brightness is 625 nits. That was pretty good at the time but is very dim by modern standards. The iPhone 11 Pro Max was a much brighter 1200 nits. The newest iPhone 16 Pro and Pro Max are much easier to see in sunlight, and both have a maximum brightness of 2000 nits. However, even this is quite dull compared to some. The Samsung S24 Ultra is 2400 nits, and the Honor Magic 6 Pro has a 5000 nits maximum brightness.

The other thing to consider is that modern phones have integrated sensors that dim and brighten the screen depending on the ambient surroundings. If you go from indoors to outdoors, the screen should automatically brighten up so take that into account.

DD on JMC

I'd just like to say that Damien Demolder's *Final Analysis* piece on Julia Margaret Cameron's use of focus is one of the best pieces I've read in AP in ages.
Paul Graber

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It's good to share

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

AP picture of the week

Spread Your Wings!

By Connor Hill

Sony A7 IV, Sony FE 200-600mm F5.6-6.3 G OSS, 1/800sec at f/7.1, ISO 1000

'Willow warbler in flight at Hazleton Common. The best lesson I have learned in wildlife photography is that you simply cannot beat jumping in a hedge and having lucky timing when pressing the camera shutter. That said, luck only begins when picking up your camera and heading outside.'

Instagram: @Connor.Wildlife

Website: connorwildlife.wixsite.com/wildlife

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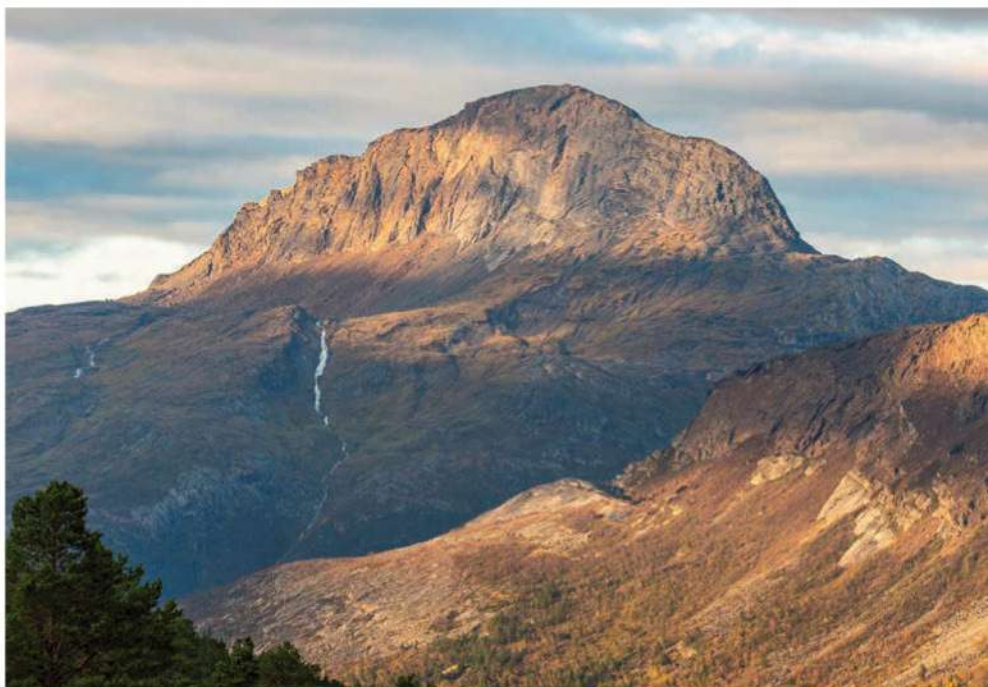
**It's good
to share**

Solvåginden by David Twomey

Sony A7R III, Tamron 150-500mm
F/5-6.7 Di III VC VXD, 1/100sec at f/6.3,
ISO 100

'This shot came to me while driving northwards to Bodø on Norway's famous E6. Not far from the Arctic Circle Centre, we came to a gentle bend in the road which opened up to this beautiful landscape. Thanks to Norway's "free to roam" law, we found a park up nearby, and I chose to use my telephoto lens to do justice to what my eye witnessed.'

Instagram: @Daithi_o_tuama_photography



We also liked...

Want to see your pictures here? Simply share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Or you can email your best shot to us at ap.ed@kelsey.co.uk. See page 3 for how to find us.



Mystical Edersee by Dagmar Peters

Canon EOS R6, Canon RF 14-35mm, 1/125sec at f/8, ISO 320

'At the end of September, I went to Lake Edersee to take some photographs by the water. Once there, I suspected that the fog over the lake could be an interesting motif and drove to a viewpoint high above the lake. That's where I took this photo.'

Instagram: @fotozyklus

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SCAN ME



1

1 Light Festival by Anne Marie Bird

2 Standing Out by Val & John Carne

3 Windmill by Adrian Brettell



2

3



Join the Club

This online club, founded during lockdown, is a community that's gone from strength to strength

When was the club founded?

The club was founded in 2020. Adrian Wyatt, the facilitator, had been diagnosed with PTSD and a chronic lack of self-worth during three years of therapy. He knew how lockdowns may impact him and thus others but also knew the power of photography to be a source of hope. He created a Facebook group called Snap and Stroll from Home. Originally it was for only a few people but it grew beyond its Bristol base, and he started to get enquiries from other parts of the world.

Its idea was as simple as they came. Each week a theme was given for followers to photograph. Often simple (a colour, shapes, shadows etc), but sometimes more thought provoking. Either way people were able to interpret it as they wished. And interpret they did. The themes were designed so that people could take images on their allowed walks, or in their homes or gardens. It was

always about the wellbeing never the quality of the photo.

As lockdowns eased, some asked for people to meet in person, so Snap and Stroll was born.

What does your club offer to new members?

We are totally inclusive, ensuring that at least once a month the group meet (at first) inside a room that has an accessible garden. This is called Snap and Stay, and means those less mobile can be included.

The group generally meets up in a local park, although we have an indoor facility if needed, and go for walks local to where we are but also we have trips to railway stations, gardens and alike.

People find it is about snapping and strolling, never hiking! The principles remain – to get creative taking photographs of a given theme. We are about the fellowship and



▶ time we give ourselves in taking photographs, never about the photo quality. This ensures all are welcome and included. Many use camera phones and we have had great fun practising editing with the free app Snapseed.

We offer a non-judging (and free) photo group where each person can develop in their own time as they wish while being among like-minded people with whom they can share their struggles stories, joys and heartaches. People soon find that the group is about fellowship and wellbeing and all we do just happens to fit with the NHS's Five Steps to Mental Wellbeing.

We use DSLRs, mirrorless, analogue, phones and tablets, but most of all we use our minds and creativity. We offer a way of being, a way to help loneliness, a way of hoping and a way of sharing, mainly through the lens of a photograph.

Describe a typical club meeting.

One of the joys of the club is that we don't have a typical meeting. Twice a month we meet in a local park, once a month inside with gardens for the less mobile and once a month can use a building (One Community Trust) for the sharing of images, feedback and teaching and more.

Each outdoor session involves meeting outside a local community café where we discuss the theme for that week and decide which walk we will take. This is often dependent on weather, and the health of those coming, and of course new members.

We go for a two-hour stroll in which we support each other in conversation and help and guide people with camera/phone settings, different composition and creative ways to edit.

We have a number of developed walks so that in bad weather we can go to nearby sanctuary gardens and be warmed up under a gazebo with freshly cooked butties. We have tried out street photography, ICM and even met at night for some night photography. Some weeks we might go for a trip to an old railway station where abandoned trains, rust, broken glass and more become our subjects.

Indoors we have the chance to gain confidence sharing our images, from walks, trips, holidays and more. We also use it to get guidance on portraits, still life and more to include all members.

So, what is a typical week? Well, eclectic and changing but always supportive, creative and fun.



Do you invite guest speakers?

Yes, very occasionally we do have guest speakers, but we like to use members to share images, and travels in order to boost their confidence, their photo skills and their wellbeing. No one is in charge as we are, after all, a totally peer-led group. We have had photography speakers but also those who show how photography can be used in different ways (journaling, writing and even Eastern poetry.)

Do members compete in regional or national competitions?

Some have, but as a club we don't, because our focus is the quality of the time we give ourselves rather than the quality of the image. It's this which allows us to be as inclusive as possible. Competitions can create a two-tier club and we don't want this. The club does have a rolling exhibition at Savour Café in Keynsham which each person gets to see their photos displayed. In September they will have a week long exhibition at the Bath Artists' Studios.

We also engage very much in community events, including heritage weeks, eco festivals and young people's photo sessions.

How many members do you have?

Sixteen in person as an average and 274 online. Our online members are really valued for the contribution and inspiration they bring through Facebook posts as many are working when we meet.

Are any residential trips or outings planned?

No, these are outside the possibilities of many but the group does have photo trips locally.

Do you have any funny stories about the club?

One of our group does the occasional

stand-up comedy routine so there is always a terrible joke and a big smile in the group. However, I suggest it is not so much the funny stories as the changed lives the group has seen. Don't take my word for it, here are some words from participants and a parent of one, '...is more confident and communicates better with others.'

'Snap and Stroll has helped me to meet people and travel to new places (abroad because of new-found confidence) and learn about photography.'

And one member going through a traumatic time, 'Through a traumatic and life-changing time for me and my family, the creative process of taking photographs has been a welcome distraction, lifted my spirits and brought me wonder, joy and peace.'

I could give you more but these quotes bring a bigger smile than any award-winning image or funny story.

What are the club's goals for the future?

At the outset we had the support of a local arts and wellbeing charity that sadly no longer exists. As such we are reliant upon self-funding for exhibitions and trips where some may be unable to afford them. As such, and because the group takes referrals from Social Prescribers and mental health charities, we have gone down the line of becoming a constituted group in order to expand the group capacity and variety of locations we can attend. We have truly moved to being a totally peer-led group with a small steering committee to take the pressure off individuals.

We would like to share our images more through further exhibitions, be available to all, but most of all to keep to our core values of being a photography for wellbeing group that can be a source of help to others.



4 Music Festival by Anne Marie Bird

5 Keynsham Footbridge by Caroline Fogerty

6 Looking Up by Chris Streets

7 Getting Creative by Stella Sage

8 When The Boat Comes by Lucy Dees

9 Sanctuary Gloves by Caroline Fogerty

10 Road to the Throne by Leckie

11 Split Second in Split by Leckie





Club essentials

Keynsham Snap and Stroll

Keynsham Memorial Park, Bath Hill, Keynsham, Bristol BS31 1HL

Meets: Weekly 10am-12pm

Membership: Free but open to donations for tea and coffee if people wish

Contact: Adrian Wyatt via the website at www.xrosspurposes.com

Website: Search Keynsham Snap & Stroll on Facebook



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Buying Guide

424
lenses
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Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY	MILKOMZ	FUJIFILM	LEICA L	ROLL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAGM (MM)	LENGTH (MM)	WEIGHT (G)
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CANON MIRRORLESS

RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	-	-	-	-	-	-	-	-	-	14	49	69	44.9	150
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-	-	-	-	-	-	-	-	20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	-	-	-	-	-	-	-	-	-	17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	-	-	-	-	-	-	-	-	-	73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	-	-	-	-	-	-	-	-	-	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-	-	-	-	-	-	-	-	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-	-	-	-	-	-	-	-	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-	-	-	-	-	-	-	-	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-	-	-	-	-	-	-	-	13	43	69.2	40.1	165
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	-	-	-	-	-	-	-	-	-	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	-	-	-	-	-	-	-	-	-	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-	-	-	-	-	-	-	-	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-	-	-	-	-	-	-	-	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-	-	-	-	-	-	-	-	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-	-	-	-	-	-	-	-	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	-	-	-	-	-	-	-	-	-	23	55	69.2	47.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-	-	-	-	-	-	-	-	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	-	-	-	-	-	-	-	-	-	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus	-	-	-	-	-	-	-	-	-	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-	-	-	-	-	-	-	-	17	52	74.4	62.8	305
RF 50mm f/1.8 IS STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-	-	-	-	-	-	-	-	30	43	69.2	40.5	160
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-	-	-	-	-	-	-	-	80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-	-	-	-	-	-	-	-	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-	-	-	-	-	-	-	-	60	77	83.5	119	695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-	-	-	-	-	-	-	-	85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect	-	-	-	-	-	-	-	-	-	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-	-	-	-	-	-	-	-	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-	-	-	-	-	-	-	-	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-	-	-	-	-	-	-	-	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-	-	-	-	-	-	-	-	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	-	-	-	-	-	-	-	-	-	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	-	-	-	-	-	-	-	-	-	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-	-	-	-	-	-	-	-	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-	-	-	-	-	-	-	-	600	95	102	282	1260

FUJIFILM MIRRORLESS

XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters	-	-	-	-	-	-	-	-	-	18	62	68	52.8	215
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction	-	-	-	-	-	-	-	-	-	25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-	-	-	-	-	-	-	-	24	72	77.6	87	385
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-	-	-	-	-	-	-	-	18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-	-	-	-	-	-	-	-	13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-	-	-	-	-	-	-	-	15	67	73.4	73	375
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-	-	-	-	-	-	-	-	17	49	60	45.4	155
XF 16-50mm f/2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction	-	-	-	-	-	-	-	-	-	24	58	65	71.4	240
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	-	-	-	-	-	-	-	-	-	30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	-	-	-	-	-	-	-	-	-	60	77	83.3	106	655
XF 16-80mm f/4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-	-	-	-	-	-	-	-	35	72	78.3	88.9	440
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-	-	-	-	-	-	-	-	20	62	68.8	75.6	370
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-	-	-	-	-	-	-	-	18	52	64.5	40.6	116
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	-	-	-	-	-	-	-	-	-	18	58	65	70.4	310
XF 18-120mm f/4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-	-	-	-	-	-	-	-	60	72	77.3	123.5	460
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	-	-	-	-	-	-	-	-	-	45	77	75.7	97.8	490
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	-	-	-	-	-	-	-	-	-	28	62	72	63	300
XF 23mm f/1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-	-	-	-	-	-	-	-	19	58	67	77.8	375
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-	-	-	-	-	-	-	-	22	43	60	51.9	180
XF 27mm f/2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-	-	-	-	-	-	-	-	34	39	62	23	84
XF 30mm f/2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	-	-	-	-	-	-	-	-	-	10	43	60	69.5	195
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-	-	-	-	-	-	-	-	30	58	67	73.5	360
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-	-	-	-	-	-	-	-	28	52	65	54.9	187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-	-	-	-	-	-	-	-	35	43	60	45.9	170
XC 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-	-	-	-	-	-	-	-	35	43	58.4	46.5	130
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-	-	-	-	-	-	-	-	70	77	87	103.5	845
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-	-	-	-	-	-	-	-	39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	-	-	-	-	-	-	-	-	-	100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	-	-	-	-	-	-	-	-	-	110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-	-	-	-	-	-	-	-	110	62	75	118	580
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	-	-	-	-	-	-	-	-	-	70	62	73.2	69.7	405
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur	-	-	-	-	-	-	-	-	-	70	62	73.2	69.7	405
XF 56mm f/1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing	-	-	-	-	-	-	-	-	-	50	67	79.4	76	454
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification	-	-	-	-	-	-	-	-	-	26.7	39	64.1	70.9	215
XF 70-300mm f/4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-	-	-	-	-	-	-	-	-	83	67	75	132.5	580
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	-	-	-	-	-	-	-	-	-	25	62	80	130	750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	-	-	-	-	-	-	-	-	-	60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb														

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON RF	SONY E	MICRO FOUR THIRDS	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAGM (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA MIRRORLESS																
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small									9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control									12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera									12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation									15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only									20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price									25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification									13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view									8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price									20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion									12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics									10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control									34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing									35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification									17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount									12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions									12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control									15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters									19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control									15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless									27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion									15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction									20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion									25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras									50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras									50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective									50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification									18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification									16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless									20.5	67	74	120	619

LEICA MIRRORLESS																
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture									28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras									38	82	88	123	856
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO									24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount lens is half the weight of the premium APO alternative									45	67	74.5	83	402
NEW 70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters									65	82	89	207	1540
100-400mm f/5.6-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter									110	82	198	88	1530

NIKON MIRRORLESS																
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation									19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless									30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability									20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras									18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design									100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood									28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters									28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8									19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images									20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5									35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£999	5★	Superb fast standard zoom includes OLED display and customisable control dial									38	82	89	126	805
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system									30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range									35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction									70	67	76.5	114	570
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh									25	72	78	96.5	450
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras									20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc									19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling									19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation									20	77	84.5	141.5	725
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras									27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance									25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality									29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2999		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'									45	82	89.5	150	1090
NEW 50mm f/1.4 Nikkor Z	£499		Relatively affordable and lightweight large-aperture prime lens for full-frame cameras									37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness									40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification									16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable									27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display									100	77	89	220	1360
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh									80	67	75	99	470
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography									85	82	102.5	141.5	1160
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build									75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification									29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return									82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters									130	95	110	315.5	1955

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	MIN FOCUS (CM)	MIN FOCUS (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
NISI MIRRORLESS									
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras		20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars		13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS									
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof		20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof		12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters		23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view		20	n/a	56	12.8	30
9-18mm f/4-5.6 ED	£630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms		25	52	56.5	49.5	155
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding		25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system		20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8		20	62	69.9	84	382
12-40mm f/2.8 ED Pro II	£899		Gains updated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge		20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths		23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS		15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics		22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens		25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance		50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work		20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		25	46	57	35	120
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label		25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF		30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class		70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction		70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics		50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots		84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation		22	62	69.8	136	453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters		130	72	86.4	205.7	1120
150-600mm f/5-6.3 ED IS	£2499		Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range		280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS		140	77	92.5	227	1270
PANASONIC MIRRORLESS									
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		10	22	60.7	51.7	165
DG 8-18mm f/2.8-4.5 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics		23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view		9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range		28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses		20	37	55.5	24	70
G X 12-35mm f/2.8 OIS II	£880		Fast standard zoom with premium optics and weather-resistant construction		25	58	67.6	73.8	305
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Updated fast standard zoom with reduced focus breathing and smoother aperture operation for video		15	58	67.6	73.8	306
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design		20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction		20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		18	46	55.5	20.5	55
G X 14-42mm f/3.45-5.6 PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration		20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation		30	52	60	60	195
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens		30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options		20	46	25.5	63	87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality		25	46	60.8	52	125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica		30	46	63	54.5	200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction		30	46	63	54.5	205
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7		28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images		10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera		90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control		85	58	67.4	100	360
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings		85	58	67.4	99.9	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture		50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect		37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation		15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups		90	52	62	73	200
G X 45-175mm f/4-5.6 PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens		90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS		100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series		75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS		150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support		130	72	83	171.5	985
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility		130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box		115	77	87.5	174	1245

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS					
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3RDS	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FEELER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT(G)		
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing												15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction												25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable												18	67	73.6	82	340
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view												15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact												24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture												25	n/a	67.1	18.1	58
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-throw mechanism												37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification												30	77	84	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return												14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting												24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring												44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus												45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes												80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing												95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless												92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction												54	77	84	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification												20	67	73.6	82	298

SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting												9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction												30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras												20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size												38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field												50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto prime for APS-C mirrorless cameras												65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras												90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E and X mounts												19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras												20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras												25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography												19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras												24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture												35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features												33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring												29	67	75	115	659
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring												29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras												35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless												45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design												40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount												69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch												85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography												69	82	93.4	129.6	772

SIGMA MIRRORLESS

10-18mm f/2.8 DC DN C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras												11.6	67	72.2	64	255
16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design												25	67	72.2	92.3	405
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation												12.1	55	61.6	76.5	290
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view												25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4												30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds												50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind												30	n/a	101.4	149.9	1170
15mm f/1.4 DG DN Fisheye A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view												38.5	n/a	104	157.9	1360
14-24mm f/2.8 DG DN A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent												28	n/a	85	131	795
16-28mm f/2.8 DG DN C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8												25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction												12	55	64	48.8	225
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography												23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction												22	62	70	74.4	370
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder												25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics												24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification												10.8	55	64	48.8	225
24-70mm f/2.8 DG DN A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality												38	82	87.8	122.9	835
24-70mm f/2.8 DG DN II A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring												17	82	87.8	120.2	745
28-45mm f/1.8 DG DN A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range												30	82	87.8	151.4	960
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom												19	67	72.2	101.5	470
28-105mm f/2.8 DG DN A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end												40	82	87.8	157.9	995
35mm f/1.2 DG DN A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics												30	82	87.8	136.2	1090
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls												30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance												27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction												24	55	64	46.2	215
50mm f/1.2 DG DN A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable												40	72	81	108.8	745
50mm f/1.4 DG DN A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens												45	72	78.2	109.5	670
50mm f/2 DG DN C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring												45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur												55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and dedickable aperture ring												65	77	90.6	205	1345
85mm f/1.4 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent												85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits												50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation												112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality												29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm												45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package												58	95	109.4	263.6	2100
500mm f/5.6 DG DN OS S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build												320	95	107.6	234.7	1370

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3RZ	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
SONY MIRRORLESS															
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction	-	-	-	-	-	-	-	13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers	-	-	-	-	-	-	-	15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring	-	-	-	-	-	-	-	17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	-	-	-	-	-	-	-	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	25	40.5	64.7	29.9	116
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	-	-	-	-	-	-	-	25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras	-	-	-	-	-	-	-	33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	-	-	-	-	-	-	-	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	-	-	-	-	-	-	-	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	-	-	-	-	-	-	-	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	-	-	-	-	-	-	-	40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-	-	-	-	-	-	-	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-	-	-	-	-	-	-	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-	-	-	-	-	-	-	30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	-	-	-	-	-	-	-	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	-	-	-	-	-	-	-	16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras	-	-	-	-	-	-	-	9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-	-	-	-	-	-	-	49	62	62	202	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-	-	-	-	-	-	-	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-	-	-	-	-	-	-	110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-	-	-	-	-	-	-	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-	-	-	-	-	-	-	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-	-	-	-	-	-	-	25	n/a	83	99.8	460
FE 16-25mm f/2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range	-	-	-	-	-	-	-	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	-	-	-	-	-	-	-	28	82	88.5	126.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing	-	-	-	-	-	-	-	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	-	-	-	-	-	-	-	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	-	-	-	-	-	-	-	23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	-	-	-	-	-	-	-	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price	-	-	-	-	-	-	-	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-	-	-	-	-	-	-	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	-	-	-	-	-	-	-	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range	-	-	-	-	-	-	-	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-	-	-	-	-	-	-	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	-	-	-	-	-	-	-	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-	-	-	-	-	-	-	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-	-	-	-	-	-	-	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	-	-	-	-	-	-	-	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-	-	-	-	-	-	-	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	-	-	-	-	-	-	-	30	40.5	67	45	167
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	-	-	-	-	-	-	-	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-	-	-	-	-	-	-	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-	-	-	-	-	-	-	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-	-	-	-	-	-	-	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-	-	-	-	-	-	-	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-	-	-	-	-	-	-	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-	-	-	-	-	-	-	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling	-	-	-	-	-	-	-	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class	-	-	-	-	-	-	-	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup	-	-	-	-	-	-	-	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	-	-	-	-	-	-	-	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	-	-	-	-	-	-	-	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	-	-	-	-	-	-	-	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	-	-	-	-	-	-	-	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	-	-	-	-	-	-	-	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	-	-	-	-	-	-	-	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	-	-	-	-	-	-	-	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size-macro feature	-	-	-	-	-	-	-	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	-	-	-	-	-	-	-	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-	-	-	-	-	-	-	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-	-	-	-	-	-	-	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design	-	-	-	-	-	-	-	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-	-	-	-	-	-	-	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-	-	-	-	-	-	-	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-	-	-	-	-	-	-	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-	-	-	-	-	-	-	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-	-	-	-	-	-	-	240	95	111.5	318	2115

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS							
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	RUFL FRAME	MIN FOCUS (MM)	FLUOR. THREADED (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT(G)				
TAMRON MIRRORLESS																					
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction														15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation														19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation														50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts														15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus														19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range														30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build														11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras														17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras														12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics														19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics														18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation														19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture														19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes														15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance														33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability														22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm														25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive														85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact														85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts														80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction														23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts														60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																					
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting														17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture														15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings														17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production														37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras														23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view														34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black														17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts														18	46	59.3	43.8	214
27mm f/2 Ultratron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view														25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras														35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor														30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultratron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification														16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring														39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion														50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters														30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras														25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asp	£549		Compact wideangle prime with manual focus and aperture operation														20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video														30	58	66.5	59.9	387
35mm f/1.4 Nokton Asp	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements														30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses														35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh														35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable														35	58	66.5	51.9	340
50mm f/1.0 Nokton Asp	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount														45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur														45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism														45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing														45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction														31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras														50	62	71.9	74	525
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics														35	58	78.4	99.7	771
ZEISS MIRRORLESS																					
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance														18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras														23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens														15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony														25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras														25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality														20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics														25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users														30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability														24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users														45	52	62	59	320
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	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series														80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless														87	67	84	120	614

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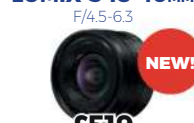


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Final Analysis

Peter Dench considers...

'Eyanna has always been Malik's primary caregiver, advocate and protector. The emotional bond between mother and son is unshakeable' by Greg Gulbransen

I could've chosen many of the 89 images to consider from the 156 page book, *Say Less* (GOST 2024).

Even Malik's 8th-grade school portrait on page eight, such is the extraordinary story behind the photographs in the book and the photographer who took them, Dr Greg Gulbransen.

A catastrophic domestic error in 2002 saw Gulbransen reverse his car into his young son Cameron, who died as a result. It's arguable that the accident led to him embedding for three years with Malik, a set leader of the violent street gang, the Crips. Gulbransen, a practising doctor, has been making photographs in his spare time since 2014.

While photographing in the Bronx, New York, his professional curiosity was piqued by an excess of young men with spinal injuries in wheelchairs. After discovering they had all suffered gun wounds and wanting to find out more, he was introduced through an associate Crip to Malik who, in 2018, had been shot in the spine by a rival gang. The bullet severed Malik's thoracic spine and instantly paralysed him from his chest down.

Gulbransen says; 'As a physician, it was a way to explore one facet of the epidemic of gun violence in this country. There are shootings every day in the five boroughs of New York City and the Bronx is the worst. But across the country, gun violence and the availability of guns is a public health emergency. The effects



© GREG GULBRANSEN

are devastating. The physician in me wants to show people who don't live in areas with high rates of gun violence how terrible it can be in these places, how complicated the problem is, how far-reaching the effects of the gun-violence epidemic are. The photographer in me is trying to show what it's like to be a victim of gun violence while also being a part of the problem.'

There are images of drugs, guns and violence and images of laughter, tenderness and intimacy. This image is taken in apartment 4G of the Mitchel Houses in a rough area of the Bronx, where Malik is trapped. To this day, Malik can't travel to certain neighbourhoods or down certain streets due

'The photographer in me is trying to show what it's like to be a victim of gun violence while also being a part of the problem'

to the risk that an enemy will try to kill him.

His world is his bedroom, cramped and crammed with packets of synthetic gloves, tubes of deodorant, woven gauze sponges, wound dressings, various sprays and bottles of medication, games controllers and remotes. Season 1, episode 1 of drama *Reprisal* is cued to play on Hulu TV.

Malik's mother Eyanna manages his medical issues, bathes him, changes his diaper and catheter. It's an emotional image of mother and son, of love and care, in an

environment of tension and turmoil. Malik as both criminal and victim. Gulbransen is an undetectable presence. A Leica is his diagnostic tool. His bedside manner honed working as a paediatrician setting Eyanna and Malik at ease.

After that 2002 accident, Gulbransen successfully campaigned to get the auto industry to install rear-view cameras in American cars, leading to an immeasurable impact on the lives of Americans. This image and those in *Say Less* may do the same.



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

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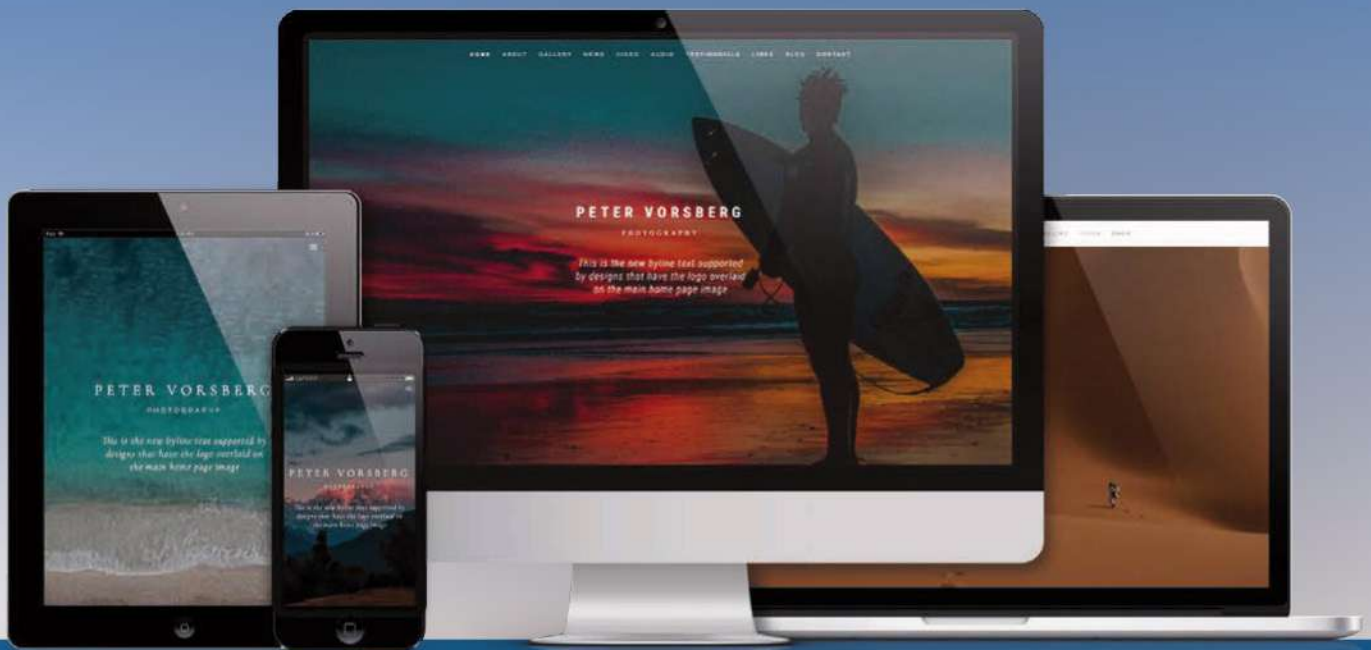




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