

Tuesday 19 March 2024

Amateur Photographer



Canon EOS R100
A new mirrorless camera with a lens for
under £600? Is it too good to be true?

Passionate about photography since 1884

Pocket landscapes

How to get winning shots from
your **smartphone** in the
great outdoors

Sony ZV-E1

Sony's best-selling
vlogging range gets
a full-frame option



Martin Parr

His new work in the worlds
of fashion and tourism



Plus When Harry Borden met David Soul • Haida polariser/variable ND filter test



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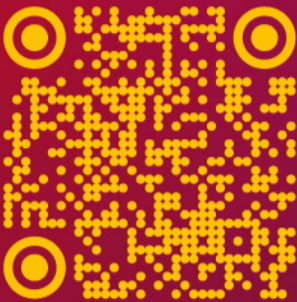
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Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

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© HARRY BORDEN



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Welcome



Well, we didn't expect to be writing about the Princess of Wales this issue, but her badly edited

'Mother's Day-gate' picture is already looking like it will be one of the biggest photography stories of the year. See pages 4 and 6 for a recap of this right royal fiasco. Moving quickly on, we also reveal how to get great landscape shots on a smartphone, and if you're in the market for a new budget camera, we review the sub-£600 Canon EOS R100. Check out our in-depth test of the Sony ZV-E1 too, aimed at serious vloggers who need full-frame.

Another big highlight is our interview with the hugely influential Martin Parr, thankfully now back doing what he does best after a serious illness.

Geoff Harris, Deputy Editor



COVER PICTURE © JEFF CARTER. INSET PICTURE © MARTIN PARR / MAGNUM PHOTOS

Our stunning cover image was taken on an iPhone by Scotland-based pro Jeff Carter. See page 34 for his smartphone landscape photography tips

THIS WEEK'S CONTRIBUTORS



JEFF CARTER

Top pro Jeff Carter shares his tips and advice for how to take great landscapes with your smartphone



TRACY CALDER

In our big interview, the AP regular talks to Martin Parr about his distinctive documentary style



HARRY BORDEN

Portrait pro Harry poignantly recalls his two photo shoots with the late actor and singer, David Soul



ANDY WESTLAKE

Technical Editor

AP's chief reviewer tests the Canon EOS R100, an entry-level APS-C mirrorless camera



RICHARD SIBLEY

Former AP technical editor

Richard reviews the Sony ZV-E1, aimed at content creators



AMY DAVIES

Features Editor

Which is the best smartphone for landscapes? AP's phone expert has the lowdown

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Edited royal family photo sparks controversy

 A LOT of photographers will use editing software when it comes to portraits and nobody usually minds much, but the latest picture of the Princess of Wales with her children has not quite gone to plan.

The image, taken by Prince William, was released by Kensington Palace to mark Mother's Day after the Princess of Wales's recent discharge from hospital for abdominal surgery.

It was widely published, but then questions about its authenticity started to be asked. No less than four top international photo agencies, including the Associated Press and Reuters, later withdrew the image, issuing a dramatic-sounding Kill Notice. 'At closer inspection, it appears that the source has manipulated the image,' a spokesperson for the Associated Press told *The Telegraph*. 'The photo shows an inconsistency in the alignment of Princess Charlotte's left hand.'

An off-the-cuff image

AP examined the picture, and an area shows that Princess Charlotte's sleeve isn't quite in line with her hand – and there's also a slight ghost outline of her cuff. This is consistent with the published photo being a composite of two frames which have been combined together using photo-editing software such as Photoshop, presumably for no other reason than to make sure everyone has a perfect smile at the same time. This editing is entirely understandable in a portrait for social media, but clearly didn't match up to the strict standards that press agencies require for news photos. After Kensington Palace was accused of failing to respond to the




The image that was released on Mother's Day

fast-escalating story, the Princess of Wales later confirmed in a tweet that she'd edited the picture. 'Like many amateur photographers, I do occasionally experiment with editing,' she said on X/Twitter. 'I wanted to express my apologies for any confusion the family photograph we shared yesterday caused. I hope everyone celebrating had a very happy Mother's Day. C.'

The Princess of Wales is a keen photographer and was named a patron of the Royal Photographic Society in 2019.

Nikon's RED letter day

 NIKON has announced that it is acquiring US cinema camera manufacturer RED, enabling it to expand into the professional digital cinema camera market. RED was established in 2005 and has gone on to


release a wide range of products including the RED ONE 4K and V-Raptor cine-cameras. In announcing the deal, Nikon cited RED's expertise in cinema cameras, including unique image compression technology and colour science. According to RED's website, RED cameras have been used in iconic movies and TV shows including *The Hobbit*, *Peaky Blinders*, *The Queen's Gambit*, and *Arrested Development*.



RED cameras in use on set of Netflix show *The Queen's Gambit*



Go with the flow

 'FLOR, Ita Savi, From the Coast', by Mexican photographer Luvia Lazo, is amongst the winners of the fifth Annual Leica Foto Project Award. The winners were announced on the recent International Women's Day. This year's competition encouraged applicants to share a photo essay tackling topics of reclamation, resilience or rebirth. Each winner gets a Leica SL3 camera, a Vario-Elmarit-SL 24-70mm f/2.8 ASPH. lens, and a cash prize of \$10,000.



See the royals for a quid

 THE KING'S Gallery at Buckingham Palace has announced a major exhibition, Royal Portraits: A Century of Photography. It includes images from the 1920s to the present, by big names such as Cecil Beaton, Annie Leibovitz and Rankin. It runs from 17 May to 6 October, with full-price tickets at £19; but, for those on Universal Credit and other benefits, tickets are £1 until 8 July only. See rct.uk/one-pound-tickets



© SNOWDON
Princess Margaret by Snowdon, 1967

Thinking of Nothing

 ODDLY named smartphone maker Nothing has announced the Nothing Phone 2a, featuring dual 50MP rear cameras and a competitive £319 price-tag. The main f/1.88 camera is optically stabilised, while the f/2.2 ultra-wideangle has fixed focus. Both shoot 4K video. The new phone also features a 32MP selfie camera on the front with full HD video, while camera features include Ultra XDR (HDR), Night mode, Motion capture and Portrait optimiser.



Nothing's new phone: budget price



Viewpoint Geoff Harris

As the Princess of Wales's 'Mother's Day-gate' picture shows, spontaneity is sometimes best in photography

As I write this, the furore over the Princess of Wales's Mother's Day photo still dominates the headlines. To recap: Kate, Princess of Wales, has fessed-up to editing an image taken of herself and her three children, released to mark Mother's Day and her recent discharge from hospital. Nothing particularly newsworthy there, you'd think, except it was not edited at all well, prompting major press agencies to pull it from circulation due to obvious manipulation (see our news story on page 4). To add to the embarrassment, the image was taken by the future King.

The story went off like a firework, and what should have been a happy family shot ended up feeding lots of conspiracy theories about the real state of her health. Even the *Daily Mail*, usually cheerleaders for the Wales family in its interminable feud with Harry and Meghan, thundered 'The Palace Can No Longer Be Trusted.' *The Sun*, meanwhile, reported that the Princess is 'very sad, just wanting the picture to be perfect.' This is the problem in a nutshell. Whoever edited the image – the Princess so far is taking sole responsibility – lacked the skills to create the 'perfect' shot. Given the intense scrutiny this picture was bound to receive, it was only a matter of time before the rather ham-fisted image blending was revealed.

Keep it simple

Ironically, a spontaneous phone snap of the Princess with the kids, while not technically perfect, would have avoided all this upset. There is nothing at all wrong with editing images – long before digital, film images were tweaked in the darkroom – but being too much of a control freak or perfectionist in



Prince Philip: 'Just take the (expletive) picture!' Many a true word...

photography can backfire badly. That is the first lesson. The second is that if you are going to work up a picture in this way, get an expert to do it.

All this said, I feel very sorry for the Princess. She does a lot to promote photography, being a patron of the RPS, and to see self-proclaimed Photoshop/Al experts and conspiracy theorists rip this still-charming image apart like wild dogs is a sorry sight. The Princess is a perfectly competent photographer, and it would be very sad if this fiasco puts her off sharing her pictures, or makes her feel she should resign her RPS patronage. And let's get things in perspective. She's not flogged off the family silver, and in the long list of royal misdemeanours, this is a non-story.

Still, this latest controversy also marks another milestone in the royal family's painful relationship with photography. This spans the tragic – Princess Diana hounded to her death by paparazzi – to the comical, with the late Prince Philip telling a photographer to 'just taking the ***ing picture!' While everyone laughed at the curmudgeonly consort, that's exactly what should have happened here. Get Kate and the kids together, take a half-decent picture that shows she's up and about, and get it out there, without any half-baked faffing about in Photoshop. 'Done' is better than perfect, as they say in Silicon Valley.

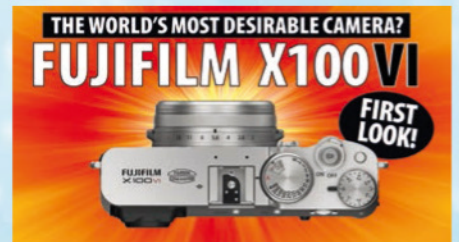
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from the series „Flora Incognita“

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A personal truth

As a new version of *Small World* and a collection of his fashion work hits the bookshelves, Martin Parr talks to **Tracy Calder** about how obsession and a desire to connect have shaped his career

Martin Parr, by his own admission, takes a lot of bad pictures. I once heard him say that if he gets ten great shots a year then he's happy. 'Taking a good picture is so rare,' he says, chatting to me from his sofa at the Martin Parr Foundation in Bristol. 'There's always a chance that a good picture is waiting around the corner, but most of the time it's not. I take a lot of bad pictures in order to understand the good.'

With more than four decades of experience behind him – including four years as president of Magnum Photos – Parr knows when he's onto something good. 'There's an excitement, a sort of inkling when you're taking it,' he says, 'it sort of drives you forward.'

Parr grew up in suburban Surrey, a place he found 'quite dreary'. Every weekend he was forced to visit the local sewage works with his father, a keen birdwatcher, who used the site to locate and ring birds. To relieve the boredom, Parr took up trainspotting.

'My father was obsessed with

birdwatching in the same way that I'm obsessed with photography,' he says. 'There are plenty of things that I inherited from my grandfather and father.'

In fact, it was his grandfather, George, who encouraged Parr to take up photography. George lived in Yorkshire and when his teenage grandson came to visit during the summer holidays they would shoot, process and print film together. At the age of 13, Parr announced he was going to become a photographer. According to an interview for *It's Nice That* (September 2019), he proclaimed, 'It's what I will do for the rest of my life, until I drop dead.'

Collecting clearly runs in the family. Aside from birds and trains, young Parr created a natural history museum in the cellar of the family home, displaying bird pellets, skulls and dead moles for all to see. His urge to collect ephemera found an outlet in stamps and coins before transferring to postcards, prints and photobooks. One of his more unusual collections is a fine selection of watches featuring



Ocean Dome,
Miyazaki,
Japan, 1996,
from Martin
Parr's book,
Small World



© MARTIN PARR / MAGNUM PHOTOS



© MARTIN PARR / MAGNUM PHOTOS

➤ Saddam Hussein's face. This obsessive aspect of his personality has served him well throughout his career – Parr tends to focus on photo series, mining a subject until he hits a seam of gold. Between 1983 and 1985, for example, he photographed the Liverpool beach resort of New Brighton. Ice-cream sellers, litter-strewn paths and screaming babies were all subjected to the Parr treatment – namely the use of overly-saturated colour, on-board flash, and unapologetically close shooting.

On more than one occasion, Parr has suggested that his best work might be behind him, but I'm not buying it. 'Well, I certainly don't think what I'm doing now is

rubbish, but there's no doubt that when I get to the pearly gates and they ask me what I've been up to, the first thing I'll do is get out a copy of *The Last Resort*,' he says with a grin.

'It's 35 years old now and it's still my most famous project. I don't think I'm ever going to do something quite as powerful as that.' *The Last Resort* hit the mark for a number of reasons: it was shot in colour when most photographers were still using black & white, it was made at the height of Thatcherism and each frame positively explodes with energy. He adds, 'It was the right time, the right moment.'

The series, however, was not without its critics. When it was first

Tourists at The Grand Canyon, Arizona, USA, 1994, from *Small World*

exhibited at the Open Eye Gallery in Liverpool, the locals barely batted an eyelid. In fact, many commented that Parr's depiction of New Brighton was pretty accurate. However, when the show moved to London the critics were up in arms. 'People sort of got angry and said, "how dare this middle-class photographer exploit the working classes",' he recalls.

It's a criticism that Parr has faced many times throughout his career, partly because of a misconception that he always turns his lens on the working classes. 'I'm democratic when it comes to class representation,' he insists. Perhaps what upsets critics is the fact that Parr never attempts to

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➤ beautify a scene or play down ugly aspects. In fact, in the case of New Brighton, Parr made a point of shooting when litter levels were at their peak.

Discussing New Brighton leads me to ask Parr what he considers his main responsibilities are as a documentary photographer. Is honesty key? 'You mention honesty but, for me, it's about subjectivity,' he explains. 'It's got to be your personal vision and connection to the subject. Until you find a meaningful connection, you won't take good pictures. It's not really telling the truth, it's telling a personal truth as seen through your ability to connect to the subject.'

This 'personal truth' runs

FROM SMALL WORLD © MARTIN PARR / MAGNUM PHOTOS



Left: Dovedale, The Peak District, England, 1989

Below: Goa, India, 1993



FROM SMALL WORLD © MARTIN PARR / MAGNUM PHOTOS



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Above: New York, USA, 2019. Commissioned by Vogue USA

Right: Katz's Delicatessen, New York, USA, 2018. Commissioned by Vogue USA

Left: Cannes, France, 2018. Commissioned by Gucci



© MARTIN PARR / MAGNUM PHOTOS

through all of Parr's pictures – from the black & white images of a farming community in Hebden Bridge, captured in the mid-1970s, to the recent super-saturated colour fashion work. A collection of the latter images is about to be published in a new book, *Fashion Faux Parr*.

Parr isn't afraid to change things up in terms of equipment – over the years he has used multiple camera formats and his lens choices have ranged from wideangle to standard, macro and telephoto. 'I like to experiment with lenses,' he says. 'I don't want to repeat what I've done before; you need to stay fresh and keep yourself interested.'

When he's trying out a new combination, Parr often heads to the beach – an environment that he is very familiar with. In these vast, open-ended spaces people tend to let their guard down, loosen up and often lighten up. They're also places where two of Parr's favourite

subjects, tourism and leisure, collide.

Incredibly, Parr has published more than 120 books of his own photography (and edited or contributed to hundreds of others). What's more, his personal book collection (much of which was acquired by the Tate Gallery in 2017) is thought to amount to more than 12,000 titles.

One of the most recent additions to Parr's own book output is a revised and extended version of his hugely successful 1996 book *Small World*, a biting and highly amusing look at global tourism. 'It's a project that keeps on going,' he remarks. 'I'm always interested in going to tourist locations and whenever I do, of course, I start photographing.' This new edition features 12 extra pages, and Parr was only too happy to fill them with fresh material.

Like most of his photo projects, Parr is reluctant to call *Small World* complete. In fact, the day after our



© PHAIDON

The revised and extended edition of Martin Parr's *Small World*, published by Dewi Lewis, is out now (www.dewilewis.com). *Fashion Faux Parr* will be published by Phaidon on 3 April (see www.phaidon.com).

conversation he was planning to catch a flight to Iceland where he was hoping to add to the 'Small World pool'. For a man who recently underwent treatment for myeloma (a form of cancer that affected his ability to walk unaided) his enthusiasm for travel, and his keenness to get out there with the camera, is quite remarkable.

'It slows you down a bit,' he admits. 'Sometimes I take a scooter and get off for ten minutes to walk, then I get backache and I have to get back on. A lot of the time I just have my manual rollator and I go out with that.'

It might have physically slowed him down, but Parr's illness doesn't seem to have had any impact on his productivity. 'Last year I took more pictures than ever before,' he reveals. 'And I was even getting half-decent results.' Martin Parr, by all accounts, takes a lot of good pictures.





David Soul

Harry Borden looks back on meeting and photographing one of his childhood heroes, actor and singer David Soul

When I was about 13 years old and a pupil at Tiverton High School in Devon, crime drama *Starsky & Hutch* was the coolest show on TV. I would watch it with my dad on Saturday nights and loved its two stars, David Soul and Paul Michael Glaser. During school lunchtimes I'd go to the town centre with my friends and we'd re-enact the opening credits sequence, grabbing and hurling each other into cars.

So when I was offered the chance to meet and photograph David Soul, I immediately said yes. It was a commission for *The Scotsman* and involved shooting portraits of him at the Channel Four building in central London.

David was a major TV star on both sides of the Atlantic in the late 1970s and also had huge success as a singer with his number one hit singles *Don't Give Up on Us* and *Silver Lady*. He continued working in TV and theatre in the following years, but never again reached the levels of fame that he had experienced in those early years.

When I met him, in 2000, he was 57 and although had lost his youthful looks he still retained his charm and charisma. I showed him the portfolio I carried around at that time, which was always extremely useful in getting me more time with subjects. It contained my portraits of people including Martin Scorsese and Demi Moore, and not only showed I was a decent photographer but also that I'd worked with people at the top of their business.

I love photographing people who have been through a period of fame and come out of the other end of it; they've been around the block a few times and tend to be wiser for the experience. I found David to be very nice, likeable and extremely easy-going, willing to do whatever I suggested.

The Channel Four building,

Left: The location Harry most liked was a distressed-looking wall near the Channel Four building – he asked David to stand on the pipe that was against the wall and he improvised some poses

designed by the Richard Rogers Partnership, was a convenient place to meet, but also turned out to be a terrific location for the shoot. I had already scouted the building for possible locations and we spent some time trying out shots with backgrounds featuring the building's various pipes and grilles. I was shooting with my Hasselblad 500CM, my main camera at the time, loaded with Kodak 160VC film. I used natural light.

The location I most liked was nearby the Channel Four building, but not actually part of it. It was a distressed-looking concrete wall in different shades of light brown, and against it was a pipe covered with peeling white paint. David was wearing a white shirt, fawn trousers and brown sandals, plus an informal waistcoat with reds and blues, and the combination went really well with the background. I asked Soul to stand on the pipe and he improvised some poses. In the pictures, it looks like he's high up in the air, but he was probably just three or four feet off the ground.

The shoot went very well and David must have liked the

Below: Two years after the first shoot, Harry was commissioned to photograph David again. This time he was starring in a play at the Belgrade Theatre, Coventry





pictures, because two years later, the newspaper *Scotland on Sunday* was running an article about him and he requested that I should be the photographer to do the shoot. This time, he was starring in a play, *Deathtrap*, at the Belgrade Theatre, Coventry, and the pictures would be done inside the theatre.

This time, I was shooting with a Fuji 6x9 rangefinder camera and the Hasselblad. I wanted to do something different from the first shoot, so I took along my lighting kit. For some head-and-shoulder shots, I used two flash heads, which I placed behind him but pointing towards him. This lit him at the sides but gave an area in the middle of the face that was quite dark, so it looked dramatic.

Blocking the light

I also used a large octa softbox, which I placed behind me while shooting towards him – a technique I quite often used. It meant I was blocking out some of the light and it gave a flat, very soft and flattering result. To finish off, I took some shots in David's dressing room, with available light. It was fun to use the mirrors to show his face from different angles, but I also like the

tension in the air when a performer is getting ready to go on stage.

After the second shoot, David occasionally got in touch to suggest we meet up for coffee. Sadly we never did, as things were always too busy. Admittedly, I've never been very interested in networking or making friends with the celebrity subjects I've photographed. I think it's best to do your work and maintain a certain distance; if you get too friendly, you

Above: The second shoot – David's theatre dressing room, using available light

Below: The Channel Four building was a great location, and David was very nice, likeable and easy-going

end up shooting images you hope they will like. It's best to stick to your instincts rather than trying to please someone.

Having said that, David wasn't a vain person, so I don't think it would have made a difference to the kind of pictures I'd have taken.

I was very sad when he died in January this year, but in the obituaries I was interested to read that the PR person who organised the second shoot, Helen Snell, went on to become his wife. It's nice to think that on that final shoot he was in a really good place, having just met the woman he later described as the love of his life.

As told to David Clark



Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by

the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His new book, *On Divorce: Portraits and Voices of Separation*, was published by The School of Life in 2023.



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Canon EOS R100

Canon's entry-level APS-C mirrorless camera uses a simple design to keep the costs down, but has it cut too many corners? **Andy Westlake** finds out



For and against

- + Compact and lightweight
- + Simple, easy-to-use design
- + Attractive JPEG output
- + Very competitively priced
- Fixed, non-touch screen
- Small, dim viewfinder
- Uninspiring kit zoom
- 4K video is cropped

Data file

Sensor	24.1MP APS-C CMOS, 22.3 x 14.9mm
Output size	6000 x 4000
Focal length mag	1.6x
Lens mount	Canon RF (RF-S compatible)
Shutter speeds	30 - 1/4000sec
Sensitivity	ISO 100-12,800; ISO 25,600 (extended)
Exposure modes	PASM, Auto, Movie, Scene
Metering	Evaluative, Partial, Spot, Centre-weighted
Exposure comp	+/-3EV in 0.3EV steps
Continuous shooting	6.5fps; 3.5fps with C-AF
Screen	3in, 1.04m-dot LCD
Viewfinder	2.36m-dot, 0.59x OLED EVF
AF points	3,975
Video	4K up to 25fps, Full HD up to 60fps
External mic	3.5mm stereo
Memory card	SD (UHS-I)
Power	LP-E17 Li-ion
Battery life	340 (EVF), 430 (LCD)
Dimensions	116.3x85.5x68.8mm
Weight	356g

The Canon EOS R100 represents the entry point into the firm's RF-mount range of mirrorless cameras. Designed to be a compact, lightweight, and easy-to-use family camera, it sits below the similar-looking EOS R50 in the line-up. But it's notably cheaper, at just £600 with the 18-45mm zoom (vs £850).

So how has Canon achieved this feat of affordability? In essence, it's re-used the innards of the EOS M50 Mark II from 2020, which itself wasn't much different from the original EOS M50 that appeared a couple of years before. And it's put these into a super-simple body that has a lot in common with the EOS R50 but makes do with a fixed, non-touch-sensitive screen.

To put the price into perspective, Sony's Alpha A6100

and the Nikon Z 30 come closest among APS-C mirrorless models, but still cost around £700 with a basic zoom. In essence, if you want a small, simple and cheap camera with interchangeable lenses, the EOS R100 seems to fit the bill. But what do you get – and what do you miss out on?

Features

Like the EOS R50, the EOS R100 employs a 24MP APS-C sensor. It provides a standard sensitivity range of ISO 100-12,800, which is extendable to ISO 25,600. By current standards it isn't particularly quick, being capable of shooting at 6.5 frames per second with focus fixed, or 3.5fps with focus tracking. The R50 can go twice as fast.

You also get the older Digic 8 processor, rather than the latest Digic X. Unfortunately, this isn't



As usual for Canon, colour rendition is very attractive
Canon EOS R100, 18-45mm at 18mm,
1/125sec at f/6.3, ISO 100

beefy enough to run the subject detection autofocus that's on all of Canon's other recent cameras, so the EOS R100 is restricted to face and eye detection instead. If you can accept the idea that this is a family camera that'll mainly be used for pictures of people, that might not be a huge loss.

Another penalty of the old sensor and processor comes with regards to 4K video. This comes with a substantial 1.6x crop, and using the kit zoom, that equates to a 46mm equivalent view, which is not very wide at all. Canon's Dual Pixel AF isn't available with 4K, either, which instead uses the inferior contrast detection AF method. This means that for decent video performance, you're limited to shooting in Full HD. The built-in microphone is only mono, too, but there's a 3.5mm stereo input for an external unit.

Canon has included both Wi-Fi and Bluetooth for connecting to your smartphone. Its Camera Connect app enables full remote control with live view, plus the ability to copy images across for sharing on social media.

Build and handling

In terms of design, the EOS R100 employs a simple, lightweight plastic body with the controls kept to a minimum. This should make it easier for beginners to learn and use. However, those with larger hands might find it cramped and fiddly, as the grip is rather small and the buttons are placed close together.

A full set of exposure modes is on offer from Scene Intelligent Auto, which aims to tailor the settings to each shooting situation, to full manual control. Canon's beginner-friendly Guided

User Interface aims to illustrate what the various modes can achieve. Meanwhile, the auto mode includes Creative Assist, which is designed to help inexperienced users get the effects they want using easy-to-understand terminology such as 'brightness' and 'background blur', rather than 'exposure compensation' and 'aperture'. Unfortunately, though, it makes no link between the two, so it's not much use as a learning tool.

Looking at the top plate, there are just the shutter and video buttons, power switch, exposure mode dial, and a single electronic dial for changing settings. Unlike the EOS R50, there's no ISO button beside the shutter button, which feels odd for a model designed for stills photography.

On the back, you'll find a small array of buttons including a

slightly overworked four-way d-pad. This is used for such things as moving the focus area, navigating menus, and changing settings. Each d-pad button also gives quick access to a key shooting function, while a small Q/SET button in the middle calls up an onscreen quick menu for other commonly used settings.

While there are enough controls here to get by, the shooting experience is quite slow and clunky. This is compounded by the fact that the rear screen isn't touch-sensitive. This feels like a strange decision in a world where almost every other electronic device has a touch interface.

Once you get used to how it works, the EOS R100 is quite straightforward to use. But the chances are that it'll rapidly get frustrating for more-advanced users.

Focal points

The EOS R100 uses a small, simple, lightweight body with a limited number of physical controls

Power

Canon's LP-E17 battery is rated for 340 shots per charge using the viewfinder, and 430 with the LCD. It can't be charged in-camera, so an external mains charger is supplied.

Microphone

The built-in microphone is only mono, but there's a 3.5mm stereo socket on the side for an accessory unit.

Remote

There's a standard 2.5mm port for Canon's RS-60E3 remote release cable. The camera is also compatible with the BR-E1 Bluetooth wireless remote and HG-100TBR tripod grip.



Storage

Unsurprisingly the camera only has a single SD card slot, of the UHS-I type. So there's no point in buying more-expensive UHS-II cards.

Connectors

USB-C and Micro-HDMI ports on the side of the handgrip allow the camera to be connected to a computer or TV.

Flash

The small built-in flash lifts up from the viewfinder, offering a modest guide number of 6m at ISO 100. There's also a hot shoe on top for external units.



Viewfinder and LCD

It should come as no great surprise to find that the electronic viewfinder reflects the camera's entry-level pricing. It's one of the smallest around, and it's also very dim at its default setting.

This makes composition rather difficult, and I found I needed to increase its brightness to the maximum to get a decent preview image. Meanwhile the 3in, 1.04m-dot rear screen is decently bright and detailed, but its usefulness is limited by the fact that it doesn't tilt in any direction.

Canon previews colour and exposure, giving a reasonable idea of how your images should turn out. If you'd like to preview depth of field, this can be assigned to a function button. Other shooting aids include gridlines and a live histogram. But there's no level display to help get your horizons straight.

Autofocus

When it comes to autofocus, the R100 offers a fairly basic set of options. You can either use an auto-area mode that incorporates face/eye detection and tracking, or choose between three sizes of focus point which can be placed almost anywhere in the frame. Then there's a choice between one shot or continuous AF.

Positioning the focus area requires you to press a button on the camera's shoulder and then use the d-pad. This is rather long-winded, and I often ended up using the auto-area mode.

Overall, this autofocus system works fine for static or slowly

moving subjects, on which it'll focus quickly, silently and accurately. But I wouldn't trust it for faster, more erratic subjects such as pets or kids. This is one area where the EOS R50 performs dramatically better.

Performance

When you go out and take pictures, the EOS R100 turns out to be quick and responsive, so you're unlikely to miss a shot waiting for it to respond. Equally, it's pretty discreet, thanks to its quiet and unobtrusive shutter.

Battery life is acceptable given its entry-level status, with Canon's 340-shot rating counting as a reasonable guide. You can also engage Eco mode, which conserves power aggressively by dimming the screen and lowering the viewfinder refresh rate after a few seconds of inactivity. I'd buy a spare battery, though, as you can't top up from a powerbank.

As for continuous shooting, suffice to say that the R100 isn't the quickest. In my tests, it delivered 6.4fps in One Shot AF, and 3.4fps in Servo. When recording JPEGs only, it'll keep going for at least 50 frames before slowing down. However if you shoot raw files, the buffer is limited to 9 shots in Servo and just 7 in One Shot. Thankfully it doesn't take long to clear.

Where the EOS R100 excels is at making JPEG files direct from the camera. Its metering and auto white balance are both superbly judged, and the colour rendition is bright and punchy. Canon's Auto



Image quality holds up well at moderately high ISO settings
Canon EOS R100, RF-S 18-45mm F4.5-6.3 IS STM at 30mm, 1/80sec at f/5.6, ISO 1600

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The camera works well with adapted E-mount SLR lenses
 Canon EOS R100, EF 70-300mm f/4-5.6 IS USM
 at 300mm, 1/1000sec at f/5.6, ISO 125

Lighting Optimiser also does a brilliant job of bringing out extra detail in darker areas, without losing anything in the highlights. This means you get attractive image files that are ready for sharing.

Once we look at the camera's raw files, though, the sensor starts to reveal its age. It's not terrible, but high ISO noise looks that little bit worse than its peers. Likewise, if you attempt to bring up additional detail from dark areas during raw processing, you'll encounter blotchy colour noise fairly quickly.

Canon's RF-S 18-45mm F3.5-6.3 IS STM kit zoom isn't great, either. It's very small and lightweight, but offers limited creative potential in terms of both zoom range and

any ability to blur out-of-focus backgrounds. The small aperture also forces you to hike up the ISO setting earlier in low light. It's pretty sharp at wideangle, but weak at the long end.

Canon does now offer a basic range of APS-C format lenses, including a 10-18mm f/4.5-6.3 wide zoom and a 55-210mm f/5-7.1 telezoom. These are both lightweight and relatively affordable, but again achieve this by having very small apertures.

It's also possible to use Canon EF-mount DSLR lenses via an adapter. I tested this using an old EF 70-300mm f/4-5.6 IS USM telezoom, and it worked seamlessly. That's good news for existing EOS users who already own some lenses.

Verdict



WITH the EOS R100, Canon has clearly sought to create the simplest and cheapest mirrorless camera possible. Its price-tag may look high compared to sub-£400 DSLRs like the firm's EOS 2000D, but it's more affordable than its mirrorless rivals such as the Fujifilm X-T30 II, Nikon Z 50 and Sony Alpha A6100. Chances are it'll drop further over time, too.

For your money, you get a very small, portable camera that should be relatively easy for beginners to use. It also delivers consistently attractive JPEG files, with well-judged colour and exposure. However, you do have to accept a lot of compromises for the low price.

In particular, you don't get the brilliant subject-recognition autofocus system that's the highlight feature of Canon's next model up, the EOS R50. Its viewfinder is small and dim, too, while the rear screen is fixed and not even touch-sensitive. This seems extraordinary now that touchscreens are ubiquitous on other devices – not least the mid-range smartphones that probably count as the R100's main competition. Video features are severely lacking, too.

Overall, while the Canon EOS R100 has the virtue of being cheap, it's not particularly appealing beyond that. If you're in the market for an entry-level mirrorless camera, I'd recommend saving up to get something nicer, or looking at the second-hand market instead.



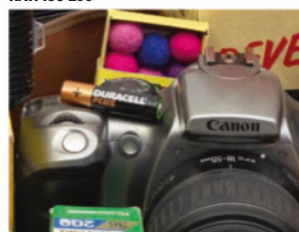
ISO and noise



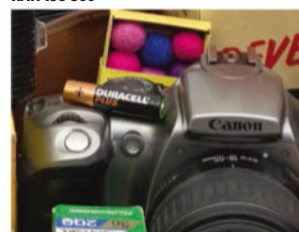
The crops shown below are taken from the area outlined above in red

The EOS R100 delivers clean images at low ISO settings, with plenty of detail visible. Some noise starts to creep in at ISO 800 if you examine images close-up onscreen, and by ISO 3200 it's having a clear negative impact on fine detail. I'd still be quite happy using ISO 6400 with careful noise reduction, although colour saturation suffers and shadow detail blocks up. However, I'd avoid stepping up to ISO 12,800 unless there's really no other option. The extended ISO 25,600 setting is definitely a step too far and should be avoided.

RAW ISO 100



RAW ISO 800



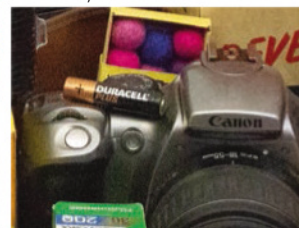
RAW ISO 3200



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



FEATURES	6/10
BUILD & HANDLING	6/10
METERING	9/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	6/10



At a glance

£2,350 body only
£2,600 with 28-60mm f/4-5.6 lens

- 12.1MP full-frame sensor
- ISO 80-102,400 (expandable to ISO 40-409,600)
- Up to 10fps continuous shooting
- 3in articulated touchscreen
- 5-axis in-body stabilisation
- Up to 4K 60p (4:2:0 10-bit)

Sony ZV-E1

It may be targeted at vloggers, but with a 12.1MP full-frame sensor, the Sony ZV-E1 has professional image quality at its core. **Richard Sibley** puts it to the test



For and against

- Great all-round performer
- Excellent image quality
- Helpful video features for entry-level
- LUT embed and preview
- No EVF
- Resolution low for photography
- Small body may be a negative for some people

Data file

Sensor	12.1MP CMOS, 35.6 x 23.8mm
Output size	4240 x 2832
Focal length mag	1x
Lens mount	Sony E
Shutter speeds	30-1/8000sec
Sensitivity	ISO 80-102,400 (standard), ISO 40-409,600 (Extended)
Exposure modes	PASM, B
Metering	Multi, Centre, Spot, Average, Highlight
Exposure comp.	±5 in 0.3EV Step
Continuous shooting	Up to 10fps
Screen	3in, 1.036m-dot tilting touchscreen
Viewfinder	N/A
AF points	759 phase detection
Video	4K 60p Full HD up to 120p
External mic	3.5mm Stereo
Memory card	1x UHS II SD (V90 required for best video quality)
Power	NP-FZ1000
Battery life	570 shots; 140mins video
Size	121.0x71.9x54.3mm
Weight	483g with battery and card

The Sony Alpha ZV-E1 is the latest camera in the ZV range, which is aimed at content

creators. I would describe these users as people who want to share stories or information, but aren't themselves photographers or filmmakers. As such there are some subtle differences between the ZV range and Sony's Alpha and FX-series cameras, which are designed for photographers and videographers respectively.

Sony wasn't the first to come up with a camera for these users, but it's the only firm with an entire line-up designed for their needs. The most important feature of the ZV-E1 is that it is the first in the range with a full-frame sensor. In fact, it uses the same 12.1MP full-frame sensor as the professional Sony FX3 and A7S III cameras.

That's a big step up from the ZV-1 compact camera with its 1-inch size sensor, and the ZV-E10, which has an APS-C sensor. It is aimed at those wanting to create video of the very highest quality from an easy-to-use camera.

Priced at £2,350 body only, or £2,600 with the FE 28-60mm F4-5.6 lens, the ZV-E1 is over £1,000 cheaper than the Sony A7S III and Sony FX3. To bring the ZV-E1 to market at that price there are many differences, both physically and in the camera's capabilities, compared to these more professional options. However, it isn't all compromise, as there are some user-friendly features that have been added to appeal to its specific market.

Features

As stated, the major feature of the ZV-E1 is the 12.1MP

The 12MP sensor is low for stills by current standards
Sony ZV-E1, FE 70-200mm F4 at 78mm,
1/800sec at f/5, ISO 80



back-illuminated full-frame CMOS sensor, that Sony claims to have a high dynamic range of over 15EV. This means there's low noise and lots of recoverable detail in shadow areas. This sensor is widely favoured by commercial filmmakers who may be shooting weddings and events under poor lighting conditions.

The data from the sensor is fed to Sony's Bionz XR engine, which allows the ZV-E1 to shoot 4K at up to 120fps in a variety of different formats. However, one of the first key differences from the A7S III and FX3 is that it also has Sony's recent AI processing unit that handles subject recognition.

AI subject recognition is great for creators who want to concentrate more on the stories they're telling rather than the intricacies of focusing and exposure. The ZV-E1 will

recognise people and focus on them, but in a more advanced way than before AI. Sunglasses, the subject turning their head away, or even a person whose face isn't identifiable – none of these are a problem for focusing, with the AI processor detecting them and adapting settings as it needs. We have seen this used to great effect with the Sony Alpha A7R V.

While the camera is designed for video, it can also shoot still photos at 12.1MP resolution. As we have seen before, the sensor offers an incredible sensitivity range that's expandable up to ISO 40-409,600. It can also shoot at up to 10fps for over 1,000 JPEG or raw images, or 416 images when saving both at the same time.

Like other ZV cameras, the top-plate boasts a large built-in

microphone with a three-capsule arrangement. This allows the sound to be focused on either the front, rear, or all around the camera, and then recorded in stereo. There is also a multi-interface shoe for attaching a microphone, with compatible Sony mics able to record digitally through it without the need for an audio cable to be plugged in.

Vlogging features

What sets apart the ZV-E1 from other Sony cameras and video cameras is the range of shooting modes that are designed specifically to make life easier for vloggers. We have seen the 'Background Defocus' mode previously; all it really does is make the aperture larger to throw the background out-of-focus from the subject. There is also a Product Showcase mode, which

switches from focusing on a person to an object in the foreground when it is held up to the camera, which is useful for demonstrating products.

As well as having 5-axis Steadyshot stabilisation, and digital Active Steadyshot, there is also Dynamic Active Steadyshot. This has even more of a digital crop to help keep things steady when making more pronounced movements such as walking. Sony claims that it is 30% more effective than the Active Steadyshot on previous cameras.

Then there are two more interesting modes that use similar technology to Active Steadyshot to help compose footage. The first of these is Framing Stabilizer, which works with Dynamic Active Steadyshot to keep the position of the subject stable within the

Focal points

The ZV-E1 is a vlogging camera with interchangeable lenses and a full-frame sensor

Microphone

One signature feature of Sony's ZV-E cameras is the high-quality built-in 3-capsule stereo microphone. This now offers directional recording options.

Storage

There's a single card slot on the side for UHS-II SD – unlike other recent Sony full-frame cameras, it doesn't take CFexpress. You'll need a card marked V90 for the highest quality video.

Power

Sony has used the same NP-FZ100 battery as in its other full-frame mirrorless cameras, including the popular Alpha 7 series. It's rated for 140 minutes of video recording or 540 still images.



Ports

On the left-hand side, there are 3.5mm stereo microphone and headphone sockets, micro-HDMI for video out, and USB-C for powering the camera or charging the battery.

MI shoe

The multi-interface hot shoe on top accepts a wide range of Sony microphones wirelessly. In addition, the wind shield for the built-in mics slides on here.

LCD

Viewing is solely via the 3in, 1.04m-dot articulated touchscreen – there's no option to use an electronic viewfinder.



frame. To do this it uses AI tracking to follow the subject. The camera will then continuously reposition the image frame to keep the subject either in the centre, or your selected position. Like the Active Steadyshot modes, it does this by cropping into the image.

In addition, there is Auto Framing. This once again uses AI subject and scene recognition to recompose the image frame, based upon what is happening within it. It may digitally zoom in or out, or digitally pan around the scene based on whatever it sees.

Build and handling

The first thing many will notice is the size of the camera; it is tiny, and at the time of launch was the world's smallest full-frame sensor camera with in-body stabilisation. It is great to throw in a small bag with a small lens attached, but those using longer telephoto lenses may find it unbalanced. This is entirely subjective, and all down to individual needs and preferences.

In terms of body design, the ZV-E1 borrows from previous ZV cameras, which themselves owe much to the APS-C A6000 range. The experience of using the body will be familiar to most Sony users, though there are a few distinctive features.

The most obvious of these is the lack of electronic viewfinder, which helps to keep the camera to a very compact size. Having no EVF may go unnoticed by a generation used to looking at phone screens, but seasoned photographers may be in for a

surprise when they errantly raise the camera to their eye.

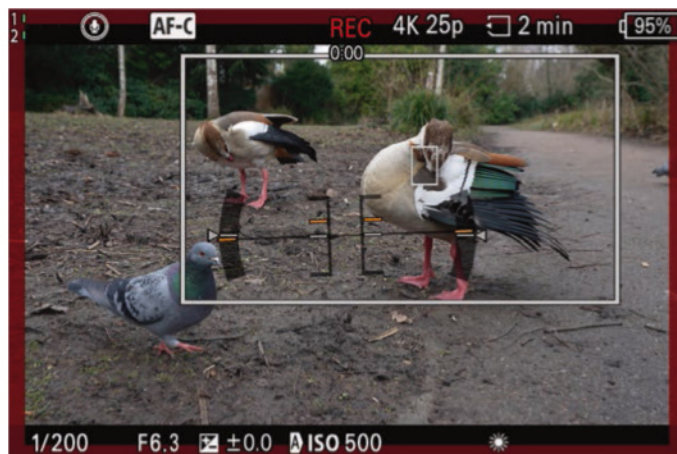
All composition is done on the 3in, 1.03m-dot articulated touchscreen. The screen is quite unremarkable; it's a little on the small side, but to its credit the touch interface works well, thanks to its large onscreen buttons. For those that don't like using the touchscreen, the rear function button can be used to pull-up most used settings, and there are physical buttons for key features. The menu itself is Sony's latest revision, so is logical and easy to navigate.

One frustration for more-experienced users may be the lack of control dials. There is just a single dial under your thumb, with no dial on the front. Similarly, the usual mode dial has been replaced with an onscreen menu-based system, with a switch on the top plate selecting between photo, video and Slow & Quick (S&Q) video modes.

As a video-centric camera it is no surprise that there are both 3.5mm microphone and headphone sockets, and there is a micro-HDMI socket. Some may argue that a full-size HDMI port should have been used, but I feel that those who would want to use an external monitor or recorder regularly would most likely not be looking at the ZV-E1 anyway.

Performance

There is a lot to talk about in terms of video, starting with the sheer amount of recording options. At its best, the ZV-E1 can shoot XAVC-S-I 4K footage at 50fps, at a



Here's how Sony's auto-cropping mode looks in action

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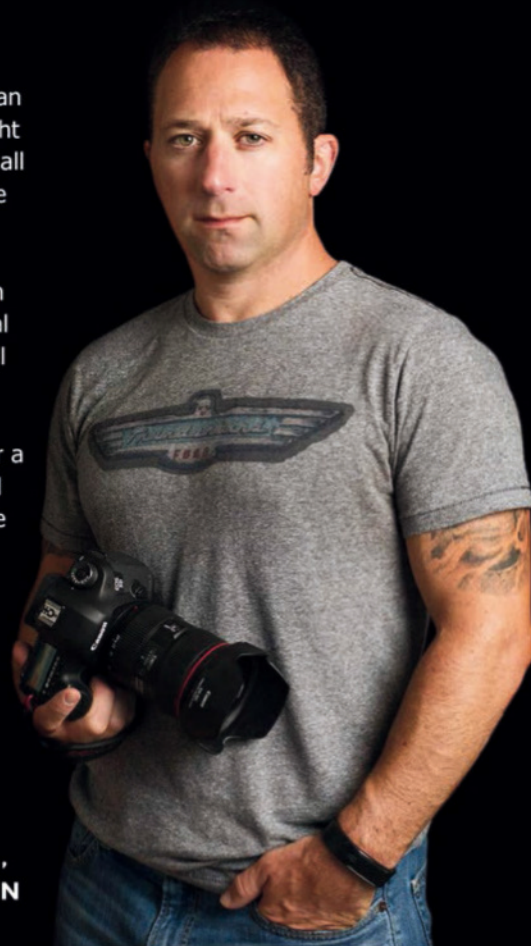
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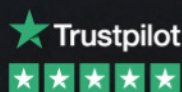
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EyeAF and Dynamic Active Stabilisation combine well for arm's length vlogging

bit-rate of 500Mb/s and with 4:2:2 10-bit colour. If frame rate is more important, then XAVC HS at 100fps 280 Mb/s 4:2:2 10-bit footage is as high as you can shoot. There are also corresponding Full HD modes, again up to 100fps. Having a look at the Netflix Capture Requirements, it meets all the key specifications, although it isn't on the Approved Camera list (however, the Sony FX3 is).

One key point regarding the different recording options is that the very best require a V90-rated SD card to operate, so you will almost certainly want to factor in the cost of a card if you don't already own one. The card also needs to be actually labelled as V90; even fast cards that should be capable of keeping up with the requisite write speed may not be recognised and work.

In terms of the colour, there is another multitude of options. There are the usual Sony image styles, and also the Picture Profiles that are found on other Sony cameras, including the FX cinema cameras. This means you get S-log 3 and REC.709 profiles, but more importantly S-Cinetone. Anyone wanting to bypass colour grading log footage, and have great-looking footage straight out the box, should use S-Cinetone.

However, there is also the option to use LUTs, or Look-Up Tables, which can be used to give distinctive colour looks. This is a great feature, as it opens up so many options allowing filmmakers to either preview an LUT whilst recording log footage, or to embed the LUT directly to the footage. Again, a great option for those who want to spend more time shooting and editing than worrying about colour grading.

Then there is the CineVlog mode. This adds black bars top and bottom for a 2.35:1 cinema style ratio. In effect it also adds its own LUT, allowing you to shoot in S-Cinetone, Clean, Chic, Fresh and Mono styles. Within each of these styles, you can further tweak the colour with Auto, Gold, Forest and Ocean colour tints. These work well, and again

provide a nice entry point for those shooting video seriously for the first time, and there does appear to be a touch more sharpness using S-Cinetone in CineVlog mode compared to usual. Again, everything seems targeted at getting upload-ready footage from the camera. The downside is that the black bars being baked into 16:9 footage mean that you can't easily crop in and recompose shots when editing.

Auto Framing works well in its intended use, which is filming yourself. I found it easy to put the camera on a surface and place myself in the picture, and then have it track and frame me appropriately. This is especially true if I wanted to move around the frame, perhaps to demonstrate something. There are three crop settings, Small, Medium and Large, and I found the medium to be the best option, offering a good balance between the quality of footage and cropping tight enough to allow for moderate movement in the frame. It reminded me of using something like the DJI Osmo Pocket camera and having it track you around.

More useful is the tracking in stabilisation, allowing you to handhold the camera and move around, whilst keeping your face position in the same part of the frame. However, with the crop required for this, you do need a wide lens to take full advantage.

It is worth noting that nearly all of the crop modes require the camera to sample an area of the sensor that is smaller than 4K and then upscale the footage to meet that resolution. The same is true of the digital Clear Image Zoom.

Generally it is hard to fault the camera for the ease that you can get great-looking footage from it. There are small losses in video quality using the various modes that require the in-camera upscaling of the footage. But the reality is that these will be likely to go unnoticed by the target user, and audience, especially once it has been edited, uploaded to and compressed by YouTube.



Verdict



WHERE you stand on the ZV-E1 is going to depend on what type of creator you are. Photographers seeking the highest resolutions for print should look away. However, for those just producing images for social media, there is something to be said for the high dynamic range and low noise levels of the 12MP sensor.

For those more interested in filming rather than the intricacies of becoming a filmmaker, the ZV-E1 has some great automated features and produces excellent image quality. With largely the same software as higher-end Sony cameras, there are more than enough advanced features there, when you are ready to go to the next level.

For true filmmakers, rather than content creators, the Sony FX3 is still the better option within the Sony range. Even if we just take into account the basic quality-of-life features, including a larger body and handgrip, mounting points, and full-size HDMI port, etc.

All of that said, the ZV-E1 has lots of competition even from within the Sony line-up. Those users just getting started should probably opt for the compact ZV-1 Mark II, or perhaps the ZV-E10, which is similar to the ZV-E1, but with an APS-C size sensor. Then there is the Sony A7C II, which has a similar compact body style, but a 33MP full-frame sensor that will serve photographers better.

Overall, the Sony ZV-E1 is a great camera for creators, but it does come at a high price. You'll need to do a deep dive into the specs to see if it is the camera within the Sony line-up that will best give you what you need now and in the future.

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	10/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

Haida CPL-VND 3-7 Stop PRO II Filter

Richard Sibley tries out a combined polarising/variable neutral density filter

● £59.40 - £83 ● haidaphoto.com

No one likes stacking filters together - it is fiddly and can reduce image quality. Helping to minimise that problem is the Chinese company, Haida. Its PRO II CPL-VND combines a circular polariser with a variable neutral density filter. This is a combination that may well appeal to landscape photographers, although it is perhaps more likely to find itself in the hands of videographers.

Variable ND filters allow filmmakers to adjust the shutter speed without changing the aperture or sensitivity. They work by rotating one polarising filter relative to another, but don't usually offer direct control over the polarisation effect. Haida's approach allows users to adjust both the polarisation and the exposure in one unit.

This filter feels exceptionally well-made, with two revolving parts. First, an inner ring controls the ND strength, with a handy thumb stick enabling precise and easy-to-find rotation. Usefully, there are markings to show the positions of the 3-7EV stops of density available. Then the stylish-looking red aluminium outer ring is used to set the polarisation. Both rings operate very smoothly.

In practice, it turns out that the ND control rotates the front part of the filter, so adjusting it also affects the polarisation. As a result, it took a few goes to adapt to which part I needed to turn. It's usually best to set your required density first.

Using the polariser, I could reduce reflections with no discernible shift in colour, other than the usual increase in saturation. The neutral density filter is restricted from being fully rotated, which presumably is why I could not see the 'X' effect that can occur when variable ND filters are pushed to the limit. The marked ND exposure value reductions are accurate enough to be used for making calculations for long-exposure landscape shots.

Most importantly, there is no discernible reduction in image sharpness even when used on a 60MP camera. Impressively, the filter also gave no vignetting with lenses as wide as 15mm.

Verdict

For filmmakers who use polariser and variable ND filters, the Haida CPL-VND PRO II filter is a worthy addition to a kitbag, being well-made and producing great results. For photographers, it is a bit more of a niche product, but it may be helpful for those shooting long exposures. For either, it represents excellent value for money.

Thread

The filter comes in 67, 72, 77 and 82mm fittings. However, the front thread is one size bigger; for example, the 67mm filter has a 72mm thread.

Red ring

Turning the red ring controls the circular polariser element.



Range

Density can be adjusted from 3 to 7 stops, with markings at whole-stop intervals.

Thumb control

A raised thumb stick is used to control the ND part of the filter.



At a glance

- Combined circular polariser and variable ND filter
- 3-7EV neutral density
- 67mm, 72mm, 77mm and 82mm versions
- Eight layers of coating to reduce flare and repel oil and water
- 48g



A sample image shot using the Haida CPL-VND filter
Fujifilm X-T5, Sigma 10-20mm F2.8 DC DN at 11.5mm, 0.6sec at f/8, ISO 125

BLAST FROM THE PAST

Favor I

John Wade discovers an unusual 35mm camera with a confusing history

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It's probable that you've never heard of Saarland, a German state that shares boundaries on two sides with France. The changing history over many years between Germany and France concerning who controlled what and who governed whom is long and complicated, eventually culminating, after World War II in 1945, in an economic union agreed with France. That lasted until 1956, when the French agreed to relinquish control and,

in 1957, Saarland achieved its present status as a federal state of Germany.

Here in 1948, while under French control, Doctor Wöhler, of whom little is known, set up an optical factory. His products, in an effort to get around the

high taxes charged for importing and selling foreign cameras, included the assembly of German Leicas for sale in France. Today, you'll find these rare and now valuable cameras marked 'Monté en Saare'.

The Leica association, which ended when Saarland fell back into German hands, placed the factory in a good position to produce its own quality cameras, of which there are three models. Confusingly, the first in 1948 is simply known as the Favor; the second model, with a change of lens and the addition of an accessory shoe, is the Favor I; and the third model, which swapped knob wind for lever wind in 1956, is called the Favor II.

The Favor I is the most common. It's a viewfinder camera which, side by side with a Leica of the same era, is a little shorter in length with the addition of an angular protuberance on the front of the body to carry the 4.5cm f/1.8 Docar lens. The Prontor-S shutter is speeded 1-1/300sec. The Favor has an unusual design, but it has a quality feel about it, adding up to an oddly attractive little camera.

What's good Leica pedigree has led to a well-made and robust camera.

What's bad Could do with a rangefinder, small and difficult-to-use viewfinder.

The Favor I, the most common of three models



A neat layout on the top plate as seen from above



The base and back are removed in one piece for easy film loading



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A smart move for landscapes?

Feature-packed smartphones mean you have a powerful camera in your pocket. But can a phone really replace a 'proper camera' for serious photography? **Jeff Carter** reveals how to get the best out of your phone when shooting outdoors



Jeff Carter

With over 30 years of photographic experience, SE Scotland-based motorsports photographer Jeff Carter has travelled the world in search of that perfect shot. The former Fujifilm X Photographer has also carved out a reputation for his landscape work, running workshops in and around his home in Dunbar and further afield in the Highlands. Visit www.macleaphotographic.com and Instagram: [@maclean_photo](https://www.instagram.com/maclean_photo)

The first thing to remember when using a smartphone for more serious work is to stop thinking of it as a 'snapshot' camera and treat it like a DSLR or mirrorless set-up. Composition and lighting are equally important for mobile phone photography. The latest smartphone sensors pack a mighty punch, with 48MP or more being common these days, but these sensors are quite small. This means a very deep depth of field even with the fast apertures that phone cameras have, which is perfect for landscape photography,

and noise can be more of a problem in low light. However, the clever software engineers have found solutions that negate almost all these issues, with the latest phones being packed with firmware to simulate shallow depth of field and reduce noise significantly in low light.

There is also the issue of the lenses having a fixed, usually very fast, aperture. The latest iPhone, for instance, has an f/1.78 aperture on the main camera and f/2.2 and f/2.8 on the ultra-wide and telephoto respectively. While a fast aperture can

Cove Harbour, Scottish Borders
iPhone 11, 1/2500sec at f/1.8, ISO 32,
4.25mm (26mm in FF terms)





KIT LIST

Smallrig Dual Handle Phone Cage

Keeps your phone secure and allows items to be bolted to the frame such as handles, lights and a tripod. The handle also includes a Bluetooth shutter release.

Mini Tripod

A mini tripod is always useful. I recommend the type with flexible legs to allow it to be placed around poles or fences for added flexibility.

Moment Lenses

Added flexibility allowing the user to get the highest quality from the main (larger) sensor. The Moment 18mm wide and the 58mm telephoto are most useful for landscapes.

Filters

Variable ND and CPL filters are always useful for landscape photography, and for smartphone photography it is no different.

Peak Design Wrist Strap

This useful strap keeps the phone attached to your wrist when walking around. Using a wrist strap keeps it safe from theft and when working near water. Easy to remove when it's not needed.

Bass Rock from Seacliff beach in East Lothian, SE Scotland

iPhone 15 Pro Max, 1/950sec at f/2.2, ISO 50, 2.22mm (14mm in FF terms)

➤ be useful in low light or indoors, they are not adjustable, and this must be taken into account when shooting long exposures.

While phone batteries last a long time, when you are using it as a camera for a long period, the battery will drain quicker, so to be on the safe side it is best to pack a power bank when out shooting.

The same rules apply

Any landscape photographer will tell you that the best time of day is just before and just after dawn or before or after sunset when the sun is low in the sky (the golden hour) and this doesn't change if you use a mobile phone.

Rule of thirds and lead-in lines are two of the most commonly used composition techniques used for landscape photography and are relevant no matter what camera you use. Most camera apps have the ability to display a 3x3 grid on the screen and some even have a spirit level, both of which assist in composition, so it's worth making use of these.

Lens selection

Most high-end smartphones have two or even three lenses giving a super-wide, wide and telephoto settings built in. The latest iPhone has a 0.5x, 1x and 5x optical lenses built in, with the addition of a 25x digital zoom. Add-on lenses are also available, which increases the flexibility of the main camera. Like all things in photography, you get what you pay for, and the cheap end of the market really isn't worth bothering with. Moment, a US-based manufacturer, produces a set of five lenses – fisheye, wideangle, telephoto, macro, anamorphic – which are built to a high standard with optical glass and metal bodies.

Most smartphone cameras have one sensor with the headline megapixels (48MP in the case of the latest iPhone) and the other cameras will be smaller (12MP in the iPhone, for example).



Barns Ness Lighthouse, East Lothian, SE Scotland
iPhone 11, 1/3200sec at f/1.8, / ISO 32, 4.25mm fitted with Moment
18mm wide angle



Big Sky Reflections – Arisaig, Highlands of Scotland
iPhone 15 Pro Max, 1/1000sec at f/2.2, ISO 50,
2.22mm (14mm in FF terms)



USEFUL FEATURES

There are several features built into the iPhone camera app that can provide a quick and simple way of improving your landscape images



Live Photo – Long Exposure

Selecting Live Photo before you take a picture means the iPhone records a short video of 1.5sec. In post editing you have several options, with 'long exposure' being one of them, transforming moving water and fast-moving clouds with motion blur.

To enable Live Photo, tap the Live Icon so it doesn't have a line through it. Tap the shutter release to take the image. Open the image from your photo folder. There is a Live Photo dropdown box in the top left. Select 'Long Exposure' from the dropdown menu.

Glencoe. iPhone 15 Pro Max, 1/4000sec at f/2.2, ISO 32, 2.22mm (14mm in FF terms). Shot using the Live Mode function to simulate a long-exposure image



Seacliff Beach, East Lothian, SE Scotland

iPhone 15 Pro Max, 1/700sec at f/1.8, ISO 200, 2x zoom on 6.86mm lens (48mm in FF terms). Shot using the Pano mode on the phone app

Panoramas

Creating a panoramic image is simple and effective on a smartphone. Select 'Pano' on your camera app. This is on the bottom row of the iPhone screen. Make sure the arrow is facing the direction of travel you wish to make. Tap the shutter release and move the phone continuously across the scene, keeping the arrow on the line. Tap the shutter release to finish the image.



Night mode

This mode allows you to take images in very low light, which is useful for late night urban landscapes. Images taken in Night mode can be taken handheld, but it is best to put the phone on a solid surface or on a tripod. Night mode usually turns on automatically when needed; the icon is at the top left of the screen. There will be a number indicating how long the exposure will be. You can adjust the exposure time by selecting Night mode in the bar just above the shutter button.

Moonlit Canal in Amsterdam

iPhone 15 Pro Max, 1/5sec at f/1.8, ISO 1600, 6.86mm (24mm in FF terms). Shot using the Night Mode function on the phone app



JEFF'S TOP TIPS FOR CAPTURING AN ARRAY OF LANDSCAPE SCENES

When faced with a beautiful landscape, it is all too easy to take a quick snapshot and move on. I prefer to take my time and get several angles from the same scene, as invariably you get something more interesting



Tantallon Castle, Seacliff Beach, East Lothian, SE Scotland
iPhone 11, 1/610sec at f/2.4, ISO 20, 1.54mm (19mm in FF terms)

The Postcard Shot

This is the first shot of a scene, which is usually the most obvious angle or composition. I take this as my 'banker' shot, the image that I would be happy with if I couldn't get anything else and wouldn't look out of place on a postcard.



Bass Rock from Seacliff Beach
iPhone 11, 1/800sec at f/1.8, ISO 32, 4.25mm (26mm in FF terms)

Frame the Shot

I try to find something to frame the main subject. This could be a tree with branches and leaves curling around the subject. Alternatively, it could be a window frame, archway or another structure.

Panorama

Does the scene lend itself to a panoramic view? Sometimes there is a lot of sky and foreground, which can either be cropped out at the editing stage or the smartphone's panorama function comes into its own.



Bass Rock Framed
iPhone 15 Pro Max, 1/500sec at f/2.8, ISO 50, 15.66mm (120mm in FF terms). Panoramic image created by cropping in post edit

Glencoe Panorama, Highlands of Scotland
iPhone 15 Pro Max, 1/4000sec at f/1.8, ISO 80, 6.86mm (24mm in FF terms). Taken using Pano mode on the phone app



External lenses all use the main camera, so you can adjust the focal length of the main camera and gain the maximum image size with no loss of quality. The most useful lenses for landscapes are wideangle and telephoto.

Apps

The camera app built into most smartphones is a very powerful tool, with lots of built-in features like 'night mode' or 'live mode' for long exposures. However, these built-in apps don't allow for manual control of the settings. There are several camera apps available, such as ProCam8 and Pro Camera by Moment. I use the latter because it also provides in-camera corrections for any of the Moment lenses I mentioned earlier. These camera apps allow manual control of the shutter speed, ISO, focus and white balance. It also allows other useful functions like focus peaking, histogram, highlight and shadow clipping. You can choose to shoot in JPEG or raw, or both, and the screen can be set to show a grid and a spirit level.

Like the camera app, your smartphone will come with editing software built in. However, these tend to be rather basic and if you want more control there are plenty

of options available. I have used Photoshop Express, but my preferred mobile editing software option is Snapseed. It provides a number of useful tools for editing on the move and, most importantly, it allows edited files to be saved as a copy, so you don't have to overwrite your original file.

Conclusion

One of the advantages of a smartphone is its portability and the fact most people have it on them at all times. The good news is you can shoot excellent images using just your phone no matter where you are. My favourite place for landscapes is the Highlands of Scotland or the beautiful coastline near to my home in East Lothian.

There's an old saying that the best camera is the one you have on you at the time you need to take the shot. The latest smartphone cameras certainly pack a mighty punch and the ability to shoot in different file formats, to fit filters and additional lenses have increased the flexibility of the camera that is always in your pocket. Will it replace a DSLR or mirrorless camera? That's down to us as individual photographers but the results you get from your phone are certainly not second best any more.



Rusty Harbour Wheel, Seacliff Beach
iPhone 11, 1/1050sec at f/1.8, ISO 32, 4.25mm (26mm in FF terms)

Details

Once I have the 'big picture' I start to look for something making use of small details. At Seacliff, the small harbour has a lot of rusty machinery, which is great to photograph. Getting in close and framing Tantallon Castle between the spoke but focusing on the rusty metalwork gives this shot a different and creative perspective.



© ALL IMAGES AMY DAVIES UNLESS STATED OTHERWISE

Best smartphones for landscape photography

An array of useful features, such as high-resolution sensors and wideangle lenses, make smartphones a great choice for landscapes. **Amy Davies** recommends her top picks

One of the joys of landscape photography is a good long trek to an unusual or particularly picturesque location. However, if you're anything like me, that can be marred somewhat by having to lug around a heavy kit bag full of gear, full of 'just in case' lenses, tripods and all manner of other accessories that invariably don't get used.

These days, however, smartphones are incredibly good and will suffice if you find yourself without your kit bag. One of the genres that smartphones excel in is landscape photography – where you'll generally find yourself shooting in good light and with a wideangle lens, which is usually the best-performing lens in a typical smartphone's multiple array.

Modern smartphones also come with a host of other useful features for landscape photography. That includes things like a level gauge to help you to keep your shots straight, the ability to shoot in raw format, high-resolution modes, different colour effects that you can add or remove in camera, and an ultra-wide lens to help you get even more of the scene in shot.

Many of the smartphones currently on the market will do an excellent job – certainly as an 'always with you' camera. However, it's safe to say that some perform better than others, or have useful functions that you won't always find on every model.

In this round-up, we've chosen the best currently available, which, as you might imagine, means they come with a price premium. If you're looking to save cash, look for an older-generation model, or even check out the second-hand market. For example, rather than the iPhone 15 Pro Max, look at the iPhone 14 series.

Alternatively, try looking at some of the 'mid-range' options on the market. This might mean you lose something like a telephoto lens, but that might not be a deal-breaker if landscapes are your main area of interest. You might find it useful to make a list of all the features you really want and see which smartphones match up – sometimes you'll be surprised by the savings you can make.

For now, read on to discover what makes these four picks great for landscapes. Don't forget to let us know via the usual methods listed on page 3 if you've been using your smartphone for landscapes.

Apple iPhone 15 Pro Max

- From £1199
- apple.com/uk

The most recent iPhone flagship model, the iPhone 15 Pro Max, has a number of features which make it particularly useful for landscape photography.



First off is the main sensor (1x lens, 24mm f/1.8 equivalent) which has a high 48MP resolution. By default, images are output at 24MP, a significant boost from the 12MP standard output of most other smartphones. You can also shoot at the full 48MP resolution if you prefer.

That high-resolution sensor gives you some interesting options for shooting at 'different' focal lengths which make use of different areas of the sensor. So, not only can you shoot at the default 24mm, there's also 28mm and 35mm options, as well as a 2x, 48mm equivalent.

It's also possible to shoot in Apple's 'ProRAW' format, which gives you DNG files that you can work on in software either on your computer or on the phone itself.

An ultra-wide lens opens you up to 13mm equivalent, and while not quite as good a performer as the main lens, it's great for capturing wide vistas and demonstrates plenty of detail. You can also shoot in raw format with this lens.

To round it out, there's a 5x optical zoom lens, giving you a 120mm equivalent. Here's where you can save a bit of cash – if you're happy with a 3x optical zoom, you can plump for the iPhone 15 Pro instead and benefit from the same main and ultra-wide lens. You can save even more money by going for the

'Non Pro' iPhone 15 models, but you will lose the ability to shoot in raw format.

Perhaps the biggest downside of the iPhone 15 Pro Max is the lack of a dedicated Pro mode. That being said, there are some positives of the native app, such as a level gauge and grid for lining up your horizons.



Colours directly from the iPhone 15 Pro Max are vibrant but not overly so, which is a bonus for accurate landscapes

Samsung S24 Ultra

- From £1,249
- samsung.com/uk

Samsung's S series range has been our go-to recommendation for the best smartphone for photographers for quite some time now, so it's no surprise to see the latest flagship on the list here for landscape photography.



The S24 Ultra follows on from the already impressive S23 Ultra and adds a slew of AI improvements and hardware modifications to make it even better. That said, if you want to save cash, it's certainly worth looking at the older model – particularly if landscape photography is your main thing, as many of the functions described here are also found on that model. You might also consider the S24/S24+ (without the Ultra moniker) too for another way to save.

First up is the impressively performing ultra-high resolution 200MP 'main' sensor, which is fronted by a 23mm f/1.7 equivalent lens. This is joined by three additional lenses for a total of four – that's one more than the majority of smartphones, so you've got even more flexibility there too. You get an ultra-wide, plus two telephotos (3x and 5x). Only the 5x telephoto lens is high resolution though, at 50MP, with the ultra-wide being 12MP and the other telephoto being 10MP. The 5x lens uses the extra

resolution to facilitate functions such as 10x super AI, multi-frame and super resolution – this lens is an improvement from the 10x tele lens found on the S23 Ultra, so if you like to pick out details in scenes it's great for that.

Like many Android phones, the S24 Ultra has a very well-featured native camera app, which

includes the ability to shoot in raw format, a high-resolution mode to take advantage of all those extra pixels, and a pro mode in the native app.

One interesting specification is the inclusion of a stylus which can be used to remotely trigger the shutter – useful if you want to set up the phone on a tripod.



© JOSHUA WOLLER

The Samsung Galaxy S24 Ultra's high-resolution main sensor makes it ideal for landscape photographs

Google Pixel 8 Pro

- From £999
- store.google.com

While not exactly cheap, you can save yourself a fair amount of cash going for the more affordable Pixel series from Google – which are also exceptionally well-performing.

The Pixel 8 Pro is the latest



flagship from the company, and brings with it a suite of new AI features which help to give you great images in a range of shooting conditions. Fun shooting modes which make use of this technology, such as Long Exposure, even come in handy with landscape photography – for example, you could try shooting a waterfall for a cloudy water effect. There are also very useful editing functions too.

For landscape photographers, it's also particularly impressive that all three of its cameras are high-resolution, which is often not the case with many smartphones. The main sensor boasts 50 megapixels, and a 25mm f/1.68 equivalent lens. This is joined by a 48MP ultra-wide camera and a 48MP 5x telephoto camera.

You can shoot in raw format, and a new function for the Pixel 8 Pro model is the addition of a dedicated Pro shooting mode in the native camera app. Usefully, you can also shoot in the full 50MP resolution if you prefer, rather than the standard 12MP default output.

Excellent astrophotography shooting options are available if you want to shoot landscapes in very low light – which could be enough to tip the balance from another model to the Pixel if you like to head out after dark.

If you're mainly interested in wide and ultra-wide lenses, you can opt for the cheaper Pixel 8

model, but you will lose some other features such as pro controls, as well as losing a telephoto lens. You could also go for the older Pixel 7 Pro model, but again, you won't get a pro mode here – not necessarily a deal-breaker if you're more than happy to simply 'point and shoot' and focus on composition.



Low-light landscapes are rendered particularly well by the Pixel 8 Pro – there are also astrophotography options

Honor Magic 5 Pro

- £749
- hihonor.com/uk

Smartphones like this show us that you don't necessarily need to spend an eye-wateringly



high sum in order to get a top-range model.

The Honor Magic 5 Pro is due for replacement at the time of writing, which means that you can pick it up for an even better price right now, so we've included it here for those who don't want to spend quite so much.

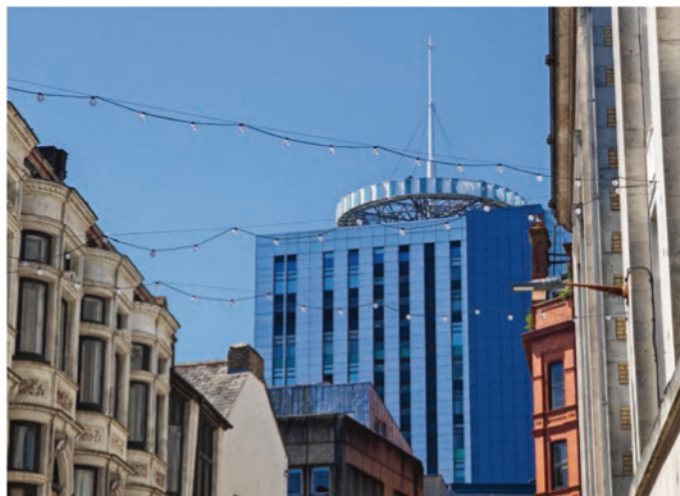
For landscape photographers, the fact that all three of its lenses are backed by a high-resolution sensor means it has big appeal, giving you 13mm, 23mm and 90mm equivalents to choose between, each with 50 megapixels. There are also digital zooming capabilities up to 100x – something which will cost you a lot more if you fancy the same from the Samsung S24 Ultra.

The native camera app for the Magic 5 Pro is extensive, with a Pro mode for all those extra controls you might crave. It's also possible to shoot in raw format to make some advanced edits after the fact too. An additional shooting mode gives you the option to record in the full 50MP, rather than a standard 12MP output. Things like digital filters

and AI scene recognition also make this a great point and shoot.

Though not directly related to the quality of the onboard camera, the Magic 5 Pro has an excellent battery life, which comes in handy on those long walks to get to locations. As another side note, this is the only phone on our list that comes with a charging plug in the box, too.

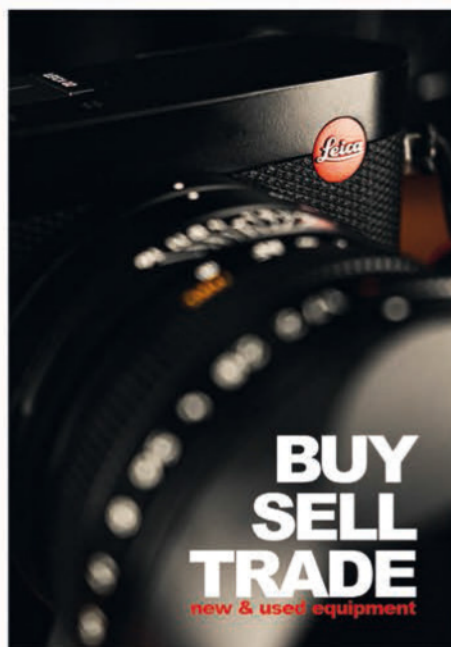
Overall, results from the Honor Magic 5 Pro put it very close to the three other much bigger names here, so it's certainly worth thinking about looking at the less-well-known brands if you're on a budget. The Magic 6 Pro has already been released in some territories, and indications suggest that it too is an excellent performer and worth considering.



Picking out details are great with the high-resolution telephoto lens. Most smartphones use a much lower resolution for the zoom lens



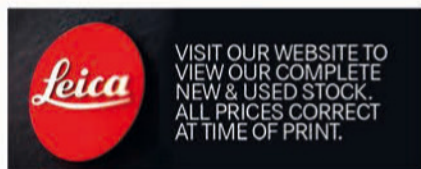
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M11 Monochrom Body Only	E++	£7,599	90mm F2.8 M Chrome	E++	£1,199
M Monochrom (Typ 246) Body Only	E++	£2999-3150	90mm F2.8 Tele Elmarit	E++	£599
M10 Body Only	E+	£3,599	90mm F4 C Elmar	E+	£299
M10 Monochrom Body Only	E+	£4,999	90mm F4 Collapsible	E++	£439
M Black Body Only (TYP 262)	E	£1,599	90mm F4 Macro	E++	£1,799
M (Typ 240) Body Only	E+	£2,199	90mm F4 M Rokkor Minolta	E+	£329
M8 Black Body Only	15Day	£1,299	135mm F4 Black	E+	£549
M8 Chrome Body Only	15Day	£1,399	135mm F4 Chrome	E+	£299
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M7 0.72x Black Body Only	E+/E++	£2499-2989	135mm F4 M - 11851	E++	£599
M6 0.72x Black Body Only	E++	£2,599	M8 Protector Case	E++	£49
M4-2 Black Body + Winder M4-2	E	£1,749	M2 Leather Case	E+	£29-£35
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M4 Chrome Body Only	E+	£1,399	M6 Leather Case (14522)	E++	£75
M3 Chrome Body Only	E+	£1,299	M6 Leather Case	Exc/E++	£49-75
M2 Chrome Body Only	E/E+	£949-1249	Bessa R Case	E++	£35
MDA Chrome Body Only	E+	£499	Bessa R3A Case	Mint-	£79
21mm Super-Elmar F3.4 M Black	Mint	£1849-£1999	M Typ240 Case - 14549	Mint-	£129
24mm F2.8 Asph M	E++	£1399-1449	M Large Case - 14550	Mint-	£179
24mm F3.8 Asph M	Mint-	£1,789	M/M-P, with Long Case	Mint-	£199
24mm F3.8 Asph M	E+	£1,299	M/M-P Case	E+	£159
25mm F2.8 ZM Zeiss	Mint-	£649	SF60 Flash - 14625	Mint-	£349
28mm F2.8 Hexanon Konica	E++	£549			
28mm F2.8 M	E+	£849	Leica R Series		
28mm F2.8 M	E++	£1,189	R7 Black Body Only	E++	£499
28mm F2.8 ZM - Black Zeiss	E+	£549	R7 Chrome Body Only	E+	£349
28mm F2.8 ZM - Chrome Zeiss	E++	£549	R4S Black Body Only	E+	£119
35mm F1.4 Asph M	E+/Mint-	£2199-2799	15mm F3.5 ROM	E+	£2,399
35mm F1.4 Asph M	E++	£2,199	16mm F2.8 Fisheye 3Cam	E+	£749
35mm F1.4 Summilux (11301)	Mint-	£2,799	24mm F2.8 R 3cam	E+	£499
35mm F2 Asph M (11673)	E++	£1,899	28mm F2.8 PC Super Angulon R	E+	£989
35mm F2 Asph M (11879)	E+/Mint-	£1599-1749	70-180mm F2.8 Apo R 3cam	E++	£3,499
35mm F3.5 Chrome	E+	£549	70-210mm F4 R 3cam	E++	£299
35mm F3.5 Chrome (M3)	E+	£499	80-200mm F4 ROM	E+	£599
40mm F2 C Summicron	E+	£449	90mm F2.8 R 3cam	E+	£599
50mm F1.0 M	E++	£5,499	100mm F2.8 APO Macro 3cam	E+	£949
50mm F1.0 M	E++	£4,500	180mm F2.8 R 3cam	E+/E++	£349-399
50mm F1.2 Asph M	Mint-	£5,749	180mm F2.8 ROM	E+	£949
50mm F1.4 Asph Black 6bit	Exc/E++	£1949-2650	180mm F3.4 Apo R 3cam	E++	£449
50mm F1.4 Asph 6bit	E++	£2,349	180mm F4 R 3cam	E+	£295
50mm F1.4 Chrome	E+	£1,799	250mm F4 R 3cam	E+	£349
50mm F1.5 ASPH VM Voigtlander	Mint-	£439	280mm F2.8 Apo R 3cam	E+/Mint-	£2799-3249
50mm F1.5 ZM - Black Zeiss	E+	£599	500mm F8 Telyt R	E++	£649
50mm F1.5 ZM - Silver Zeiss	E++	£689	2x Apo Extender R	E++	£349
50mm F2 (IV) M	E++	£949	Auto Bellows R + Hood + Copier	E++	£79
50mm F2 Close Focus	E+	£789	R Ever Ready Case	E+	£25-49
50mm F2 Collapsible	E+	£399	R3 Burgundy Leather Case	E+	£25
50mm F2 M	E+	£899	12509 Hood	E+	£35
50mm F2.5 M 6bit	Mint-	£949	12514 Lens Hood	E+	£35
50mm F2.8 Elmar	E+	£379	Motordrive R	E+	£49
50mm F2.8 M	E+	£669	Motorwinder R4	E+	£29-49
50mm F3.5 Elmar	E++	£449			
75mm F1.4 M	E+	£2,949	Leica Binoculars & Scopes		
75mm F2 Apo M 6bit	E+	£1,949	10x42 BR Ultravid	E++	£849
85mm F4 ZM Zeiss	E++	£419	8x32 BN Trinovid LTD	E+	£599
90mm F2 Apo M 6bit (11884)	E++	£1,899	8x32 Ultravid	Exc	£589
90mm F2 M	Exc	£449	Apo Televit 77 + 20-60x	E+	£749
90mm F2.4 M 6bit	E+/Mint-	£599-799	Apo Televit 77 + 32x + 20X	E+	£499
90mm F2.8 Chrome	Exc	£199	Televit 77 + 32x Eyepiece	15Day	£449
90mm f2.8 Chrome	E++	£299			
			Leica S System		
			S (Typ 006) Body Only	E++	£2,399
			S-E (006) + 70mm F2.5 S	E++	£3,600
			S2 Black Body Only	Exc	£1,599
			Leica Compact		
			Q2 - Black	E/E++	£3249-3799
			Q - Black	E/Mint-	£1889-2599
			Q - Chrome	Mint-	£2,599



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LETTER OF THE WEEK

A right royal mess

As a graphic design studio with 30 years' experience, and a considerable proportion of our work, in repro and retouching – fully loaded with licensed software, high-spec hardware, colour-calibrated screens etc – we've been growing increasingly worried about the march of AI and low-end, photo apps for smartphones. So, we'd like to extend our extreme gratitude to The Princess of Wales for highlighting the importance of hiring professionals. And I suggest a services-to-the-industry award may be in order. **Dominic Course**

A bit harsh, but you have a point. It was bizarre seeing the Princess of Wales's rather clumsily edited Mother's Day image dominating the news, with lots of different agendas latching on to the story. Maybe we will see HRH struggling



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The 'reassuring' Mother's Day picture that went badly wrong

with Photoshop in a future episode of *The Crown*...

■ See Viewpoint, page 6

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© GEOFF HARRIS

Deputy Editor Geoff was particularly taken with the quality of the X-T5's JPEGs

Matter of perspective

I wanted to thank Geoff Harris for his online article, 'Have I just found the perfect street and travel camera?'

I shoot with a Nikon Z 5, but articles like this are very interesting because by seeing someone else's perspective, one can also contrast the reasons why one is sticking with a brand or why one might try different sizes.

I especially liked the point he made about JPEG

quality from the Fujifilm X-T5. Even so, I still prefer raw. I was extremely close to going for Fujifilm last year because I really like the brand.

But ultimately my decision was based on information I found related to file compatibility in Lightroom. Is it actually true or are just people exaggerating?

Carlos Celis

Geoff Harris replies: If you are happy with the Z 5, stick with it. X-T5 raw files can indeed be opened, though you may need to update Lightroom. Adobe used to be bad at processing X-Trans raw files, giving soft images that needed a lot of sharpening and never really looked right. Now they're much better (but DxO tools are better still).

Not for 'tweeting?'

Regarding all the excitement about the new Fujifilm X100VI, it is a fantastic-looking camera and reminds me fondly of the Olympus Trip 35.

All the initial reviews seem to be glowing. The inclusion of bird tracking and eye focus amuses me, however. I'm used to this on my Canon with a nice long lens and it makes a big difference to the success rate of my wildlife photos. But, on the Fujifilm, it's a 23mm (35mm equivalent) fixed lens – how many birds are going to be easily within reach of being photographed? Even cropping or using the digital zoom would be pushing the realistic chances of using the camera for birds. I guess it's just a nice, non-cost option to throw in with the rest of the eye and tracking functionality. I can't imagine it would be in the list of buying criteria for anyone, though!

Jonathan Circel

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 Canon RF 15-35mm f2.8L IS USM Lens
 Canon RF 24-70mm f2.8L IS USM Lens
 Canon RF 28-70mm f2L USM Lens
 Canon RF 50mm f1.2L USM Lens
 Canon RF 70-200mm f4L IS USM Lens

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It's good to share

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

AP picture of the week

Freedom is Free by Sarah Plummer

Fujifilm X-T5, Fujifilm 35mm F1.4 R, 1/500sec at f/8, ISO 640

'This is a go-to spot for many street photographers and I have spent many a time poised and ready "just in case." This time poised and ready meant squatting in a puddle. I like the symmetry the reflection adds.'

Instagram: @sarahplummer_

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Coastal Haze by Christopher West

Leica M11, Voigtländer 50mm F2.0 APO-Lanthar,
1/320sec at f/2.8, ISO 64

'Taken at the latter part of a long, near-30km hilly hike. I got close to the flowers to give the image a bit more depth and a clear focus on the subject, Durdle Door.'

Instagram: [@shootingstills.co.uk](https://www.instagram.com/shootingstills.co.uk)



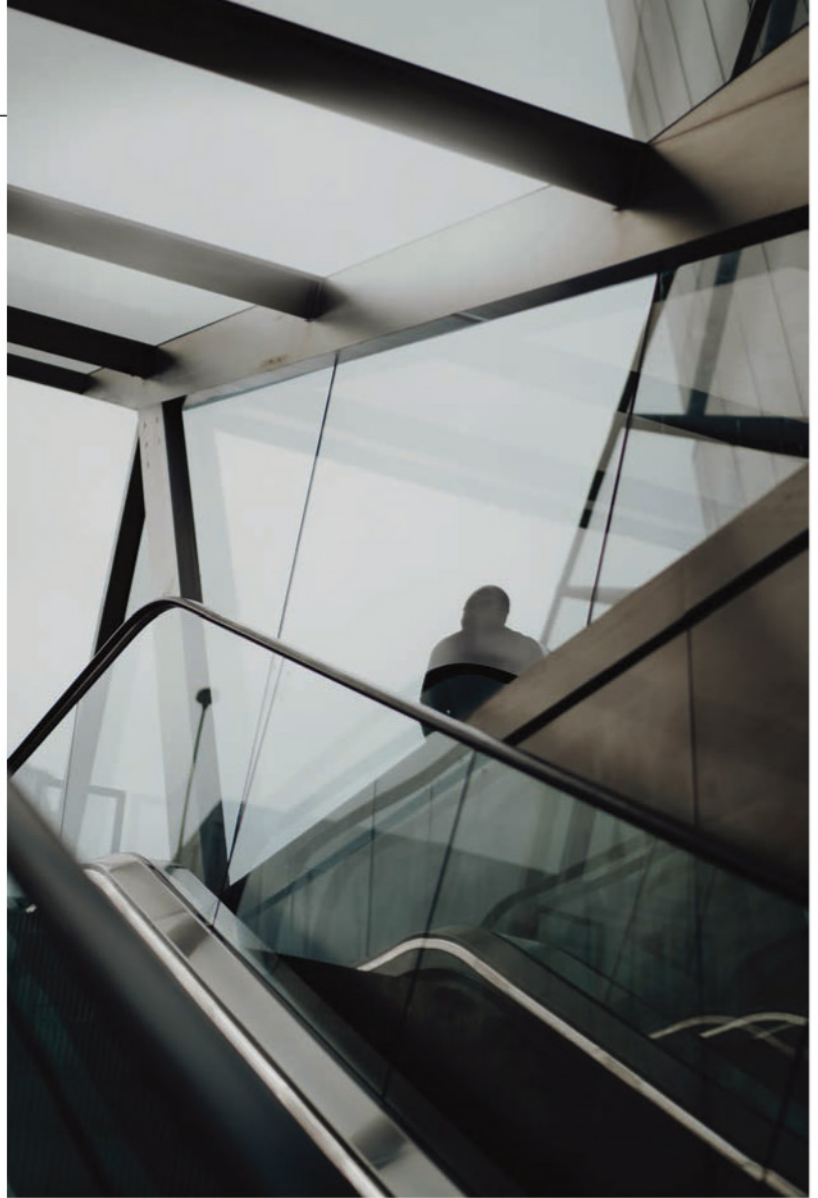
**It's good
to share**

Silhouette by Dan Lavelle

Sony Alpha 7 III, Sony Zeiss 55mm f/1.8, 1/400sec at f/1.8

'Wandering around London on a Saturday makes it difficult to separate subjects within a scene, but as I was walking around One New Change I stumbled across this composition, which was basically myself going up and down an escalator hoping for a subject to walk into the scene.'

Instagram: @dancjlavelle



We also
liked...



The Polar Plunge by Claudio Grazioli

Nikon Z 9, Nikon Z 400mm
f/2.8 TC VR S, 1/2000sec at f/5,
ISO 5000

'I captured this image after one of our many landings during our trip to Antarctica this January. Because of the strong light, we didn't drive back to our ship directly, but did a nice Zodiac cruise to capture the light, when those two Adélie penguins jumped into the water right in front of our zodiac.'

Instagram:
@claudiograzioliphotography



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1 Sarah Nik by Garry Hodgson Fabulous lighting from Garry - we love the red 'halo' and cooler sidelighting. A pleasing pose, as well

2 Rainbow by Dave Warwick Very nicely balanced composition, giving most attention to the sky, and placing the boat on the thirds



5 The Headdress by Dave Hughes A sumptuous portrait by Dave. The colours of the headdress leap out from the nicely softened backdrop, and the lighting is flattering and atmospheric. The model's facial expression is spot on, too



6 Tranquility by Graham Potter An aptly titled image. Everything from the quietly grazing deer to the calmness of the water and the cooling shade of the trees does indeed exude tranquility. The nicely understated infrared treatment works very well here

Join the Club

The BPA is one of the UK's oldest photographic clubs, and is still thriving

When was Birkenhead Photographic Association (the BPA) founded?

In 1884, around the same time as *Amateur Photographer* was first published. The club was mentioned in a couple of early editions. We are one of the oldest clubs in the UK, with a proud history of promoting and supporting photography for over 129 years. The club is affiliated to the Photographic Alliance of Great Britain through the Lancashire and Cheshire Photographic Union.

What does your club offer new members?

A friendly meeting place for anyone interested in photography. We have members who are happy to share knowledge and enthusiasm. We have a portrait group, a nature group and we run digital editing evenings.

Describe a typical club meeting

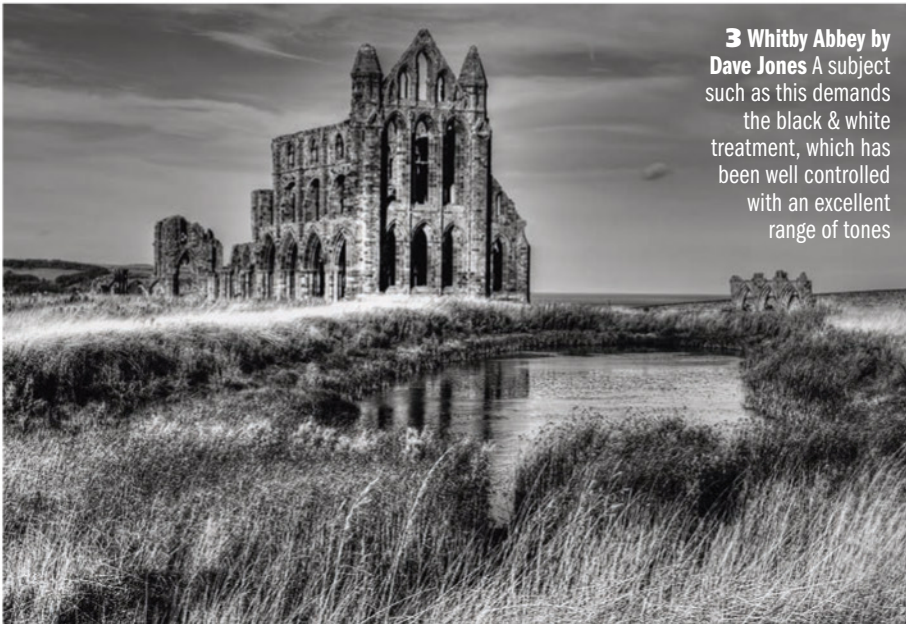
Members start to arrive just before 7.30pm to help set out chairs and have a chat. The meeting starts at 7.45pm with any announcements or notices, then continues until between 9.30 and 10pm with a 15-minute tea break at about 8.30pm.

Do you invite guest speakers?

We have guest speakers from within travelling distance. We also have our own members giving talks and sharing their images, techniques and knowledge.

Do members compete in regional or national competitions?

As a club, we have entered for the first time the FIAP World Cup for Clubs and came 87th out of 224 clubs. Members enter international competitions and also our own regional competitions. We also compete



3 Whitby Abbey by Dave Jones A subject such as this demands the black & white treatment, which has been well controlled with an excellent range of tones



7 Nuthatch with Seed by Heather Bradshaw Heather has captured a lovely catchlight in this characterful bird's eye. A fleeting moment, well caught



4 Tulips by Cristina Pascu-Tulbure Tulips lend themselves perfectly to a still life, and waiting until they start to droop adds a layer of interest to this classic composition

8 Azure Damselfly by Howard Buckler The detail of the damselfly has been well captured, while attention has been paid to the diagonals of the composition at the same time



against local clubs and have an annual knockout competition with a local club.

How many members do you have?

We currently have 27 members.

Are any residential trips or outings planned?

Members arrange outings between themselves. Recent ones include a trip to Oulton Park Race Track for a Superbike event and Bodnant Gardens in North Wales. Every Thursday we have a small group that meets at our local RSPB Nature Reserve.

What are the club's goals for the future?

To continue to be passionate about capturing images that we see through our lenses, from landscapes to portraits. We also want to continue offering workshops, training

sessions and photography outings to help members develop their skills and grow their portfolio. We hope to encourage new members to join us to share in our enthusiasm and keep the club going for another 129 years.

Club essentials

Birkenhead Photographic Association

Prenton Bowling Club, Prenton Road West, Birkenhead, Wirral CH42 9PZ

Meets: Fortnightly on a Wednesday evening at 7.30pm

Contact: secretary@birkenheadphotographicassociation.org

Website: www.birkenheadphotographicassociation.org

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Buying Guide

192 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR 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

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

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

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	DX Sony lenses for APS-C-sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypersonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Defocus Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C-sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS					
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	M4/3	LEICA	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAGM	LENGTH (MM)	WEIGHT (G)		
CANON DSLR																			
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•										22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•										24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•										35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•										25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•										39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•										16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•										110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•									15	n/a	78.5	83	540	
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•									28	n/a	108	132	1180	
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•									28	82	89.5	127.5	790	
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•									28	77	82.6	112.8	615	
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals - and does so with ease		•									28	77	83.5	96.8	500	
EF 24mm f/1.4 II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•									25	77	83.5	86.9	650	
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•									38	82	88.5	113	805	
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•									45	77	83.5	118	795	
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•									24	67	62.6	77.9	335	
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up		•									28	72	80.4	104.4	760	
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•									45	72	85.8	65.5	580	
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though		•									45	58	73.8	50.5	290	
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•									35	49	69.2	39.3	130	
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements		•									150	77	84.6	193.6	1310	
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	•	•									120	77	88.8	199	1480	
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	•	•									100	72	80	176	780	
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	•	•									120	67	80	145.5	710	
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM		•									150	58	71	122	480	
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	•									85	77	88.6	105.4	950	
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM		•									85	58	75	71.5	425	
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•	•									30	67	77.7	123	625	
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•	•									98	77	94	193	1640	
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture		•									90	72	82.5	112	750	
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories		•									24	58	81	98	710	
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements		•									25	77	88.9	106.9	820	
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•									21	82	88.5	106.9	780	
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•									27	77	86.9	114.9	945	
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•									39	77	86.9	116.5	915	
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•									49	82	88.5	139.1	1110	

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion									18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion									15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras									12	77	83.8	64.7	410
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
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights									47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections									n/a	61.3	408	770	
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x									17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro									18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design									24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh									90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics									22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22									24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder									45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens									48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens									30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts									20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass									28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm									16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration									28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout									28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight									20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic									25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers									23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet									38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR									38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens									45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions									28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers									25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range									30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight									25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4									45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22									45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs									45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture									58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control									110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus									1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects									175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm									85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens									80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture									100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras									220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements									140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography									25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture									21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture									25	77	82.5	112	740
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography									39	77	83.5	107	635

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS					
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FLUOR THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood									14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DCAW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp									30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements									18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood									28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)									30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control									30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh									35	72	78	94	488
DA 18-50mm f/4.5-5.6 DC WR RE	£229		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm									30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£230		A weather-resistant construction and an aspherical element, as well as SP coating									25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens									40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements									49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant									28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor									18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing									20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting									38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8									50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings									30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating									30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners									30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use									14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system									40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use									45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture									40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design									45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'									45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits									45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism									19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects									100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating									n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly									45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor									95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing									110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating									70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition									120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction									95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring									70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing									85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage									30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction									30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DCAW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images									200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside									120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass									140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors									30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion									26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood									24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs									20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture									28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction									20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring									28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors									20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs									20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups									25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings									20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics									34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain									30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution									45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs									45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture									80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs									90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked									110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification									30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur									80	77	82	122	830

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)
SIGMA DSLR															
12-24mm f/4 DG HSM A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery								24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs								27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction								26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM A	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame								28	72	78	121	810
20mm f/1.4 DG HSM A	£799	5 ★	An outstanding wideangle fixed-focal-length lens								27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes								25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation								37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build								45	82	89	109	885
28mm f/1.4 DG HSM A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs								28	77	82.8	107.1	865
35mm f/1.4 DG HSM A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series								30	67	77	94	665
40mm f/1.4 DG HSM A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics								40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality								40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one								37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto								60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design								26	49	71	106	515
70-200mm f/2.8 DG OS HSM S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration								120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users								85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom								160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot								100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites								31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter								150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs								87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter								280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof								260	105	121	290.2	2860
TAMRON DSLR															
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance								45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction								38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens								30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture								20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction								95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing								95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction								150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results								220	95	108.4	260.2	2010
VOIGTLANDER DSLR															
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction								15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras								45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime								90	52	66.3	41	260
ZEISS DSLR															
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design								25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups								25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion								22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction								25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction								30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime								30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs								45	58	71	71	380
50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience								45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics								24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects								100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture								80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction								88	67	80.5	104	843
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EF-M 15-45 F3.5/6.3 IS STM	£79
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70-300 F4.5/6.15 USM.....£249
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85 F1.2 USM LII box.....£299
85 F1.8 USM.....£799
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105 F2.8 EX DG HSM OS box.....£299
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150-600 F5/6.3 DG OS contem.....£749
TC1401 1.4x extender.....£169

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18-35 F3.5/4.5 AF box	£399
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18-105 F3.5/5.6 VR DX AFS	£149
18-100 F3.5/5.6 AF VR box	£299
18-200 F3.5/5.6 VR DX MKII	£149
18-300 F3.5/5.6 VR DX	£699
17-40 F4 AF box	£299
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70-400 F4.5/5.6 AFS VR box	£699
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500 F4 DG OS HSM Sport box	£2499
500 F4.5/5.6 Di VC	£169

OTHER NAF USED

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TAM 16-300 F3.5/6.3 II VC	£399
TAM 18-250 F3.5/5.6 Di II	£199
TAM 70-300 F4.5/5.6 Di VC	£199
TAM 90 F2.8 macro	£199
TAM 150-600 F5/6.3 Di VC	£499

FLASH / ACCESSORIES USED

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Sony M10 flash	£179

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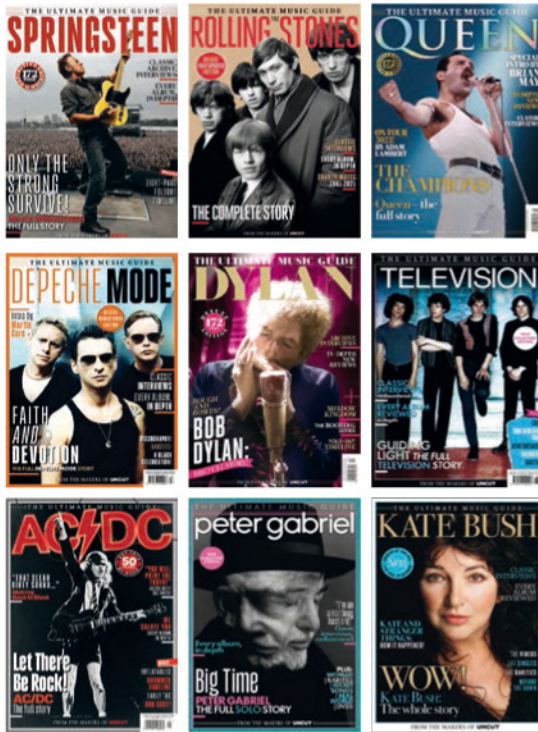


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Final Analysis

Paul Hill considers...

Home is So Sad by Tom Hill

I often think that every photograph is a self-portrait in some way or other. Why? Because the photographer has made a subjective decision about how, what, and when to make the image. But what about working to a tight brief set by someone else? Good point. But when photographers *choose* the subject matter, I believe the resulting images conform to the theory above whether they are literally in the picture or not.

On the MA course at De Montfort University, Leicester, we asked photography students to produce a personal body of work unlike anything they had done before. As they were mature adult learners, they had rich life histories to draw upon – and most were very revealing.

Memories

One such student was Tom Hill (no relation) who decided to focus on his family. He chose to photograph his grandmother's house before having to sell it. Each room was full of memories, most of which were not happy ones.

He called the project *Home is So Sad*, after Philip Larkin's most famous poem from *The Whitsun Weddings* (1958) about his parents. Tom's

parents, like Larkin's, were always fighting. This constant conflict, together with psychological abuse and physical neglect sent him 'properly off the rails'.

Long exposure

Tom explains how and why he put himself in this picture: 'I took this picture on my old Hasselblad 500c using a tripod and the camera's self-timer, with the shot framed onto my grandmother's dressing-table mirror. I used neutral-density filters, so I could obtain a five- or six-second exposure. After sitting on the bed for about half the duration of the open shutter, I simply sat up and moved out of shot to produce this "ghost" image of myself.'

That MA project from 1998 features in Tom's new book *The Cobbler's Children were the Worst Shod* (the title is an ironic reference to parental neglect, particularly that of his mother, who held a senior position in social services). It is a powerfully candid, sad, but also frequently humorous series of anecdotes that tellingly reflects his turbulent and traumatic childhood, addiction to alcohol, broken relationships and painful isolation as an adult, all described through the prism of



'This one metaphorically hints at how invisible and insubstantial he was perceived to be'

photography. Initially he published each anecdote with an image as a Facebook post; the ones that garnered enough 'likes' are in the book.

'I decided to put together a photographic diary of my life when I had a heart attack in 2023. I realised it could have killed me, so I wanted to leave something behind to mark my life before it was too late!'

Tom's book is a portrait

of a dysfunctional life. Using a combination of words and images he chronicles the adventures and scrapes he has had, but many episodes are poignant, such as this one that metaphorically hints at how invisible and insubstantial he was perceived to be by his parents.

He has been involved with photography for 40 years, but the book is not an album of his greatest photographic hits – that

would be a very different publication. What you get is a searing self-portrait of a scarred but warm-hearted person creating, screaming, joking, and wrestling with his past and surviving his present.

As a result of his medical care and life-changing advice, Tom is donating the proceeds from the book to the British Heart Foundation. Visit bigfrogs-smallpond.co.uk.

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. hillonphotography.co.uk.

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