

Tuesday 21 April 2026

Flashback ONE35 V2

This digital camera recreates the vibe of single-use film devices – is it any good?

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The Sony side of life

The winners from the Sony World Photography Awards

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Pattern boldness

How Jon McCormack reveals nature's hidden visual language



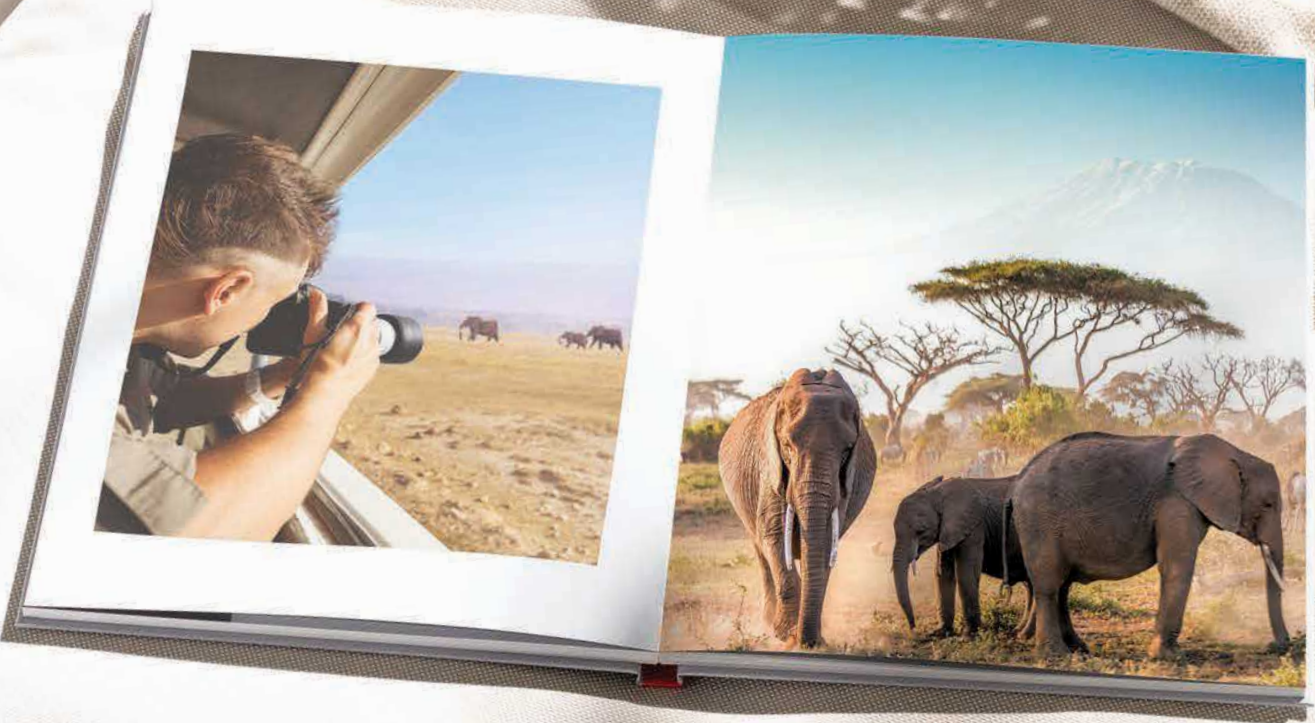
Harry's styles

Why Harry Gruyaert's new book is a street photography masterclass



Plus Meet the man who took 90,000 cat photos • Great-value Newer flashgun

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© HARRY GRUYAERT



© JON MCCORMACK



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Welcome



Judging our APOY competition is one of the toughest jobs in my calendar so I can't imagine the task of having

to select the winners from half a million entries to the Sony World Photography Awards. You may look at some of them and wonder what on Earth the judges were thinking. I certainly did (and do every year) but the thing is, the pictures that I think that about are probably different to the ones that you think that about, and that's the beauty of photography. Anyway, you can view our small selection on page 18 and judge for yourself, but if you're able to do so I urge you to head to Somerset House to see them all, printed and hung on the wall, which is always the best way to view photographs. Finally I'd like to draw your gaze to the ad on page 43. More on this next week (he says, cryptically).

Nigel Atherton, Editor



MAIN COVER PICTURE © TODD ANTONY, NEW ZEALAND, WINNER, PROFESSIONAL COMPETITION, SPORT, SONY WORLD PHOTOGRAPHY AWARDS 2026. INSET 1, ABOVE: © JON MCCORMACK. INSET, BELOW: © HARRY GRUYAERT

Our cover image by Todd Antony was one of the Sony World Photography Awards winners. See more images in our feature on the award-winners on page 18

THIS WEEK'S CONTRIBUTORS



AMY DAVIES
Features Editor

Amy's highlights of the Sony World Photography Awards. Plus, Harry Gruyaert in Books



PETER DENCH

The AP regular talks to nature photographer Jon McCormack about his new book, *Patterns*



DAMIEN DEMOLDER

AP's former editor tests the Neewer Z3R flash unit and the Flashback ONE35 V2 camera



ANDY WESTLAKE
Technical Editor

Andy tests the Viltrox TCL-X100VI converter for Fujifilm X100 models



JESSICA MILLER
Dep Online Editor

Jessica picks more of your images on page 40 and quizzes readers on page 37



JOSHUA WALLER
Online Editor

Our online editor shares his plea about 'film-like' digital cameras, in *Viewpoint*

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The new Photo page in DaVinci Resolve 21

Has DaVinci painted Lightroom into a corner?

 DaVinci Resolve from Blackmagic Design is well-established as a free, non-linear video editing program that is suitable for beginners and less-experienced users. In a surprise move, the firm has announced a beta version of DaVinci Resolve 21 with a new 'Photo' page enabling you to edit raw files, reframe and crop images, and carry out sophisticated colour grading and correction.

Raw images from Canon, Sony, Nikon and Fujifilm cameras are supported (OM System and Pentax camera owners will have to wait) and the software supports pictures in JPEG, PNG and HEIC format. The Photo page gives access to common editing tools, with the ability to apply edits to an entire photo album.


'The new Photo page lets you import and manage photographs,' said Blackmagic Design. 'Now colorists and photographers

can use Hollywood color grading tools on still images.'

The Photo page also gives access to Resolve's AI editing tools, including the AI Magic Mask for one-click selection of your subject, and there is support for tethered capture from Sony and Canon cameras. Interesting new features on the video-editing side include a Face Age Transformer and Face Reshaper, and AI Speech Generator for creating spoken audio from text. It remains to be seen whether the new editing features in Resolve 21 will lure photographers away from Lightroom, but it looks a good option for those who resent paying a monthly subscription – particularly as it's free, and offers video-editing features, too.

You can download a copy for Windows or MacOS at bit.ly/resolvebeta

Miller (and Beaton) Time

 The Bodleian Libraries at Oxford University have announced the acquisition of the 'Miller – Beaton scrapbook', featuring previously unseen works by Lee Miller and Cecil Beaton. The photobook spans 1943-1949 and has never been publicly displayed before.

Among the pivotal moments in Miller and Beaton's Second World War photography are the German army's surrender to the US forces and the liberation of Dachau and Buchenwald.

Beyond war photography, the book contains portraits of some of the era's big celebrities, including Marlene Dietrich, Henry Moore, Fred Astaire, Noël Coward and Bob Hope.

'This acquisition comes soon after the retrospective of Miller's work at the Tate Britain and offers important new insights into her life and work – including many previously

unpublished prints,' notes a Bodleian Libraries spokesperson.

The newly acquired album will undergo conservation and cataloguing before being made available to researchers.

As yet there are no plans to exhibit the scrapbook publicly.



Some of Lee Miller's images from the recently acquired scrapbook



The lens has a 182-degree angle of view

New full-frame F2.8 fisheye lens

 Curiously named Chinese lens maker Brightin Star, has released the 11mm F2.8 II Fisheye Lens for full-frame Sony E, Nikon Z, Canon RF and L mounts. It offers a 182° ultra-wide viewing angle, an eight-blade aperture for attractive starburst effects, a minimum focusing distance of 0.17 metres, waterproof and anti-stain coating, and stepless aperture adjustment. It is available for US\$249.99 (approx. £185) until 23 April, after which the price reverts to \$269.99 (£200). See brightinstar.com



Alan Schaller Online Talk | 25th April 2026 Finding Your Photographic Style
David Loftus Online Talk | 2nd May 2026 As I Approach my 30th Year as a Photographer
Mathieu Bitton Online Talk | 19th May 2026 Keeping Passion and Curiosity Alive


Book these online workshops with IRYS

Irys photography talks

 We've previously covered the launch of Irys, a new photography app for photographers, rather than video makers and social media influencers; and it's now offering a series of online talks. Irys founder and eminent street photographer Alan Schaller will be discussing how to find your photographic style on 25 April, followed by food photographer David Loftus on 2 May and celebrity and music photographer Mathieu Bitton on 19 May. Full details at irysphotos.com/events



Taking the Michael

 Duffy's iconic portrait of Michael Caine from 1964 is one of the highlights of a forthcoming exhibition at Leica Galleries, London. 'SHOT – Photographs by Brian Duffy,' which runs

from 9 May to 9 July, will also give visitors the chance to acquire one of the late photographer's prints. The show is part of a wider celebration to mark 50 years of Leica Galleries, which includes an exhibition of Lillian Bassman large-scale works at Photo London. See bit.ly/leicagalleryshow



Viewpoint

Joshua Waller

Our online editor wishes that digital compacts could just be fun, without trying to imitate film cameras

Why do digital cameras have to try to be 'film' cameras? I wish digital models would simply play to their strengths...

There's a recent trend of digicams trying to be screen-free 'film cameras'. I can see the appeal, particularly with the simpler models like the CampSnap, that anyone can pick up and use. Yet when they start adding film simulation features and advanced controls and options (that have to be selected over an app), I begin to lose interest. When I'm using a digital camera, I don't want to have to wait to 'process' the images, and I'd rather change settings on a screen if needed.

This is where budget toy cameras can fill the gap, I think, and play to the strengths of digital photography. If you've seen the Kodak Charmera you might know where I'm going with this...

Digital cameras that are trying to be 'film cameras' seem to be following in the footsteps of DSLRs that were themselves digital versions of film cameras, encumbered by the old-fashioned mechanisms and size of film cameras, but even bigger... this was never a good thing, sensibly replaced by mirrorless cameras, so I'm not sure how it is going to be a good thing now.

Toy story

The same goes for early digital compacts; they were mostly 'camera' shaped, but digital allows for all kinds of creativity when it comes to design and size. Some early digital models used to experiment with this: see the Nikon Coolpix 2500, the Pentax Optio X, Sony Cyber-shot U20/U30, and others...

Now that there's a drought of new compacts and we're in a risk-averse climate we're now left with creativity coming from Kickstarters (sic) and brands we've previously never heard of.

Long story short, these new toy cameras are worth looking at. Whilst the



© JOSHUA WALLER

Tiny cameras: PocketSnap, Thumb Camera G6 (in Red), Life Camera S168, and 'Retro 720p' keychain camera

Charmera may be awful (as our review shows), that doesn't mean others are also terrible. So to find out, I tried some Kodak Charmera alternatives (and copies?). With low prices (£4 to £20 online) it was worth the risk. I tried four toy cameras: Thumb Camera G6 (looks great, is awful), the PocketSnap Keychain Camera (looks cute, but also awful), a generic 'Retro 720p camera S142' (looks cute, is awful), and a Life Camera S168.

Whilst the Thumb Camera produces images that are clearly interpolated from a much lower resolution (ditto PocketSnap), the Life Camera gives you 2MP images, that look like they might actually be 2MP images without interpolation. Colours are reasonable, certainly better than the other keyring/keychain cameras here.

This honesty about the resolution gives me much more satisfaction than a fake 12MP ever could...

And with such a small camera design – these things are *tiny* – just think of the possibilities. Minox could bring back spy cameras, Olympus could finally release the wood-camera, Canon could bring back tiny Digital IXUS cameras, Sony could start making the Cyber-shot U series (in multiple colours), and Pentax could bring back a new Optio X.

Joshua Waller has been reviewing cameras since 2004 and is online editor of *Amateur Photographer*

Something new is coming



Don't miss the issue on sale

5th May

Love your camera

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Manhattan, 1972

Harry Gruyaert New York

£50, Thames and Hudson, 200 pages, Hardback, ISBN: 9780500031384



A master of New York street photography shows us all how it's done, says Amy Davies

For over half a century, Harry Gruyaert has traversed the streets of New York City.

Probably the most iconic location for the genre, this is a man who has photographed it all. From towering skylines and neon-lit diners, to multicultural neighbourhoods and the fleeting scenes that unfold within them.

This large-format book is absolutely gorgeous, and a real treat for fans of vibrant colour photography, street work, New York City and spotting trends that come and go.

Born in Antwerp in 1941, Gruyaert has

been a member of Magnum Photos since 1982. Although he has taken many photographs and published numerous monographs of his home country, it's his foreign work, including that which is seen here, for which he is perhaps best known.

He is also known as a pioneer of colour work, at a time when black & white was the domain of the serious photographer, with vibrant scenes being thought of more for amateurs, or advertising.

But these images couldn't be in anything

but glorious technicolour. You don't quite get a flavour for New York without being able to see the bold yellows, the dramatic reds and a backdrop of a brilliant blue sky (some of the time).

Let's face it, there's an awful lot of street photography from New York City, and an awful lot of books about it too, but nevertheless, this is a superb edition to add to your collection. I could spend hours looking through this book, and it's one that I expect I'll return to several times, too.

I love looking at the photographs from the '70s and '80s but perhaps more interesting to me is the more recent photography – the fashions may have changed, but it's still so distinctly New York that you almost feel as if you've travelled there yourself just by looking through the pages.

Highly recommended.



Manhattan, 1985



Manhattan, 1985



Manhattan, 1978

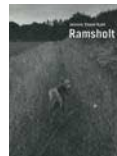
Books

The latest and best books from the world of photography



RAMSHOLT by Johnnie Shand Kydd

£30, Cheerio Publishing, 160 pages, Hardback, ISBN: 9781917283151



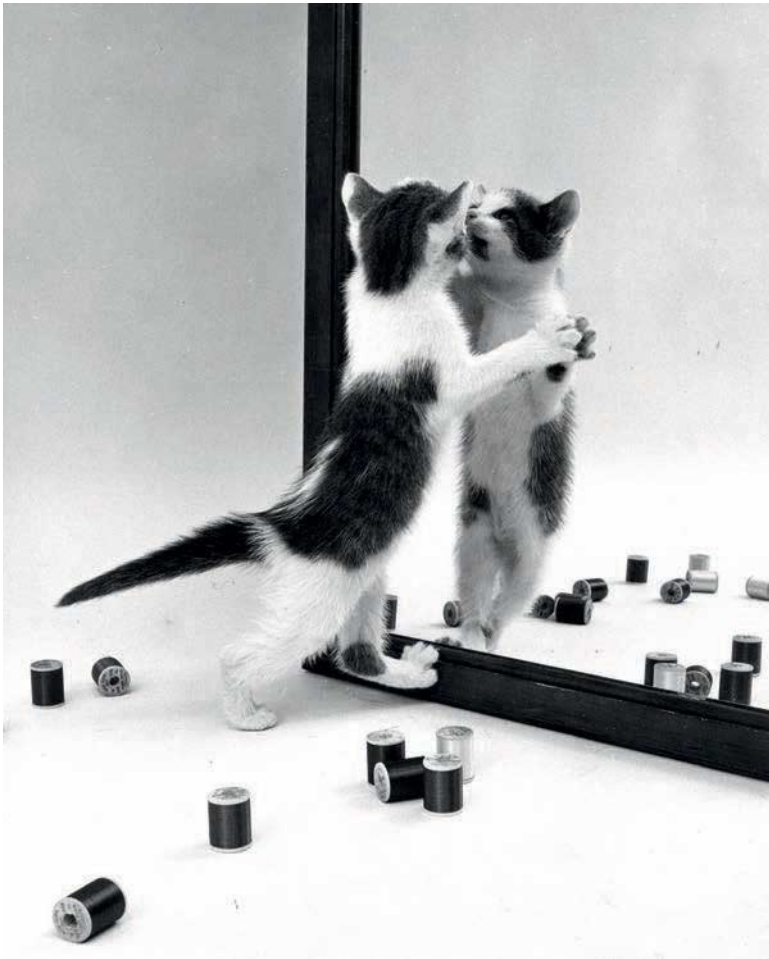
This book aims to take the reader on a dream-like walk through the East Suffolk landscape.

To create the work, photographer Johnnie Shand Kydd walked the same 50-minute circuit with his lurcher (seen on the cover). During his walks, he comes across Suffolk Punches and black poplars, otters, barn owls and nightingales.

Tracing through a handful of buildings on the River Deben – church and quay, graveyard and marsh, there are traces of smuggling, slavery, war and work in the landscape here.

The result is a poignant and meditative exploration of the area, showing that it's possible to get a coherent set of images even if you don't want to travel too far or too widely.





© 2026 WALTER CHANDOHA ARCHIVE FOR ALL IMAGES
Long Island, 1955



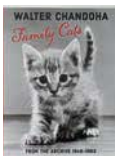
Long Island, 1958



Long Island, 1957

Walter Chandoha: Family Cats from the Archive 1949-1962

£16, Damiani, 48 pages, Softback, ISBN: 9788862088589



Often thought of as the seminal photographer of our feline friends, Walter Chandoha took more than 90,000 photos of cats during his lifetime.

These days, some of us might indeed have 90,000 photos of cats on our smartphone camera rolls, but considering Chandoha started working in 1949, this is seriously impressive.

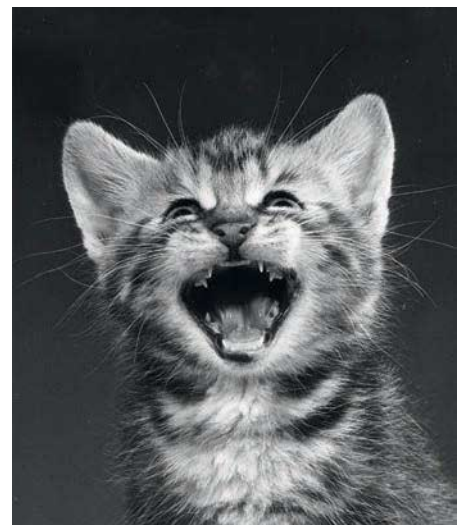
His work has graced the covers of hundreds of magazines and appeared in thousands of adverts. If you've seen a famous photograph of a cat in your lifetime, then there is a good chance that the photo is one of his.

Just when you might think you've seen all the photos of cats you ever need, this book

comes along with images that have never before been published.

These cats were Chandoha's own cats, not the professional models who might have behaved slightly differently in front of his lens. It includes his original muse, Loco, who was found during a snow storm in New York in 1949. Pictures of this cat went 'viral' in the 1940s when they were picked up by picture magazines of the time.

You can really see that there's trust between the cat and the photographer in these gorgeous pictures. I spend a lot of my time looking at pictures of cats doing this job, but I can confidently say that these are some of the best; and at just £16 for this volume, it would make a great gift for the cat lover in your life too.



Long Island, 1952



Au Ritz, Carmen Kass au régime - cul sec -!

At the Ritz Carmen Kass goes on - Bottom up - diet.



Palace : Azzedine Alaïa se prélassait en buvant de la gazéuse à l'ombre de Grace Jones.

At the Palace Azzedine Alaïa backs drinking fizzy water in the shade of the gazelle Grace Jones.

80's Paris Nights: Top Models & Divas

£100, Editions Florentin, 308 pages, Hardback, ISBN: 9782487507104



This is a real trip down memory lane.

During the 1980s and into the 1990s too, the photographer Foc Kan scoured Parisian nightclubs looking for famous faces and iconic celebrities to photograph.

As such, we see the likes of Claudia Schiffer, Naomi Campbell, Carla Bruni, Christy Turlington, Catherine Deneuve, Mick Jagger, Jean-Paul Gaultier, Karl Lagerfeld, Yves Saint-Laurent – and many more besides, on the pages of this sumptuous book.

Scouting in locations such as Les Bains-

Douches and The Palace, the photographs speak of a time of wild excess, with the bright colours and flash really making the pictures pop from the page.

Foc Kan is still working today, still photographing the clubs and nightlife of Paris. But if you were around in the '80s and '90s – and hey, even if you weren't – this is a real visual treat, giving you the ability to play 'spot the celeb' as you turn each page and think about times gone by.

It's a hefty book, and it comes with a big price tag, but if you're a lover of fashion, portraiture, and all things nostalgia it's certainly worth a look.



Verrière Show au Ritz - Arac Kharididze et la belle brune Carla qui lui montre la voie.

At the Ritz during the Verrière Show - Arac Kharididze and the bright blue Carla who shows him the way...



ALL IMAGES © JON MCCORMACK

Taking shape

From microscopic structures to sweeping aerials, Jon McCormack's new book *Patterns* reveals the hidden visual language of the natural world and the patience required to see it, finds **Peter Dench**...



Above: Iceland, 2023. A melting glacier creates ice bubbles on a cave floor. All images © Jon McCormack

Above, right: Vulturine Guinea Fowl

Have you ever had that moment as a photographer when you're partway through a project and it's in danger of imploding? For prominent conservation photographer Jon McCormack that moment loomed into view several times during the development of his book, *Patterns*. 'I printed everything out, laid it on the table and thought, this is awful. Nobody would want to look at this,' he admits, adjusting his statement thick-rimmed round glasses.



Taken during the COVID-19 pandemic, the initial photographs mainly consisted of small, impressionistic landscapes. He describes them as an homage to Claude Monet's haystack series. One subject seen in multiple ways. The idea was abandoned, McCormack moved on. Rather than admit failure, he simply identified a shift in seeing.

Seaside relocation

The COVID lockdowns were democratic in the way that it constrained most of us. McCormack, an Australian and fellow of The Royal Geographical Society living in the Bay Area of San Francisco, relocated his family to a small coastal town. Swapping Silicon Valley for the seaside suited McCormack, returning each day to photograph the same stretch of beach. 'I must have shot that beach for 200 days. At first, you do the obvious: sunsets, wide scenes. But then you start asking: what else is here?' he remembers.

What was there was shifting light patterns, ebbing tides and an eclectic atmosphere. McCormack stripped everything back and began to work in a slower, more deliberate way. Exposures grew from seconds into minutes. At times he swapped the viewfinder for a cable release. It became almost meditative. 'You're not hunting images any more. You're waiting for them,' he says succinctly. This freedom from the pressure to get 'the shot' allowed McCormack to look deeper and in

that depth, something clicked. 'I realised that pattern and texture had always been there in my work. I just hadn't articulated it,' he explains.

Visual thread

That realisation is the seed from which *Patterns* grew. A visual thread, that binds the images of vastly different scales: from aerial landscapes to microscopic details. It's these patterns connecting animal markings and fossilised shapes that McCormack calls the 'language of the earth'. Throughout the book the viewer encounters these recurring visual similarities. The tawny patchwork of a giraffe's coat mirrors cracks spidering across a sun-baked riverbed. A detail of the striped forehead of a zebra is uncannily parallel to the microscopic structure of caffeine crystals.

'It was one of those revelatory moments. You realise these patterns aren't random. They're efficient, they're repeated and they're beautiful,' reflects McCormack.

McCormack may have the edge in recognising these connections. In tandem with his photography career he has worked in technology. A pivotal figure in the development of Apple iPhone cameras, serving as the Vice President of Camera & Photos Software Engineering, he leads the teams responsible for the computational photography, software algorithms, and image processing that drive the iPhone camera system. 'Computer science is fundamentally about

▶ pattern recognition. Understanding how things fit together,' he says.

Combine that with the revelation that McCormack is colourblind gives *Patterns* another layer. 'For many photographers, colour is the primary way they interpret a scene. For me, it's pattern and texture. That's where my attention naturally goes. I'll look at a scene and ask: what is the essential thing here? Then I keep removing elements until I get to that core.' It's this combination that makes *Patterns* more than just a book of pretty pictures.

McCormack roamed across six continents and through his archive to find the images. Ranging from the volcanic coasts of Iceland, wilds of Kenya, icy fjords of Antarctica to the rainforests of British Columbia.

That was one challenge. Turning them into a book was another. Working with a photo book editor to construct the narrative, an initial 30 images were expanded into the final 90+ images included in the book. Leafing through the book it cleverly avoids grouping the subjects by landscape, wildlife, aerial view etc but is structured to disrupt expectations. Animal textures and macro details tangle with a geological form or views from above.

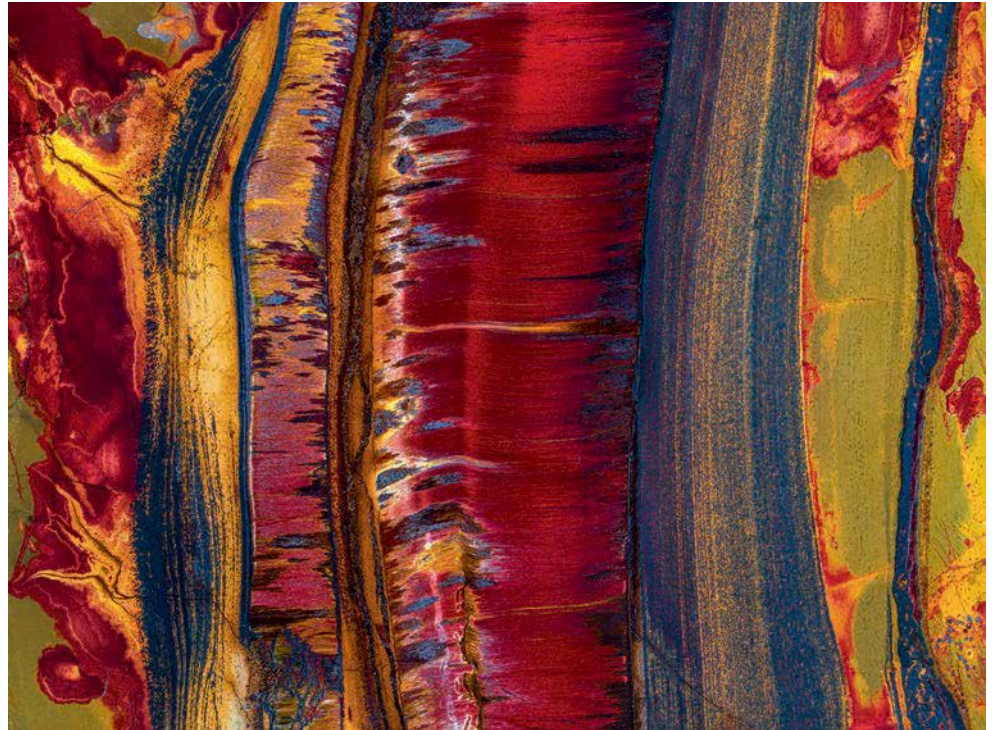
Unpredictable

'You want the viewer to be surprised every time they turn the page. I didn't want it to feel predictable. I wanted that moment of – I didn't see that coming, but I understand it.'

The strategy seems to be working. When I spoke with him via Zoom, early feedback from the book suggests it resonates across generations. Friends, family and colleagues trying to decipher what they're looking at before reading the captions. It's that sense of curiosity that McCormack was hoping *Patterns* would achieve.

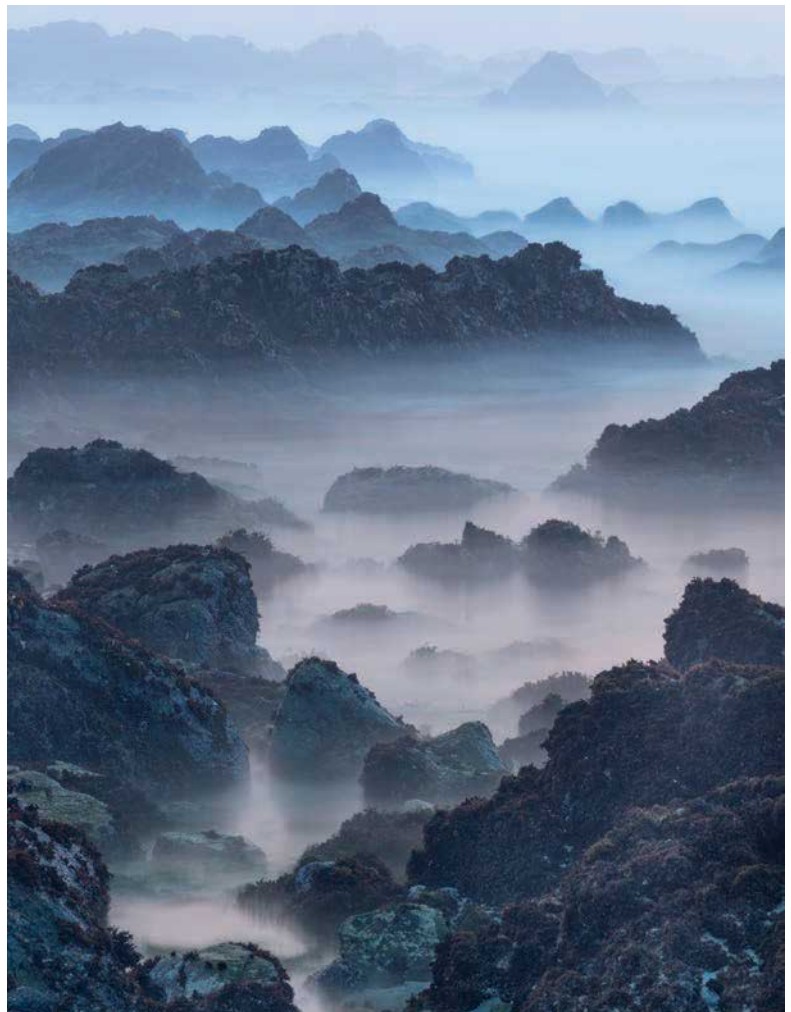
Environmental messaging has, in the past, been guilty of telling people what not to do. 'People don't respond well to that. If you can get people to fall in love with something, to be intrigued by it, that's a much more powerful starting

'It was revelatory. These patterns aren't random. They're efficient, they're repeated, they're beautiful'



Above: Australia, 2025

Right: California, 2020



point,' is McCormack's approach. All proceeds from book sales will benefit Vital Impacts – an organisation dedicated to empowering local photographers and storytellers in environmentally sensitive regions, founded by photographer Ami Vitale. Vitale also supplies text for the book along with Daniel Katz, David George Haskell, Sylvia Earle, and Wade Davis. McCormack explains, 'It's about giving people a voice. Not flying someone in from New York or London, but supporting those who are already there, who understand the place.'

Patterns is meticulous in the assembly of imagery but McCormack remained flexible in his approach, choosing to shoot with an iPhone when practical. 'If I'm doing a 15-mile hike, I don't want a tripod and a full setup. The iPhone becomes the best tool for the job.' He relishes the new possibilities that an iPhone allows – working in places and ways that might otherwise be inaccessible. 'It's changed how I think about photography. You can make credible work with the camera you have with you.'

McCormack is keen to inspire



Left: Striped pattern on a zebra's forehead

Below: Aerial photograph, Kenya, 2024

How to start seeing patterns

1 Take the wide shot then move closer

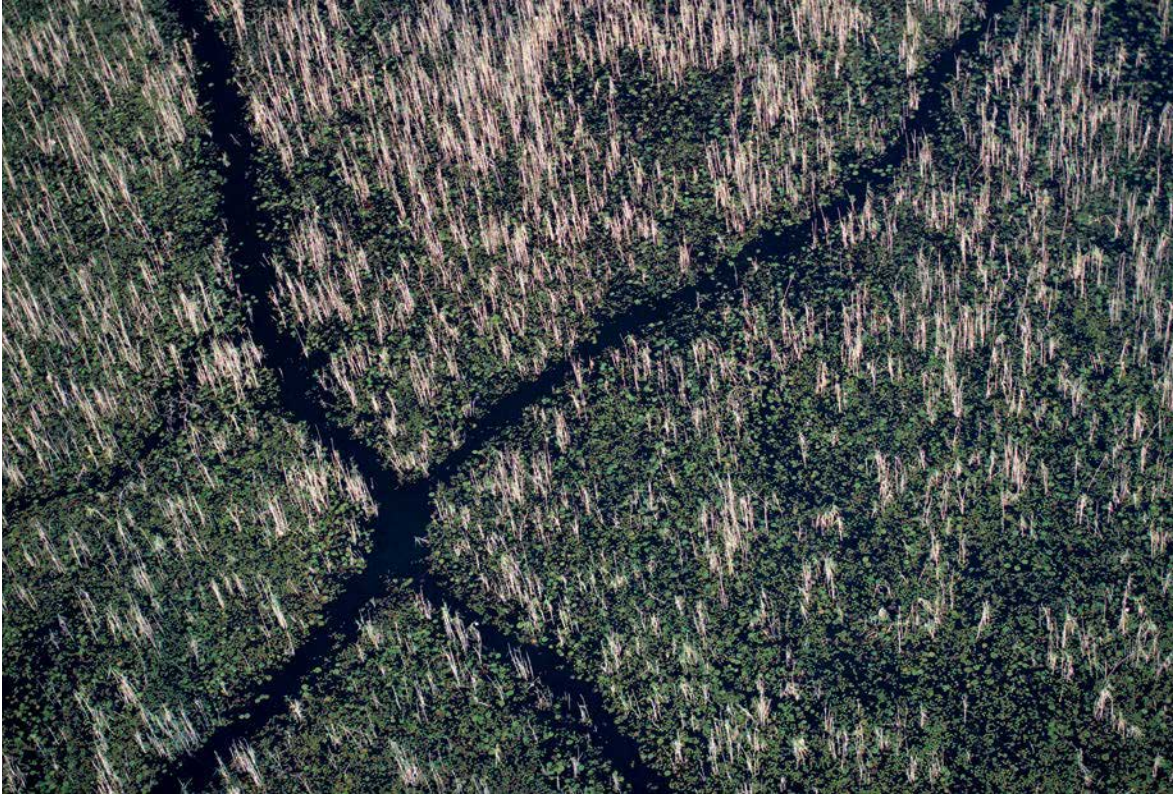
2 Look for repetition, rhythm and variation

3 Strip back the composition to its essentials

4 Spend longer in one place

5 Return to the same location repeatedly





Left: Aerial photograph, Botswana, 2014

Below: Dried caffeine, viewed under a microscope

▶ readers to explore patterns in their own work and has some simple advice. ‘Ask yourself, what is it about this scene that really interests me? Then go and find that. Don’t just take the photo and move on. Work the scene. Be willing to linger.’

In a time of instant gratification from endless scrolling on social media, that advice feels welcome more than ever. McCormack often returns to the words of Georgia O’Keefe to intensify his point; ‘To see takes time, like to have a friend takes time,’ emphasising the need for slow, deliberate observation to truly appreciate the beauty in small details.

Intricate

After four decades behind the lens, you’d expect McCormack to have seen it all and said it all. *Patterns* feels like it needed those decades for him to distil and refine his way of seeing into a clear and confident narrative. ‘I love the discovery process. Figuring out what a place says to me and what I want to say about it,’ he says, undiminished by time.

Patterns is a deceptively simple book that brings together an idea of what meaningful photography should be. Not just a record of what was there but a personal and unique interpretation of it. ‘Photography is a way of giving yourself a voice,’ says McCormack and in *Patterns*, he has spoken fluently, translating the intricate language of the natural world.



Jon McCormack is an Australian photographer and conservationist whose work has been featured by prestigious publications and organisations worldwide, including *TIME*, *The New York Times*, *The Wall Street Journal*, UNESCO, *The Guardian*, CNN, and *The Telegraph*. Alongside his photographic practice, McCormack leads camera software engineering for iPhone at Apple, a convergence reflected in this monograph, where some of the images are captured using iPhone.



Patterns by Jon McCormack (22x30cm hardcover version, 168 pages, 90 illustrations.) is released in mid-April. Published by Damiani, price €50, ISBN: 978-88-6208-857-2



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Big hitters

With nearly half a million entries, the judges must have had a tough job choosing the winners of this year's Sony World Photography Awards. Here, **Amy Davies** selects some highlights from the Class of 2026

This year is the 19th edition of the Sony World Photography Awards. It received 430,000 entries from over 200 countries and territories.

The overall Photographer of the Year 2026 title was chosen from ten Professional competition category winners and was awarded to Citlali Fabián for the series *Bilha, Stories of My Sisters*.

Citlali Fabián is an artist from the Yalateca Indigenous community in Mexico, but is currently based in London. Fabian uses photography to explore themes of identity alongside territory, migration and community bonds. Fabian won \$25,000 in cash, plus a range of Sony camera equipment, and the opportunity to display a solo showcase at the next Sony World Photography Awards exhibition in 2027.

Category winners in the 2026 Professional competition all win Sony digital imaging equipment.

Also announced was the Open Photographer of the Year, awarded to a professional or amateur photographer who submitted a single image to the Open competition. The overall winner was selected from the ten category winners.

The title went to Elle Leontiev from Australia, for 'The Barefoot Volcanologist', a portrait of a self-taught volcano scientist standing atop a volcanic rock bomb on the island of Tanna, Vanuatu. Leontiev received \$5000, plus Sony equipment.

The Outstanding Contribution to Photography prize went to legendary photographer Joel Meyerowitz, who has a section at the exhibition which includes

immersive and mixed-media displays.

The winner of Student Photographer of the Year was Jubair Ahmed Arnob from Bangladesh for his series *The Place Where I Used To Play*. Finally, the winner of the Youth competition, for photographers aged 19 and under, was 16-year-old Philip Kangas from Sweden, for his image *Saving History from the Flames*.

The exhibition runs at Somerset House in London until 4 May, and includes over 300 prints and hundreds of images in digital displays. Tickets can be purchased from worldphoto.org, with AP readers benefiting from an exclusive 15% discount using the code **APHOTO15**. A book featuring all the winners is also available to buy. Visit worldphoto.org to see more pictures from the awards, and see our highlights here.

Mitzy Violeta Cortez by Citlali Fabián 1st Place, Creative Category, Professional Competition and Sony World Photography Awards Photographer of the Year 2026

Part of the Indigenous Futures network, Mitzy and her colleagues discuss the climate crisis from the vantage point of Indigenous peoples. Mitzy has participated in forums including COP26 and COP30.

In this portrait, Mitzy is shown with her ancestors and future generations putting on a united front to defend their territory. The image is taken from the series *Bilha, Stories of My Sisters*.



© CITLALI FABIAN, MEXICO, WINNER, LATIN AMERICA PROFESSIONAL AWARD, SONY WORLD PHOTOGRAPHY AWARDS 2026

The Barefoot Volcanologist by Elle Leontiev

1st Place, Portraiture Category, Open Competition and Open Photographer of the Year 2026

◀ Phillip Yamah is an internationally recognised but self-taught volcanologist. Here, he stands barefoot on top of a volcanic rock bomb. He wears a lava-protection suit given to him by some visiting researchers. In the background we see a volcano smouldering, sending a plume of gas and sulphur into the sky. Phillip grew up underneath the active volcano, which adds a different context to the portrait.



© ELLE LEONTIEV, AUSTRALIA, WINNER, OPEN COMPETITION, PORTRAITURE, SONY WORLD PHOTOGRAPHY AWARDS 2026

Ruger by Ben Brooks

3rd Place, Creative Category, Professional Competition

▶ Taken from the series The Palm, On Piru, Ben Brooks documents G-Funk and Gangster Rap artists across Piru and Blood-affiliated neighbourhoods in South Central Los Angeles, Compton, Carson and Inglewood. The photographs aim to provide a study of the communities who have been most pivotal to West Coast Hip Hop and Southern California's parallel gang culture. Here we see Mari Ruger in Compton, California. The work is shot on infrared film, which gives it the distinctive red and pink spectrum appearance.



© BEN BROOKS, UNITED KINGDOM, FINALIST, PROFESSIONAL COMPETITION, CREATIVE, SONY WORLD PHOTOGRAPHY AWARDS 2026



© MICHAEL BLANN, UNITED KINGDOM, FINALIST, PROFESSIONAL COMPETITION, LANDSCAPE, SONY WORLD PHOTOGRAPHY AWARDS 2026

Col du Tourmalet, France by Michael Blann
3rd Place, Landscape Category, Professional Competition

⬆ This is a photopolymer etching from the series Mountain Roads. An ongoing project to document the greatest cycling roads spanning the Alps, Pyrenees, Dolomites, Picos and the Spanish Islands, it is designed to showcase the feats of engineering and construction required to build a route through these formidable climbs.

Marengo by Todd Antony
1st Place, Sport Category, Professional Competition

➤ From the series Buzkashi, Todd Antony takes a look at this ancient sport from Tajikistan. Translated as 'goat pulling' in Persian, it is similar to polo, but there are no teams and no boundaries. The 'ball' is an eviscerated and headless carcass of a goat – the aim is to seize the item, hold it, and break free. In this picture, we see a rider and their horse. Marengo was the name of Napoleon's horse. Buzkashi matches are said to be reminiscent of battle paintings from the Napoleonic era, with a mass of fighters, horses and dust being kicked up from the ground.



© TODD ANTONY, NEW ZEALAND, FINALIST, PROFESSIONAL COMPETITION, SPORT, SONY WORLD PHOTOGRAPHY AWARDS 2026

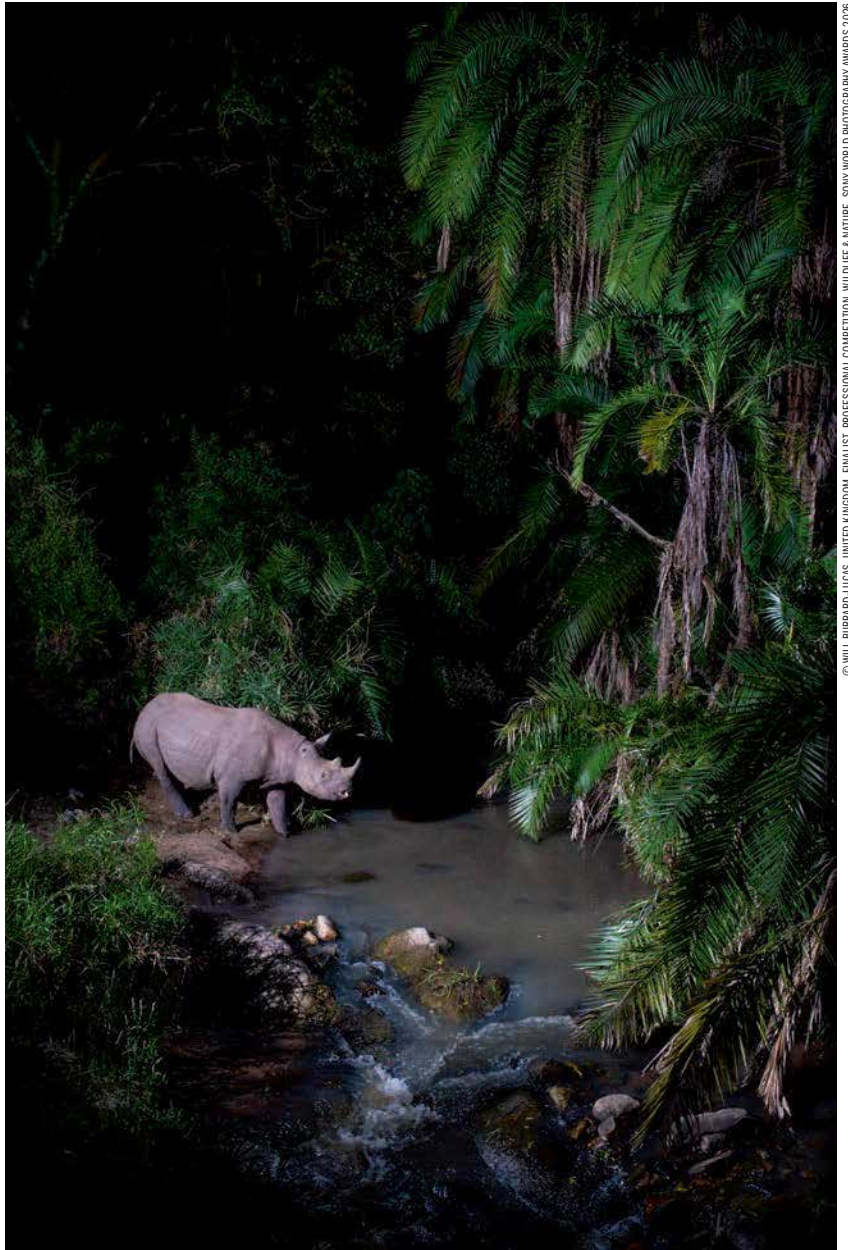


The Partnership by Seungho Kim
1st Place, Perspective Category, Professional Competition

◀ In 2023, South Korea's birth rate hit a record low at 0.72 children per woman. More than six million households meanwhile include a dog. Speaking of this amusing image from the series Sunny Side Up: A Portrait of the Most Average K-Parenting Today, the photographer says, 'The two of them are finally starting to click!'

Black Rhino by Will Burrard-Lucas
1st Place, Wildlife & Nature Category, Professional Competition

▶ An Eastern black rhinoceros is shown moving through a forested river in the Maasai Mara National Reserve in Kenya at night. In collaboration with the rhino rangers, a remote camera trap was installed to monitor how the individual rhinos were using secluded corridors which link feeding areas and water sources. The image is taken from the series Crossing Point.





© KLAUS HELLMICH, GERMANY, WINNER, OPEN COMPETITION, NATURAL WORLD & WILDLIFE, SONY WORLD PHOTOGRAPHY AWARDS 2026

Arctic Fox in a Blizzard
by Klaus Hellmich,
1st Place, Natural World &
Wildlife Category, Open
Competition

⬆ Taken on the Varanger Peninsula in Norway, this is a blue arctic fox. The fox has been caught in a blizzard and stands alone, defiantly braving the wind and the snow.

Men's Passion by
Megumi Murakami,
1st Place, Travel Category,
Open Competition

➡ Taking place in Japan's Noto region, the Abare Festival has been running for over 350 years. Here, we see the finale of the festival, as men leap into the river amid burning torches which send sparks flying. The belief is that the more they rage, the more the deity rejoices.



© MEGUMI MURAKAMI, JAPAN, WINNER, OPEN COMPETITION, TRAVEL, SONY WORLD PHOTOGRAPHY AWARDS 2026



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50mm F3.5 PS	E+	£249	180mm F4.5 Z	E+	£119	16-55mm F2.8 R LM WR XF	E+	£429	17mm F1.8 M.Zuiko	Mint-	£249
80mm F2.8 PS	E+	£199	250mm F4.5	E+	£149	16-80mm F4 R OIS WR XF	E+	£299	40-150mm F2.8 M.Zuiko ED Pro	E++	£689
110mm F4 PS Macro	E++	£349	250mm F4.5 W	E++	£159	18mm F2.8 R WR XF	Mint-	£219	75-300mm F4.8-6.7 ED M.Zuiko	E+	£229
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Fujifilm GFX 20-35mm F4 R WR GF	Mint-	£1,799	135mm F4.5 Sekor	E+	£119	27mm F2.8 XF	E++	£259	70-200mm F4 OIS Pro S	E++	£829
45-100mm F4 R LM WR	Mint-	£1,499	Pentax 645 28-45mm F4.5 AW SR	E++	£1,249	30mm F2.8 R LM WR XF Macro	Mint-	£429	70-200mm F4 OIS Pro S	E++	£879
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1.4x TC WR Converter - GFX Series	Mint	£649	150-300mm F5.6 ED (IF) FA	E++	£399	50mm F2 XF R WR - Black	E++	£249	12-35mm F2.8 G X Vario OIS HD	E++	£489
Hasselblad H 28mm F4 HCD	E+	£849	150mm F3.5 SMC M	E+	£149	55-200mm F3.5-4.8 R LM OIS XF	E+	£249	12-35mm F2.8 G X Vario OIS II	E++	£379
35mm F3.5 HC	E++	£849	200mm F4 A	E+	£79	56mm F1.2 R APD XF	E+	£399	14-140mm F3.5-5.6 G OIS II	E++	£379
50-110mm F3.5-4.5 HC	E++	£1,099	200mm F4 A	E++	£99	56mm F1.2 R XF	E++	£349	14-42mm F3.5-5.6 Asph OIS	E++	£119
50mm F3.5 HC	E+	£899	400mm F5.6 ED (IF) FA	E++	£199	58mm F1.2 XF R WR	Mint-	£739	15mm F1.7 DG ASPH	E++	£329
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150mm F3.2 HC	E++	£799	55mm F4 SMC	E+	£299	150-600mm F5.6-8 R LM OIS WR XF	E++	£1,299	45mm F2.8 DG Asph Macro	E++	£279
210mm F4 HC	E+	£799	55mm F4 SMC	E++	£349	MCEX-11 Macro Extension Tube	E++	£45	50-200mm F2.8-4 Asph P OIS	E++	£1,189
300mm F4.5 HC	E++	£1,899	75mm F4.5 SMC SHIFT	E++	£599	1.4x Teleconverter TC XF WR	E++	£169	100-400mm F4-6.3 Power OIS	E++	£619
Hasselblad V 40mm F4 C T* Black	E+	£699	75mm F4.5 SMC Takumar	E+	£199	2X TC WR XF Converter	E++	£259	100-400mm F4-6.3 Power OIS	E+	£549
50mm F4 C Chrome	E+	£349	90-180mm F5.6 SMC	E+	£299	Leica 16-35mm F3.5-4.5 Asph	E++	£3,499	100-300mm F4-5.6 G OIS	E++	£2,079
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80mm F2.8 C T* Black	E+	£349	300mm F4 SMC	E++	£199	35mm F2 Asph SL	E+	£1,449	28-60mm F4-5.6 FE	Mint-	£179
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135mm F5.6 S Planar	E+	£349	40mm F4 HFT (PQ Converted)	E+	£649	90-280mm F2.8-4 Apo Vario-Elmarit SL	E+	£3,199	50mm F1.8 FE	Mint-	£109
150mm F4 C Black T*	E++	£399	50mm F4 HFT Distagon	E+	£249	Sigma L 17mm F4 DG DN C	Mint-	£399	50mm F1.8 OSS E	Mint-	£149
150mm F4 CF	E++	£449	50mm F4 HFT Rolleigon	E++	£399	24mm F2 DG DN C	Mint-	£399	55mm F1.8 ZA Sonnar T* FE	E++	£279
150mm F4 CF	E+	£399	60-140mm F4.6 PQS	E++	£1,999	28-70mm F2.8 DG DN C	Mint-	£639	70-200mm F2.8 GM FE	E++	£1,249
150mm F4 CFI	E++	£849	120mm F4 PQS Macro	E++	£799	35mm F2 DG DN C	Mint-	£418	70-200mm F2.8 GM II OSS	E++	£1,889
250mm F5.6 C Chrome	E+	£199	150mm F4 EL	E++	£399	45mm F2.8 DG DN C	Mint-	£329	70-200mm F4 G OSS FE	E++	£629
350mm F5.6 C Black	E++	£549	150mm F4 PQ	E++	£449	56mm F1.4 DC DN C	Mint-	£289	200-600mm f5.6-6.3 G OSS FE	E++	£1,199
500mm F8 C Black	E++	£649	250mm F5.6 PQ	E+	£449	65mm F2 DG DN C	E++	£439	Tamron E 28-200mm F2.8-5.6 Di III RXD	E++	£449
500mm F8 CF Black	E+	£799	2x MC6 Converter	E++	£35	85mm F1.4 DG DN Art	Mint-	£749	20mm F2.8 Di III OSD Macro	E++	£159
Mamiya 6/7 50mm F4 L (6)	E+	£599	Mirrorless Lenses			105mm F1.4 DG HSM Art	E++	£949	28-200mm F2.8-5.6 Di III RXD	Mint-	£469
65mm F4 L	E++	£699	Canon RF 14-35mm F4 L IS USM	E++	£989	105mm F2.8 DG DN Macro Art	Mint-	£519	70-300mm F4.5-6.3 Di III RXD	E++	£299
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150mm F4.5 L (6/6MF)	E+	£299	Canon RF 15-35mm F2.8 L IS USM	E++	£1,379	2x Tele Converter TC-2011	E++	£219			
210mm F8 L + Finder	E++	£379	RF-S 18-45mm F4.5-6.3 IS STM	E++	£65	Nikon Z 16-50mm F3.5-6.3 VR DX	E++	£109	Leica M Lenses		
Mamiya 645 50mm F4 C Shift	E+	£349	RF-S 18-45mm F4.5-6.3 IS STM	E++	£65	18-140mm F3.5-6.3 DX VR	Mint-	£319	28/35/50mm F4 Tri Elmar	E++	£2,399
150mm F3.8 N/LA Leaf Shutter	E+	£149	RF 24-240mm F4-6.3 IS USM	Mint-	£729	24-70mm F4 S	E+	£289	28mm F1.4 Asph M Black	E++	£3,799
210mm F4 C	E+	£79	RF 70-200mm F4 L IS USM	Mint-	£1,179	24-120mm F4	Mint-	£729	28mm F2.8 Asph M Black	Mint-	£1,649
			RF 100mm F2.8 L MACRO IS USM	E++	£1,089	40mm F2 Z	E++	£159	28mm F2.8 M Black	E+	£899

20
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Flashback's ONE35 V2 aims to recreate the experience of a single-use 35mm camera
Flashback ONE35 V2, 1/1100sec at f/1.8, ISO 100



Flashback ONE35 V2



Missing the 1980s, and the fun we all had with single-use cameras? Hanker no more, says **Damien Demolder**. Now we have the digital version, complete with an (optional) 24-hour wait for the pictures to be developed

For a period of about 40 minutes in my late teens, I was almost quite cool and fashionable. I bought a very groovy coat from a 'vintage' shop which my friends thought was

exceptionally hip, and made me feel like the king of Essex. When my father saw it though he laughed, and asked which bin I'd got 'that old thing' out of. He then regaled me with some long tale about being issued with such

coats during his National Service, and how they didn't keep the wind out when you were on the rifle ranges at Bicester in winter. Old people, I said to myself, just don't get it.

There's a chance that young

people might now see me as 'old people', so I'm careful to remind myself to 'get it' and not dismiss their ideas or wonder, even when we have all seen before what is amazing them – records, film, flares, DM boots etc.



Flash-lit night shots mimic the film-camera aesthetic quite successfully

When my friend's twenty-something son showed me his new Flashback ONE35 V2 camera I was conscious not to say 'which bin did you get that old thing out of?' but to ask him why he was so pleased with it. I may have laughed when he told me it was eighty-five quid, but then I got one in to review so I could see for myself what I wasn't getting.

The concept

The Flashback ONE35 V2 is a digital camera that aims to give

us the experience of using a single-use film camera. It connects to a smartphone app that controls the 'film' you are using by loading one of three pre-created 'looks' to apply to your images. Then the photos you've taken are downloaded to that phone through the app, too.

By default, the app will be set to Film Camera Mode, which means we don't get to see the pictures we've taken for 24 hours. This is intended to give us the sense of taking a film to the

chemist and waiting for it to be developed and printed. In the V1 version of the Flashback camera this was the only option, but in this V2 model we can switch to Digicam mode which allows us to see the pictures straight away. Well, almost straight away. On connection, we have to upload the images in the camera to the 'Lab' in the app, where they are 'processed' so we can view the 'roll'. Then we can download them to our smartphone, share them in a .zip format via email, or download them to a computer with a USB cable.

Once the pictures are accessed and downloaded somewhere, the camera's memory is wiped clean and the 'film' is ready to use again. To hammer home this film experience we can only shoot 27 pictures at a time, before the film is full and needs to be processed. We even need to wind the 'film' on between pictures, sometimes turning the winder so many times you'd expect 65:24 XPan aspect ratio pictures.

Features

The camera uses a 13MP sensor with a 4:3 aspect ratio, which

produces images measuring 4144x3088 pixels. Users can save images to the camera's 1.87GB internal memory, and have the choice of downloading JPEG files and/or images in the raw DNG format.

The manufacturer fails to specify the optical construction of the lens, its aperture or focal length. But from the occasionally available EXIF data, it's possible to see that the lens has a 3mm focal length and a fixed aperture of f/1.8. That lens gives us the sort of angle of view we'd expect from a 28mm lens on a full frame camera, so the sensor in this Flashback ONE35 V2 probably has a diagonal of 4.5mm. So we have what's known as a 1/4in sensor, of the type commonly used in lower-end compact cameras.

Again, from the patchily available EXIF I can see that we have a collection of ISO settings, from 100 to 1000, taking in ISO 196, 278, 484 and 531 along the way. Though these seem a little odd, they are probably the genuine ISO settings of the sensor rather than the politely rounded and tuned ones we



This is a camera that's perfect for social snaps

Outdoor shots have a decent level of detail

Flashback ONE35 V2,
1/1250sec at f/1.8, ISO 100



encounter in other cameras.

It seems our longest shutter speed is a rather moderate 1/30sec, but on a bright day that can whizz up to 1/5000sec – which is much needed with that fixed wide aperture. We have a built-in flash for shooting indoors, eight colour designs for the body, and the internal rechargeable battery is said to last two months, or 15 ‘rolls’ (15x27 shots = 405 shots) depending on how often you download and how many shots you take with flash.

There’s no rear screen on the camera, so framing will have to be attempted through a viewfinder. However, it offers an angle of view that is closer to a 35mm lens than the 28mm we’ll be shooting through. This means everything we see should be included in the final shot, but plenty more else will be, too.

Some perspective

While young dudes and dudettes of today probably associate the Single Use Camera with the ancient history of the 1980s, which is when they really became popular, right back in the Jurassic year 1900 Kodak Brownie users sent their

cameras back to Kodak once the film was finished so the film could be processed and printed. But it was the 1980s that made the idea popular again.

I’m old enough to remember when they were at their height and every film manufacturer had at least one – including a black & white one from Ilford. I remember too Kodak trying to educate me and other journalists to call them Single Use Cameras instead of Disposable Cameras. In my camera room I have a Roamio single-use video camera from that period – although, predictably, that failed to get off the ground at all.

Image quality

Reviewing this camera in the UK during the months of February and March was never going to produce the sort of results you might expect had AP had the budget to send me on a lads’ holiday to Ibiza or a gap year to Asia. But we had enough hours of sunshine to clearly demonstrate that this is a sunny day camera. In fact, on a sunny day it’s really rather good, and is able to produce lots of sharp detail and some nice exposures.

In dimmer conditions, though,

the limitations of the sensor are more than apparent. Given the stated aim of emulating the look of a film single-use camera, we can hardly complain as it does that really quite well. The extremely understated noise reduction delivers us plenty of unmolested ‘grain’ and the need to boost shadows in indoor images lifts the blacks to give us a reminiscent ‘soft’ contrast. It appears that when the flash is activated the shutter speed automatically defaults to 1/30sec, so we can’t use flash to fill shadows on a sunny day as the images are dramatically over-exposed. And indoors, the ideal subject distance is about 5-6 feet when the flash is on.

The built-in looks are interesting, though ultimately I stuck with the basic setting. The DNG files aren’t yet compatible with Adobe products – they are working on that, I’m told. But the files do open in Raw Therapee, which offers a cleaner image but not necessarily the solution to all the camera’s issues, and I suspect working on raw files in a computer rather goes against the whole idea. You may as well use a real camera if you are going to do that.



Verdict



It’s important here to keep in mind that this isn’t supposed to be a technically good camera. It is supposed to be cool, retro and to transport us back to the 1980s. And it does that very well, with its grain, its odd colours and under-exposed indoor images. Whether we really want to be transported back to a much less convenient time is another question, but I have to say using the Flashback ONE35 V2 has been a lot of fun – and I will take it out again.

It did occur to me, though, that for the same money we could just buy a second-hand digital compact camera and get ‘better’ results. But while that would achieve the function of a small carry-everywhere snappy camera, it wouldn’t perhaps offer the same experience. The Flashback ONE35 V2 definitely is not for everyone, but it presents an enjoyable novelty for those who appreciate such things.



Data file

Price: £84.95
Sensor: 13MP, 1/4in, 3:4 aspect ratio
Lens: 28mm equivalent f/1.8
Storage: 1.87GB internal memory

File formats: JPEG and DNG
Connectivity: Bluetooth, Wi-Fi and USB-C
Battery life: 405 shots

Teleconverter

This 1.4x converter gives a 50mm equivalent view, while retaining the f/2 maximum aperture.

Auto-recognition

It's automatically recognised by the X100F, X100V and X100VI, via a magnetic switch.

49mm fitting

The teleconverter screws directly onto the X100's 49mm lens accessory thread.



Viltrox TCL-X100VI

This 1.4x teleconverter brings useful extra reach to your X100 at a palatable price, says **Andy Westlake**

The Viltrox TCL-X100VI is a 1.4x teleconverter that's specifically designed for Fujifilm's popular X100-series compact cameras. It screws onto the front of the built-in 23mm lens to give a 33mm optic, while retaining the f/2 maximum aperture. For those who prefer to think in full-frame terms, that gives a field of view equivalent to a 50mm lens.

Fujifilm already offers a very similar teleconverter, the TCL-X100, which first appeared in 2014 and received a 'Mark II' update in 2017. However, Viltrox's version comes with some clear attractions. Most obviously, it's considerably cheaper, at £180 rather than £275. Intriguingly, it also employs a more complex optical design. This could, perhaps, indicate good things regarding the image quality.

For the sake of completeness, I should note that Viltrox also makes a 0.8x wideangle converter, the WCL-X100VI. This is a direct alternative to Fujifilm's WCL-X100, giving a 28mm equivalent view. It's rather smaller and lighter than the teleconverter.

Features

Viltrox has constructed the TCL-X100VI using 5 elements in 4 groups, rather than Fujifilm's 4-element, 4-group design. These are mounted into a metal barrel that screws directly onto the camera's 49mm accessory thread, which is revealed by removing a cosmetic ring from the front of the lens. At the front of the converter, there's a 67mm filter thread, which you'll need to use if you want to add a hood.

Like the 'II' version of the Fujifilm TCL-X100, the converter

is automatically recognised by the X100F, X100V or X100VI, via a magnetic switch. But on the first three generation models (X100, X100S and X100T), you'll need to manually specify that you're using it via a menu setting, and then remember to switch this off again afterwards. When I owned an X100T, I added this option to the Q Menu for quick access.

This setting does several things. Firstly, it writes into the EXIF data that you're using the converter, which is nice to know when browsing your shots later. Secondly, it applies compensation for distortion and chromatic aberration. But because these corrections were programmed for the Fujifilm TCL-X100, it follows

At a glance

£180

- Fits all Fujifilm X100 models
- Gives 50mm equivalent view
- Available in silver or black
- 45mm x 69.2mm, 230g

that Viltrox must have closely followed the same optical characteristics. Last but not least, on the X100VI it reconfigures the in-body image stabilisation system for the new focal length.

Build and handling

Size-wise, the TCL-X100VI is a very close match to the Fujifilm original, measuring 45mm in length and 69.2mm in diameter. It's 57g heavier though, at 230g, doubtless due to that additional optical element. This makes it a significant addition to the camera that ends up feeling just a little front-heavy. As a result, I preferred to use it with either an add-on handgrip, or a case with

‘Things sharpen up dramatically at f/4, especially in the centre of the frame’

Stopped down, images are nice and sharp
Fujifilm X100VI, 1/4sec at f/8, ISO 125



an additional finger grip.

In terms of build quality, the Viltrox teleconverter feels every bit as nicely made as the Fujifilm original. It comes in black or silver, with the latter being a nice match to my silver X100VI. In the box, you get a clip-on front cap, a push-on rear cap, and a soft pouch. I was pleased to see that Viltrox has added a slim textured grip, which makes it that bit easier to screw on or remove compared with its Fujifilm counterpart.

Image quality

When using a screw-on front converter like this, you have to be realistic in your expectations. It's never likely to match the performance we'd expect from a prime lens in the 33mm to 35mm region, even a relatively cheap example like Viltrox's own AF 35mm F1.7 X. But, of course, that's not the point – it exists to provide more versatility for X100 users, and in this respect, it does a very creditable job.

I tested it on the Fujifilm X100VI, with its demanding 40MP sensor. I suspect pixel-peepers will be underwhelmed by its performance wide open, as when you zoom right in onscreen, you'll see the distinctive 'glow' of spherical aberration. But when you take a step back out and view your images as a whole, they look just fine. For portraits, that

touch of softness can actually be rather flattering.

Fine detail still looks pretty soft at f/2.8, but things sharpen up dramatically at f/4, especially in the centre of the frame. You'll need to stop down to f/5.6 or f/8, though, if you want the corners of your images to look as crisp as possible. Close the aperture down further and you'll see some pixel-level blurring creep in due to diffraction, but that may well be an acceptable trade-off when you need extended depth of field. Even so, I'd generally avoid using f/16.

The payback for that wide-open softness, though, comes with bokeh. With this kind of front converter, you'll get increased background blur compared to simply cropping a standard image to 50mm equivalent. It's quite

nicely rendered too, making this converter a good choice if you want to shoot portraits.

About the only thing you may have to worry about is flare, and even then, only in specific circumstances. I had no problem when the sun was in the image, but I did occasionally see large, bright circular flare spots when shooting into the light, but with the sun outside the frame. Then it's a case of finding some way of shading that large front element.

With the X100VI, one notable point is just how well the IBIS continues to work with the teleconverter fitted. I was able to get consistently usable results at long fractions of a second. That helps with capturing images in low light without having to hike the ISO too much – at least with static subjects.

AP



The TCL-X100VI gives quite nice bokeh wide open
Fujifilm X100VI, 1/280sec at f/2, ISO 250



Verdict

While I've always loved the Fujifilm X100 series, I do sometimes find the fixed 35mm equivalent lens to be restrictive. This is where having the lens converters, both wideangle and telephoto, can be welcome. And Viltrox has now made that cheaper than using the Fujifilm versions, without compromising on quality or operability.

I've enjoyed using the Viltrox TCL-X100VI and been pleased by the results it's given me. You get real benefits compared to simply cropping-in or using in-camera digital zoom, with extra background blur at large apertures, and more detail when stopped down. I'm not convinced that the optics are clearly better than the Fujifilm version, despite the extra lens element. But equally, they're in no way worse.

Some might be concerned by the lens's bulk, which means the camera is no longer remotely pocketable. But honestly, after a few minutes using it, I no longer really noticed. It's not much different to using a Fujifilm X-E5 with a moderately-sized 35mm prime. Overall for X100 owners, the Viltrox TCL-X100VI adds a useful extra option at an affordable price.



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At a glance

£250

- On-camera flash unit
- 100W output
- 2.4GHz wireless control
- Canon, Fujifilm, Nikon and Sony versions available
- neewer.com

On-camera flash

Tilt-and-twist head with 100W max output, that can be turned down to 1/256th power in 1/10th steps.

2.4GHz wireless

Internal wireless receiver and transmitter modes, to work alongside other Q-System and Godox flashes.

Touchscreen

Large panel on the rear of the flash offers touch control for menus and adjustments.



Neewer Z3R flash

Neewer's latest round-head on-camera flash unit offers 100W of output, a 100m wireless range and can pop 100 times in sequence. **Damien Demolder** gets to grips with its touchscreen interface

Every time I review a flash unit, I feel compelled to remark how far these things have come. We've had a lot of power in small units for some time, and more reliable radio controls take over from optical communication, plus lithium batteries that last ten times as long as wasteful AAs. And now, somehow, we've advanced to full colour touchscreen controls.

The Z3R is Neewer's new and most powerful on-camera flash unit, and is an updated version of the original Z3 that had an octagonal head. This R version costs £250 and has a round head that is compatible with the company's existing range of magnetic modifiers and filters, but otherwise it's exactly the same. We didn't review the original as it was replaced by this R model quite quickly.

Features

The Neewer Z3R is a hotshoe flash unit that comes in varieties dedicated to Canon, Sony, Fujifilm and Nikon cameras – there's no Olympus/Panasonic version. The unit I have for review is the Neewer Z3R-N, and I've used it in i-TTL mode with the Nikon Z5II, but also in non-TTL manual mode with Lumix cameras.

Neewer seems to have abandoned the traditional Guide

Number standard for hotshoe guns and instead tells us this is a 100W head. I suppose this is a better measure, as it tells you what comes out of the head, and it avoids the corruption that GN reporting faces with manufacturers using varying ISO ratings and zoom settings that can inflate power readings. My measurements suggest this 100W head delivers the same sort of power as the Hahnel Modus 600RT MKII unit that professes to have a GN of 60 when used with the 200mm zoom setting. I measured f/22 at 1m and ISO 100 when the coverage was set to 28mm, and f/32 when the flash head was zoomed to 105mm.

Although designed primarily as a hotshoe flash unit, the Neewer Z3R is also well equipped to work off-camera, using radio communication to send and



A large touchscreen display is found on the back of the unit

receive advice from a remote controller on the camera hotshoe or indeed from another Neewer flash unit – such as the Q6 or Q200 heads, or another hotshoe style unit. The Z3R can act as a master unit when on the camera to control other units, or as a slave to other units or one of the company's wireless remote triggers.

Godox users will also be able to use their X series triggers with this flash, and will also be able to control it from their own Godox heads. While this head is compatible with Neewer's QPro controller the company has introduced the new QZ (£130) controller that more closely matches the look and handling of the flash itself. Wirelessly controlled flashes can be collected into four groups, and Neewer provides 32 channels should you be working in a busy wireless environment. We have 1-99 IDs as well, to really make sure they connect, but most users will use channel 1 and have the ID system set to 'Off'. But it's handy should you need it.

Wireless triggering can also be achieved using a basic optical system, that senses when other flashes fire and will synchronise this flash with it. The optical slave has an S1 mode that is a basic trigger, and an S2 mode that ignores pre-flash bursts from the master flash. The head can also

be triggered by the wireless system used in the Sekonic L-858D light meter. Radio communications operate over a range of 100m.

The head itself has a zooming lens that allows the flash to cover the angle of view of focal lengths between 28mm and 105mm. Focal lengths can be set manually, or automatically via instructions from the camera itself. And to help us see in dark conditions, and to get an idea of

where the flash's light will fall, we have twin modelling lights built-in. One set of lights is positioned on the front of the unit, to also assist camera AF systems, and the other set is alongside the flash bulb itself – so will follow the direction of the flash even when the head is set to bounce. The modelling lights have ten levels of brightness and can achieve 12W output at a colour temperature of 3300K.

Power comes from a 3000mAh NB-Z1 Pro battery (spares £54) that charges in two and half hours, and which Neewer says is good for 500 full-power pops. The standard full-power recycle time of 1.7 seconds can be brought down to just 0.8 seconds with the use of the Godox PB960 power pack that can plug into the front of the body. There's a USB-C port on the battery itself that accepts charge while inside the flash, but which does not power the flash. A separate battery charging block is available that takes half an hour longer.

Other key features to know about include the 6000K colour temperature of the light, and a high-speed sync mode that allows shutter speeds as short as 1/8000sec. We can expect flash durations of 1/180sec to 1/20,000sec.

In use

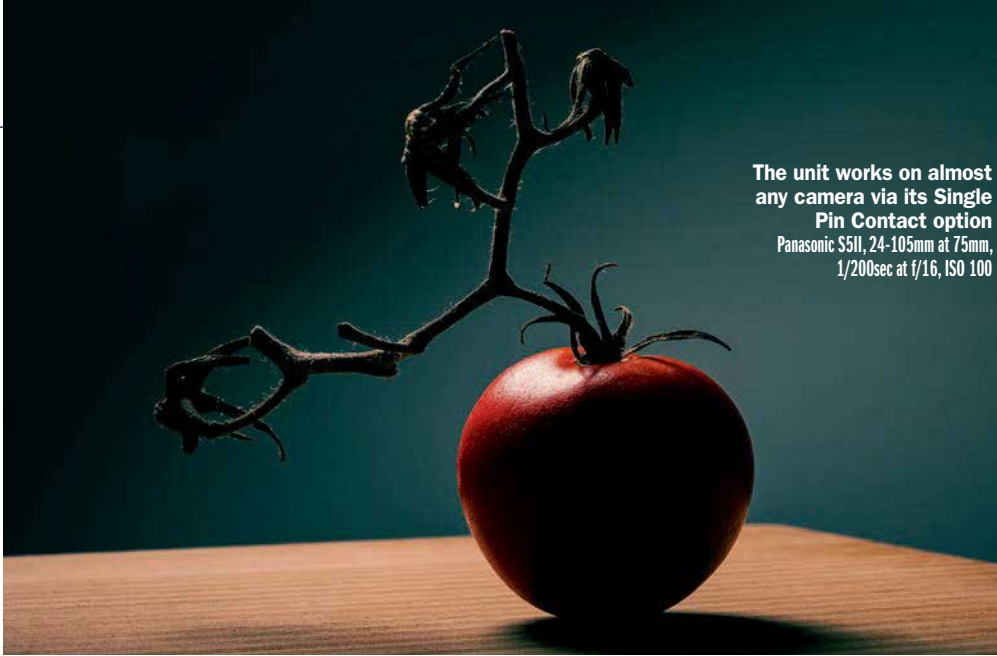
It took me a while to get used to this touchscreen-based control system as it's quite unlike the systems I'm used to. I found I was touching things I shouldn't have, and then losing my way in the swipe up/down left/right options. However, after a reasonably short period of time I got used to ways to combine the touchscreen with the physical buttons to whizz around the controls.

Previously, I've been grateful for the ability to adjust output in 1/10EV steps in other flash units, but it takes ages to change the power from 1/256th to full, for example. This system though lets us turn the touchscreen dial to make big jumps and then tune them with the +/- buttons. It's actually a great system, once you get to know how to use it. At first I thought it a bit clumsy, but I learnt how to lock the touch display and how to find my way around with swipes up and down.

When mounted on the Nikon Z5II, the flash delivered a very good exposure every time the camera got things right, but dialling the power up and down on the touchscreen to compensate is easy and intuitive. In manual mode it is equally easy to adjust and simple to operate.



When used in TTL mode, the flash gives nicely-judged exposures. Nikon Z5II, 24-105mm at 50mm, 1/50sec at f/5, ISO 400



The unit works on almost any camera via its Single Pin Contact option
 Panasonic S5II, 24-105mm at 75mm, 1/200sec at f/16, ISO 100

Switching between slave and transmitter modes, and controlling the other flashes connected to it is also straightforward – again, once you’ve done it a couple of times.

When I started this review, the Z3R couldn’t trigger other flashes via the radio wireless system when mounted in the hotshoe of a non-dedicated camera, but when I asked Neewer about this I was told they were working on it. Two days later they sent me new firmware and now the flash can work as a master to other flashes when in the hotshoe of a non-dedicated camera – all in manual mode. I’m impressed the company enabled this so quickly.

Going deeper into the menu system lets us set flashes for sequence shooting, so we can fire up to 100 times at set intervals. Further in the menu we can control the way the modelling light works, switch the bleep on and off, and control the

power saving modes.

The colour temperature of the Z3R is a little higher than I expected. At 6000K it’s cooler than standard daylight at 5200K, but knowing its value allows us to white balance effectively – while sometimes making a day-lit background a touch warmer.

Coverage is pretty good at the advertised focal lengths, though at the widest 28mm setting there’s a bit of shading in the corners – but nothing too dramatic for natural scenes. Beyond 28mm the frame is covered nicely, and that coverage is even and without texture. Using the flash on its own obviously creates quite a hard light, but Neewer offers a range of magnetic filters and attachments, as well as the CRB1 bracket (£40) for mounting the Z3R on a stand and attaching Bowens S-Type modifiers – like soft-boxes and dishes. The unit actually comes with a magnetic diffuser dome

that makes a big difference to the quality of light that hits the subjects.

QZ remote trigger

Neewer has introduced a new trigger to sit in the camera hotshoe and control flash guns like the Z3R. The QZ is much smaller than the previous QPro, and features a touchscreen interface that reflects the handling methods of the Z3R’s control panel. In fact, it works in almost exactly the same way, so once you understand one, you’ll understand the other.

If you intend to use the Z3R off-camera with the QZ in charge, you can expect to be able to put a lot of distance between the flash and the camera. I measured 70m before I ran out of garden, but also found the signal could pass through multiple thick walls. Neewer quotes 100m, and I have no reason to doubt their word on it.

Connecting the Z3R to the QZ wireless remote was simply a question of switching them both on – they found each other like two dogs in a field. I was able to use the Z3R in manual mode on Lumix cameras with no problem, and the QZ trigger also works without issue on non-dedicated cameras, once the Single Pin Contact mode is activated.

The QZ is a neat little controller that requires a bit more action on the part of the user compared to the QPro, but it also does a lot more things – such as controlling flash head modelling lights.

Verdict

Amateur Photographer Testbench GOLD ★★★★★

I wasn’t sure how I’d get on with the touchscreen on the Neewer Z3R at the

beginning of this review. But with use and some practice, it’s revealed itself to be a really useful and smooth way of operating the main controls. I actually really like it, and appreciate how much easier it makes changing settings quickly. As the handling experience is so different to other flashes, new users will need to give it a minute. But that time pays off and will be saved within a short period.

I’ve found this to be an excellent flash unit that’s reliable and well equipped for most tasks anyone would throw at a hotshoe gun. It recycles quickly, has a consistent wireless connection and the light it emits looks nice. The white balance is at the cooler end of the norm, which makes it a better match for outside on a nice bright day than as an indoor flash. But as we know the



temperature is 6000K, we can adjust easily enough. And for the money, we’re getting a lot of power, some great features and an innovative handling experience.



Neewer’s latest QZ radio trigger is small and neat

Data file

Output 100W	Flash duration 1/180-
TTL dedication Canon, Fujifilm, Nikon, Sony	1/20,000sec
Wireless range 100m	Modelling light 12W, 10 levels, 3300K
Wireless groups 4	Battery life 500 full power
Zoom coverage 28-105mm	Recycle time 1.7sec
Power settings 1/256-1/1	Colour temp 6000K
Optical slave S1/S2	Weight 629g
High-speed sync Up to 1/8000sec	Dimensions 73x78x211mm

PGYTech CreateMate High-Speed Mini Card Reader Case

Andy Westlake tries out a neat SD / micro-SD reader that doubles up as a card case

● £34 ● pgytech.com

The PGYTech CreateMate High-Speed Mini Card Reader Case is a neat little device that's both a memory card reader and a card storage case. It has reader slots for UHS-II SD and micro-SD cards which can both be used at the same time. With a USB-C connection to a computer, tablet or smartphone, it supports speeds of up to 312MB/sec, which is as fast as SD cards can go.

Press the small button that releases the hinged lid, and you'll find both the card readers and additional storage slots for one SD and three micro-SD cards. Cards slide in and out smoothly and are held in place by grippy rubberised pads, so they won't fall out by accident. In addition, the two reader slots are designed so you can store cards inside them, too.

A USB-C cable is built-in, so you'll never have to go scrambling to find one. The connector snaps into a hole in the housing, where it's locked in place by a sliding switch, with the cable then forming a short loop. This allows you to clip the device onto a bag strap or loop, giving quick and easy access to your spare cards.

I have to say I was suspicious of this design at first, as it seems like a recipe for disaster, risking damage to the cable and possibly lost cards. But the cable has a tough plastic coating and the device weighs very little, so I think it should survive just fine. At 63 x 60 x 19mm (excluding the cable), the reader won't take up much space if you prefer to keep it inside your bag.

That USB-C connector is still a standard size, and it plugged happily into my various devices. However, the angled cable means you need to be judicious in your choice of ports. With my iPhone, it fits through my Peak Design case, which has a notoriously thick 'chin' that can cause problems with many USB devices.

As for transfer speeds, the CreateMate Mini is at least a match for my other USB-C SD card readers, delivering sustained read speeds of about 200MB/sec to my Windows 11 laptop's internal SSD. That's not to say it's incapable of meeting its specified speed – just that my setup doesn't get there.

Verdict

This is a nicely designed little device that does its job well, without any fuss. Despite being more than just a simple reader, it's not too bulky, and not that expensive either. As such, it's easy to recommend.

Card storage
There are three micro-SD and one SD card storage slots, but you can also store one more of each in the card reader slots.

Indicators
Small switches beside each card can be set to black or red, to indicate whether it's clean or used.

LED
A small status LED lights green when the device is connected to a computer.

Cameras
With its SD and Micro-SD slots, the device supports most current cameras – including mirrorless, DSLRs, compacts, drones, and action cameras.

- At a glance**
- UHS-II SD and micro-SD card reader
 - 1 SD and 3 micro-SD storage slots
 - USB 3.1 Gen 1 (up to 312MB/sec)
 - 60 x 63 x 19mm (excluding cable)
 - Available in black or white

Amateur Photographer Testbench GOLD
★★★★★

ALSO CONSIDER

If you have a camera that uses CFexpress cards, PGYTech still has you covered, although at a price. It offers the CreateMate CFexpress/SD Card Reader in versions for both Type A and Type B cards. This is a rather larger, chunkier ruggedised device that comes in black or green and costs £100.



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BLAST FROM THE PAST

Bilora Radix

John Wade examines a camera with a different approach to 35mm

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The German Bilora company made its first camera around 1935 and, over the next 20 years, a huge variety of snapshot-type models were churned out. The first Radix appeared in 1949 and within a year about ten different variations had been introduced. This one is the Radix 35SH, more sophisticated than most because it offers five shutter speeds.

This is a chunky little camera measuring just 11.5 x 5.5 x 5cm and weighing an unexpectedly heavy 500 grams. It uses 35mm film, but not as you know it. In 1937 Agfa developed a new system of film loading and winding, used in the company's Karat cameras. Two cassettes were involved, one full, the other empty. With the cassettes loaded, one on each side of the body, the camera's wind mechanism then pulled film out of one cassette and pushed it into the other. In this way, Agfa's Karat cameras shot 12 exposures in the traditional 35mm format of 24x36mm.



The Radix 35SH, distinguished from other models by offering five shutter speeds

The Radix uses the same twin cassette system to shoot 16 exposures of 24x24mm. Use a darkroom or changing bag to load one of the cassettes with standard 35mm film, and the camera is still workable today.

Film wind on the Radix is by a short-stroke lever on the back of the body and the shutter is released by a serrated lever with four sharp teeth that slides sideways along the top plate. There must be quite a hefty spring involved because the action needs a surprising amount of pressure and tends to leave fingers imprinted with a series of tooth marks. The shutter speed knob on the front of the camera

rotates to offer 1/2-1/200sec, and the cable release socket is in a strange place on one end of the body. At the opposite end, two flash sync sockets are marked 'X' for electronic and 'F' for flashbulbs. Apertures run f/3.5-16 and the lens focuses from 5ft to infinity.

The Radix is a sometimes strange, but nevertheless likeable little camera, that will appeal to users and collectors alike.

What's good Small and easy to carry in a pocket, well-reputed anastigmat lens.

What's bad Shutters prone to sticking at one speed, awkward loading method.

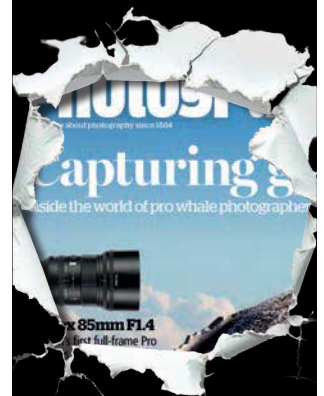


Top view of the Radix showing its simple-to-use controls



Inside the camera with the back removed along with its twin-cassette film system

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new
is coming



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LETTER OF THE WEEK

Pancake day

Thanks for your excellent article regarding the latest small Fujifilm X cameras in the 7 April issue. For several years I've used a Fujifilm X100F as a travel camera.

Wishing to update and enjoy the option of interchangeable lenses, I acquired an X-T50 which is amazingly light and compact. I felt that the new XF 23mm F2.8 R WR pancake lens would be ideal with it, having enjoyed the f/2.8 of the X100F with its ability for shallow depth of field, especially for the informal portraits that I like to capture. Sadly, though, I found that the f/2.8 is even less able to produce much bokeh in these situations than I'd expect from the smaller maximum aperture. An XF f/1.4 35mm has been a fair compromise, still compact but somewhat heavy for the tiny body.

Doing some research online I found a superb solution from eBay yet from a manufacturer that I was unaware of: SG-image. Their f/1.8 25mm pancake



Adrian likes this lens from SG-image

lens can give the reduced depth-of-field that I like in appropriate situations and is ideal for the little camera, at a very competitive price. So Chinese-made pancakes are not just for duck dishes! A real 'grab and go' outfit – have camera, will travel!

Adrian Johnson

Thanks for the tip. We haven't reviewed this SG-image lens so our testing team can't vouch for the build quality or optical performance compared to pricier glass from bigger names, but it's good to hear that you are enjoying using it. A lot of cheap and cheerful Chinese-made lenses are now increasingly available, many coming in under £100 on websites like eBay or Ali Express.

Win! SAMSUNG

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit www.samsung.com/uk/memory-storage-devices/



On the slide

I feel I must add a corrective to your rather uncritical review of the Peak Design Slide Lite camera strap and take issue with the assertion that it is 'so good' and 'one of the best camera straps you can buy'.

I own both the Slide and the Slide Lite. I have stopped using the Slide

Lite because of what is a problem commonly acknowledged on social media threads – the strap is just not flexible enough to create a 180° curl around the connector and constantly gets in the way as it does not move freely through the buckle. I even made some bands to hold it together but that didn't work. The wider

Sling is much more flexible and works fine and is far from 'unnecessarily large and bulky'. It's way more convenient to use. I pointed this out to the Peak Design people at the recent Photography Show at the Birmingham NEC but they couldn't see a problem.
Rob Kendrew

Technical editor Andy Westlake replies: 'We'll just have to agree to differ on this, I'm afraid. I know what you're referring to with the Slide Lite, but it doesn't bother me in any way. Peak Design makes both for a reason, so buy and use whichever you prefer.'

Big fan of Frances

I am a bit behind in my AP reading but have at last got to John Wade's *Final Analysis* feature on Frances Benjamin Johnston. What a fascinating lady! A pioneering photographer and campaigner for women's rights. And surely worthy of a place in your recent World's All-time Greats. Nearly 24,000 items of her work are lodged with the American Library of Congress. John gave us just one of her photographs, and a very interesting one too. I would love to see some more, and it would seem there is plenty to choose from. Would you consider doing a more extended feature on her?

Neil Pascoe

We are glad you enjoyed John's article and yes, we will definitely consider doing a longer article on this pioneering photographer and women's rights activist.



Neil enjoyed John Wade's article on the pioneering Frances Benjamin Johnston in a recent AP

THIS WEEK WE ASKED...

What separates a good photographer from a great one?

You said...

f Andy Gulland
A good photographer takes lovely photos...a great photographer can change the world!

@freyaa.xx1
Knowing how to adapt to your environment.

f Julie Harrigan Hilton
Originality.

f Gregory Lewis
Seeing the photo in your mind before lifting the camera.

f D Mc Naught
It's how you see your subject, nothing to do with camera.

f David Kelly
Remembering to remove the lens cap...

Share your photos and comments with us on social!

See page 3 for how to contact us

@sheffershane
Waiting, even after 'the perfect shot' and taking a step back to give the subject some room.

f Nicola Salter
Being able to capture emotion/tell a story with your photos.

@david_porthouse_reick
Seeing things differently through your lens and capturing that magic.

@allfields_photography
The great ones get their work in *Amateur Photographer* magazine.

f Jane Coates
Having an eye for detail and great composition.

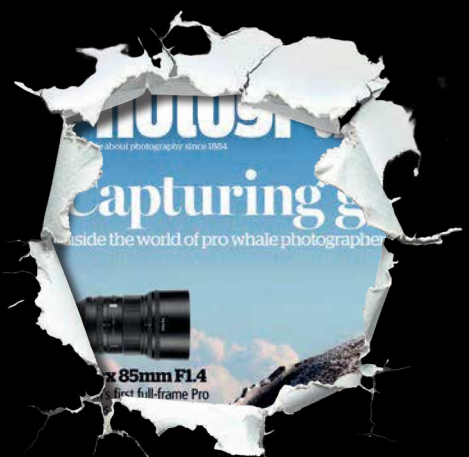
@philip.b.photography
Composition.

f Andrew Thompson
Taking the shot that others don't or won't.

f Derek Smith
In essence, nothing apart from the opinion of others.

f Anthony Milner
Style, composition and lighting. Plus, all comes down to experience.

Something new is coming



Don't miss the issue on sale

5th May

Love your camera



Excire – the fastest, smartest way to sort out your photos

If your photo and video collections are out of control, you need Excire Foto 2025 and Excire Search 2026 – powerful photo and video management apps which bring order to chaos

Excire Foto 2025 and Excire Search 2026 are state-of-the-art tools that will make managing your picture collection, regardless of size, an absolute breeze and even a pleasure. The two Excire apps share very similar core photo and video management skills, and which one you buy depends on how you prefer to work. Excire Foto 2025 is a standalone app and the ideal workflow partner to sit alongside an image editor.

You can rate, keyword and cull your images in Excire Foto 2025 before calling on Adobe Photoshop, DxO PhotoLab or Capture One to edit your work.

Excire Search 2026 is a plug-in for Adobe Lightroom Classic that means

you can enjoy Excire's powerful AI-assisted skills without having to leave the host app and the seamless integration, which includes the Excire Search Panel, makes for a positive user experience.

Excire's core benefits

The headline features of the Excire apps are driven by start-of-the-art AI technology, so the apps will suit photographers and videographers of all expertise levels and interests.

Interactive people and face search tools help you find and create collections of people and portrait photos quickly. With Find Faces, the search protocols mean you can look for pictures with one, two or several faces and a magnifier lets you check the expressions and sharpness of the

Above: Excire has powerful face and people search features. The Find People dialogue box has a selection of settings to restrict or broaden searches. Searches are retained for future reference, and the results can also be turned into collections

results just by hovering over an image. The Find People tool has the ability to search through your entire image database including group shots for your subject, and then you can name everyone you find.

Of all the search options it is the Find by text prompt that's the most remarkable and truly illustrates the power and talent of these Excire apps. All you do is type in what sort of image you're looking for. It could be a description of an object, an activity or a phrase that sums up a particular emotion.

Set a limit of how many images you want found and how strict or loose you want Excire to be in its search, and hit return. A short time later you'll have a collection of images to peruse. It's as simple as that.

Digging deeper into Excire's tool kit

To use Excire, images must be initialised and a database created. Original files are not altered in any way, and the process is local so no need to upload files or data to the cloud, which means there's no risk to the privacy of your work.

But it is an intensive AI-assisted process and Excire suggests that with large image collections it's best performed overnight. However, once your archive of images has been initialised you don't have to repeat the process and adding your new images is a fast process.

Speaking of speed, Excire can work with a database of hundreds of thousands of high-resolution Raw files, and it's speedy to render thumbnails and large previews. You can use the scroll bar to skim thousands of thumbnails with no lag and it's almost as rapid if you prefer to work with full-screen previews.

Automatic keywording

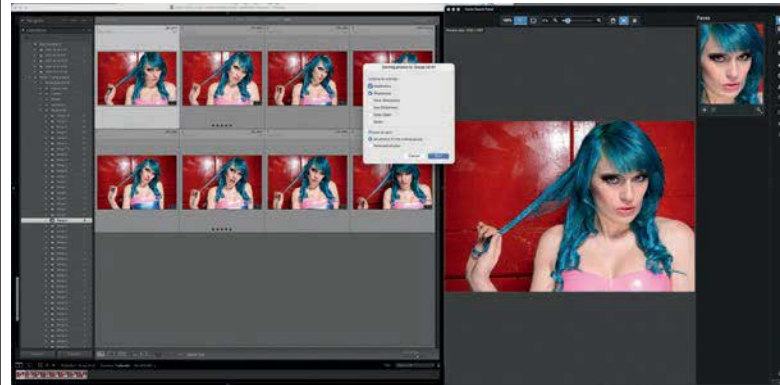
Manual keywording is a long and tedious process and anything that can make life easier is very welcome. With Excire's AI-assist you don't even have to lift a finger because it's done automatically and to a high level of competence regardless of subject matter, and it's especially effective with people photographs.

During initialisation, images are analysed in depth and each one is automatically keyworded. This is done without reference to existing keywords that might already be assigned to images, although they are imported into Excire.

Being able to shoot lots of pictures



Left: During image initialisation, Excire automatically applies keywords to every image. The dialogue box (magnified) shows the keywords generated for this portrait. You can also see that this image achieved an Aesthetic score of 68.60 out of 100, as assessed by Excire's AI



Left: Excire Search 2026 works as a plug-in for Adobe Lightroom Classic and here the Excire Search Panel is shown on the right. In the Lightroom interface here is a group of similar images identified by Excire's culling module

Below: Excire's Find by text prompt is an impressive search tool that works well. The 'Hong Kong trams' search took around 15secs with a 650,000-image database. No keywords had been previously applied to these photos

very quickly is a major benefit of digital capture but the downside is having to sort through hundreds of near-identical pictures. Excire's answer is its AI-assisted culling module which groups images by criteria including visual similarity and sequences, to speed up the task of sifting through a shoot.

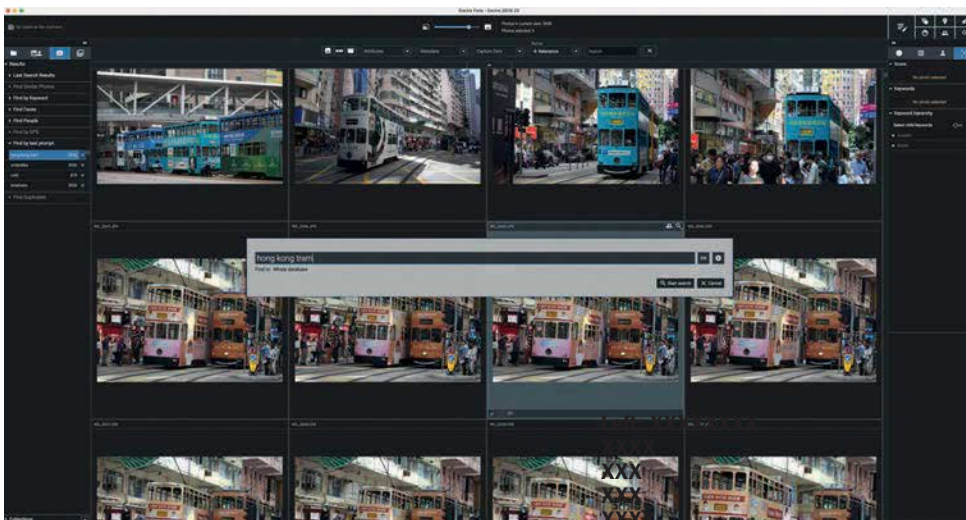
In fact, the module goes beyond that – you can also have the AI sort images and even select the best shots for you based on face sharpness, eye sharpness, general sharpness, facial

expression, and more.

Another Excire feature that can help sort and cull work is choosing the best images based on its Aesthetic score. When files are brought into Excire, every image is AI-assessed and given an Aesthetic score, out of 100. In your decision-making process you could simply funnel down your shortlisted images by checking their Aesthetic scores.

The next step

Excire Foto 2025 and Excire Search 2026 are available for outright purchase only – you own them, as there is no subscription option – at the competitive price of £199 or £299 for a bundle of both apps. Compatible with Mac and Windows, fully functional 14-day trial versions are available for download at excire.com. You can also read Will Cheung's in-depth review at bit.ly/excireview





It's good to share

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

AP Picture of the Week



* PRIZE IS VALID IN THE UK ONLY

WIN! Every issue, Europe's leading photo printing company CEWE will be giving the AP Pic of the Week winner a total of £100 in vouchers to spend on CEWE's exceptional photo products. Visit cewe.co.uk

#appicoftheweek

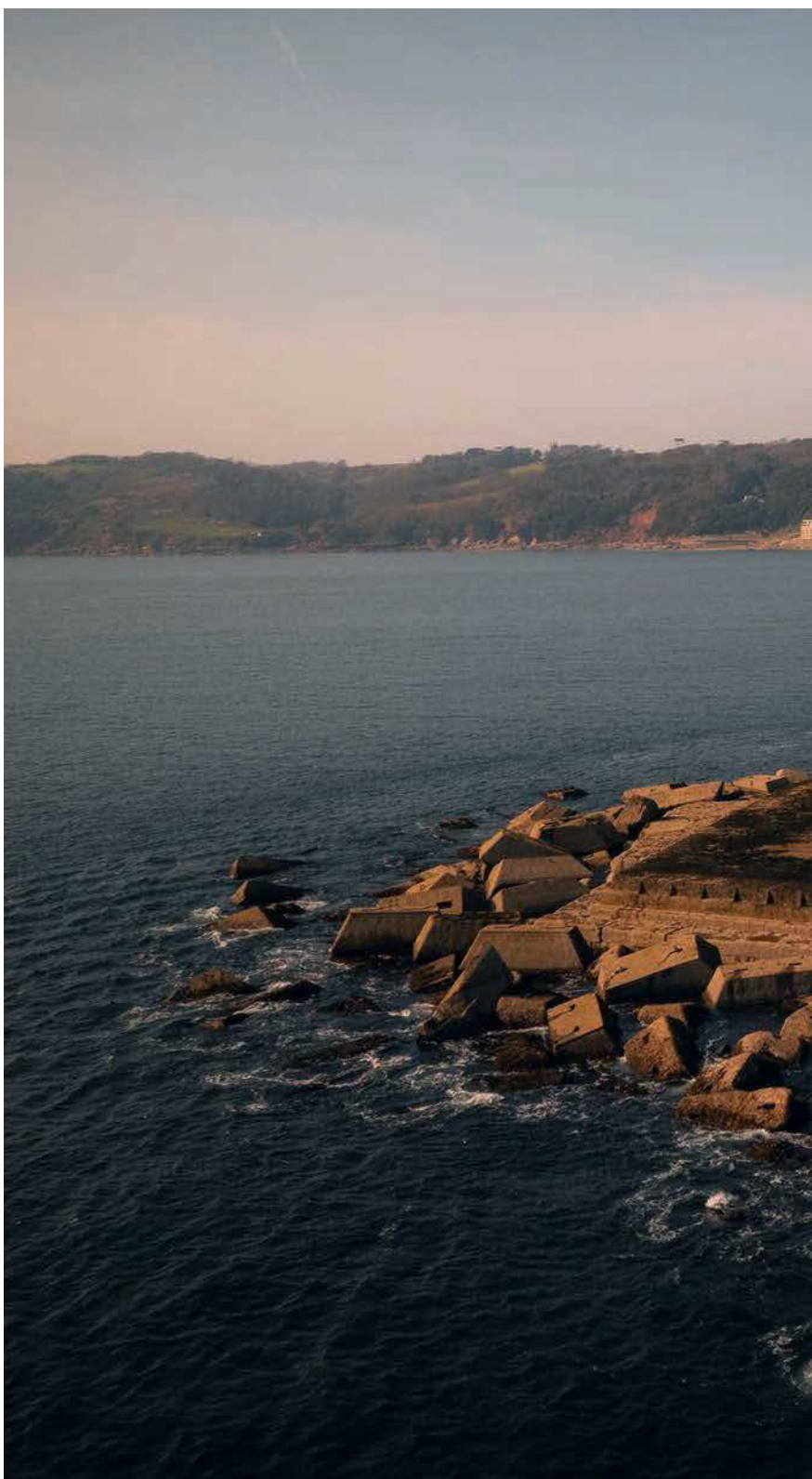
Standing Alone by Morgan Gould

DJI Air 2S, 1/160sec at f/2.8, ISO 100

'Standing alone in Plymouth Sound, this lighthouse marks one of the first places I photographed at the beginning of my journey. Returning years later, I saw it differently. The light, mood and detail felt more intentional, capturing a familiar location with a more refined and thoughtful perspective.'

Instagram: [@m.g.photography](https://www.instagram.com/m.g.photography)

Website: www.mgphotography.uk







**It's good
to share**

Leopard by Fabio Todde

Nikon D850, 400mm f/2.8 +
1.4TC, 1/640sec at f/4, ISO 2000

'This female leopard was photographed in the early morning hours just outside our camp at Twee Rivieren, Kgalagadi Desert, South Africa. She was wondering around a water pool and for a split second moved through a gap in the bush just long enough for me to grab a few shots. Luckily a single shot turned out to be good.'

Flickr: [www.flickr.com/
people/195988355@N05/](http://www.flickr.com/people/195988355@N05/)



We also liked...



Sell Your Soul I by C.S. Gennaro

Sony Alpha A7 IV, Sigma 35mm
F2.0 DG DN, 1/500sec at f/3.5,
ISO 500

'This picture, "Sell Your Soul I", was taken during one of my many walks, which happened to take place during clearance sale. The sheer amount of stress and chaos I felt radiating from the masses of people around me inspired me to shoot a collection of photos.'

Instagram: [@the_real_cs_gennaro](https://www.instagram.com/the_real_cs_gennaro)

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag [#appicoftheweek](https://www.instagram.com/appicoftheweek). Or you can email your best shot to us at ap.ed@kelsey.co.uk. See page 3 for how to find us.

Something new is coming



Don't miss the issue on sale

5th May

Love your camera



1 Yellow by Chris Charlesworth

2 Leaden Skies by Paul Buckley

3 On the Beach by Clive Hudson



3

Join the Club

This friendly, inclusive club offers workshops and 'show and tell' evenings, for all skill levels

www.amateurphotographer.com

When was the club founded?

Leeds Photographic Society was founded in 1852, making it the oldest camera club in the UK. Some say the world, but our research shows we might have been beaten by a month by a club in New York and one in Paris.

What does your club offer to new members?

Weekly meetups covering a range of photographic disciplines and genres. From practicals to guest speakers, the chance to show off images competitively or through members' evenings and exhibitions. Whatever your level you'll find something to help you to further your photographic journey in friendly and helpful surroundings. We offer mentoring too, so complete beginners can have their needs catered for. It's a very social club and a great place for photographers to meet up on a weekly basis.

Describe a typical club meeting

Assembling for a natter before whatever the main event of the evening is, which starts at 7.30pm. We usually have a break in the middle for more social engagement over a cuppa. The second half continues and then we wrap at 9.30pm. Some members then head off to the pub and are often heard dissecting the evening over a pint or glass of wine.

Do you invite guest speakers?

Yes – a wide range of speakers every season. A mix of club-based and pro photographers. We have also collaborated with other clubs and done member exchanges so their members present to ours and vice versa.

Do members compete in regional or national competitions?

They have the opportunity to, but competitions aren't for everyone so there's no pressure to.



➤ Competition photography is a playground with its own set of rules which may or may not exist outside in the real world. You have to be prepared to obey them if you want to enjoy the swings and roundabouts that competitions entail.

How many members do you have?
Currently 48.

Are any trips or outings planned?
We have regular outings around the local area. We recently had a 'take over' day at a Bird of Prey Centre that was very popular, and Leeds Light Night was another.

Any funny stories about the club?
In the late 1990s an ex-president was a well-respected longstanding stalwart of the society, sadly no longer with us, who firmly believed in upholding the standards and traditions of the society. Nowadays he would be called 'old school'. Meetings started promptly at 7.30pm, and members were called to order with an auctioneer's gavel. If the new president was a few minutes late starting, this fella would sit in his seat, fix them with a stare and vigorously tap his fingers on his watch. He would also, on occasion, take them aside and reprimand them for not wearing a tie or the president's chain of office, when running a meeting. How things have changed, he would be horrified.

What are the club's goals for the future?
As we are the oldest photographic

society in the UK, we want to keep going. There's been a lot of effort in the past few years to dispel the myth that camera clubs are just a 'bunch of old men talking about the size of their lenses' and offer a more modern programme. Practicals and workshops are important as well as more interactive speakers who might give a more hands-on presentation. Competitions aren't the only way for members to show their work, as we have exhibitions and 'show and tell' members' evenings – the latter are very popular. Inclusivity is important and the LPS prides itself in having a very strong female presence who are brilliant photographers. Getting out into the local community helps raise our profile. We organise excursions when we can. The advantages of a physical club over online groups includes the frequency that we meet and the advice and help for every level of photographer, but we try to maintain a social media presence.



Club essentials

Leeds Photographic Society

Roundhay, Leeds

Meets: Winter, every Tuesday evening 7.30pm
Sept-April. Summer: Every alternative Tuesday evening May-July

Membership: £60 PA

Contact: gensec@lps1852.org

Website: lps1852.org/

4 Warnscale Bothy
by Steve Earle

5 Lunchtime by
Geof Bennet

6 Battle of the Finches by Nicola Billows

7 Machu Picchu by Howard Gould

8 On Chesil Beach by Tamsin Spain

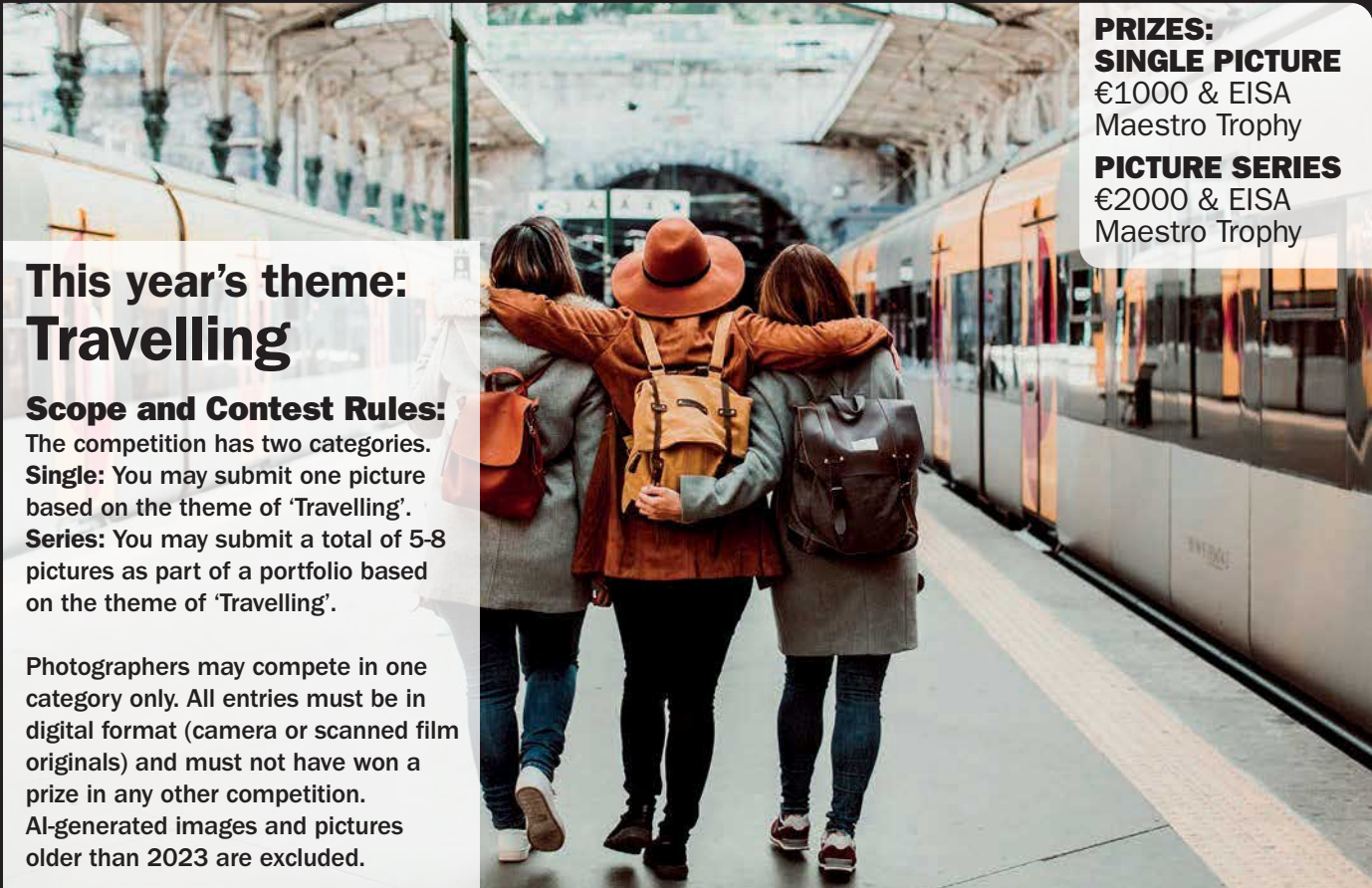
9 The Swan by Mary Ball







THE EISA PHOTOGRAPHY MAESTRO CONTEST 2026



PRIZES:
SINGLE PICTURE
€1000 & EISA Maestro Trophy
PICTURE SERIES
€2000 & EISA Maestro Trophy

This year's theme: Travelling

Scope and Contest Rules:

The competition has two categories.

Single: You may submit one picture based on the theme of 'Travelling'.

Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Travelling'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition.

AI-generated images and pictures older than 2023 are excluded.

NATIONAL DEADLINE: MAY 15TH 2026

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.



INTERNATIONAL JUDGING: JUNE 2026

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2026. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2026 and revealed, online, alongside the EISA product Awards on August 15th 2026.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

The winning photographs will be published in the Sept/Oct issues of all 15 EISA photo magazines/websites.



For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

Buying Guide

460
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. **See page 30 for our latest offer**

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY	M4/3	FUJIFILM	LEICA L	FULL FRAME	MIN FOCUS (CM)	FLUORITE (MM)	DIAPIHRE (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 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	-	-								15	58	69.6	62	181
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
NEW RF 7-14mm f/2.8-3.5L Fisheye STM	£1720		Fisheye that offers a 190° angle of view and zooms from giving a circular image to covering the entire frame	-	-								15	n/a	76.5	100.4	476
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
NEW RF 14mm F1.4 L VCM	£2400		Large-aperture ultra-wideangle prime lens that's remarkably small for what it offers	-	-								24	n/a	76.5	112	578
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 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	-	-								20	67	76.5	91	445
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture	-	-								20	67	76.5	99.3	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing	-	-								24	67	76.5	99.3	515
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	24.7	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/1.2L USM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-								17	52	74.4	62.8	305
RF 45mm f/1.2 STM	£479		Ultra-large aperture standard prime that's surprisingly small and light, and comes at a remarkably low price	-	-								45	67	78	75	346
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 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring	-	-								40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-								30	43	69.2	40.5	160
RF 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 75-300mm F4-5.6	£289	3★	Extremely affordable telephoto zoom, but uses an outdated optical design and has no stabilisation	-	-								150	58	71.2	146.1	507
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/1.4L VCM	£1680	4.5★	Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring	-	-								75	67	76.5	99.3	636
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	4★	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 F2.8 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 F4 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
XC 13-33mm F3.5-5.3 OIS	£329		Lightweight standard zoom lens, with unusually wideangle view and mechanical zoom operation	-	-								20	49	61.9	37.5	125
XF 14mm F2.8 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 F3.5-5.6 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 F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-								15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-								17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction	-	-								24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor	-	-								30	72	78.3	95	410
XF 16-80mm F4 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 F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-								20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-								18	52	64.5	40.6	116
XF 18-120mm F4 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 F3.5-5.6 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 F1.4 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 F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-								22	43	60	51.9	180
XF 23mm F2.8 R WR	£399	4.5★	Ultra-small, weather-resistant pancake prime with 35mm equivalent view	-	-								20	39	61.8	23	90
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-								34	39	62	23	84
XF 30mm F2.8 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 F1.4 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 F1.4 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 F2 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 F2	£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 F1 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 F2 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 F2.8 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 F4.5-6.7 OIS II	£315		Entry-level telephoto zoom with optical image stabilisation, but no aperture ring or weather resistance	-	-								110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-								110	62	75	118	580
XF 56mm F1.2 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 F2.4 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 F4-5.6 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-	-		</										

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO FOUR THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	ROLL FRAME	MM FOCUS (CM)	FEEDER THREAD (MM)	DIA/VEE (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	66	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	
12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts										14	72	77	76.5	377	
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	68.4	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	
35mm f/2.8 Zero-D Tilt-Shift 0.5x Macro	£1269	4.5★	Specialist perspective-control macro lens designed for architecture, landscape and product photography										22.8	77	104.9	148.9	1350	
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	
180mm f/4.5 1.5x Ultra Macro APO	£499	4.5★	Unique long telephoto macro includes autofocus to 1.5m and electronic aperture setting in E and Z mounts										30	62	67.6	134.4	522	
200mm f/2 AF FF	£1999		Remarkably affordable large-aperture telephoto lens, also available in Canon EF mount for adapting to RF										150	105	118	174.8	1588	
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	
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system										19	67	73	102	572	
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 prime is half the weight of the premium APO alternative										45	67	74.5	83	402	
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/2.8 Nikkor DX VR	£778	4.5★	Lightweight large-aperture standard zoom with optical image stabilisation for DX cameras										15	67	74.7	88	330	
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	
35mm f/1.7 Nikkor Z DX MC	£399	4.5★	Versatile DX macro lens with large aperture, 0.67x magnification, and dust- and drip-resistant design										16	52	70	72	220	
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 S 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	
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	
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5										35	52	73.5	51	195	
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial										38	82	89	126	805	
24-70mm f/2.8 S Nikkor Z II	£2599	5★	All-new pro-spec standard zoom with lightweight design, internal zoom, and declackable control dial										24	77	84	142	675	
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	
24-105mm f/4-7.1 Nikkor Z	£529	3.5★	Relatively compact and lightweight weather-sealed standard zoom, gives 0.5x magnification for close-ups										20	67	73.5	106.5	350	
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	
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/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction										30	82	90	150	1060	
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	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'										45	82	89.5	150	1090	
50mm f/1.4 Nikkor Z	£499	4★	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	
70-200mm f/2.8 VR S Nikkor Z II	£2999		Professional telephoto zoom that's smaller and lighter than its predecessor										38	77	90	208	998	
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	
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh										80	67	75	99	470	
100-400mm f/4.5-5.6 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	

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO FOUR THIRDS	SONY	M4/3	FUJIFILM	LEICA	FULL FRAME	MIN FOCUS (MM)	FEELER RING (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
NI SI 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 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 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	£650		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 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction										25	46	57.6	37.6	112
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 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction										25	46	59.4	42	156
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
50-200mm f/2.8 ED IS Pro	£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters										78	77	91.4	225.8	1075
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof										19	46	56	82	185
75-300mm f/4-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting										90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots										84	58	64	69	305
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 II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mounting ring and full Sync IS support										130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499	4.5★	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 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 lens 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
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video										15	58	67.6	73.8	306
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 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
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration										20	37	61	26.8	95
G 14-140mm 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
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction										30	46	63	54.5	205
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 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
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
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
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nodoticon lens with 2 aspherical lenses and ultra-wide aperture										50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect										37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation										15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups										90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens										90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS										100	52	70	100	380
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 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
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 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera										15	62	67.9	40.9	155
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 24-60mm f/2.8	£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images										19	77	84.0	99.9	544
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism										37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification										30	77	84.0	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

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 RF	CANON M	MICRO 4/3RD	SONY E	NIKON Z	FUJIFILM X	LEICA L	LEICA S	MIN. FOCUS (CM)	FLUKEE THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
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 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	-	-	-	-	-	-	-	-	-	-	-	-	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-	-	-	-	-	-	-	-	-	-	-	-	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-	-	-	-	-	-	-	-	-	-	-	-	110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-	-	-	-	-	-	-	-	-	-	-	-	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-	-	-	-	-	-	-	-	-	-	-	-	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-	-	-	-	-	-	-	-	-	-	-	-	25	n/a	83	99.8	460
FE 16-25mm F2.8 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	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 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring	-	-	-	-	-	-	-	-	-	-	-	-	15	67	73.8	75	304
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	93.3	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	126	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/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size	-	-	-	-	-	-	-	-	-	-	-	-	38	86	92.9	138.8	918
FE 28-70mm f/3.5-5.6 OSS II	£429		Lightweight optically stabilised entry-level standard zoom. Updated 'II' version supports 120fps shooting.	-	-	-	-	-	-	-	-	-	-	-	-	30	55	72.5	83	293
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-	-	-	-	-	-	-	-	-	-	-	-	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-	-	-	-	-	-	-	-	-	-	-	-	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-	-	-	-	-	-	-	-	-	-	-	-	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-	-	-	-	-	-	-	-	-	-	-	-	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-	-	-	-	-	-	-	-	-	-	-	-	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-	-	-	-	-	-	-	-	-	-	-	-	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 sibling	-	-	-	-	-	-	-	-	-	-	-	-	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically 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 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography	-	-	-	-	-	-	-	-	-	-	-	-	40	95	102.8	200	1340
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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS					
				IMAGE STABILISATION	CANON M	CANON RF	MICRO FOUR THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (MM)	FLUKE THREAD (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
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in Canon RF, Fujifilm X, Nikon Z and Sony E mounts	-											15	67	75.5	125.6	620
16-30mm F/2.8 Di III VXD G2	£849		Second-generation ultra-wideangle f/2.8 zoom with moisture-resistant construction, fits Nikon Z and Sony E												19	67	74.8	101.8	440
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
25-200mm F/2.8-5.6 Di III VXD G2	£729		Updated 'G2' superzoom lens with an unusually large aperture and close focusing capability												16	67	76.2	121.5	575
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
35-100mm F/2.8 Di III VXD	£799		Interesting large-aperture standard zoom that could be perfect for photographing people												22	67	80.6	121.5	565
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 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 Aspherical	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras												25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation												20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control												28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video												30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements												30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all 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 Asph	£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
75mm f/1.8 Portrait Heliar	£899		Unusual short-telephoto portrait lens with spherical aberration control to manipulate out-of-focus blur												70	62	70	88	515
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																			
Tout 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
Tout 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
Tout 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
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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
Otus ML 35mm f/1.4	£2020		Large-aperture manual-focus prime with premium optics for Canon, Nikon and Sony cameras												30	67	77	101	698
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
Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users												50	67	77	100	677
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
Otus ML 85mm f/1.4	£2350		Premium manual-focus large aperture short-telephoto portrait prime for Canon, Nikon and Sony users												80	77	88	113	1033
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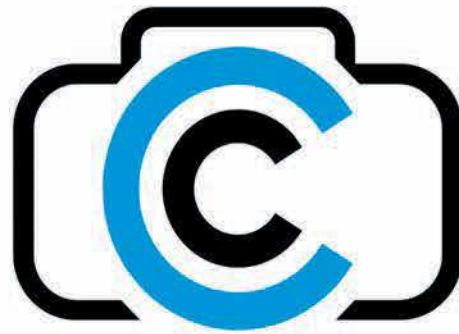
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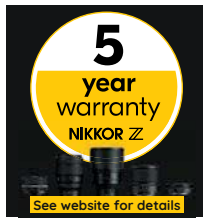
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910598	Panasonic Lumix FZ330 Bridge Camera	£379
910559	Panasonic Lumix G9 II Mirrorless Camera Body	£1099
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910490	Panasonic Lumix S5 II Mirrorless Camera Body	£999
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910534	Sigma 12-24mm f4.5-5.6 EX DG HSM ASPH Lens (Nikon DX)	£249
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905699	Sony 50mm f2.5 G Lens	£399
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903432	Sony 85mm f1.4 GM FE Lens	£899
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Final Analysis

Tracy Marshall-Grant considers...

New Brighton, England, 1983-85, by Martin Parr, from the series The Last Resort

My first encounter with Martin Parr happened over a dinner 'onboard' the Titanic.

I was directing a gallery in Belfast and working with Martin on a commission for an exhibition, *Welcome to Belfast*, which explored how the city presented itself as a tourism destination post conflict. Martin had discovered one of the more extraordinary experiences the city had to offer – a house which staged a full recreation of the final dinner served to the first-class passengers aboard the *Titanic* on the evening it sank.

We spent five or six hours there as the meal unfolded. The situation felt suited to a Parr project; and looking back, it feels like a perfect introduction for me to the sensibility that runs through his work, most famously in his series *The Last Resort*.

The Last Resort captures a particular moment in the history of this Merseyside seaside resort of New Brighton. The series marked a turning point in Parr's career and also in British documentary photography. At a time when colour was still regarded with suspicion in serious documentary work, Parr's use of it felt quietly radical.

My relationship with this series began shortly after the strange *Titanic* dinner, when in 2017 I travelled to Merseyside for work and visited the resort for the first time. As well as Martin's work I was familiar with the famous Tom Wood *Looking for Love* series from the town, as well as that of Rob Bremner and Ken Grant. I recall feeling that though changed in many ways, certain streets and views felt immediately identifiable from the pictures in the series.

This visit inspired me to create an exhibition, *New Brighton Revisited*, of key works from Parr, Wood and Grant taken of the town while each lived there.

The photograph here has become one of the most recognisable images from the series. A baby cries in a pram beneath a pink parasol while the babysitter lies stretched out beneath it shielding her eyes from the sun. Around them lie the normal



© MARTIN PARR/MAGNUM PHOTOS

remnants of a seaside outing, bags, clothing, shoes and wrappers. Behind them the promenade slopes upwards to a sea wall where other daytrippers can be seen.

During the exhibition we were struck by how strongly people recognised themselves or friends and family in the images. Some brought kids and grandkids – showing off their younger selves to amused grandkids. Some came to see lost loved ones; others to meet the photographers and recall the stories of the day the image was taken.

During the opening day events, a woman approached us and introduced herself quietly. She was the young girl in this image. She told us that on the day the photo was taken she had been left to babysit – the baby belonged to a friend of her mother – and that she had been far from pleased. As she remembered it, she had been in a bad mood when this was

taken, lying there in the heat while the baby cried and if her memory served her correctly, the day had gone from bad to worse and she had spilt something sticky all over herself and the pram later in the day.

Hearing her tell the story suddenly shifted the photograph for me. What had appeared as a slightly humorous moment now carried a very real and personal narrative. She was warm, generous, and delighted that the picture had become one of the key images in the show. Watching her meet Martin felt like the image completing a quiet circle and it was a reminder that photos travel through time long after they are made. In the aftermath of Martin's death in 2025, this is a particularly poignant thought.

The Last Resort: 40 Years On, £30, publisher Dewi Lewis: dewilewis.com/products/the-last-resort-40-years-on

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and the Netherlands.

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