

Amateur Photographer



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Pauline Petit shoots portraits like no one else. She shares her unique vision

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How to create books that are guaranteed to impress



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This week's cover image

This eye-catching photo was taken by EISA Maestro runner-up Pauline Petit. Find out how she creates her unique images on page 34

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One of the criticisms of digital photography is that few people print their pictures any more. We have moved from a paper-based culture to a screen-based one. Yet today there are more options than ever for bringing our pixel creations into the physical world. One of the best is to make a photo book out of them. At its most basic a photo book can simply replicate the traditional photo album,

with one photo per page, but there's so much more creative potential to book-making than that, as we discover this week. Another criticism is that mirrorless cameras tend to have relatively poor battery life, but there are tricks and camera settings for maximising their stamina, and this week we offer a few tips on best practice. We've also got some delightfully bonkers portraits by a young French photographer, and a review of the long-awaited Zeiss ZX1. **Nigel Atherton, Editor**

If you'd like to see your words or pictures published in Amateur Photographer, here's how:

SOMETHING TO SAY? Write to us at ap.ed@kelsey.co.uk with your letters, opinion columns (max 500 words) or article suggestions.

PICTURES Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to ap.ed@kelsey.co.uk.

JOIN US ONLINE Post your pictures into our Flickr, Facebook, Twitter or Instagram communities.



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This week in 1966

gettyimages

TREASURES FROM THE HULTON ARCHIVE



Loud Knight by J Wilds

A man dressed as a knight in armour uses a loudhailer to direct operations at a rehearsal for the medieval jousting tournament being held to commemorate the 900th anniversary of the Battle of Hastings. The date of the battle was 14 October 1066, approximately seven miles northwest of

Hastings in East Sussex, close to the town which is today called Battle, which gets its name from the historical event. The town's abbey, around which the settlement is centred, was built by William the Conqueror after the battle, something he had promised to do should he be victorious.

The Getty Images Hulton Archive is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses over 80 million images spanning the birth of photography to the digital age. Explore it at www.gettyimages.com.



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See page 33 for details



It's good to share

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

AP picture of the week

Evening Grazing by Mike Blount

Fujifilm X-H1, 50-140mm lens at 87mm,
1/250sec at f/2.8, ISO 400

'This photograph was taken at Holmsley in the New Forest,' says Mike, a self-taught photographer. 'I like to take photos of the local area where I live. Here I tried to use the last of the evening sun to light up the pony and its surroundings.'

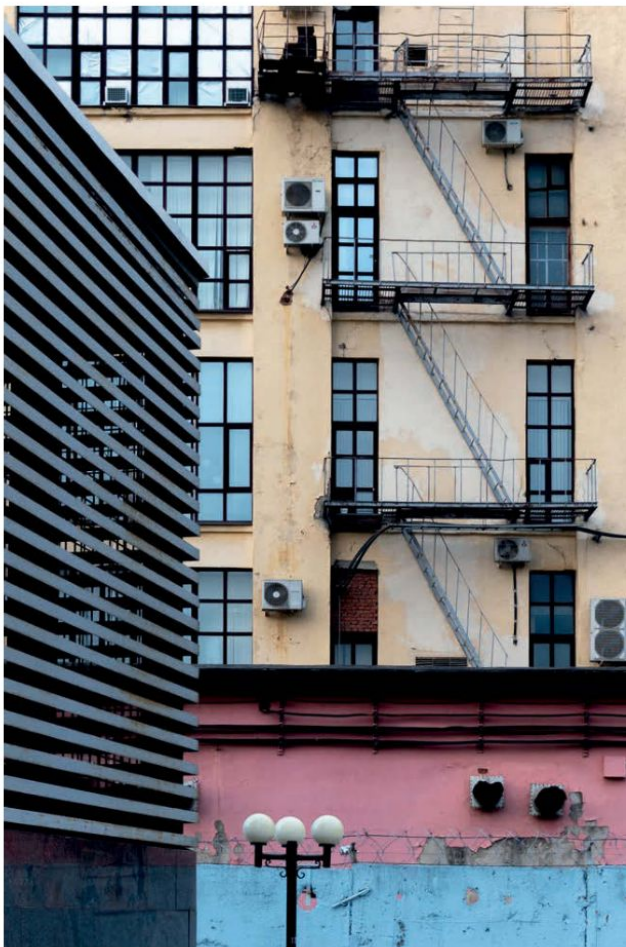
Mike is on Flickr at [flic.kr/p/2mjkhp](https://www.flickr.com/photos/2mjkhp/).

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Artby Walls by Xaan Morgan

Nikon D5600, 18-140mm lens, 1/80sec at f/4, ISO 125

'I've been engaging in photography for two years (the last six months with a professional camera). Photography is my hobby which I want to turn into a job in the near future,' says Xaan, a film and theatre student living in Moscow, Russia. 'I ended up in one of the Moscow districts which doesn't look very attractive at first sight. This was a really quiet street with only business premises and some little shops. The colours of walls and reflections in the windows drew my attention. Also I tried to put the lines of construction and staircase together.' Instagram profiles @zeki_dreamer_00 and @zeki_dreamer_bnw.

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



We also liked

Silver Mountains by Aleksandra Radzikowska

Sony A7R III, 70-200mm f/4 lens at 200mm,
1/10sec at f/9, ISO 100

'On a summer day I wanted to photograph some late summer scenes with my main focus on heather in the Trossachs. That did not work but as I came down to the shore of Loch Arklet to contemplate the views towards the Arrochar Alps, the muted and silvery colours sunset caught my eye,' says Aleksandra, an amateur photographer and data engineer based in Scotland. 'It was calm so the hills with their varying shades of silver and blue were reflected in the water. So I opted for a balanced composition with the water line in the middle.' Instagram @radzikowskaphotography. Twitter @ARadzikowsk.

Not a Lot of Spare Room by Steve Barowik

Nikon D850, 28-300mm f/3.5-5.6G lens at 92mm,
1/400sec at f/6.3, ISO 160

'Walking the route of the number 28 tram in Lisbon, capturing tram images all the way around. This being a one-way street with limited space I thought it would make for an interesting image,' says Steve, from Leeds, who has a keen interest in travel, sport, street and wildlife photography. 'I would have been much happier if the guy who walked into my shot just stood there instead of going all shy. Never mind!' You can find Steve on Flickr at www.flickr.com/photos/75992994@N05.





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Leica 007 exhibition

WITH the latest James Bond movie *No Time to Die* finally set to hit the screens, Leica has organised a global exhibition of behind-the-scenes shots from the film. Photographers include on-set photographer Nicola Dove, noted portrait shooter Greg Williams, movie producer Michael G Wilson and last but not least, Daniel Craig. 'The idea for the exhibition was born from conversations I had with Leica's London archivist, Lou Proud,' said Wilson. 'When we realised we had four accomplished photographers snapping away on set who could capture behind-the-scenes moments with Leica cameras, we realised we had the makings of an exhibition.' Details at bit.ly/leicabond.



Mental health grants up for grabs

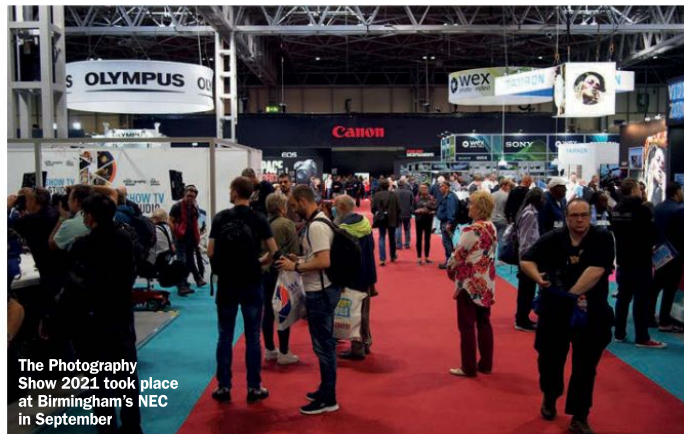
TO MARK World Mental Health day on 10 October, online photography marketplace Picfair is offering £20,000 in grants for photographers interested in this vital topic, and running a series of Instagram interviews with pros. Participants include Scott Shillum and Steve Wallington, founders of a non-profit organisation called The Photography Movement, which seeks to boost people's mental health through photography. Paul Williams, who appeared in *The Great British Photography Challenge*, is also taking part. Luminaries overseeing the grant allocation include Fiona Shields, head of photography at *The Guardian*. For full application details see www.picfair.com/mind-the-lens-apply.

Film proves popular at Photography Show

WHILE official attendance figures for the recent Photography Show had yet to be released at the time of going to press, the response has generally been positive (see our 'best of show' report at bit.ly/apshowreport).

While some AP readers noted on our social media channels the fall in visitors compared to previous years, and the absence of Panasonic and other key players, others found the event much easier to navigate. 'Our group thought it was a lot better than the previous show,' said Paul Sharkey. 'You could actually rock up to a stand and have time to talk to the exhibitors.'

Of particular note was the popularity of the new Analogue Spotlight section, featuring film suppliers Ilford and Analogue Wonderland, as well as talks by top film photographers such as Dan Rubin. 'We thought it went really well,' said Analogue Wonderland's Paul McKay, who also organised a survey. 'Data is still coming in, but the analogue folk who attended marked the overall show as 4.3/5 and the Analogue Spotlight itself as 4.5/5.' AP Editor Nigel Atherton added, 'The organisers took a risk in deciding to go ahead but I think it paid off, and they should be proud of themselves for pulling it all together so well and so quickly under the circumstances.'



The Photography Show 2021 took place at Birmingham's NEC in September

Scotch missed: camera found after 12 years

AS A reminder that you should never give up hope of finding lost gear, however bad the odds, photographer Ken Critchley has been reunited with a 'Traveler' camera he mislaid 12 years ago in Scotland's wild north west. The camera was found by another photographer and hiker, Mike Price, who ended up on the same spot where Ken lost it. Although the camera no longer worked, the memory card was fine; happily it included an image of Ken's name, address and contact details. 'There were no footpaths but I picked up a deer track' recalls Mike. 'The mist lifted briefly and revealed a small lochan so I stopped to take a photograph and check my map.' He noticed something at his feet. 'It was so bizarre,' he says, 'I felt I was in the middle of nowhere, wondering if anyone had



The long-lost camera had been stuck in the peat

ever been there, and then I noticed this small black case stuck in the peat.' Ken Critchley, now 80, added, 'I was delighted to see some of the pictures from a memorable trip. Losing the camera on the very last hill day brought on a depressed mood almost like a bereavement.'

CHANGE

Photography and videography can change us.
They change the way we feel.
Our understanding.

They change our hearts and minds.
They change the rules.

Testing the limits of our comfort zones.
Changing the way others see the world.
See themselves.

Together let's change the way we do things.
Change the narrative.
Change the bigger picture.
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Give more people a voice.
Put camera kit in more hands.
Create a more sustainable future.
A future with more people included in it.
Here's to the stories to come.

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Nikon D850 Body	9 Excellent	£1,989
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Nikon 70-200mm f2.8E AF-S FL ED VR Nikkor Lens	9+ Like New	£1,650

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After an enforced break, it's a welcome return for Park Cameras' Imaging Festival

Park Cameras' live event celebrates half century

TO CELEBRATE 50 years of trading as an independent photo retailer, Park Cameras will be holding its Imaging Festival near Oxford Street in central London on 9 October. The event, which Park held regularly until the pandemic hit, gives visitors the chance to get hands-on with some of the latest new gear, including the Canon EOS R3, Fujifilm GFX 50S II and the Ricoh GR IIIx. Technical experts from more than 20 of the largest photographic brands, including Canon, Sony, Fujifilm, Olympus,

Panasonic, Hasselblad, Sigma and Tamron will be present to answer your questions. 'It's also a great opportunity to take a home a bargain as there will be a wide-range of exclusive in-store only deals,' added a spokesperson.

Professional photographers will also be giving a range of talks, with a focus on how photography can help with your mental health. Speakers include *Amateur Photographer* regulars David Clapp and Paul Sanders, and places can be booked at bit.ly/parkoxfordst.

Canon announces Young Champions

CANON has announced the winners of its second Young Champion of the Year Award, which celebrates the achievements of young people around the world who are driving social and environmental change.

At the virtual awards ceremony, UAE-based siblings Mishal and Mir Firaz, were announced as the winners of the under-16s category for their sustainability campaigning work. Aged just 11 and 14, Mishal and Mir have already been part of several initiatives in the country for more than seven years, while also founding their own organisation 'Winshares', which allows the free sharing of used textbooks and uniforms to support access to education while simultaneously reducing waste.



An image from Alabi Samuel Anjolaoluwa's winning project Students of Ibadan

Meanwhile Nigeria-based Alabi Samuel Anjolaoluwa won the under-21 category for his project Students of Ibadan.

Award winners received a Canon EOS 250D DSLR, while the other shortlisted finalists will each receive a Canon SELPHY Square QX10 mobile photo printer.

Books

The latest and best books from the world of photography



Generations: Hastings Fishing Families by John Cole

£25, Unicorn, hardback, 160 pages, ISBN: 9781913491901



Generations charts the men and women of Britain's oldest beach-launched fishing community, from the 1990s to the present day. Featuring images captured by experienced photojournalist – and Hastings resident – John Cole, the book explores a unique community which may soon become a thing of the past. Documenting a way of working, the passing of skills from one generation to the next, he takes inspiration from the masters of photojournalism such as Sebastião Salgado, Henri Cartier-Bresson and Don McCullin.

Regardless of your interest in fishing and its communities, *Generations* is a fine example of a documentary photography project which may prove inspirational for anybody contemplating completing their own project.

Life on the Floodplain by Ceri Leigh

£24.99, Whitefox Publishing Ltd, hardback, 416 pages, ISBN: 9781913532703



Not just a diary of one year in rural Wales, this beautiful book by wildlife photographer Ceri Leigh is a bigger story of the power of photography and nature to help heal the mind.

Fascinated by wildlife as a child in suburban Wales, Ceri studied conservation and wildlife illustration before joining the Natural History Museum in London as a graphic designer and then exhibitions manager for design & conservation. But an accident resulted in severe post-traumatic stress disorder (PTSD), which still affects her. Moving back to Wales with her family, she has used photography as a coping mechanism. She also wrote brief notes every day about the wildlife in her garden, nestled between the mountains beside the Usk floodplain.

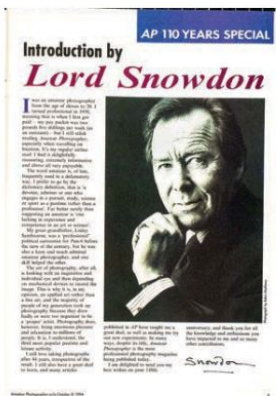
From the archive

Nigel Atherton looks back at past AP issues

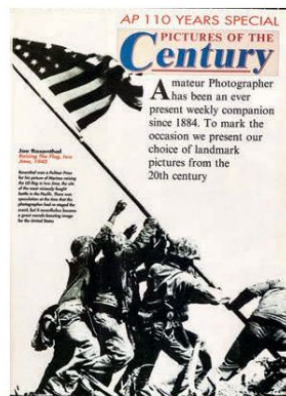


8 October 1994

AP is 137 years old this week. This 110th anniversary issue, from 27 years ago, was one of the first issues I worked on when I joined AP in 1994. It came with a free pull-out facsimile copy of the very first issue of AP in 1884, and a warm introduction written by none other than Lord Snowdon, one of AP's most celebrated subscribers. 'I still love taking photographs after 44 years, irrespective of the result,' he wrote, 'I also still have a great deal to learn, and many articles published in AP have taught me a great deal, as well as making me try our new experiments. In many ways, despite its title, *Amateur Photographer* is the most professional photography magazine being published today.' Probably the only British photographer more famous than Lord Snowdon was David Bailey. In addition to his portrait of Michael Caine gracing the cover, this issue also featured his monthly column, in which he discussed the two weeks he spent with the Kray twins. 'Reg was one of the most charming and well-mannered people I've ever met in my life,' he recalled. 'That said, I wouldn't want to be on the wrong end if he decided he didn't like somebody...'. Meanwhile Editor Keith Wilson recounted the early days in AP's history, including the bitter feud between pioneering photographers (and AP contributors) Henry Peach Robinson and Dr PH Emerson. Other features included our curated selection of the 20 greatest 'Pictures of the Century' and the '12 cameras that changed the world.'



Lord Snowdon paid a warm tribute to AP



AP's top 20 pictures of the 20th century



The story of the founding of AP and its first formative years, told by Keith Wilson



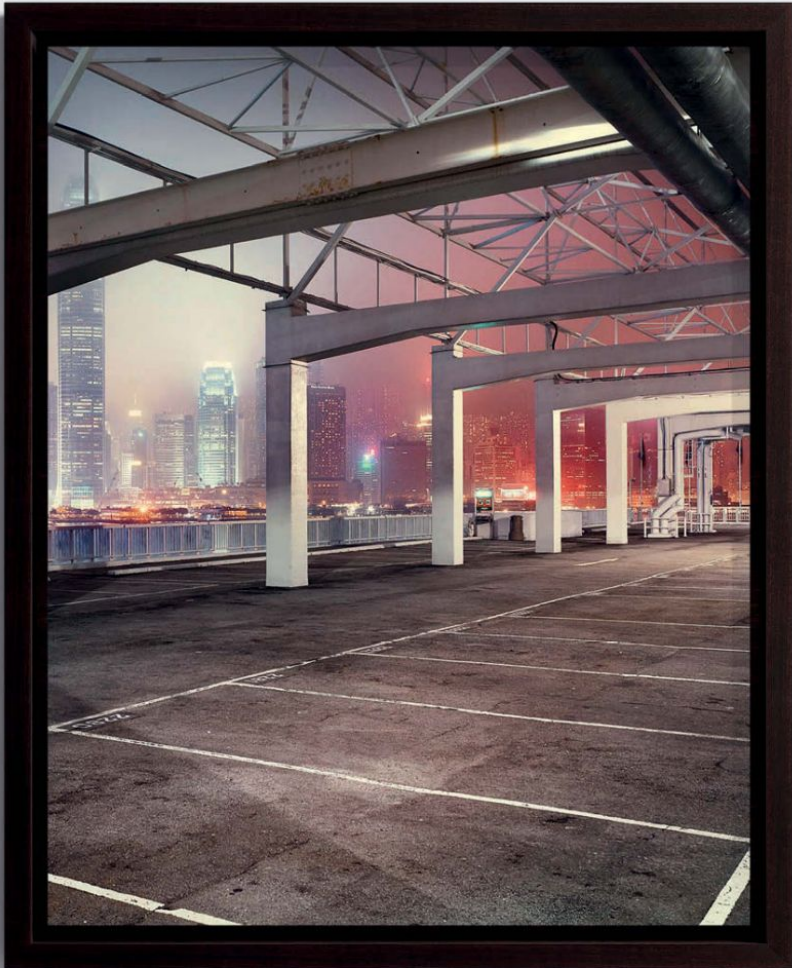
12 'landmark cameras', which included the Rolleiflex, Nikon F and Minolta 7000





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The book makers



Above: A printed sheet of 20 pages from the 1st edition of Photographers Against Wildlife Crime at EBS



Left: Cover of George Logan's book, which received £50,000+ in crowdfunding

Right: Close-up of photo by Jo-Anne McArthur from Photographers Against Wildlife Crime



Keith Wilson

Keith Wilson is an award-winning photo editor, journalist and author. He is the co-founder of Photographers Against Wildlife Crime™, an international group of leading photojournalists and writers who have combined their talents to produce two highly acclaimed photo books about the illegal wildlife trade. Keith is also a Fellow of the Royal Geographical Society Visit www.keithwilsonmedia.com.

'WHEN I started in my journalistic career anything that was self-published was derided and labelled as vanity publishing,' recalls Keith Wilson as we catch-up over Zoom. This idea seems laughable now as I admire the award certificates for *HIDDEN* and *Photographers Against Wildlife Crime* on the wall behind his desk. 'Now, of course, a lot of the very best books are a result of self-publishing and crowdfunding,' he confirms, as though reading my train of thought. In recent years the traditional book publishing model has changed dramatically, and photographers are often expected to help out with the cost of producing and/or marketing their book. 'If they're asking for your financial support in the first place then you might just as well do it yourself,' laughs Keith.

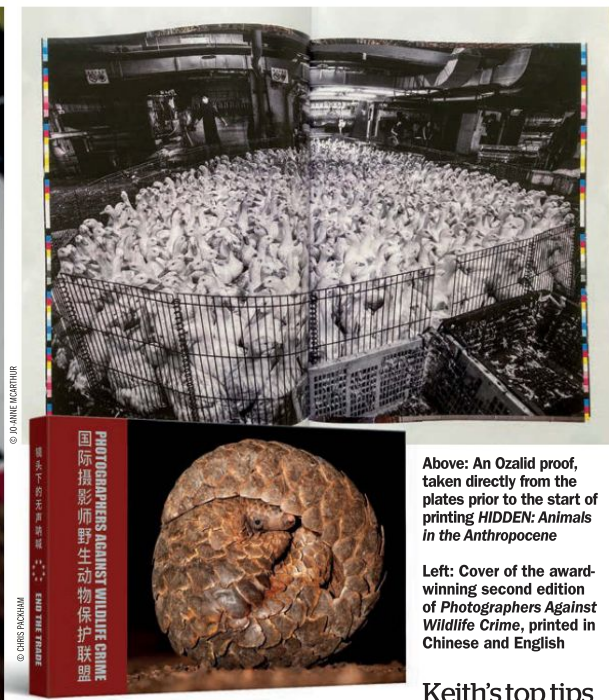
Self-publishing leads to a lot of hard questions and the first is whether or not your project is actually book-worthy. 'The more original the idea is, the better,' says Keith. 'When I sit down with people the first thing that goes through my mind is, can I think of anything like this, on this particular subject, that's been done before? If not, then it's got a good chance of being noticed.' The next step is to consider the

size of your audience and how you will get your book into their hands. 'It's amazing how many photographers don't give the same level of priority to marketing and distribution as they do to the design, layout and editing of their book,' says Keith. 'It's in those areas, if you don't do your homework, that you can really get your fingers burnt.'

Keith is accustomed to working with multiple contributors on a project (*HIDDEN* featured the work of around 40 photographers and *Photographers Against Wildlife Crime* featured more than 30), so I'm keen to know his thoughts on what makes a successful collaboration. 'Give and take,' he smiles. 'You've got to trust in each other's skills and experience, and you've got to respect each other.' It also helps if the people that you work with truly believe in the project. 'With both of these books, people got behind what we were trying to do,' remembers Keith. 'If you have the same purpose and want the same outcome then there really shouldn't be a problem.'

It can be tempting to save money by taking on as many jobs as possible, but this can prove to be a false economy, as Keith reveals. 'I encourage

Creating a photo book can feel like tackling a three-dimensional jigsaw puzzle in your head. To ease the strain, **Tracy Calder** asked three book-loving professionals to spill the beans about costs, collaboration and content



Above: An Ozalid proof, taken directly from the plates prior to the start of printing *HIDDEN: Animals in the Anthropocene*

Left: Cover of the award-winning second edition of *Photographers Against Wildlife Crime*, printed in Chinese and English

photographers to collaborate with people who are really good at what they do in terms of writing, designing and editing, because a single photographer does not have all of these attributes. You also need to consider other perspectives, or you run the risk of missing the obvious.' Keith also advises finding a printer with an established reputation in printing photography books – he often uses EBS (Editoriale Bortolazzi Stei) in Italy – but he warns against visiting in person if you lack the appropriate experience. 'If you're going to go to a printer take a person who is an expert in post-production and on-press production with you,' he urges. 'Watch them, let them make the critical decisions and then learn from them.'

When you're making an image selection and deciding on the sequencing of your book it's a good idea to enlist help. 'Find someone knowledgeable who you can trust,' says Keith. 'For one, it stops you from including pictures just because you like them.' It's also important to include a variety of viewpoints and subject matter. 'You don't want people turning the page because they think they've already seen that picture,' warns Keith. 'You have to be ruthless

in your editing and recognise where the gaps are.' It can help to think of sequencing a bit like writing a novel – you need to move from one frame (or paragraph) to the next without losing the flow or making the joins visible.

Many of the books Keith works on include text, and he's keen to outline the benefits of providing context to your pictures in this way. 'For me a powerful picture is one that asks questions of the viewer,' he says. 'If you're looking at a picture, and you're absorbed in it, but there are lots of questions in your mind, then you need answers. The picture can't always provide the answers and that's where journalism is important – it supports the power of the picture. As a result, the worth of the picture increases and it becomes more relevant and valuable to whoever is looking at it.'

All of this must be carefully balanced, and every detail attended to. One false move and the message may be diluted or even destroyed. 'Books can become very collectable and valuable if you've done your job properly,' says Keith, 'but get one aspect wrong and they can depreciate faster than a Fiat Panda, leaving you with hundreds of unsold copies.'

Keith's top tips

- Find a way of making your book extra collectable: consider a limited-edition run with a signed print, a few books with different covers or perhaps a boxed version.

- When choosing your pictures and designing your book don't think of it as an exhibition – it's a completely different form of presentation. For one thing, a picture on a wall does not have a gutter down the middle!

- The more books you print the cheaper each copy is, but be realistic and avoid over-ordering. You also need to be aware of the cost of distribution, post and packaging.

Technique MAKING A PHOTO BOOK



ALL IMAGES © LIZZIE SHEPHERD



Lizzie Shepherd

Lizzie is a professional photographer based in North Yorkshire who specialises in landscape, nature and travel photography. She runs small group photography workshops on making handmade photo books. Visit www.LizzieShepherd.com, Facebook: [LizzieShepherdPhotography](https://www.facebook.com/LizzieShepherdPhotography), Instagram: [@lshepherdphoto](https://www.instagram.com/lshepherdphoto).

A HANDMADE book is a tactile thing: the weight, smell, texture and sound of the paper combines to create a rich sensory experience. 'I often think it would be fun if they were scratch and sniff,' laughs Lizzie Shepherd as we settle down to chat. Lizzie became interested in handmade photo books after attending a workshop run by John Blakemore in 2015. 'It was a great opportunity to meet and learn from one of our greatest photographers,' she recalls. In the years that followed she found herself working away from home a lot, but her love for handmade books never waned and after attending a course on Japanese bookmaking (this time hosted by Joseph Wright) she was hooked.

'I love the fact that you have complete control over how the book looks, because when you send something off to a printer there is always an element of the unknown,' she suggests. 'Also, unless you've opted for one of those really expensive paper stocks there isn't the same kind of bespoke feel to it.'

Lizzie's favourite style of handmade book is the concertina. As the name suggests, these books are created by cutting and folding a single piece of

paper, which can be collapsed or extended. 'They are very tactile things,' she echoes. 'The paper and everything I'm using doesn't look dissimilar to a print I might sell.' One of the first concertina books Lizzie made is entitled *The Lochan* and features a series of beautifully composed intimate landscapes. Aside from being a lovely object, it's also a great example of effective sequencing. 'In the middle there's a bogbean image that I wanted to use, but it didn't fit in with the rest,' she explains. 'Tonally it worked, but it's very much a different subject.' To resolve the problem Lizzie physically separated it from the other images, giving it its own space. 'Sometimes you can find a way to make something work when it feels like it won't,' she grins.

Lizzie faced a similar issue with a book she made about the Atlantic. 'I wanted to include a foggy seascape, but initially it didn't fit in with the pictures I'd selected,' she recalls. After weeks of tweaking the flow she replaced a few pictures and then struck on the idea of including text on the page facing the foggy seascape – it worked like a dream. 'It's trying to think about all of these things as you go along.'



A double concertina book with soft fold-out cover and slip case



When it comes to sequencing there are a number of approaches. 'You can order the images according to subject, chronology or visual flow,' says Lizzie. What strikes me most about her approach to bookmaking is that the planning begins way before the first piece of paper has been cut. Working in Lightroom Lizzie creates collections and 'dumps' images into them as and when themes emerge. 'I will look at these collections, get rid of anything that doesn't fit stylistically, and print out what remains,' she explains. 'I will then lay the prints on the floor and shuffle them around. I will live with them for a bit and see what happens.'

When it comes to visual content Lizzie is keen to stress that you can't really go wrong, but if you decide to add text, it's good to be cautious. 'Once or twice I've not been happy with the font I've chosen and it has had quite a negative impact,' she warns. Picking up a little book she turns to the title page and demonstrates how a font can overpower an image. 'I knew it was too big, but I had already printed it and I didn't want to do it again,' she confesses. By way of contrast, she holds up a book

where the text and images complement each other perfectly. The balance is spot on, but it's hard to pinpoint why. 'A lot of photographers are graphic designers, so I watch what they do with their fonts,' says Lizzie. 'I won't pretend to have their knowledge but by observing them I've developed a pretty good idea of what looks good.'

According to Lizzie, most mistakes happen during construction. 'If you rush or your workspace is a mess it's easy to make mistakes when you're measuring, cutting or gluing,' she warns. 'I still do it myself!' Looking at her stack of perfectly executed handmade books L'm prompted to ask if she finds the process meditative. 'The bits where everything is going well can be,' she confirms, 'but gluing can be quite the opposite!' She also admits that stitching sections with a needle and thread is not really her thing. 'I don't even like sewing buttons on,' she laughs. 'I only want to take the craft side of things so far. You can make all sorts of amazing books, but they are almost more about the book than what's in them. I'm definitely from the "content is king" school and I'm looking for the best way to dress that up.'

Lizzie's top tips

- Express yourself. You'll often come across people who try to dissuade you from using certain fonts. Don't be deterred – if you like it, give it a go!
- Try before you commit. If your book is particularly complex, make a prototype out of scrap paper before committing yourself to any cuts or folds with your chosen paper stock.
- Don't give up. If a picture doesn't fit in a sequence but you really want to include it, try separating it from the others with blank pages or sensitively placed text.

Technique MAKING A PHOTO BOOK

BOOK COVER TOOLS FOR MELODIES OF JORDAN BY SAM MISEL



CITY TO WILDERNESS BY JOE ANTHONY, DIGITALLY PRINTED LIMITED EDITION



ALL IMAGES © EDDIE EPHRAUMS



Eddie Ephraums

A highly experienced photographer, photo book maker and printer, Eddie is founder of London-based Envisage Books, his mentoring and publishing consultancy. Eddie works with both established and emerging photographers on a wide range of books from single-copy hand-made artist's photo books to mainstream publications. He is a respected teacher and workshop leader. Visit www.envisagebooks.com.

BEFORE embarking on a creative collaboration with a photographer, Eddie Ephraums believes it's important to ascertain what success looks like for them. 'The currency of success isn't just financial,' he suggests. 'Photographers need to be clear about what they want and what they are measuring success by.' With decades of experience in bookmaking, Eddie has a refined sense of what makes a good book and a firm grasp on the financial implications of taking on such a project. As a seasoned pro he sees the same issues crop up time and again. 'A lot of people struggle to get a sense of the scale of the project,' he reveals. 'Is it a book they should be printing 50 copies of and selling at a private launch or a local café (which can be great) or are they feeling more ambitious and trying to raise money for conservation, say, in which case they might commit to print 5,000 copies. It's about judging the scale of the project and being clear about what you intend to do with it.'

Part of Eddie's role is to explore, and explain, all of the known factors that might affect the success of a book before any work gets started. There are so many variables regarding production values, budget etc that sometimes the easiest place to start is at the end. 'If a photographer is planning to sell a book, I

start by asking them how much they hope to sell it for and work back from there,' he reveals. 'I'll ask them how much money they want in their bank account at the end (or how big a deficit!)' Eddie jokes, but there's an unpalatable truth behind his comment – few people realise how expensive it can be to produce a high-quality photobook. 'Most people have no idea what it might entail,' says Eddie. 'In their mind they upload a book to Blurb (for example), receive a hardback copy and pay £40 and they think that's expensive. I, on the other hand, think that's cheap!'

Another issue is that people often tend to underestimate the level of work and commitment involved. 'The creative part can be a brief flurry at the beginning and then you've got to be in it for the long haul,' advises Eddie.

Occasionally, photographers will come to Eddie with preconceived ideas, but some projects just aren't suited to a book format, as he explains. 'Sometimes I might be thinking well this project would make a great exhibition because you could see all the pictures at a glance in a room and you wouldn't need to start in one particular place; but with a book there is a beginning, a middle and an end and you don't see all of the pictures at the same





LAND OF MY FATHER BY CAROLINE FRASER, DIGITALLY PRINTED, HAND FINISHED



REMEMBERING ELEPHANTS BY MARGOT BAGGETT, OFFSET LITHO PRINTED



Main image: Cavalo by Lisa Mardell. Boxed version with prints, foil blocked box and thank you card

Eddie's top tips

- Print it out. Never judge typography using a computer screen – it's impossible. If your words are going to be appearing in a printed book, then you need to print everything out and create a dummy copy.

- Be there in person. Where possible, selling books face-to-face (perhaps through a gallery, café or exhibition) can be really effective. Using this method, you don't have to cover shipping costs and having seen the work and talked to you, people develop a relationship with the book and are much more likely to buy it.

- Be realistic. Print enough books to cover your costs but don't over-order. If you print 500 copies of a book on a really obscure topic and sell 450 that's amazing, but human psychology dictates that you will look at that pile of 50 remaining books and feel like a failure.

time – the impact is quite different.' Some books, such as *Remembering Elephants*, have a clear narrative – in this case the lifecycle of an animal – but most books are less linear. 'You also have to bear in mind that many people (myself included) pick up a book and open it at the back,' laughs Eddie. 'What's that all about?'

With so much knowledge about the way people view images Eddie can sometimes decide on the sequencing of a set of pictures in ten minutes but he admits it usually takes him much longer and depends on the scale of the project. 'With a self-published book containing, say, 20 images I place the files in a folder on my Mac and view them as large icons,' he explains. 'I move the files around – deciding what would make a good double-page spread etc – and order them within that folder. It's like shuffling cards around!' With the sequencing decided (and the size, format and number of pages already known) Eddie creates an Affinity Publisher document and drags and drops the images onto it. 'I'll then fine-tune the design depending on how much text there is, whether or not there are any captions, page numbers etc,' he reveals.

When he's positioning the images Eddie has to consider a number of things: how will the book be

handled, for example, is it intended to be held or opened and laid flat? Where will the gutter fall? How is the book going to be stitched or glued? 'You're thinking about all of these different things and playing with a sort of mental three-dimensional jigsaw puzzle,' he smiles.

One of the biggest decisions Eddie and a client will make concerns paper stock. 'The paper is hugely important,' echoes Eddie, 'the feel of it, the sound of it, the smell of it, the way it holds, reflects and absorbs ink.' Naturally, the relationship between paper and ink changes depending on whether you use an offset-litho printer or a digital-ink printer. 'When you print on uncoated paper using an ink-based digital press the ink will sit more on the paper, compared to traditional litho where the ink will soak in and you will get a totally different look and feel,' explains Eddie.

Technical decisions aside, I'm curious to know whether Eddie thinks we should ask ourselves if the book we're creating adds value to the world before ordering hundreds of copies. 'Yes, you have to be brutal,' he agrees. 'You have to look at your baby – this beautiful thing you've created – and say in what way is this going to add value, and if you can't answer that then forget it.'

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LETTER OF THE WEEK

(I can't get no) satisfaction

As a keen amateur photographer I've found myself spending more and more time editing my shots and trying to achieve as good a result as I can. However I am beginning to realise, from some of the feedback I get from entering competitions etc, that I tend to overdo it, particularly when it comes to saturation and trying to make colours 'pop' a little. I'm not always aware I've done this and wonder if it is partly down to me being somewhat colour blind, especially where the colours brown, grey, red, and green are concerned. I also am coming to the conclusion that this is why I'm never very satisfied with a lot of my landscape

images and don't really get wowed by others that receive a lot of praise. I'm not sure I always see the array of colours on offer, especially when it comes to trees etc. I get great satisfaction from monochrome images, which seem to me to enhance the detail of many shots. I'm wondering if I'm not alone in this way of thinking and what other issues do photographers find inhibit them getting their 'perfect shot'. Maybe I've jumped to the wrong conclusion regarding colour-blindness, and that I'm just not quite at the level yet to capture the quality of shot I strive for. Either way I won't give up my quest for 'that shot!' **Simon Tipping**

February 2021.

Obviously there was no way I was going to wait that long with only one lens to play with, so I investigated some 3rd-party adapters, and made the purchase from Amazon. I can wholeheartedly recommend the Viltrox EF-EOS R adapter, currently selling for £55 at time of writing.

Peter Robinson

Cheap 400mm

I read with interest Andrew Fusek Peters' impressions on the 'quite expensive' Olympus 150-400mm IS Pro lens. Whilst this is probably a good investment for those people specialising in the type of photography that needs the performance this lens can provide, for most people it will be out of reach.

Indeed, joining the 400mm club is never going to be that cheap, as demonstrated by affordable alternatives at the end of the article. Or is it? Now I'm not suggesting that the Tokina SZX 400mm F8 Reflex is a genuine alternative but for £250 it does let you dabble at 400mm without crying when you glance at your bank balance.

I've coupled that lens with my Olympus OM-D E-M1 Mark II and have been pleasantly surprised. Admittedly there are a few

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Old photo albums

I have been taking photos for more than 40 years, starting with a Brownie and now taking digital pictures. Looking at how I have stored them over the years I have noticed that with the albums which take any size of print and are covered with a cellophane sheet the photos are fading and they stick to the pages, which make them curl up or get damaged when they are removed.

I still have all the negatives so I can reprint any of them if necessary, or print from negatives via a scanner, but I thought that readers should be

aware of these issues.

Alan Goodsman

I, too, stored many photos in these terrible albums back in the day, to my regret.

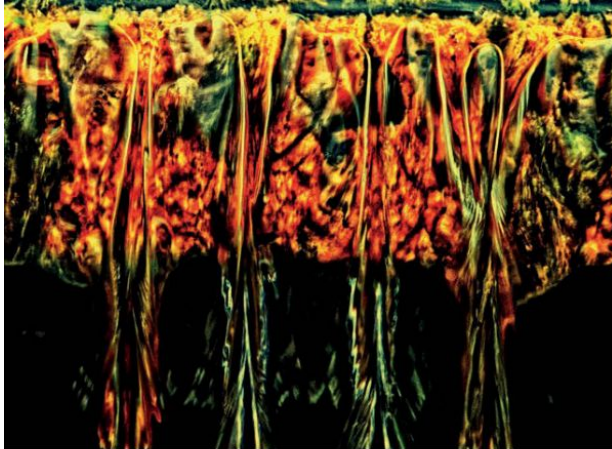
Viltrox adapters

Having just read Bob Mitchell's letter entitled 'Adapter scarcity', I can fully sympathise with his situation. I ordered my Canon EOS R6 in September 2020, finally receiving it on 4 November. Fortunately I'd also ordered the 24-240mm RF as the I'd planned to take advantage of the Canon CPS EOS R reward

offer – where, if you registered the purchase of the R5 or R6 by a specific date, you would be rewarded by Canon with a free EOS R adapter. I registered the CPS claim on 4 November, it was validated on 23 November and it was finally shipped by Canon on the 14th of



Peter uses the Viltrox EF-EOS R adapter and recommends it



Colin Avery took this and says Tokina's SZ8 400mm F8 Reflex is an affordable option

things to consider when using this lens: it has a fixed f/8 aperture, the reflex design gives a very different bokeh, it's manual focus and it's not the sharpest lens by today's standards; but in reality these things are not the drawbacks you might think. Especially when it only weighs 355g and is the size of a can of pop, so it's easy to carry around 'just in case'.

Even with the Olympus IBIS you still need steady hands – but it is doable and manual focus at this focal length can be tricky but I have to say, easier than I thought.

Well, one of the things about not having enough cash to splash out on exotic lenses is that you have to make the most of what you do have and, for the sort of photography that I do, it works very well. It seems all too easy to get into thinking that your gear is so inferior you can't possibly get the photographs you want without spending a lot of money. Spending time poring through lab results and agonising over the percentage difference in performances is probably not a substitute for real-world results.

I'm not saying I would turn down an Olympus IS Pro lens if anyone wants to give me one, but I am also not going to lose

any sleep over the performance of my Tokina.

Colin Avery

Longevity

I can't comment on the longevity of film prints (*Inbox*, 21 September) as I made the wonderful move to digital in 2005 and have never looked back. According to Epson its printer ink is used by museum archive departments and the pictures of my grandchildren, that were made mostly on Ilford Galerie inkjet paper, should last at least 200 years. The cost of the ink, however, is disgusting.

Mac McInnes

Post production

I write as a mere hobbyist, but with a very keen interest in admiring (or not) the skills of photographers, both hobbyists and pros, involved in the images they produce.

But I find it slightly disturbing that I am seldom able to assess the balance between the admiration I should give to the photographer's skill when taking the shot, and

the photographer's skill in post production via Photoshop and the like. I do acknowledge and admire the skills involved in both, and I'm of course aware that usually there is some automatic post production made by the camera itself.

Your recent issue of 24 July chose an excellent image from Andrea Hargreaves showing a rusty tractor on the beach at Craster in Northumberland. Oh, sorry, on the Isle of Skye! I admire Andrea for making it absolutely clear that she moved the tractor 320 miles north west.

My question is this. Is it unreasonable to expect the viewer to ask if an image is substantially the shot taken at the site, or one substantially altered in post production? And if it is not unreasonable, how could that be conveniently indicated when most images are viewed as prints (in AP for instance)?

I am not opposed to images being manipulated or not manipulated. I'd just like to know.

Brian Larsson

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round 10 – Close-Up

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In next week's issue



© BETH WALKER

Autumn locations

Landscape experts' tips on where to capture the best autumnal scenes in the UK



Olympus PEN E-P7

Joshua Waller tests the first MFT camera from OM Digital Solutions

Charlie Phillips

Jon Devo talks to Charlie Phillips about his archive of iconic images

From dusk till dawn

Art Wolfe tells David Clark why he enjoys shooting after dark

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Evening Class



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

Eilean Donan Castle

Eilean Donan Castle is an unmissable destination for lovers of the Scottish landscape. The castle dates back many centuries, although the building you see today is mostly the result of more recent 20th-century renovations. David writes: 'Running a busy architectural practice does not afford me the time I would like to spend exploring my photography. The year's highlights tend to be a week's break to head off into the boondocks – the more desolate and wilder the better. I gravitate towards the Scottish Highlands and find the Isle of Skye particularly appealing. The journey west passes Eilean Donan castle near Dornie which is very photogenic, particularly when the grey clouds part.'

I liked the way David chose to process this photograph. Therefore, in the steps below I have attempted to match that as closely as possible. I mainly wanted to recreate the feeling of a shaft of sunlight hitting the castle, contrasted against the dark moody sky in the background.

Submit your images

Submit your images to see your photo here and for a chance to win Martin's new book. See page 3 for how to submit.

AFTER



HOW MARTIN USED CAMERA RAW TO ADD CONTRAST AND CLARITY



1 Add Contrast

Opening the photo in Camera Raw, I went to the Basic panel to apply tone adjustments: I needed to adjust the Whites and Blacks sliders to optimise the tone contrast. I also dragged the Shadows slider to the right to lift detail in the darker areas.



2 Add Clarity and Texture

The main focus of attention in this photograph is the castle. In this step I zoomed in close to a 100% view and added more Texture. This helped emphasise the detail in the stonework. I then added a small amount of Clarity to add midtone contrast.



3 Reduce the Vibrance

There is a saying 'If you don't like Scottish weather, wait 30 minutes, and it is likely to change'. Much of the time Scotland can be dull and overcast, which can be a nice light to work with. Embracing the flat grey atmosphere in this scene, I chose to reduce the Vibrance.



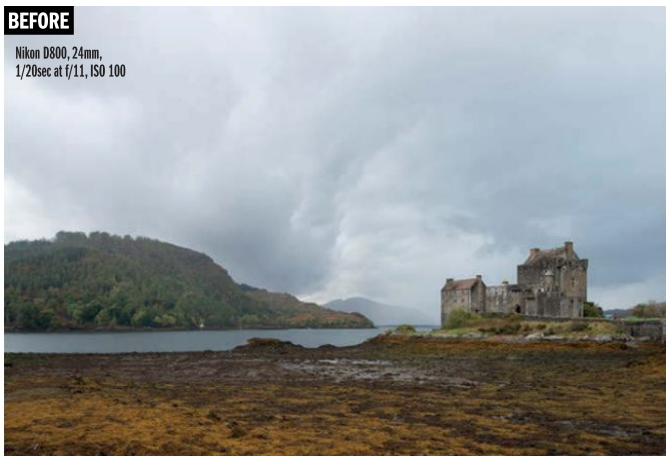
David Kirkland

David is an architect and founding principal of Kirkland Fraser Moor, an award-winning practice noted for its innovative design. He is also a teacher and social innovator, but photography remains his long-held passion. www.davidkirkland.art.



BEFORE

Nikon D800, 24mm,
1/20sec at f/11, ISO 100



Graduated Filter adjustments

The Graduated Filter adjustments can be used to add linear gradient localised adjustments, which you can edit by dragging the boundary handles. You can also use the Brush Edit mode to add to or erase a Graduated Filter adjustment. These days I now prefer to use the Range Mask options at the bottom to refine the extent of a filter adjustment. For example, when editing this photo I applied a darkening adjustment to the sky, which I edited by selecting the Color Range Mask option. Using the eyedropper tool to sample the sky colours helped target the adjustment to the sky only.

Get the book

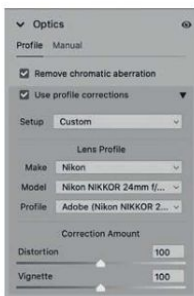


Martin Evening is the author of the worldwide bestselling series *Adobe Photoshop for Photographers*. The latest edition is packed with practical examples of how to use Camera Raw and Photoshop to enhance your photos. On sale now at a discount price of £45.59 via bit.ly/Routledge_Photoshop.

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

4 Optically correct the image

To make the image as optically correct as possible, I next went to the Optics panel, where I clicked to enable 'Remove chromatic aberration' and enabled 'Use profile corrections'. This should auto-select the correct lens profile based on the embedded EXIF data in the image.

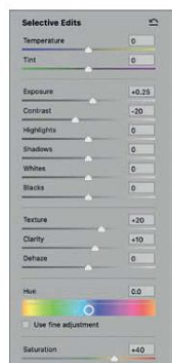


5 Add Graduated Filters

It was now time to apply localised adjustments to add light and shade to the photograph. To start with, I added a couple of Graduated Filter adjustments to darken the sky. I then added a graduated filter to the lower section to darken the foreground as well.

6 Add a Radial Filter

Finally, I selected the Radial filter tool and added a Radial gradient adjustment on top of the castle. The idea here was to lighten it slightly, add a little more local texture and boost the colour saturation. Just enough to make it pop out a little more.



A career takes flight

Dan Starling is only 17 but is already on the road to becoming a successful commercial photographer. **Geoff Harris** finds out more

It's a challenging time for anyone hoping to establish themselves as a professional photographer – they face a perfect storm of post-Covid economic uncertainty, clients who seem more interested in cheap smartphone snaps on social media, and of course, legions of other wannabes chasing the same goal.

Dan Starling, however, still only 17, is not allowing any of this to put him off. Dan has already established a photography business in his home area of Cambridgeshire, specialising in family portraiture. He also recently won a major competition organised by Rotary Great Britain & Ireland with his entry of a puffin.

'My interest in photography started at the age of nine or ten when I was given a disposable camera at my cousin's wedding with a list of things to photograph,' he explains. 'Even at that age it brought out a confidence in myself which made me want to carry on in the future. It allowed me to show everyone my interpretation on things compared to everyone else at the wedding.'

Dan's first camera was the Canon PowerShot SX540 compact camera. 'It came everywhere with me, which made me take photos 24/7 gaining new skills along the way. The first "main" photograph I took was a kestrel in flight which I photographed out the car. This photo wasn't the best when I look back but really inspired me in the long run.'

At the age of 13 Dan joined Ely Camera Club and first entered competitions. 'These competitions helped me a lot to develop, as I received constructive criticism and I focused on improving my work.'

Dan's teachers at Long Road Sixth Form College in Cambridge, where he studies photography, also put him forward to enter the Rotary competition. 'I was excited to show off the work I had produced and see how it compared to photos entered nationally. I love being outdoors and going on walks. The main thing I love is the excitement of the unexpected – you often get this when photographing nature.'

Down to business

So how did Dan evolve from doing well in competitions to starting up a photography business? 'It's always been my aspiration. Working with businesses and other well-known photographers gave me the motivation to start the business. As I want to work in all aspects of photography, I thought working with families and pets would be a great starting (and selling) point.'

He is certainly a very determined dude, with a clear vision of what he wants to achieve. 'Photography has always been what I have wanted my future to be and I will sacrifice anything to get to the top. My dream is to be working in London/Manchester with the best photographers in the UK.'

Dan also has a very supportive family; indeed his dad built him a studio, enabling him to get used to working with lights and other higher-end accessories. His cousin has also introduced him to models and got him involved in other photographic projects.

Beyond smartphones

We also wondered if Dan's contemporaries thought it strange that he was into camera photography rather than smartphones?

'I have a lot of different thoughts about this... in fact, I used to get bullied a lot from doing photography. I feel smartphones are still great to use as cameras; I sometimes use my phone for long-exposure snaps when I'm on public transport etc. But I worry that younger people are a bit naïve about what can be shot with smartphones; it was when I started using high-end cameras that I learnt how much more you can produce.'

For readers keen to get younger members of their family into photography, Dan has the following advice. 'Get them a compact camera as they are the best way to get into photography. They are very simple to use and a great way to start learning skills. They can then choose a genre they enjoy and have that as their starting point. The best bit of advice I got was to listen to criticism. It's a simple and effective way to learn!'



Kingfisher with prey taken at Lackford Lakes, Suffolk





Prize-winning
puffin shot at
Bempton Cliffs



Dan Starling

Dan is a Cambridgeshire-based photographer specialising in family and pet photography. His passion for photography started with images of wildlife and birds and over the lockdown in 2020, he decided to move more into portraiture. See his website at

www.dsphotography.photography and his Facebook page at www.facebook.com/danstarlingphotography.



Stag taken at
Bushy Park,
London



Traffic trails near
Dan's house

Untitled 1

By Victoria Sheldon

Benedict Brain discovers the story behind 'Untitled 1'

Victoria Sheldon's winning image (1st place in Young APOY, Portraits round) of the soon-to-be 95-year-old Auntie Jean was taken at her home in North Staffordshire, England. The image depicts her daily routine of sitting on her chair, gazing out of her window as she watches the world go by. 'The repetitive colours and minimal composition connote the very tedious and repetitive lifestyle many people have lived during the unprecedented battle against Covid-19,' explains Victoria.

She continues: 'From what I have witnessed, I feel the older generation especially have been affected by this virus, as their vulnerability has kept them almost "imprisoned" in their homes without seeing friends or family. The repetitiveness of this lifestyle provides minimal stimulus, often leaving them bored out of their mind. My aunt has a very sociable soul, as she would regularly go dancing and meet up with friends in local cafes. Since the outbreak of Covid-19, which brought along lockdowns and various other restrictions, she went

from seeing all her friends and loved ones to only being allowed to see one person, which I can only imagine was almost like torture for her. At first, she took up crocheting, which gradually faded to watching television, to then staring out of the window. When she stares out of the window, I like to think she is reminiscing on old times and memories, or even hopeful of a better world after the pandemic.'

Minimalist

Victoria has taken hundreds of portraits of her aunt. On the day this was captured, Victoria was simply sitting on the floor in front of her. 'I was gazing in her direction and realised her clothing matched the orchid at the other end of the room, which immediately enticed me to include the two in a photograph. I cleared away everything, placing the single orchid in the centre of the table. I then removed even more items out of the frame, such as a rug, two lamps and a glass cabinet – resulting in a minimalist and contemporary composition. This minimalist

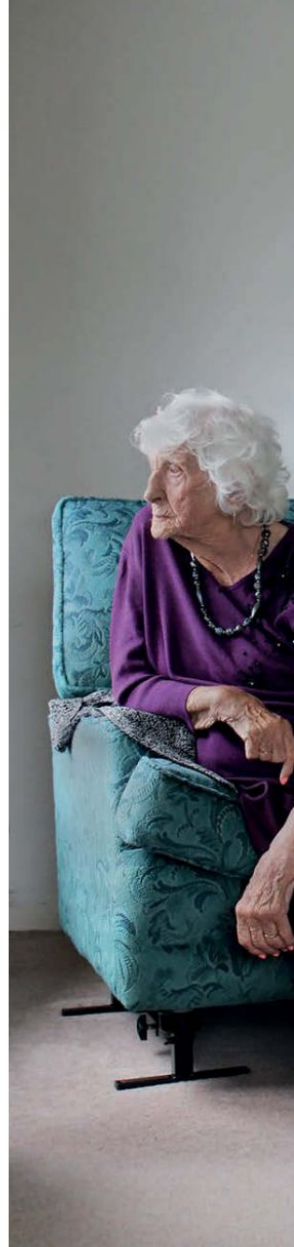
aesthetic, combined with the unengaged body language of my aunt, generates an uninspiring and unexciting atmosphere – which is what inspired my title of 'Untitled 1', as the simplicity and dryness imitate this same mood. The biggest challenge in capturing this photograph was staying on my aunt's good side. She hates anyone moving furniture around and making a "mess" and since I had pulled the rug up, moved two lamps and a glass cupboard out of the corner, I could see her becoming restless as she opposed the temporary chaos.'

Victoria used a Canon EOS 2000D to capture this image. 'I love this camera,' explains Victoria, who continues, 'it's lightweight, compact and durable. It is perfect for everyday use. It even has a Wi-Fi feature that allows me to transfer images to my smartphone wirelessly using the Canon Camera Connect app. This is especially perfect for my college work, as I can easily view and analyse my photograph without the need for a computer. Furthermore, this is a brilliant budget camera, which I feel is perfect for beginners and students.'

'The Canon EF-S 18-55mm IS II kit lens is also a small and lightweight design that is perfect for my everyday use. I am particularly fond of the auto and manual focus feature, which allows me to easily switch between the two,

something that I often find myself doing.'

To light the subject Victoria made an improvised reflector using a large piece of white board that she found in a spare room. She placed it opposite the window and used it to bounce light onto the opposing side of the subject's face and



Victoria Sheldon

Victoria Sheldon is currently a student studying for A levels including photography. She has an intense fascination with the power of art and photography and how they can influence humans, affecting their emotions, relationships, beliefs and well-being. As a child, she was introduced to the world of creativity through floral art, where she learnt to appreciate colour and composition. Instagram @vcsheldon.



body. 'I didn't use a tripod,' says Victoria. 'I generally prefer to handhold my camera, as it is easier and quicker to change the camera angle. I first set my aperture to f/4.5, allowing me to focus on my main subject – my aunt. Following this, I set my shutter speed to 1/100sec, just fast enough to avoid camera shake

and low enough to allow in more light. Then, I increased the ISO to 400, brightening the image further.' Finally, Victoria lightly used the dodge and burn tool in Photoshop, as well as adjusting the contrast, saturation, and removing minor imperfections with the Stamp tool.

Victoria moved some furnishings out of frame, in order to shoot the clean image of her aunt that she had envisaged
 Canon EOS 2000D, 18-55mm at 28mm, 1/100sec at f/4.5, ISO 400

Canon EOS 2000D



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- 24.1MP APS-C sensor
- Optical viewfinder
- Full HD video recording
- 3in screen
- 500-shot battery life

The Canon EOS 2000D is a beginner-friendly digital SLR featuring a 24.1-million-pixel APS-C sensor, Full HD movie recording and built-in Wi-Fi with NFC connectivity. The Canon EOS 2000D is ideal if you're looking to take your first steps into DSLR photography. It's an entry-level model, replacing the similarly affordable EOS 1300D. It retains most of the 1300D's core features, with the main upgrade being a boost in sensor resolution. You don't get too many exciting bells and whistles, but it offers a route into the fun world of DSLR photography at a pretty low price point.

What we said

'As we'd expect, the 2000D's APS-C sensor delivers very good image quality, producing clean and attractive JPEGs, especially at lower sensitivities.'

'The additional resolution that the 2000D enjoys over the 1300D is also useful for those looking to make larger prints or crop more aggressively into images without sacrificing overall image quality.'

What to pay

When we reviewed the EOS 2000D back in June 2018, it cost £469 (with 18-55mm kit lens). Today, a used Canon EOS 2000D in excellent condition can be picked up at mpb.com for around £289 (body only).

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The secret to a long life

Mirrorless cameras often eat through battery power quicker than a DSLR does, but **Angela Nicholson** has a few tips that will help keep you shooting for longer



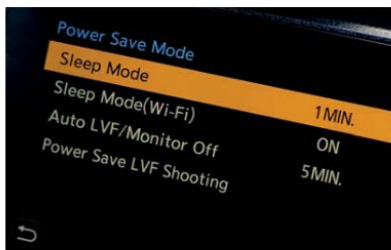
Engage Eco mode

Most mirrorless cameras have an Eco, Economy, Power save or Power management mode which, when activated, instructs the camera to go to sleep or shut down after a specific period of time of it not being used. In most cases you can set the time frame and by selecting a short time such as 1 minute saves battery power.



Viewfinder or rear screen?

Some cameras use more battery power when the viewfinder is used to compose images while others drain the battery quicker when the rear screen is used. According to Sony, for instance, the A7 III has a battery life of 610 shots when the viewfinder is used and 710



Optimise power saving settings

In some cases, there are a few additional power saving options that are worth investigating. For instance, with Panasonic S-series cameras, you can set the camera to only go to sleep if the control panel is displayed or in any display mode.

when the rear screen is used. For the Lumix S5, Panasonic quotes a 440-image battery life with the viewfinder and 470 images with the rear screen. So it's worth checking the claimed battery life in your camera's specification sheet to see whether it's better to shoot using the viewfinder or the rear screen when energy levels are critical.



Switch the camera off when you're not using it

Even if you have power save mode engaged, if you've finished shooting and you're heading to a new location or setting up another shot, why wait for the camera to turn off automatically? Save even more power by turning off the camera between shots.

It's important to keep your camera and any spare batteries warm in cold environments



Minimise Wi-Fi use

While it's useful to connect your camera to your phone to enable you to take remote control and transfer images, it's a power-hungry operation so minimise it as much as possible.



Turn off auto-transfer

I love using Nikon's SnapBridge to transfer images automatically to my phone, but turn it off via 'Connect to smart device' in the camera's menu to conserve battery life.

Set rear screen to control panel mode

If you primarily use the viewfinder to compose images, it's worth setting the rear screen to show the control panel as this consumes less energy than showing the live view.



Turn off pre-AF

When pre-AF is activated, the camera attempts to focus even before you half-press the shutter release. That can be handy, but it also consumes power, so to conserve it, turn this mode off unless you need it.

Turn off control with smartphone mode

Sony cameras have the option to remain connected to a paired smartphone at all times, which saves you diving into the menu when you want to take remote control via your phone. However, it drains the battery more quickly than when the option is turned off.

Carry a USB charger

Coffee shops and cafes often allow customers to charge items such as a laptop or smartphone while they have a drink or a bite to eat, so if you carry a small USB charger, you can do the same with your camera. Many cars also now have a USB port for charging devices, or you can use a cigarette lighter adapter to let you charge your mirrorless camera as you drive between locations.



Reduce the viewfinder refresh rate

A high refresh rate is a bonus when you're photographing a moving subject, but if you're out for a day of landscape photography, you don't need it. Setting a lower refresh rate will extend the life of the battery.



Use the optical viewfinder

If you have a Fujifilm X-Pro-series camera such as the X-Pro3, you have the option to shoot using an electronic or an optical viewfinder. Switching from the electronic to the optical viewfinder extends the claimed battery life from 370 to 440 images.



Keep the battery warm

Batteries don't like cold conditions so if you're in a cold environment, try to keep your camera and any spare batteries warm. Carry your camera in a well-insulated bag and carry spare batteries in an inside pocket close to your body.



Buy reputable third-party spares

As tempting as cheap batteries may be, they don't tend to last as well as the camera manufacturer's or those from a reputable brand such as Hahnel.

Carry a USB power bank

An increasing number of cameras can charge their battery in situ and be powered via a USB connection. This means you can shoot for longer if you carry a fully-charged power bank such as the BioLite Charge 80 PD which can charge a battery like the Fujifilm NP-W126S (that comes with cameras such as the X-T3, X-Pro 3, X-T30 and X-S10) almost ten times.



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Small faces

Peter Dench talks to French photographer **Pauline Petit** about her graphic and meticulously crafted black & white portraits

The saying goes, if you're trilingual you speak three languages, bilingual two languages, one language, you're English and I am very, very English. I have tried to learn; hundreds of hours of Rosetta Stone Russian, scores of meals with German, Spanish and Italian friends; not much has stuck. Being English, I do of course expect everyone else in the world to speak it. French photographer and artist Pauline Petit doesn't. I did study French at school. I could tell her my name and ask her what's on the table or through the window, that's about it. I still watched hours of her YouTube videos, her energy is infectious. I mention all this in case something gets lost in Google translation.

I am confident Pauline was born in 1986 and lives in Doudeville, a small town in Normandy, France. Doudeville is the flax capital of the region where an annual linen festival takes place in June during the season of the blue flowers. If that sounds like a storybook setting, you'd be right. After working four years at the local tourist office explaining flax to tourists, Pauline wrote and illustrated three books about Linette, a little girl who was born with flax growing on her head instead of hair. 'When I was young, I dreamed of being an artist, a singer, a painter, a writer. I was already

Right: Pauline Petit *Autoportrait*



Pauline Petit started as a social photographer and is a trainer in photography. Since 2019, her personal photographic work has focused on creating quirky and humorous black & white portraits. Instagram: @paulinepetitphotographie.

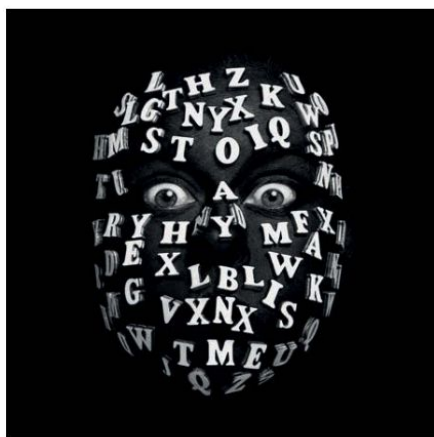


creative. As an only girl, I spent a lot of time alone and had to take care of myself. So I created little universes with my toys. Later, I wanted to become an interior designer but I failed the entrance exam to the art school. So I gave up on the idea of being an artist, and then I started taking pictures,' explains Pauline. Her first camera was a Fujifilm bridge model, given by her mother in 2004. 'Then in 2013, I lost everything! My job, my partner, my self-confidence and since I had nothing to lose, I embarked on an entrepreneurship as a professional photographer. Over time, the photos took more and more place in my life. I didn't decide to be a photographer. Photography imposed itself on me.'

Humour

Pauline started with landscape photography (too scared to work

with people) then developed her business by adding wedding photography, family and baby portraits. Her confidence progressed enough to become a trainer in photography and launch the YouTube channel Apprendre La Photo De Portrait (Learn Portrait Photo) before falling in love with portraiture and refining her now inimitable style. Her series, The Graphic Portrait and Figures de Style are inspired by the world of childhood and youthful illustration. The aesthetic is humorous and kooky – like nothing I've seen before. 'You can't see it, but I'm really shy and to hide my shyness, I make people laugh. It's a strategy like any other and then there are so many sad and dramatic images on TV, in the newspapers and even in photo contests. I'm sick of seeing serious pictures. I think the world



needs to be positive to get better so I want to create happy images!' Pauline's images are happy, accessible and challenging; there are faces of a black Lisa Simpson, chapeaux puzzle, Minion, a René Magritte style and a Wikipedia-inspired face.

In a third series, Woman Who Collects Men, Pauline wanted to express an injustice encountered by being a woman in photography. 'It's difficult to be an artist-photographer, but I think it's even more difficult to be a female artist-photographer. For example, one day someone said to me: "Your work is very original, for a woman." I wished to express this injustice by offering a counterbalance to the stereotype of the male photographer photographing women. I decided to place myself in the opposite position, of a woman photographer photographing men.' The men in the collection are shot in profile to accentuate differences – shapes of faces, noses, mouth, skin textures

etc. Uniforms, hats, accessories and hairstyles are applied to create a representation of man through the ages: Gentleman, Firefighter, Biker, King, Sailor, Soldier and Commander of the Royal Air Force.

Pauline paints each face black to make the look homogeneous. 'Finally, I post-process faces in the style of fashion photographers: smooth skin, perfect features, impeccable hairstyles, techniques generally reserved for the beauty retouching of women. I post-process all my photos in Adobe Lightroom and Photoshop and use split frequency and dodge and burn techniques. I work with a zoom of 300 to 500% and spend about ten hours per photo. I am a perfectionist and if I listened to myself, I would spend even more time!' she reveals.

Pauline sketches ideas for her portraits then buys or creates the necessary accessories. She does the make-up and hair. After the prep, each portrait sitting in her Normandy studio lasts around 15 minutes

Top: 'Rue-des-Maisonnettes'

Above: 'Wikipape'

Below: Behind the scenes – Pauline Petit with a model for a Woman Who Collects Men portrait



producing 10-20 photos using a Nikon D750 and 70-200mm f/2.8 lens. An Elinchrom flash is positioned on the face of the model with a beauty bowl. A second flash is positioned behind the model to obtain an even background. A

➤ flash meter is used to calculate an overexposure of +1.3 EV. 'Regarding the choice of black & white, people often ask me, why? And I answer them: because I always did colour before and I needed to mark a break, to evolve, to move on.'

Often the model is Pauline. The Graphic Portrait series are self-portraits, achieving the Public's Choice Award and 2nd Place overall at the 2021 Expert Imaging and Sound Association Maestro Awards competition, themed Faces. 'I really want my work as a photographer to be recognised. It's a goal, a dream for me. So, I take part in a lot of competitions, I contact a lot of magazines and I work a lot, a lot, a lot, a lot, a lot! The recognition of

my work makes me feel good. It gives me confidence. It's my little revenge for having missed my studies as an interior designer!'

New photo series, Hat Heads, featuring characters with atypical hats, and My Beloved Owner, 16:9 cinematographic format portraits featuring women and their dog, have been added to Pauline's collection. Her first artist's book is gaining momentum. Pauline's universe is passionate and childlike, humorous and graphic, rigorous and precise. 'My life hasn't always been easy but in recent years, I have had the chance to live a dream with photography.' And it's dream photography that translates into all languages.

AP



2nd and Public's Choice

Pauline Petit – The Graphic Portrait

France



Pauline Petit was born in 1986. She comes from Normandy in France where she lives and works in her studio, called Studio 22. Ever since she was a child, Pauline has been interested in pursuing artistic careers. That's why she wrote and illustrated a collection of children's books, before becoming a professional photographer in 2007. In 2019, Pauline developed a multidisciplinary approach to her personal work, combining illustration and painting with photography. She produces humorous scenes with an aesthetic that's influenced strongly by graphic design.

This series, The Graphic Portrait, comprises several dozen tightly framed monochrome portraits presented in square format on a white background. It features imaginary, humorous, and surprising characters who challenge and question us, while making both children and adults laugh. It's designed to be simple and accessible, so it can be appreciated by everyone. Pauline's inspirations come from children's literature and her love of painting and drawing. Presenting a universe that is both childish and light, but also rigorous and precise, she has intelligently combined these two passions to produce images that are halfway between photography and drawing. Along with all the makeup and hairstyling, she creates the various accessories herself, and then takes the photographs and post-processes them in her studio. And a little reveal: the eight images presented here are all self-portraits. A great example of everything that can be created from a single face! See pauline-petit.fr, Instagram: @paulinepetitphotographie.







At a glance

£5,399

- 37.4MP full-frame sensor
- Distagon T* 35mm f/2 lens
- ISO 80-51,200
- 5.33m-dot OLED EVF
- 4.3in, 2.76m-dot LCD
- 4K 30p video recording

Zeiss ZX1

This premium full-frame compact packs in high-end editing thanks to built-in Lightroom. **Andy Westlake** finds out whether it's worth the eye-watering price tag

For and against

- + Superb lens captures loads of detail wide open
- + Internal SSD provides vast amounts of storage
- + Editing raw files in Lightroom Mobile syncs with other devices
- + Files can be wirelessly backed up to the cloud or a NAS
- Touch interface works poorly with the viewfinder
- EVF is prone to being overwhelmed in bright light
- Screen is too small to run Lightroom Mobile well
- Poor high ISO performance
- Ludicrously expensive

Data file

Sensor	37.4MP, 24x36mm
Output size	7488 x 4992
Focal length mag	1x
Lens	Zeiss Distagon T* 35mm f/2
Shutter speeds	30 - 1/2000sec
Sensitivity	ISO 80-51,200
Exposure modes	PASM
Metering	Multi, centre, spot
Exposure comp	+/- 3EV in -0.3EV steps
Continuous shooting	3fps
Screen	4.3in, 2.76m-dot multi-touch LCD
Viewfinder	5.33m-dot, 0.74x magnification
AF points	255
Video	4K/30fps, Full HD/60fps
External mic	No
Memory card	512GB internal SSD, USB-C SSD
Power	DD-PS1E rechargeable Li-ion
Battery life	Not specified
Dimensions	142 x 93 x 94mm
Weight	837g

This is a camera unlike anything else on the market. From the front, the Zeiss ZX1 reveals its conventional side, as a premium full-frame compact akin to the Leica Q2, with a fixed prime lens and traditional dials for exposure settings. Turn it around to look at the back, though, and all the other controls you'd expect to see are gone, replaced by a 4.3in touchscreen. This operates everything else, including the ZX1's unique ability to run Adobe Lightroom Mobile for processing and sharing images, via the Android OS.

Putting Android on a camera isn't an entirely new idea; it's been tried before by both Samsung and Nikon. But despite the hope that it might pave the way for easier image editing and sharing, it's never caught on.

Instead, the camera companies have generally preferred to concentrate on making it easier to transfer pictures to your smartphone for sharing. But is this, in Zeiss's hands, an idea whose time has come?

Features

Firstly, let's take a look at the 'camera half' of the ZX1. It's based around a new 37.4MP full-frame sensor, which provides a sensitivity range of ISO 80-51,200. It's not a speed freak, by any means, with a continuous shooting rate of 3fps, which pales in comparison to the Leica Q2's phenomenal 20fps. But on this kind of camera, with a fixed, fairly wide lens, that's unlikely to be of concern.

Zeiss has paired the sensor with a Distagon T* 35mm f/2 lens. The aperture stops down to





f/22, while the shutter provides speeds as fast as 1/1000sec, which can be extended further to 1/2000sec using an electronic shutter. Unlike on the Q2, though, the lens isn't optically stabilised.

Autofocus employs both phase and contrast detection, and the focus point can be positioned across almost the entire frame, aside from the extreme edges. As we'd expect, face detection is available for shooting portraits, but this doesn't extend specifically to eye detection.

While it's possible to record JPEG files while you're shooting, the whole idea is to work with the camera's DNG raws. These are vast, at 76.7MB apiece. Uniquely there's no memory card slot, with everything going to a 512GB integrated SSD. When you want to copy files to your computer, the simplest approach is to wire the

two devices together. Equally unusual is the lack of any JPEG colour options; the whole idea is that you do this afterwards. But it does mean that you can't preview shooting in black & white.

When it comes to video, 4K recording is available at 30fps, or Full HD at 60fps. But there are some considerable catches, including a hefty crop that makes the equivalent focal length closer to 50mm. With no support for an external microphone, no image stabilisation, and no option to de-click the aperture ring, it feels like a feature that's been added mainly for marketing purposes.

Android and connectivity

Where the ZX1 gets really interesting is in regard to its connectivity features. Like most modern cameras it includes both Bluetooth and Wi-Fi, but it uses

them quite differently from the norm. You can still connect the camera to your phone, but this is only used for geotagging your images using Bluetooth, or remote control of the camera over Wi-Fi. Also, because the ZX1 doesn't have a mobile data connection of its own, you'll need to use your phone as a Wi-Fi hotspot for sharing images when you're out and about.

To use Lightroom Mobile, the ZX1 runs Android, but in a highly restricted way. There's no access to Google services to download apps, so you can't use Snapseed for editing instead, for example. Social media support is limited to posting images to Instagram and Facebook directly from Lightroom.

Connectivity options don't just extend to sharing, but also file backup. Support is built-in for cloud storage, specifically

Dropbox, OneDrive and Flickr, and it's also possible to connect the camera to a network attached storage (NAS) device over a home Wi-Fi network. It can then automatically backup files to either the cloud or your NAS, which in principle is a great idea. Unfortunately, I found it to be unreliable; if the camera misses a scheduled daily backup, due to not being connected to a Wi-Fi network, it won't upload the files at the next opportunity, but instead considers the job done. You can also plug an SSD drive into the ZX1's USB-C port, but I couldn't persuade the camera to use it for backup, which would be really useful.

Build and handling

As you'd hope for a £5,400 camera, the ZX1 is built like a tank. It's a sizeable beast



too, at 142x93x94mm, which means it's noticeably larger than the Leica Q2. Thanks to its all-metal body shell it's decidedly weighty too, tipping the scales at 837g. So it certainly feels like you're getting a reassuring amount of camera for your money.

While the swept-back, angular grip has clearly been designed with style as much as practicality in mind, it's very secure to hold while shooting, thanks to a generous soft rubber covering. But it's not at all comfortable for carrying the camera around one-handed ready to shoot. Instead, the camera is best worn on a neck strap, and used two-handed with your left hand supporting the lens and operating its control rings. Zeiss provides a huge, seatbelt-like Peak Design Slide Lite strap in the box, but I preferred a slimmer alternative.

In terms of operation, the ZX1 is a curious combination of the traditional and modern. Shutter speed and ISO dials on top are joined by focus and aperture rings on the lens, marked up in a slightly lurid yellow. A switch on the lens barrel selects between auto and manual focus, while another around the shutter dial toggles between photo and video modes and puts the camera into

standby to save power. There's also a tiny button on the back for autofocus and/or autoexposure lock. But everything else is controlled from the touchscreen.

Both top-plate dials work nicely enough, with positive click stops. The only catch is that they don't have space for the entire range of settings, so if you want to set shutter speeds faster than 1/1000sec or slower than 1sec, you have to set the dial to the H or L position, then use the touchscreen. It's the same story with sensitivities higher than ISO 6400, but as we'll see, you don't want to go there anyway. Personally, I'd much prefer to have an exposure compensation dial, rather than ISO, as it's a setting I change far more often.

In typical Zeiss fashion, both lens rings have smooth rubber grips that are impossible to tell apart by touch. The aperture ring clicks nicely at one-third stops, but is much too easily nudged past the f/2 setting into its A position, which sets the camera to shutter priority or program modes. It's a shame there's no change in resistance at this point, or an interlock switch.

All other settings are changed using the touchscreen on the back. This effectively works as two separate panels when you're

shooting, with the main screen on the left used to display the preview image, while the angled section to its right is used for the touch controls. Swiping up and down on this bar scrolls through the available settings, with four shown at any given time. Tapping on one then brings up a list of options alongside, which you select between using a vertical yellow slider.

The first page of settings covers basic camera settings – exposure compensation, drive mode, white balance and metering – while the second covers everything to do with focusing. Then there are options to view or hide compositional aids (gridlines, electronic levels and so on) and the frankly brilliant concept of shooting images to different 'collections' which are grouped separately for playback. However, this settings list is context-sensitive, so changing one can make others disappear and new ones show up in their place. This approach has the advantage of keeping the interface clean and uncluttered, but can also be quite confusing if you make an accidental change.

Zeiss's touch interface works well when you're using the LCD for composition. Unfortunately, though, the shooting experience

falls apart completely when you switch to the viewfinder, with the camera becoming exasperating instead. The biggest problem is that while the interface looks the same, just with a blue cursor shown in the viewfinder to indicate your thumb position, it behaves differently. Moving through the settings list requires you to hold your thumb down for a second at unmarked positions either end of the touch panel, which slows things down. Then to change a setting you no longer

Here I was able to bring out lots of shadow detail when processing the DNG raw file
Zeiss ZX1, 1/60sec at f/8, ISO 200



need to grab and move the slider, but just tap on it at any point.

This design has two problems. Firstly, because the touchscreen is very sensitive to light touches, it's prone to accidental changes from a brush of your thumb in the wrong place. Even worse, the screen is so sensitive that it can be operated through a T-shirt. So if you walk around with the ZX1 hanging on a neckstrap, it can activate and change settings of its own accord as it bounces off your body. I frequently found that the camera set +3EV exposure compensation or the 10-second self-timer, both of which are great ways of messing up pictures.

I was also frustrated by the fact that my two most-used options, exposure compensation and focus area selection, are in different sections, requiring a lot of thumb movement to switch between them. When you tap the button to engage AF area selection, a little trackpad appears onscreen. I didn't get on very well with it, as the focus point had a habit of jumping over to the left of the screen for no discernible reason. You might be better off pretending it's the 1990s and sticking to a single, central focus point.

Ultimately, the ZX1 provides anything but the seamless, intuitive shooting experience that you really want with a camera up to your eye. I'd much prefer to be able to group the settings I change most often onto one

screen and hide everything else.

To engage playback, enter the menus, or access Android/Lightroom, you swipe vertically on the left side of the LCD. The non-camera modes all use familiar smartphone-like touch interfaces and are reasonably intuitive to operate, not least because the menus are quite sparse. One irritating playback quirk is that the camera displays raw and JPEG files separately, so if you're recording both, you have to scroll past every picture you've shot twice.

Viewfinder and screen

On paper, the ZX1's viewfinder and screen look excellent. The high resolution 5.33m-dot EVF offers 0.74x magnification, while the 4.2in, 2.76m-dot LCD is huge by camera standards. But it's not quite that simple.

In many ways, the viewfinder is very good indeed. It displays plenty of detail and previews exposure and depth of field on a half-press of the shutter button. But as a spectacles wearer, I found I had to centre my eye pretty much perfectly to see it clearly, as otherwise one side of the display became extremely smeared. I haven't come across a viewfinder this sensitive to eye position before. Secondly, the eyecup is very shallow indeed, which makes the viewfinder prone to being overwhelmed in sunlight.

Turning our attention to the LCD, again it's



Focal points

The Zeiss ZX1 is a curious fusion of traditional analogue controls and touchscreen operation

Storage

There's no SD card slot, with files being recorded to a 512GB internal SSD instead.

Protection ring

This covers the bayonet mount for the lens hood when it's not in use, protecting the front of the lens against knocks.

Connector

The only external port is a USB-C socket on the side, which is completely exposed with no protective cover. It's used for charging the battery or copying your files to a computer.



Battery

To run Android, Zeiss has employed a hefty 22.9Wh battery, which is larger than those used by most other cameras. A suitably high-powered USB-C charger comes in the box.

Hot shoe

If you wish to use flash, the hot shoe on top works with Sigma's £299 EF-630 unit, in its SA-dedicated incarnation.

Lightroom

The ability to run Lightroom Mobile on a camera is interesting, but even the 4.3in screen is too small for it to work well.



➤ impressively sharp and detailed, and previews colour and exposure well. But being fixed, it's not nearly as useful as a tilting or articulated unit, as it demands you hold that weighty body out in front of you for shooting. So I shot almost exclusively using the viewfinder.

Autofocus

When it comes to autofocus, the ZX1 is far from being the quickest camera in the world, but it's not so slow as to be troublesome. However, if you're hoping for a street-shooter that can focus on people moving unpredictably, it's not going to be the best answer.

Face detection works quite well at picking out potential subjects, even when they're small within the frame. If the camera can't find a face, it will revert back to the size and position of the focus point that was in previous use. You can reposition the AF point by tapping the screen, but not with the camera held up to your eye, as the options get hidden.

Switch to manual focus, and there's a choice of either a peaking display or magnified view to judge focus; I preferred the latter. The focus ring works non-linearly, meaning that the focus distance changes more quickly the faster you turn it. This has the advantage of allowing quick focus shifts followed by

precise fine-tuning, but gives a rather detached feel.

Performance

When you head out to take photographs with the Zeiss ZX1, you'll find that it's a capable, if quirky, camera. Because it's Android-based it takes about 20 seconds to start up from being powered off, so in normal use you flick it into standby when you're not using it. All those smart features are rather power-hungry, and I needed to recharge the battery after each day shooting.

Like other compact cameras, the ZX1 is very quiet, so you won't draw unwanted attention. It responds instantly to inputs from the dials and touchscreen – indeed the latter is too sensitive. But unfortunately, the camera is also a bit buggy; I've experienced the touchscreen stopping working, and Lightroom crashing repeatedly. There's also the occasional bit of careless programming; for example, if you define a minimum shutter speed for Auto ISO, the ZX1 applies it to manual ISOs too. This is with firmware version 1.5, meaning it's already gone through several rounds of fixes, and isn't really acceptable at such a high price.

I found the metering to be extremely conservative, frequently veering towards underexposure. This has the advantage that the

camera rarely clips highlights, but I often found myself applying positive compensation, either in-camera or during raw processing. There is, at least, a decent amount of dynamic range to play with at low ISOs to pull up shadow detail, if probably not quite as much as other modern full-frame sensors, meaning that there's an increased risk of noise creeping in. On a more positive note, auto white balance is practically flawless, and if you wish to record JPEGs alongside your raw files, their colour rendition is really very attractive.

As we'd expect from Zeiss, the best part of the camera is the lens, which is absolutely sensational. It's impressively sharp wide open, fading off only a little in the extreme corners, and superb across the frame at normal working apertures around f/8. There's no hint of chromatic aberration and just the tiniest degree of barrel distortion. As we'd expect there's pronounced vignetting wide open, but with a nice smooth fall-off profile, it's more likely to enhance your pictures than spoil them.

Out-of-focus backgrounds are rendered beautifully, with a lovely smooth fade from in-focus regions. My only criticism is that the lens can be prone to flare when shooting into the light with the sun just outside the frame.



One attraction for street shooting is the super-quiet shutter
Zeiss ZX1, 1/60sec at f/8, ISO 640

In-camera editing

So how about the whole point of the ZX1, the Lightroom Mobile experience? In a way this is the most problematic aspect of all, because while a 4.3in screen sounds huge for a camera, it's tiny compared to a smartphone. As a result, Lightroom feels very cramped. If you hold the camera in its natural, landscape orientation, the preview image starts a decent size, but then shrinks and gets overlaid by tiny imprecise sliders, making editing an exercise in frustration. Rotate the camera through 90 degrees and the sliders get much longer and easier to adjust precisely, but the preview image shrinks dramatically. It's also a bit sluggish and unresponsive. To be honest, Lightroom works better on my phone, thanks to its considerably larger screen.

One nice feature is that any edits you make sync back to the cloud-based version of Lightroom on your computer (but not, to be clear, Lightroom Classic). But the same is true if you run Lightroom on your phone.



The top-notch lens resolves lots of detail for landscapes

Zeiss ZX1, 1/80sec at f/8, ISO 100





ISO and noise



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

At low ISO settings, the ZX1's 37.4MP sensor gives exactly the kind of detailed, noise-free images that we'd expect. It continues to give fine results as the sensitivity is raised to ISO 3200, at which point just a little luminance noise is visible when pixel-peeping files onscreen. But beyond this, things fall apart surprisingly quickly; some blotchy low-frequency colour noise appears in darker tones at ISO 6400, and I'd only consider ISO 12,800 usable with high levels of noise reduction applied. Overall, the sensor simply doesn't match our expectations of a modern full-frame unit in this regard.

RAW ISO 80



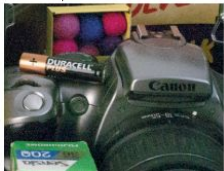
RAW ISO 3200



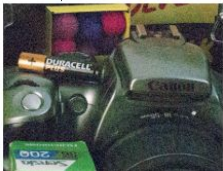
RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



Verdict

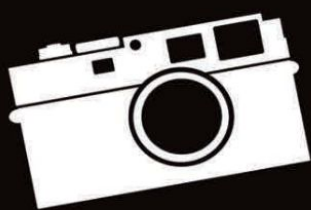


USUALLY, I like to round up a camera review with a summary of its strengths and weaknesses, and why you might choose to buy it. But the Zeiss ZX1 is different, because there's nothing else quite like it. Not just in terms of price – £5,400 for a fixed-lens camera is crazy – or because of what it aspires to do. But instead, because so few cameras come to market these days so full of good ideas, yet so far off being the extension of your hand and eye that serious photographers yearn for.

Indeed I can't remember getting as annoyed by a camera for a long, long time. Mark Twain once famously described golf as 'a good walk spoiled', but he was lucky never to have spent an afternoon walking the streets of Greenwich with the Zeiss ZX1. Not just a good walk spoiled, but all kinds of pictures missed due to the camera deciding that I must have wanted to turn on any number of random settings. All, it turns out, because I had the temerity to carry it on a neckstrap while wearing a T-shirt on a hot summer's day. Then when it came to processing images, 'Unfortunately, Lightroom has stopped'. No, that's not okay.

It's a real shame, because there's a decent camera in there somewhere, struggling to get out. More firmware updates to fix the bugs and touchscreen mishaps aren't out of the question, but in its current form the viewfinder touch interface is practically unusable. With enough extra development the ZX1 could be made to work quite nicely, but just right now, it's impossible to recommend. Personally, I'd love to see Zeiss build that sensational lens into a more conventional camera instead. As it is, if you're lucky enough to have £5,400 burning a hole in your pocket, buy a Leica Q2 instead.

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



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Impressive wide-open sharpness is complemented by attractive out-of-focus blur
Panasonic Lumix S1R,
1/60sec at f/1.8, ISO 100



Panasonic Lumix S 50mm F1.8

Panasonic now has two 50mm L-mount lenses, and **Angela Nicholson** has been shooting with the newer and more affordable of them for our review



Although Panasonic already had the S Pro 50mm F1.4 when it announced the Lumix S 50mm F1.8 in June this year, the older f/1.4 lens retails for £2,299, which is more than five times the price of the new f/1.8 lens, which costs £429. If that's not enough to make the S 50mm f/1.8 attractive, there's also the

fact that it's less than a third of the weight of the f/1.4 optic. So, let's take a closer look and see what else it has to offer.

Features

The Lumix S 50mm f/1.8 employs the L-mount which means it's designed for use on Panasonic's full-frame S-series mirrorless cameras such as the

S1, S1R and S5. But it can also be used on Leica's and Sigma's L-mount cameras.

Inside the weather-sealed barrel the S 50mm F1.8 has 9 elements arranged in 8 groups, including 3 aspherical elements, 1 Extra-Low Dispersion (ED) element and 1 Ultra-High Refractive Index (UHR) element. The aspherical element reduces

the number of elements that are required to create the lens, helping to keep weight down while maintaining image quality into the corners of the frame. In addition, the UHR element can alter the light path more dramatically than a standard glass element so the length of the lens can be reduced, making it more compact and portable. Meanwhile the ED element corrects chromatic aberrations, which can be a particular issue when UHR elements are employed.

The aperture is formed by





The lens renders defocused backgrounds in a natural-looking fashion

Panasonic Lumix S1R,
1/125sec at f/1.8, ISO 100

▶ a 9-blade iris which has a rounded shape that's designed to create attractive bokeh. In addition, there's micro-step aperture control which helps to deliver smooth adjustments in exposure, something that is likely to be appreciated by videographers who need to adjust the setting while shooting.

Panasonic's current S-series cameras all have in-body

stabilisation which would make lens-based stabilisation of little benefit in a 50mm optic. So the lens is unstabilised, which also helps to keep the weight and price down.

Build and handling

Following the Lumix S 85mm F1.8 that was unveiled in November 2020, this 50mm optic is the second of four compact f/1.8 prime lenses that

Panasonic announced as being in the pipeline in September last year. A 24mm F1.8 and a 35mm F1.8 are planned to follow. All four lenses are set to have the same design and be very similar size and weight. This makes them especially attractive to anyone shooting video with the camera on a gimbal, as there's less rebalancing required when the lenses are swapped.

With all this in mind, the S

50mm F1.8 is 82mm in length, 73.6mm in diameter and weighs in at 300g. That's a nice size and weight that you won't mind slipping into your bag and the lens certainly feels at home on an S-series camera like the S1R. It also accepts 67mm filters, the same as the 85mm f/1.8 and the other two f/1.8 primes that are to come.

Although it's weather-sealed and has a slim gasket around the lens mount, the lens has a 'no frills' design with a single control (focus) ring and a switch for selecting between manual and automatic focusing.

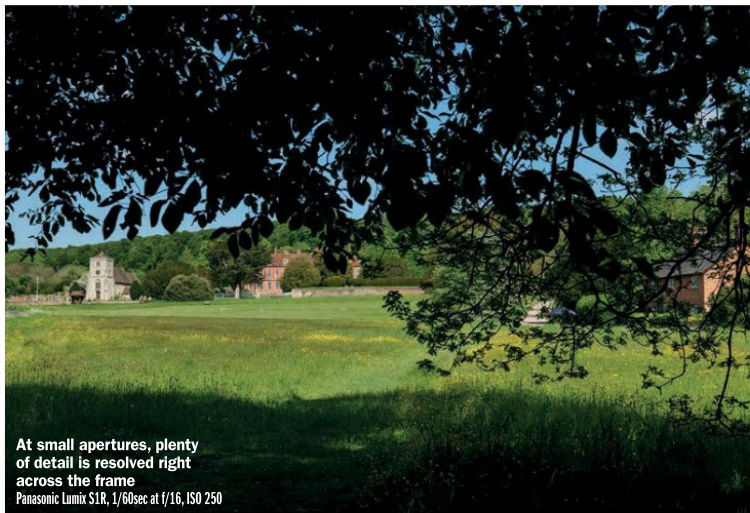
The focus ring is broad and well-textured, sitting towards the front element. Its movement is a little bit stiffer than that of most lenses I've tested recently and while it will rotate with pressure from a single finger, I find that I use my left index finger and thumb together.

As usual, the focusing is non-linear and by wire so you can either make slow, precise adjustments or twist the ring quickly to make major changes to the focusing distance. When the lens is set to manual focusing,



Sharpness is excellent wide open

Panasonic Lumix S1R,
1/200sec at f/1.8, ISO 100



At small apertures, plenty of detail is resolved right across the frame

Panasonic Lumix S1R, 1/60sec at f/16, ISO 250

a distance scale appears in the camera's viewfinder, or on the screen, as soon as the ring is rotated. The area under the AF point also enlarges and there's the option to see focusing peaking.

Panasonic has put the AF/MF (autofocus/manual focus) switch at the 3 o'clock position on the left of the lens barrel. It's perfectly located for switching quickly between the two focusing methods using your left thumb.

Autofocus

In good light and at 'normal' focusing distances, the S 50mm F1.8 focuses quickly and silently. However, as the subject approaches the closest focusing distance of 45cm, it's prone to hunting, so it can be helpful to switch to manual focusing. Alternatively, activating AF+MF in the camera's menu enables the manual focus ring to be used for focusing while the lens is set to AF and the shutter release is held half-pressed.

On a few occasions, when my subject was at close range, I wished that Panasonic had given the lens a focus limiter switch so that it wouldn't attempt to focus on the far distance.

Focus breathing, which causes the framing to change as the focus distance changes, is controlled very well. That's good

'What really impresses is how well the sharpness is maintained into the corners'

news both for videographers and for photographers looking to create a series of images with different focus distances for focus stacking.

Image quality

I tested the Lumix S 50mm F1.8 on the 47MP Panasonic S1R and while the level of sharp detail visible at the centre of images captured using this combination is very good, what really impresses is how well the sharpness is maintained into the corners of the frame. Even at the widest aperture value, f/1.8, there's only very slight fall-off.

This sharpness remains high throughout the aperture range, peaking at about f/5.6. Naturally, there's some evidence of diffraction at the smallest aperture of f/22, but it's not enough to deter me from using it if the image would benefit from maximum depth of field.

There's also good news on the curvilinear distortion and flare front because the S 50mm F1.8 doesn't suffer unduly from either. If you use the lens to photograph a subject that has lots of straight lines, the lines will remain true in the image, making it a good choice for architecture

shots and cityscapes.

In many instances, even when there's backlighting, chromatic aberration is also not a problem with the S 50mm F1.8. However, I have a couple of images that show it clearly even when the image is quite small on a computer screen. It manifests itself as a bright purple fringe around the high-contrast edges of tree leaves that are in strong backlighting. Fortunately, this is easily corrected with two clicks in Adobe Camera Raw. The first click is to select the Defringe Sample tool while the second is a click with the tool on a bit of the fringing. Like magic, the fringing vanishes.

The combination of a 50mm focal length and an aperture of f/1.8 enables backgrounds to be thrown pleasantly out of focus with natural-looking blur behind the subject. Small highlights are also round and are only slightly cat's-eye shaped at the very corners of the frame. There are no aberrations within the 'bokeh balls' while their edges are just a little brighter than their centre. These factors combine to make the Lumix S 50mm F1.8 a good optic for portrait photography.



Verdict

THE TRADITIONAL nifty-fifty is small and light with a large aperture that enables high shutter speeds in low light and blurred backgrounds to isolate your subject. It's an optic that can be used for just about any genre of photography and it's a stalwart in your camera bag. Recently, there's been a trend towards more exotic 50mm lenses that, while very fast, are bigger, heavier, and more expensive than we would generally expect a 50mm lens to be.

The Panasonic Lumix S 50mm F1.8 falls more into the first camp. It's not exactly bargain-basement-priced, but it's affordable and its f/1.8 aperture delivers the speed we crave. It's lacking some of the refinements that we see on other lenses such as a focus limiter switch, a customisable function button or a control ring that can be used to adjust aperture or exposure compensation, but it's weather-sealed, feels well made and comes with a good, deep lens hood. Most importantly, it delivers extremely good quality images with no curvilinear distortion, next to no vignetting, just the occasional issue with fringing (which is correctable) and an impressive ability to maintain sharpness right into the corners.

With a lens this good, you'd really have to need the extra 1/3EV in aperture size to be willing to pay five times more to get the Lumix S Pro 50mm F1.4.

Data file

Price £429	Min focus 45cm
Filter diameter 67mm	Length 82mm
Lens elements 9	Diameter 73.6mm
Groups 8	Weight 300g
Diaphragm blades 9	Lens mount L
Aperture f/1.8-22	Included accessories Lens caps, lens hood



Peak Design Field Pouch V2

Andy Westlake assesses a handy 2-in-1 organiser and shoulder bag

● £42 ● www.peakdesign.com

TO COMPLEMENT its full-sized camera bags, Peak Design makes a range of handy packing cubes and organisers. The Field Pouch we're looking at here is a small bag that can be used for keeping items together that might otherwise rattle around loose inside a backpack or messenger bag. But it's also designed to do double duty as a small, simple shoulder or belt bag, with a roll-top design that allows it to expand or contract to suit your needs. This V2 model updates the original with an array of tweaks, including a revised internal pocket layout and additional external attachment points.

In terms of capacity, the Peak Design Field Pouch V2 can hold a small SLR-shaped mirrorless camera with a standard zoom attached, such as the Olympus OM-D E-M5 Mark III and 12-40mm f/2.8. But it's arguably more comfortable with a slimmer load, such as a rangefinder-style mirrorless body with a small pancake lens, or a premium compact camera like the Fujifilm X100V. Alternatively, you could use it to carry personal items such as sunglasses, binoculars and earphones, along with all the essentials you need to hand while shooting, such as spare batteries, memory cards, filters and so on.

For this purpose, the bag includes a useful degree of internal organisation, including three stretchy pockets at the front for small items such as batteries. A flat zipped pocket at the back will securely hold your passport, travel tickets or phone, while also having no fewer than five slots for memory cards (SD, CFexpress, or Compact Flash).

In terms of construction, this is a lightweight bag with next to no padding. However, it's made to a very high standard, thanks to its weatherproof coated nylon canvas shell. A soft lining protects your kit from scratches, and is light grey in colour to help you find items easily inside. The lid closes via two vertical strips of Velcro, which generally works well, but can struggle to close quickly and securely with larger cameras inside. I liked the thin, lightweight shoulder strap for its lack of bulk, but some users might prefer to replace it with something wider and more substantial.

Verdict

While the Peak Design Field Pouch V2 isn't perhaps an everyday camera bag, it's a versatile option to have available, to hold anything you might like to have immediately to hand. It could be especially useful for those who use a backpack to carry their camera.



Colours

As well as this Midnight blue version, the bag is available in Charcoal (grey) or Black.

Anchor points

This V2 model gains reinforced loops at either side, which can accept the Peak Design Capture Clip for holding your camera externally.



Belt loop

A large loop on the back allows the bag to be carried on either a trouser belt or the waist belt of a backpack.

Shoulder strap

The slim, lightweight strap clips onto loops on the back and offers ample length adjustment.



At a glance

- 1.5-3 litre capacity
- 27x16x3cm (empty)
- 27x19x10cm (full, approx)
- 170g weight

ALSO CONSIDER

If you'd like to add a wider, more comfortable shoulder strap, look at the Peak Design Leash (£29). Meanwhile, if you're after an organiser to go inside a larger bag, consider the Tech Pouch (£54, right). It boasts numerous pockets for organising chargers, cables, card readers, powerbanks etc.



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BLAST FROM THE PAST

Tessina

John Wade introduces a tiny, unusual and still usable twin lens reflex

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DESPITE not being known for camera manufacturing, Switzerland turned out a few classics. There were the prestigious Alpa single lens reflexes, the highly collectable though not very usable Compass, and then there's the Tessina. Measuring a mere 6.5x5x2cm, it's a small package full of big surprises. The first is that it takes 35mm film, the second is that it is a twin lens reflex, the third is that it has a built-in clockwork motor drive.

Original, though outdated, film can be found in special slim-line cassettes. It's also fairly easy to find the camera's dedicated film loader that makes it easy to load a Tessina cassette with film from a standard 35mm cassette in normal daylight. The image size is 14x21mm. The twin lenses for shooting and viewing are mounted on the narrow edge of the body at right angles to the

Tessina film boxes, a cassette and the daylight film loader that makes the camera practical for use today



The camera on its wrist strap to be worn like a watch



The Tessina, an unusual miniature 35mm twin lens reflex

film path. Mirrors are used to reflect their images down to the film and up to the ground-glass viewfinder on the top of the body. The taking lens is a Tessinon 25mm f/2.8, whose apertures are set on a tiny dial on the top of the body that also incorporates the frame counter. Beside that, another dial is used for focusing. Shutter speeds, set by a dial on the back, run from 1/2sec to 1/500sec. The motor drive is

wound by a small thumbwheel that pulls out on a spindle from the rear of the body.

Accessories include a wrist strap that enables the camera to be worn like a watch (originals are rare, but there are reproductions around), and slip-in viewfinders that include a waist-level magnifier, eye-level twin frame finder and even an eye-level pentaprism. Beside the viewfinder, an exposure guide for different film speeds is engraved on a metal plate which can be slipped out and replaced by a now super-rare – and super-expensive even if you find one – clockwork watch. The Tessina can be found in a range of colours, silver being the most common. It's a great little camera for collectors and users alike.



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Buying Guide

319
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DG Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	Di Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di-II Tamron lenses designed for APS-C DSLRs	EF-M Canon's APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with aspherical 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 lenses
APD Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Nikon Multi Coated
ASPH Aspherical elements	DC 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	DD 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 Samsung lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypesonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Delicous Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	INVOICE STABILISATION	CANON RF	CANON EF	MINIATURE THROUS	SONY E	SONY Z	FUJIFILM X	LEICA L	RED EPIC	MINIATURE (MM)	LEICA (MM)	WEIGHT (G)
CANON MIRRORLESS															
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	-	-								15	55	61 58.2 220
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	-	-								25	49	60.9 44.5 130
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	-	-								25	52	61 61 210
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	-	-								25	55	60.9 86.5 300
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	-	-								15	43	61 23.7 105
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	-	-								9.7	43	60.9 45.5 130
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view	-	-								23	43	60.9 56.5 235
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	-	-								100	52	60.9 86.5 260
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-								20	77	84.1 99.8 540
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-								28	82	88.5 126.8 840
RF 16mm f/2.8 STM	£320		Small, lightweight ultra-wideangle prime mainly aimed at vloggers	-	-								13	43	69.2 40.1 165
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-								38	82	88.5 127.7 900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-								45	77	83.5 107.3 700
RF 24-105mm f/4-7.1 IS STM	£460		Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-								34	67	76.6 88.8 395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-								50	72	80.4 122.5 750
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-								39	95	103.8 139.8 1430
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-								17	52	74.4 62.8 305
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-								30	43	69.2 40.5 160
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-								80	77	89.8 108 950
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-								70	77	89.9 116 1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-								60	77	83.5 119 695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-								85	82	103.2 117.3 1195
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect	-	-								85	82	103.2 117.3 1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short telephoto that offers half life-size magnification	-	-								35	67	78 91 500
RF 100mm f/2.8 Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-								26	67	81.5 148 730
RF 100-400mm f/5.6-8 IS USM	£700		Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-								88	67	79.5 164.7 635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-								90	77	98.4 208 1530
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-								450	82	93 200 930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-								600	95	102 282 1260
FUJIFILM MIRRORLESS															
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction	-	-								25	n/a	88 121.5 805
XF 10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-								24	72	77.6 87 385
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-								18	58	65 58.4 235
XF 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-								13	52	62.6 44.2 135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-								15	67	73.4 73 375
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-								17	49	60 45.4 155
XF 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	-	-								30	58	62.6 98.3 195
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	-	-								60	77	83.3 106 655
XF 16-80mm f/4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-								35	72	78.3 88.9 440
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-								20	62	68.8 75.6 370
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-								18	52	64.5 40.6 116
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	-	-								45	77	75.7 97.8 490
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	-	-								18	58	65 70.4 310
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	-	-								28	62	72 63 300
XF 23mm f/1.4 R LM WR	£819		Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-								19	58	67 77.8 375
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-								22	43	60 51.9 180
XF 27mm f/2.8	£270		A high-performance single-focal-length lens	-	-								34	39	61.2 23 78
XF 27mm f/2.8 R WR	£419		Revised slimline, lightweight pancake prime gains aperture ring and weather-resistant construction	-	-								34	39	62 23 84
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-								30	58	67 73.5 360
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-								28	52	65 45.9 187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-								35	43	60 54.9 170
XF 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-								35	43	58.4 46.5 130
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-								70	77	87 103.5 845
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-								39	46	60 59.4 200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	-	-								100	72	82.9 175.9 995
XF 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fujifilm's mid-range CSCs, and this lens has optical image stabilisation	-	-								110	58	69.5 111 375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-								110	62	118 75 580
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	-	-								70	62	73.2 69.7 405
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur	-	-								70	62	73.2 69.7 405
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification	-	-								28.7	39	64.1 70.9 215
XF 70-300mm f/4.5-5.6 R LM OIS WR	£729		Lightweight weather-sealed telephoto that's compatible with 1.4x and 2x teleconverters for greater reach	-	-								83	67	75 132.5 580
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	-	-								25	62	80 130 750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	-	-								60	62	75 105 540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	-	-								175	77	94.8 210.5 1375

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.**

LENS	R/RP	SCORE	SUMMARY				MOUNT	DIMENSIONS
LAOWA MIRRORLESS								
4mm f/2.8 Fisheye	E249	-	Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view	-	-	-	8	n/a 45.2 25.5 135
7.5mm f/2 MFT	E499	4.5*	Tiny but sharp wide-angle prime for Micro Four Thirds featuring manual focus and aperture control	-	-	-	12	46 50 55 170
9mm f/2.8 Zero-D	E499	-	Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion	-	-	-	12	49 60 53 215
10mm f/2 Zero-D MFT	E399	-	Tiny wideangle prime for Micro Four Thirds with manual focus and auto aperture control from the camera	-	-	-	12	46 54 41 125
17mm f/1.8 MFT	E189	-	Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation	-	-	-	15	46 55 50 160
33mm f/0.95 CF APO Argus	E399	-	Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing	-	-	-	35	62 11.5 83 590
50mm f/2.8 2x Ultra Macro APO MFT	E409	-	Manual-focus macro lens for Micro Four Thirds with electronic aperture setting and 2x magnification	-	-	-	13.8	49 53.5 79 240
65mm f/2.8 2x Ultra Macro	E409	4.5*	Superb manual-focus macro lens that provides unusually high 2x magnification	-	-	-	17	52 57 100 335
9mm 1.5.6 FF RL	E869	-	The world's widest full-frame rectilinear lens is also available in Leica M mount	-	-	-	12	61.4 62.4 50 350
11mm 1.5.6 FF RL	E899	-	The world's widest zoom for full-frame mirrorless cameras with manual focus and aperture control	-	-	-	15	37 70 66 500 480
11mm f/4.5 FF RL	E769	-	Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters	-	-	-	12	63.5 58 254
14mm f/4 FF RL	E599	-	Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless	-	-	-	27	58 58 228
15mm f/2 Zero D	E899	4.5*	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion	-	-	-	15	72 66 89 500
15mm f/4.5 Zero-D Shift	E1249	4*	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	20	74 79 103 597
35mm f/0.95 FF Argus	E899	-	Ultra-large aperture manual-focus lens for full-frame mirrorless cameras	-	-	-	50	72 76.8 103 755

11-23mm f/3.5-4.5 TL	E1450	Wideangle zoom lens for Leica's APS-C mirrorless system				-	20	67	77	73	368
18-90mm f/3.5-6.3 Vario-Elarar-TL	E1280	Relatively large, non-retractable zoom for APS-C mirrorless				-	45	52	63.5	61	256
18mm f/2.8 Elmarit TL	E1070	Slimline, extremely lightweight pancake prime with fast autofocus				-	30	39	61	21	80
23mm f/2 Summicron TL	E1410	Compact, lightweight fast prime that offers a classic 23mm equivalent view on Leica's APS-C CSCs				-	30	52	63.5	58.1	153
35mm f/1.4 Summilux TL	E1830	High-end fast prime designed to give exceptional image quality				-	30	60	70	77	478
35-135mm f/3.5-4.5 APO-Vario-Elmar-TL	E1450	Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality				-	100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL	E1920	Macro lens for Leica's APS-C mirrorless cameras offers all: life-size magnification				-	16	60	68	89	320

15-50mm / 1/5-6.3 VR Nikkor-Z DX	E329	Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	-	-	30	46	70	32	135
50-250mm / 1/4-6.3 VR Nikkor-Z DX	E379	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	-	-	100	62	74	110	405
14-24mm / 1/2.8 Nikkor-Z	E2499	4.5 *	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood	-	-	28	112	88.5	124.5
14-24mm / 1/4.5 Nikkor-Z	E1349	4.5 *	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters	-	-	28	82	89	85
20mm / 1/1.8 Nikkor-Z	E1049	-	Weather-sealed large maximum-aperture prime promises ultra-sharp images	-	-	20	77	84.5	108.5
24-50mm / 1/4-6.3 Nikkor-Z	E439	-	Ultra-compact and lightweight zoom designed to be used with the entry-level Nikon Z 5	-	-	35	52	73.5	51
24-70mm / 1/2.8 Nikkor-Z	E2199	5 *	Superb fast standard zoom includes OLED display and customizable control dial	-	-	38	82	99	126
24-70mm / 1/4.5 Nikkor-Z	E999	-	General-purpose standard zoom for Nikon's full-frame mirrorless system	-	-	32	70	77.5	88.5
24-200mm / 1/4-6.3 VR Nikkor-Z	E849	-	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	-	-	40	67	76.5	114
24mm / 1/1.8 Nikkor-Z	E1049	5 *	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh	-	-	25	72	78	96.5
28mm / 1/1.8 Nikkor-Z	T8C	-	Compact full-frame prime, initially only available as a Special Edition (SE version) with the Z 1c	-	-	25	59	71.5	43
35mm / 1/1.8 Nikkor-Z	TBC	-	Fast, moderate-wideangle prime designed for optimum optical performance	-	-	45	62	73	160
50mm / 1/1.8 Nikkor-Z	E249	-	Small, lightweight and affordable standard prime designed for Nikon's full-frame Z cameras	-	-	50	77	85	170
50mm / 1/1.2 Nikkor-Z	E2599	-	Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'	-	-	45	82	89.5	150
50mm / 1/1.8 Nikkor-Z	E299	-	Large-aperture prime that promises exceptional edge-to-edge sharpness	-	-	40	62	76	86.5
50mm / 1.8 MC Nikkor-Z	E649	-	Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification	-	-	16	46	74.5	66
70-200mm / 1/2.8 VR Z Nikkor-Z	E2399	5 *	Pro-spec large-aperture telephoto with optical image stabilisation and built-in OLED display	-	-	100	77	89	220
85mm / 1/1.8 Nikkor-Z	E799	4.5 *	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh	-	-	80	67	75	99
105mm / 1/2.8 VR MC Nikkor-Z	E999	5 *	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	-	-	29	62	75	140

7-14mm f/2.8 ED Pro	E999	4.5*	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof	-	-	20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	E799	-	Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof	-	-	12	n/a	62	80	315
8-25mm f/4 ED Pro	E899	5*	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters	-	-	23	72	77	88.5	411
9-18mm f/4-5.6 ED	E630	-	This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms	-	-	25	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	E79	-	Slimline lens in a body cap with 140° angle of view	-	-	12	n/a	56	12.8	30
12mm f/2.0 ED	E39	5*	A wideangle lens for the Micro Four Thirds system	-	-	20	46	56	43	130
12-40mm f/2.8 ED Pro	E899	-	Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8	-	-	20	62	69.9	84	382
12-45mm f/4 Pro	E599	5*	Excellent compact, lightweight wideangle zoom that offers 0.5x magnification at all focal lengths	-	-	23	58	63.4	70	254
12-100mm f/4 IS ED Pro	E1099	5*	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	-	-	15	72	77.5	115.5	561
12-200mm f/3.5-5.6 ED	E800	4.5*	24-400mm equivalent superzoom includes weather-sealed construction and decent optics	-	-	22	72.5	99.7	145	455
12-40mm f/3.5-5.6 II R	E369	-	A redesigned variation of the standard kit lens	-	-	23	57	56.5	50	112
14-42mm f/3.5-5.6 II	E359	-	Compact kit lens for Olympus PEN and OM-D models with telephoto zoom control	-	-	20	37	60.6	22.5	93
14-150mm f/4-5.6 EZ	E520	-	High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance	-	-	50	58	63.5	83	285
17mm f/1.2 ED Pro	E1300	-	High-end, large-aperture weather-sealed prime designed for documentary or landscape work	-	-	20	62	68.2	87	390
17mm f/1.8 MSC	E450	5*	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing	-	-	25	46	57	35	120
25mm f/1.2 ED Pro	E1099	5*	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF	-	-	30	62	70	87.4	410
25mm f/1.8	E370	-	Compact prime lens with ultra-bright f/1.8 aperture	-	-	25	46	57.8	42	137
30mm f/3.5 ED Macro	E209	-	This new in the Zuko Premium range, this macro lens features super-fast AF and weighs only 128g	-	-	9	56	47	60	128
40-150mm f/2.8 ED Pro	E1299	4*	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class	-	-	70	72	79.4	100	400
40-300mm f/4-5.6 R	E349	-	This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length	-	-	59	63.5	83	100	400
45mm f/1.2 ED Pro	E1200	-	Large-aperture lens designed for portrait photography with premium optics	-	-	50	62	70	84.9	410
45mm f/1.8	E279	5*	Fast-aperture lens for tapine portrait shots is sharp, quiet, apert has no colour fringing	-	-	30	37	56	46	116

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																</
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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MAKE	STABILISATION	CANON RF	CONOVA RF	MICRO FOURTHS	SONY E	MINOR	FUJIFILM X	LEICA	FEELER	MINI FEELER	MINI FEELER (M)	MINI FEELER (M)	MINI FEELER (M)	MINI FEELER (M)	MINI FEELER (M)
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	-	-	-	-	-	-	-	-	-	-	90	72	84	143.5	854	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-	-	-	-	-	-	-	-	-	-	80	67	78	82	371	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-	-	-	-	-	-	-	-	-	-	80	77	89.5	107.5	820	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-	-	-	-	-	-	-	-	-	-	28	62	79	130.5	602	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-	-	-	-	-	-	-	-	-	-	57	72	85.2	118.1	700	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telephoto designed to match the Alpha 9	-	-	-	-	-	-	-	-	-	-	98	77	93.9	205	1395	
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-	-	-	-	-	-	-	-	-	-	70	82	89.5	127	950	
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-	-	-	-	-	-	-	-	-	-	240	95	111.5	318	2115	

TAMRON MIRRORLESS

14-150mm f/3.5-5.8 Di III	£370	4★	Micro Four Thirds superzoom is a competent performer, and extremely compact	-	-	-	-	-	-	-	-	-	-	50	52	63.5	80.4	285	
11-20mm f/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction	-	-	-	-	-	-	-	-	-	-	15	67	73	86.2	355	
17-70mm f/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	-	-	-	-	-	-	-	-	-	-	19	67	74.6	119.3	525	
18-200mm f/3.5-6.3 Di III-A VC RXD	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	-	-	-	-	-	-	-	-	-	-	50	62	68	96.7	460	
18-300mm f/3.5-6.3 Di III-A VC RXD	£679		Superzoom lens for APS-C mirrorless cameras, coming first in Sony E mount and then Fujifilm X	-	-	-	-	-	-	-	-	-	-	15	67	75.5	125.6	620	
20mm f/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build	-	-	-	-	-	-	-	-	-	-	11	67	73	64	220	
24mm f/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	12	67	73	64	215	
35mm f/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes	-	-	-	-	-	-	-	-	-	-	15	67	73	64	210	
17-28mm f/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus	-	-	-	-	-	-	-	-	-	-	19	67	73	99	420	
28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics	-	-	-	-	-	-	-	-	-	-	19	67	73	117.8	550	
28-200mm f/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation	-	-	-	-	-	-	-	-	-	-	19	67	71	117	575	
70-180mm f/2.8 Di III RXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive	-	-	-	-	-	-	-	-	-	-	85	67	84	149	810	
70-300mm f/4.5-6.3 Di III RXD	£650		Lightweight, affordable, weather-sealed telephoto zoom, but lacks optical stabilisation	-	-	-	-	-	-	-	-	-	-	80	67	77	148	545	
150-500mm f/5.6-6.7 Di III VC RXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics	-	-	-	-	-	-	-	-	-	-	60	82	93	209.6	1725	

TOKINA MIRRORLESS

atx-m 23mm f/1.4 X	£449		Fast prime for Fujifilm X cameras, with clickless aperture ring for smooth control during movie shooting	-	-	-	-	-	-	-	-	-	-	30	52	65	72	276	
atx-m 33mm f/1.4 X	£399	4.5★	Affordable large-aperture standard prime for Fujifilm X-mount cameras that gives a 50mm equivalent view	-	-	-	-	-	-	-	-	-	-	40	52	65	72	285	
Firin 20mm f/2 FE MF	£699	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring	-	-	-	-	-	-	-	-	-	-	28	62	69	81.5	490	
Firin 20mm f/2 FE AF	£799		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor	-	-	-	-	-	-	-	-	-	-	28	62	73.4	81.5	464	
atx-m 85mm f/1.8 FE	£489		First in a new range of atx-m lenses for mirrorless cameras is a portrait prime for Sony full-frame	-	-	-	-	-	-	-	-	-	-	80	72	93.2	80	645	
Firin 100mm f/2.8 FE Macro	£579		Relatively affordable autofocus 1:1 macro lens for Sony full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	30	55	74	123	570	

VOIGTLANDER MIRRORLESS

10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting	-	-	-	-	-	-	-	-	-	-	17	72	77	82.4	585	
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture	-	-	-	-	-	-	-	-	-	-	15	58	63.4	80	540	
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings	-	-	-	-	-	-	-	-	-	-	17	52	60.6	70	435	
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production	-	-	-	-	-	-	-	-	-	-	37	62	72.3	88.9	703	
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras	-	-	-	-	-	-	-	-	-	-	23	58	64.3	74.6	571	
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view	-	-	-	-	-	-	-	-	-	-	34	77	82.5	87.7	860	
15mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion	-	-	-	-	-	-	-	-	-	-	50	n/a	67.8	58.7	312	
10mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters	-	-	-	-	-	-	-	-	-	-	30	58	66.4	62.3	294	
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	-	25	62	70.5	79.5	560	
21mm f/3.5 Color-Skop Asph	£549		Compact wideangle prime with manual focus and aperture operation	-	-	-	-	-	-	-	-	-	-	20	52	62.8	39.9	320	
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video	-	-	-	-	-	-	-	-	-	-	30	58	66.5	59.9	387	
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements	-	-	-	-	-	-	-	-	-	-	30	58	67	39.6	262	
40mm f/2.0 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses	-	-	-	-	-	-	-	-	-	-	35	49	62.5	67.3	352	
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh	-	-	-	-	-	-	-	-	-	-	35	58	70.1	59.3	420	
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable	-	-	-	-	-	-	-	-	-	-	35	58	66.5	51.9	340	
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur	-	-	-	-	-	-	-	-	-	-	45	58	70.1	58.8	434	
50mm f/1.2 Nokton SE	£849		SE version does without switchable clickless/aperture operation mechanism	-	-	-	-	-	-	-	-	-	-	45	58	66.5	58.5	383	
50mm f/2.0 Apo-Lanthar	£869		Fully manual lens with aspherical elements designed to completely eliminate colour fringing	-	-	-	-	-	-	-	-	-	-	45	49	62.6	61.3	354	
65mm f/2.0 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction	-	-	-	-	-	-	-	-	-	-	31	67	78	91.3	625	
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics	-	-	-	-	-	-	-	-	-	-	35	58	78.4	99.7	771	

ZEISS MIRRORLESS

Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance	-	-	-	-	-	-	-	-	-	-	18	67	82	68	270	
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras	-	-	-	-	-	-	-	-	-	-	23	52	72	76	200	
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens	-	-	-	-	-	-	-	-	-	-	15	52	75	91	290	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony	-	-	-	-	-	-	-	-	-	-	25	77	78	95	330	
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras	-	-	-	-	-	-	-	-	-	-	25	52	62	72	394	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality	-	-	-	-	-	-	-	-	-	-	20	67	81	92	355	
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics	-	-	-	-	-	-	-	-	-	-	25	52	62	69.5	375	
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users	-	-	-	-	-	-	-	-	-	-	30	52	62	59	340	
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability	-	-	-	-	-	-	-	-	-	-	24	67	91	93	361	
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users	-	-	-	-	-	-	-	-	-	-	45	52	62	59	320	
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	-	-	-	-	-	-	-	-	-	-	80	67	78	105	475	
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series	-	-	-	-	-	-	-	-	-	-	80	52	62.5	108	594	
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	-	-	-	-	-	-	-	-	-	-	87	67	84	120	814	

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D3000 body box	E1699	18-105 F3.5/5.6 AF VR	E549	70-200 F2.8 AFs Ml-M box	E1699	500 F5.6 E PF VR AFS-M box	E3199	150-600 F5/6.3 contemporary	E749	SB-900	E299
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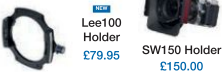
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Final Analysis

Benedict Brain considers...

'Precious Potatoes', 2021, by Clair Robins

As I'm sure you will have noticed from the recent media frenzy... the winners of the second edition of the world's only Potato Photographer of the Year competition have just been announced. Once again the photographic world has been dazzled by a truly diverse range of tuber delights. One of my personal favourites was titled 'Precious Potatoes', taken by photographer Clair Robins. Her prolific potato output saw her gain two positions in the top ten including the image seen here, which placed second. I took some time out to catch up with Clair and hear the story behind her beautiful image.

'I am always working on a range of personal photographic projects; but when I saw the potato competition, a few ideas immediately came to mind. I liked the quirkiness of the contest – after all, it's quite a bizarre and amusing theme to 'celebrate' a potato – but I do love a challenge, so I think that is what appealed to me. It was also nice that the competition was supporting The Trussell Trust charity,' Clair tells me.

'My photographic style is quite diverse,' she explains. 'I am drawn to storytelling with my image-making, and I always strive to create a strong narrative whether I am shooting portraiture, still life or simply observing daily life. Photographing a potato is not something I have been drawn to or considered, before seeing the competition, however it did open my eyes to the overwhelming number of



varieties of potato that exist. I had never even heard of an Osprey or Vivaldi before. It was certainly new ground for me.'

The image 'Precious Potatoes' evolved from Clair's thoughts on potatoes being an important food source all over the world, eaten by many families daily and often taken for granted. 'Presenting a range of potatoes on handcrafted vintage doilies and glass trinket bowls was a way of showing them off and making them feel like jewels – a treasured commodity,' reveals

Clair. 'For the shoot, I set up the tabletop composition at a friend's house who has her elderly mother Jean living with her. I asked Jean if she would feel comfortable holding the potatoes with her wonderfully aged hands to reflect the years of preparing and using the humble spud for her family's meals. Jean's hands portrayed enough human presence to reflect the compelling story I was aiming for. I do hope the competition runs next year. I am a teacher at a city centre FE

college, and I think it's always good to be working on personal projects and other life challenges to keep my photographic ideas fresh. Having been inspired by the competition, I would also love my students to have a go – to see how they interpret the brief. So, if it does run next year, I might set it as an assigned task. I possibly even have an idea for my 2022 entry bubbling away already!"



www.clairrobins.com

Photographer and journalist Benedict Brain combines his personal practice with writing about photography and leading workshops. Regularly asked to judge competitions such as the BPA and IGPOTY, in 2020 he founded Potato POTY. He travels as a public speaker talking about photography, and he sits on the distinctions panel for the RPS. www.benedictbrain.com



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