

Saturday 1 September 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

Amateur Photographer



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EXCLUSIVE HANDS-ON PREVIEW

Nikon Z7

Our **first impressions** of the new **full-frame mirrorless system** – the most important Nikon in a generation

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HERE!**



PLUS

Travellers' tales
From amateur snappers to
National Geographic

Huawei P20 Pro
The **best camera** you can
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12-page buying guide 598 current cameras & lenses listed and rated

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This week we bring you what we believe is the first-ever hands-on report on the brand new Nikon mirrorless system of any photographic magazine in the world. Being weekly has its advantages! The new Z6 and Z7 are a huge deal for Nikon. I would go so far as to say that they are make-or-break cameras. Nikon's 1 system was an expensive, disastrous misreading of where the

future market for mirrorless cameras was going to be, and it carried none of Nikon's DNA. Meanwhile the likes of Sony have been chomping away at Nikon's global market share. If Nikon gets this new system wrong it could spell the end for the company. I am hugely relieved to say that the early signs are very positive. Having handled the Z7 it looks and feels every bit like a classic Nikon camera. Read all about it on page 8.
Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

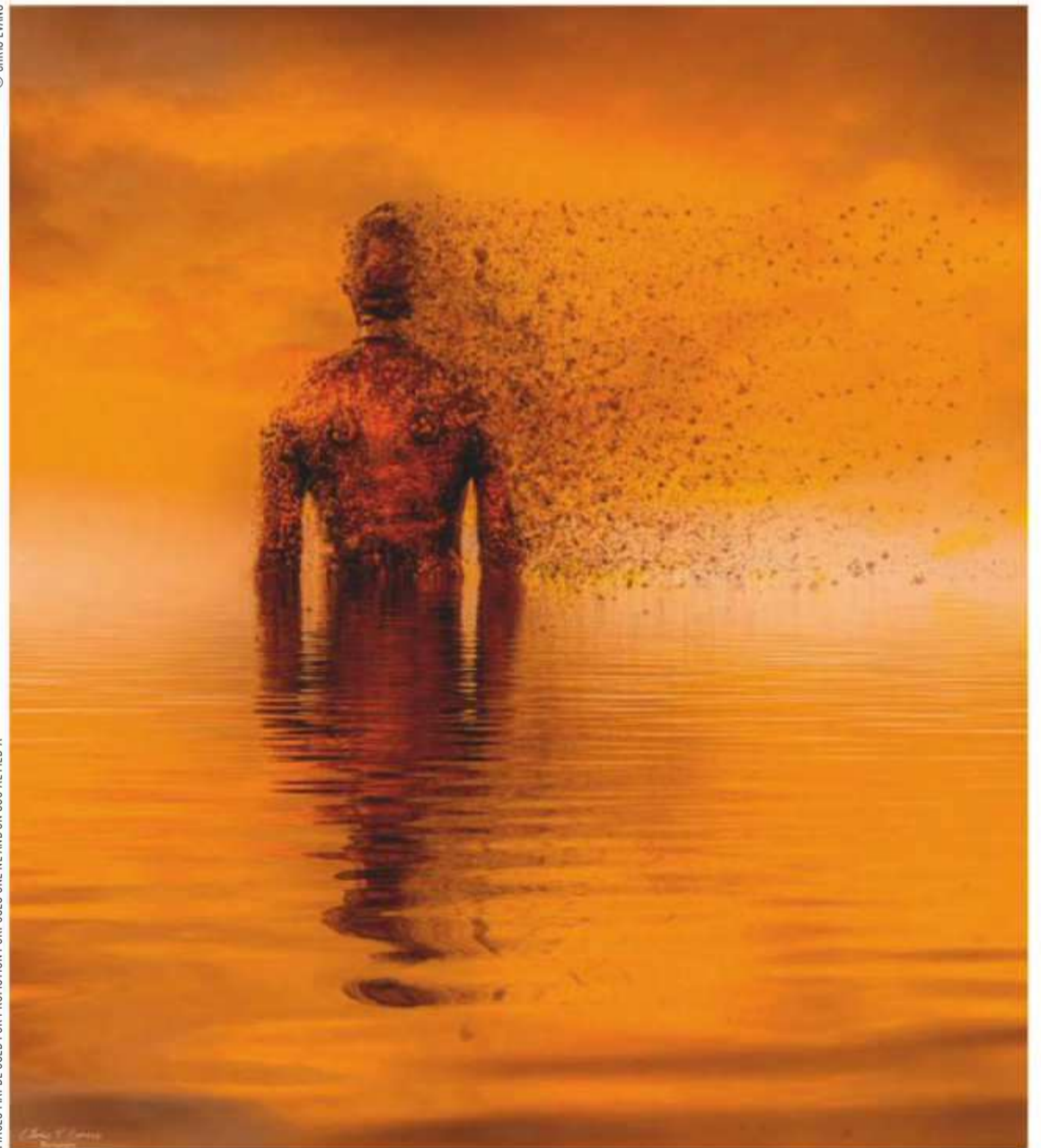
Crosby Beach Dispersion by Chris Evans

Canon EOS 70D,
24-105mm, 13sec
at f/11, ISO 100

This apocalyptic beach scene was uploaded to Instagram with the tag #appicoftheweek. It was taken by photographer Chris Evans. He tells us: 'The original scene was not as good as I had hoped for and looked a little bit bland, so I added an orange photo filter and a different sky. I then experimented with a dispersion effect to give the image a more dystopian look. I created a reflection using the Gaussian Blur tool in Photoshop and a displacement map for the water in order to achieve the desired look I was after.'

© CHRIS EVANS

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.



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*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

NEWS ROUND-UP

The week in brief, edited by Geoff Harris

Samyang 14mm for Nikon full-frame DSLRs

Samyang has announced its first AF lens for full-frame Nikon DSLRs, the AF 14mm f/2.8 F. This weathersealed wideangle prime features 15 elements in 10 groups, including two aspherical elements, four high-refractive (HR) elements and one extra-low dispersion (ED) glass element to minimise distortion. Weighing 484kg and with a minimum focus distance of 20cm, the new lens goes on sale from September for £649.99.



Helping the homeless help themselves

Café Art, an organisation that connects homeless people with the wider community through art, has also launched in Brighton and Hove. Around 100 homeless people were given Fujifilm single-use cameras and asked to document what Brighton and Hove means to them, following on from the well-established project in London. A Kickstarter campaign has been launched to raise funds for a 2019 calendar based on the project. See kck.st/2MB0flj.



Sony dominates in the USA

Sony has taken the number one spot in the US full-frame interchangeable lens camera market. Four out of every 10 full-frame cameras sold during in the first half of 2018 were Sony branded. 'Much of the recent success has been driven by sales of the acclaimed A7R III and A7 III models, as well as the rapid adoption of the Alpha 9 camera amongst professional sports photographers and photojournalists,' said the company.

Budget tripod name-checks Patti Smith

3 Legged Thing has announced Patti – 'an ideal starter tripod for users of compact, bridge, mirrorless, and lightweight DSLR cameras' claims the company. Named after new wave legend Patti Smith, the tripod is designed from aircraft-grade magnesium alloy. It extends to 1.63m and has a removable and reversible single-section centre column, along with a 10kg payload. It will be on sale in September for £99.99.



© SIMON WANTLING

Wellcome photo contest focuses on health

A major new photography competition has been launched by the Wellcome Foundation, seeking images that tell stories about health, medicine and science. The deadline for submissions is 17 December, and the winner of each category will receive £1,250, with the overall winner receiving a generous purse of £15,000. See wellcome.ac.uk/photoprize or [@wellcomephotoprize](https://www.facebook.com/wellcomephotoprize).



BIG picture

SINWP Bird Photographer of the Year 2018 winner is head-on picture of little owl

ORGANISED in conjunction with the Royal Society for the Protection of Birds (RSPB), the Society of International Nature and Wildlife Photographers (SINWP) has revealed the winners and runners-up of its 2018 competition.

Simon Wantling from Northamptonshire was awarded first place for his image, 'Little Owl Head on Flight,' taken on a Canon EOS-1DX Mark II and Canon EF 600mm f/4L IS Mark II lens. Simon captured this incredible action shot during the last light in the Bedfordshire countryside.



Simon, who is a passionate wildlife photographer, spent more than a month watching these little owls, slowly introducing himself into their environment and watching their habits before introducing the camera.

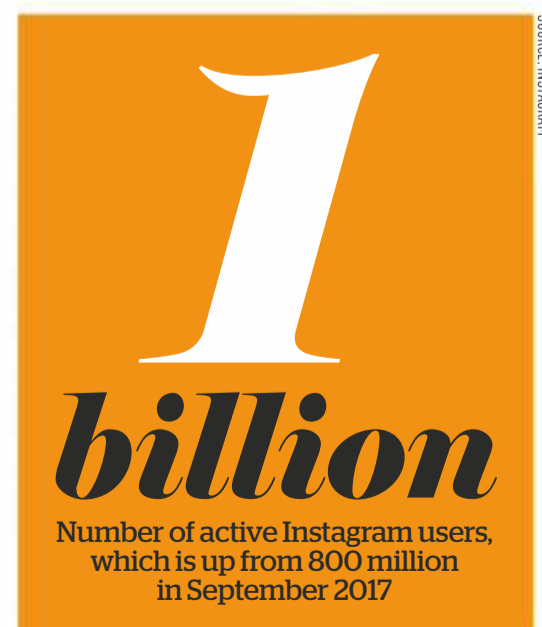
Simon has won the prestigious Bird Photographer of the Year trophy and £350 worth of prizes from sponsors. The RSPB received £1,673 from the minimum donation of £1 per entry for the competition, which will help them to continue protecting the countryside and wildlife.

Words & numbers

Instead of photographing
what I saw,
I photographed what the
camera was seeing

Bill Brandt

British photographer and photojournalist (1904–83).
See page 22



The new Leica M10-P boasts a new quiet shutter – the quietest ever found on any M-series camera



Leica releases M10-P with quiet shutter

LEICA'S new M10-P rangefinder camera will sit alongside the existing M10 in the premium camera manufacturer's line-up, offering customers the chance to choose between the two.

In essence, the two cameras are very similar, but the M10-P has been designed to be as discreet as possible for street-style photography. So, while it uses the same sensor, processor and outward body design, there have been a few upgrades to help achieve that aim.

First and foremost is the new quiet shutter – the quietest ever found on an M series, even analogue models.



The new M10-P has been designed to make the camera as discreet as possible

At the launch event in London, AP was treated to a playlist of various shutter noises from different models currently on the market – including the Nikon D850 and the existing M10 – and while not totally silent, it is much less audible.

To keep things as subtle as possible, the iconic red Leica dot has been removed from the front of the camera, but just to make sure

everybody knows you've got one, a new name engraving is on the M10-P's top-plate. The M10-P uses the same brass and magnesium alloy body as the M10 and has the same weight and dimensions.

For the first time in an M series, a touch-sensitive screen has been incorporated. It can be used in both playback and when shooting in live view for various functions such as pinch to zoom, swipe navigation, and to choose magnification point.

A spirit level, or virtual horizon, is also incorporated that can be viewed on the screen or via an electronic viewfinder (available separately).

Compatible with Leica's range of M lenses, the Leica M10-P is available to buy now in either black or silver chrome, at a retail price of £6,500 (body only) – which compares to £5,850 for the standard M10.



A touch-sensitive screen is featured for the first time in a Leica M-series camera



Documentary celebrates Simon Marsden

© THE MARSDEN ARCHIVE

A MOVIE about the celebrated and enigmatic infrared photographer and author, Simon Marsden, has been released.

Simon Marsden: A Life in Pictures had its global premiere at the British Film Institute on 16 August. It is directed by Irish documentary filmmaker Jason Figgis and produced by Gray Levett, founder of Grays of Westminster.

The movie is yet to go into general distribution but as Jason Figgis explains, 'There will be a special screening at the RPS HQ in Bristol early in 2019 with "video on demand" download planned for later this year.'

Figgis began gathering the material on Simon Marsden in 2001, but the real work on the film began after the photographer's death in 2012.



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Celebrating a giant of stereo photography

THE LONDON Stereoscopic Company, set up by Queen guitarist Brian May, has recently republished a book on the Scottish stereoscopic photographer George Washington Wilson, written by leading photographic historian, Professor Roger Taylor (no relation to the Queen drummer). Washington Wilson (1823–93) became the toast of Victorian society with his innovative landscape photography and was hired to work for Queen Victoria.

'Washington Wilson's cards always stood out to me as a collector,' Brian tells AP. 'They are always in wonderful condition as he got his processes so perfect, so they don't fade or get messed up with age.'

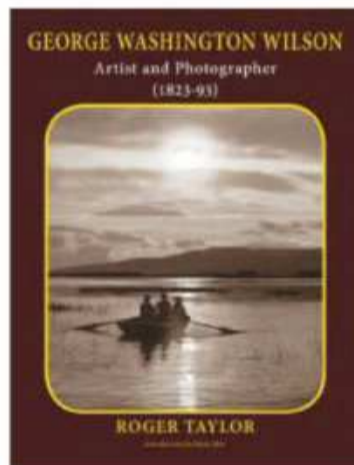
Washington Wilson was a great innovator, Professor Taylor explains. 'One of the things he did was to incorporate the sky and the ground in one single image. He introduced scenery that had water in the foreground, at sunset, so there was red sky, with lots of clouds reflected in the water, and he could balance everything up and point his camera directly at the sun – which was quite an innovation around



Stereoscopy enthusiast Brian May with Professor Roger Taylor (above) who are re-releasing this book (right)

1858/9. He also took very short exposures. With the collodion process of those days you had to make exposures of several seconds. He managed to get it down to about an eighth of a second, so he was able to take street scenes that looked realistic.'

The duo hope the book will go some way to restoring Washington Wilson's reputation. 'There has been a sort of stigma associated with stereoscopic photography,



a kind of snobbish attitude towards it. For me, this is THE most evocative portrayal of life as it was in Scotland. It's much more real than flat photographs,' says Brian. The book is available now for £30. See www.londonstereo.com.

Lexar brand back from the dead

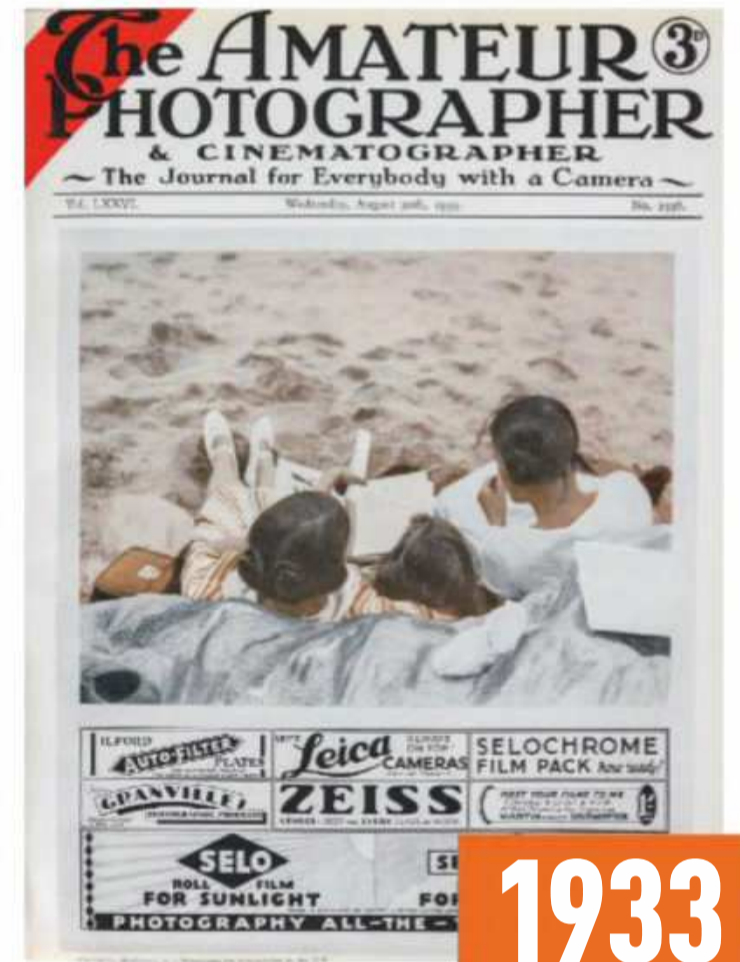
FOLLOWING the announcement last June that the Lexar brand of memory cards and memory card readers and other storage devices would be discontinued, the new Chinese owner, Longsys, has announced the revival of the brand. Shipments will recommence in the autumn. 'I'm extremely excited to re-introduce the Lexar brand to our worldwide customers,' says Lexar CEO Huabo Cai. 'Lexar is dynamic, has superior research and development capabilities, and has a deep understanding of our customers' needs.' Despite these positive noises, Lexar has also confirmed that it has delayed production of XQD cards, which are also used on the new Nikon Z7.



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

Back in the day

A wander through the AP archive. This week we pay a visit to August 1933



1933

WE'RE not sure what the editor FJ Mortimer was on back in 1933, but he was certainly on good form. 'It is an old joke to advise photographers to make a noise like a nut when photographing squirrels or the noise of a bun when photographing bears at the zoo.' Oh-kay... To be fair to FJ, he was trying to make a serious point about the best ways for photographers to attract the attention of 'more challenging' subjects. He was also rather concerned by a recent survey in a London newspaper, which revealed the shocking news that photography was the sixth most popular pastime in the UK, languishing behind dancing and, er, sunbathing. FJ was not discouraged though. 'The participants are naturally prejudiced in favour of their own pet pastime or hobby; and the wiser among them compile their list with the sole aim of getting as near as possible to the popular vote.' Elsewhere there's an interesting piece on 'high angle' photography – shooting subjects from above or from other creative angles – a lot of the tips remain relevant today. More vintage fun next week.



The piece on high-angle photography is still relevant today

Nikon Z7 and Z6

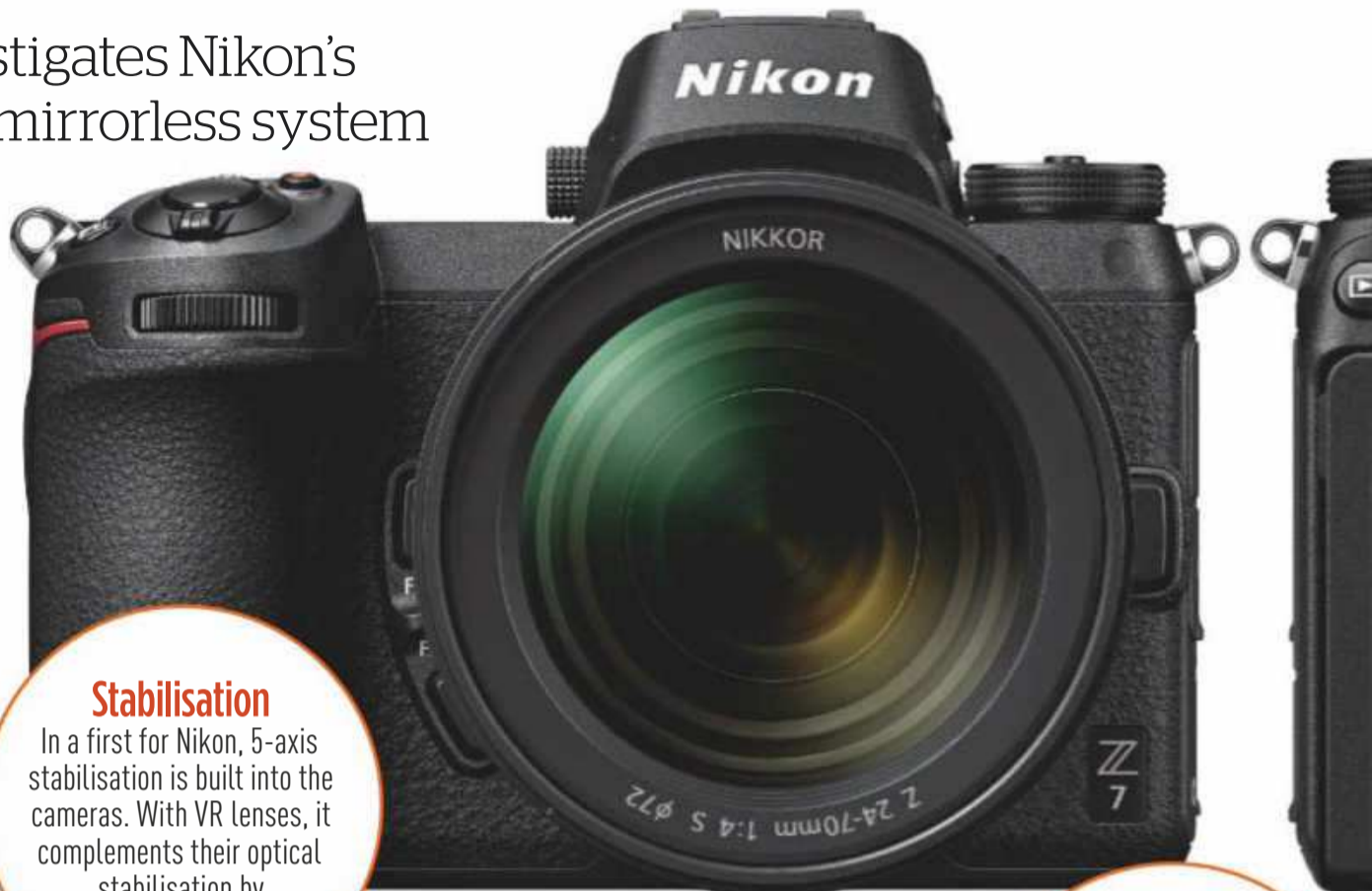
Andy Westlake investigates Nikon's brand new full-frame mirrorless system

IT'S HERE! After a month of teasers and social media build-up, Nikon has taken the wraps off its brand new full-frame mirrorless system. Believe me, it's been well worth the wait; in almost every respect, the firm appears to have delivered exactly what its users have been asking for.

Nikon's new system will launch with two bodies and three lenses, based around a brand new, large-diameter Z-mount. There's no doubt where the firm's intentions lie: with twin bodies – the Z6 and Z7 – that look like miniature versions of the firm's high-end DSLRs, sporting 24MP and 45.7MP sensors, respectively, it's going head-to-head with Sony's Alpha 7 III and Alpha 7R III. We've been lucky enough to see the Z7 and its initial set of lenses for real, and the firm has clearly come up with a very capable camera. As a result, Sony's near-monopoly on full-frame mirrorless has been blown apart, and Canon is going to have to make some pretty smart moves if it wants to avoid slipping behind.

Twin bodies

Much like Sony when it launched its Alpha 7 system, Nikon is kicking off with twin bodies that share the same physical



Stabilisation

In a first for Nikon, 5-axis stabilisation is built into the cameras. With VR lenses, it complements their optical stabilisation by compensating in 3 axes.

design, but have different sensors and core

specifications. The 45.7MP Z7 boasts 493 phase-detection AF points covering 90% of the frame area, a standard sensitivity range of ISO 64–25,600, and shoots at 9 frames per second. Its more affordable Z6 sibling will sport a 24.5MP sensor with 273 phase-detect AF points, while offering ISO 100–51,200 and

12fps shooting. Both cameras use the new EXPEED VI processing engine.

Other shared features include a stunning 3.6-million-dot EVF with a huge 0.8x magnification, that's capable of displaying comprehensive shooting information against a black background on strips above and below the preview image. It features high-quality optics that give a clear view right into the corners even if you wear glasses, and looks considerably better than even the A7R III's excellent finder in side-by-side comparison.

Both bodies also feature a high-resolution

Large mount

At 55mm diameter, Nikon's new fully electronic Z-mount is larger than any other full-frame mirrorless mount.

At a glance

£3,399 Nikon Z7, body only

£2,099 Nikon Z6, body only

- Twin 45.7MP and 24MP models
- New large-diameter Z-mount
- Three native lenses
- F-mount adapter



The top-plate control layout is similar to Nikon's high-end SLRs, including an OLED status panel

ALL-NEW Z-MOUNT

IN DESIGNING its new full-frame mirrorless system, Nikon has bowed to the inevitable and introduced a new lens mount. But not any old mount: the firm says that the fully electronic Z-mount has the largest opening of any full-frame system. In fact its 55mm internal diameter can accommodate f/0.95 lenses, with a 58mm f/0.95 Noctilux already on Nikon's roadmap; in comparison, the Sony E and Canon EF-M mounts both measure around 47mm. A 16mm flange distance from lens to sensor affords extra freedom to optical designers, while a set of 11 electronic contacts enables rapid data transfer for fast, silent autofocus.

Nikon fully understands that it has to appeal to its existing DSLR users, who will be relieved to hear that they can use their F-mount lenses via an adapter. Naturally this will support aperture control and in-lens VR operation; however only AF-S and AF-P lenses with built-in motors will autofocus.



Huge viewfinder

The 3.7-million-dot electronic viewfinder is one of the largest and clearest I've seen, at 0.8x magnification.

XQD card

One surprise is Nikon's decision to use a single card slot in the uncommon XQD format – apparently for speed reasons.

2.1-million-dot tilting rear screen with an improved touch interface, including a fully customisable i-menu. There's also an SLR-like top-plate status screen, which displays key shooting info using an OLED display that adapts to the ambient light conditions.

Power is provided by an updated EN-EL15b battery, which is physically the same size as that used in the firm's high-end DSLRs. However, it now supports in-camera charging through the USB port. Nikon says that a vertical power grip is under development.

Wi-Fi and Bluetooth connectivity are built in, and Nikon says it's included a dedicated processor which should provide a more stable connection to devices running its Snapbridge app. The Wi-Fi isn't exclusively tied to Snapbridge any more, either, which means that the cameras should work with third-party Wi-Fi control programs.

As we'd expect, 4K video recording is available at 30 frames per second,

alongside Full HD at up to 120fps. Nikon has added plenty of advanced features including N-log gamma, focus peaking, and a zebra pattern exposure warning.

Familiar design

In terms of design, the new cameras will look instantly familiar to Nikon users. The body layout and control set-up is much like the firm's high-end DSLRs, with twin control dials and a joystick for moving the focus point, along with familiarly placed buttons. So new owners will be able to pick up the cameras and make the switch to mirrorless seamlessly.

Unlike Sony, Nikon hasn't been terrified of making the body large enough to be comfortable to use, so has added a really good-sized handgrip that feels like it should provide decent handling even when using heavy lenses. Build quality is everything we've come to expect from Nikon, too: indeed the firm claims the same level of weather protection as that on the D850.

First impressions

From the moment Nikon announced its intention to make full-frame mirrorless, the question has been whether it can build the right camera to tempt its existing user base to dip a toe into these exciting new waters. After even a short time with the camera, I'm confident that it's got most things right, and unlike the ill-fated 1 System, this new line feels entirely worthy of the Nikon name. The body design is excellent, the viewfinder is stunning, and even the most diehard of DSLR fans will surely be tempted to pick one up just to give it a try. Naturally it won't match Sony's third-generation models in every respect, but in certain areas it surpasses them already. The question for Nikon isn't going to be whether the cameras will sell, but whether it can build them fast enough.

Three native Z-mount 'S' lenses

NIKON has also unveiled three native Z-mount lenses for its new mirrorless system. The Nikkor 24-70mm f/4 S, and Nikkor 35mm f/1.8 S will be available immediately, while the Nikkor 50mm f/1.8 S will appear a bit later. The core design philosophy is to provide compact lenses with superb image quality.

The lenses are a good match to the cameras in terms of size, and Nikon

claims that not only are the new optics considerably better than its F-mount f/1.8 Nikkors, they'll also exceed the image quality provided by Sony's equivalents. To achieve this, it's promising an exceptionally high level of quality control.

One neat feature is that the manual focus ring can be customised to control a number of alternative settings, when it's not being used for focusing.



Nikon's Z-mount 35mm f/1.8 S and 50mm f/1.8 S lenses

Nikon FTZ F-mount lens adapter

NIKON understands that the biggest market for its new mirrorless system is its huge existing DSLR user base. Hence, it's introducing an adapter that will let them use their existing lenses, and which it says is compatible with approximately 360 lenses. But as usual with the F-mount, the devil is in the detail. Only those with built-in focus motors – in other words, AF-S and AF-P type – will be fully compatible for both autofocus and autoexposure, equating to over 90 lenses, or almost the entire current range.

However the adapter doesn't have a focus motor built in, so won't offer AF with D-type lenses, although it'll still provide autoexposure. Manual focus will be available, of course, and considerably easier and more accurate in comparison to using a DSLR's optical viewfinder.



The FTZ adapter allows use of F-mount SLR lenses



Viewpoint

Andy Westlake

Nikon's new full-frame mirrorless marks a brave new beginning and, perhaps, signals the end of the DSLR

When you read this, it'll have been almost a month since Nikon first showed us, under the strictest secrecy, its brand new full-frame mirrorless system. And I'll have spent a week in Japan learning all about the firm's thinking from its top engineers and senior executives. This is, without doubt, the most important launch in the firm's recent history, and it's keen to explain exactly what it's trying to do.

However, the camera pretty much speaks for itself. It's designed and built like a mini SLR, and handles in much the same way as a D750 or D850. It's just smaller, and uses an electronic rather than optical viewfinder. The message to Nikon users couldn't be simpler: this is another tool that can sit within your existing set-up. The fact that it's mirrorless is almost incidental; ultimately it's a high-end Nikon that's designed to help you take great pictures. It has a new mount, of course, and new set of native lenses, but it can also use F-mount SLR lenses via an adapter. This is crucial because the biggest barrier to wider mirrorless adoption among serious photographers has always been about their deep investment in lenses. But for Nikon users, this barrier has now been broken down.

Of course, it's too early to say how well the system will perform when photographers take it out into the real world; doubtless quirks and flaws will surface. But even the earliest samples we were shown, running non-final firmware, came across as highly assured. I'm not sure the autofocus speed will quite match

Sony's latest models, but at least Nikon has deigned to show you the AF point in the viewfinder.

Indeed Nikon seems to have addressed many of the criticisms of the A7 range in a way Sony has been oddly reluctant to do. It's given the camera a nice big grip and a proven control layout. There's a coherence to the system, too, with the initial lens set as a good match to the body in terms of size. The only obvious misstep is the decision to use a single card slot – and XQD at that. But I suspect users will grin and bear it, much like when Apple removed the headphone socket from the iPhone.

Death of the SLR?

So is this the end of the SLR? Of course not, at least not immediately: a huge number are still in regular use, and that's not going to change overnight. But ultimately, the SLR was an ingenious solution to the problem of composing, focusing and metering when film had to be kept dark until the point of exposure. However, that's a problem that no longer exists. With mirrorless cameras, the image sensor itself is used for all those tasks, with greater accuracy, while allowing smaller bodies that bring their own advantages such as full-time exposure preview and silent shooting. As Nikon users are about to find out in their droves, the future is bright – and it's mirrorless.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for Digital Photography Review, writing numerous lens and camera reviews.



Nikon's new mirrorless camera will be able to use F-mount lenses via an adapter

In next week's issue

On sale Tuesday 4 September



© JAMES ABBOTT

Take full control

James Abbott explains all you need to know about shooting manually



Chicago on my mind

What happens if you take three systems on a city break? David Clapp finds out

Extreme black & white

Martin Evening shows you how to push your b&w conversions in Camera Raw

Cool couples

John Wade takes us into the fascinating world of coupled rangefinder cameras

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Matt Parry

Matt Parry is a travel photographer, writer and presenter. His images and articles have been published in leading travel and photography publications. He has visited over 55 countries across six continents. See more at www.mattparryphotography.com or [@mattparryphotography](https://www.instagram.com/mattparryphotography).

people reflect

People offer a fascinating insight into a destination's culture, traditions and way of life. Matt Parry explains how to get the best out of people for travel portraiture

For travel photographers, the encounters you have with strangers can become some of the most rewarding, both personally and photographically. Through its people, you can witness and experience many facets of a country – from food and drink to how they celebrate, worship, earn a living or pass the time. What soon becomes apparent is that the differences between us aren't always as extreme as they appear on the surface. Armed with curiosity, you can open up your travel photography to a whole new genre of opportunity.

Unique photography

The internet has made the world a smaller place and we often hear photography being criticised for a perceived lack of creativity. This is perpetuated by the fact that the number of images being shared now are more than ever before. Or it is the 'Instagram effect' that leads to a lack of differentiation – the thought being that we are all influenced in some way by the style and location of photos that we see on social media.

Yet with over 7.5 billion people living on this planet,

photographing the people you meet is a great way to capture the stories and feelings that are unique to your experiences. While we may see pictures of the same faces or scenarios popping up from time to time – that photogenic Cuban lady with the big cigar, jumping Maasai Warriors or Myanmar monks in smoky rays of light, the most genuine interactions with the people you meet on your travels are unique picture opportunities.

Photographing strangers

Look beyond the obvious sights and attractions on offer and take a walk with your camera. Stop and chat with the people you meet and delve deeper into their culture. Sounds easy, yet one of the greatest challenges when photographing people is overcoming the nerves to ask a stranger if you can take their picture. Whatever your personality type, most people can be apprehensive at the thought of approaching someone specifically for this purpose. Language barriers and fear of rejection can discourage even the most experienced photographers.

Nonetheless, for those who are willing and able

Look beyond the obvious sights and take a walk with your camera
Canon EOS 5D Mark III, 24-105mm, 1/640sec at f/6.3, ISO 100



ALL P. CTURES © MATT PARRY

◀ Camera bag

A simple over-the-shoulder bag such as the LowePro Toploader Zoom 50 AW II or a small messenger bag is perfect when exploring, as it's light and holds your camera, lens and space for spare batteries, memory cards and a lens cloth.



◀ Camera strap

The strap that comes with your camera isn't always the best for long days spent walking around with your camera. Third-party straps such as the excellent Peak Design Slide Lite offer a comfortable, secure and practical way to keep your camera ready for any shot.



◀ Notes app

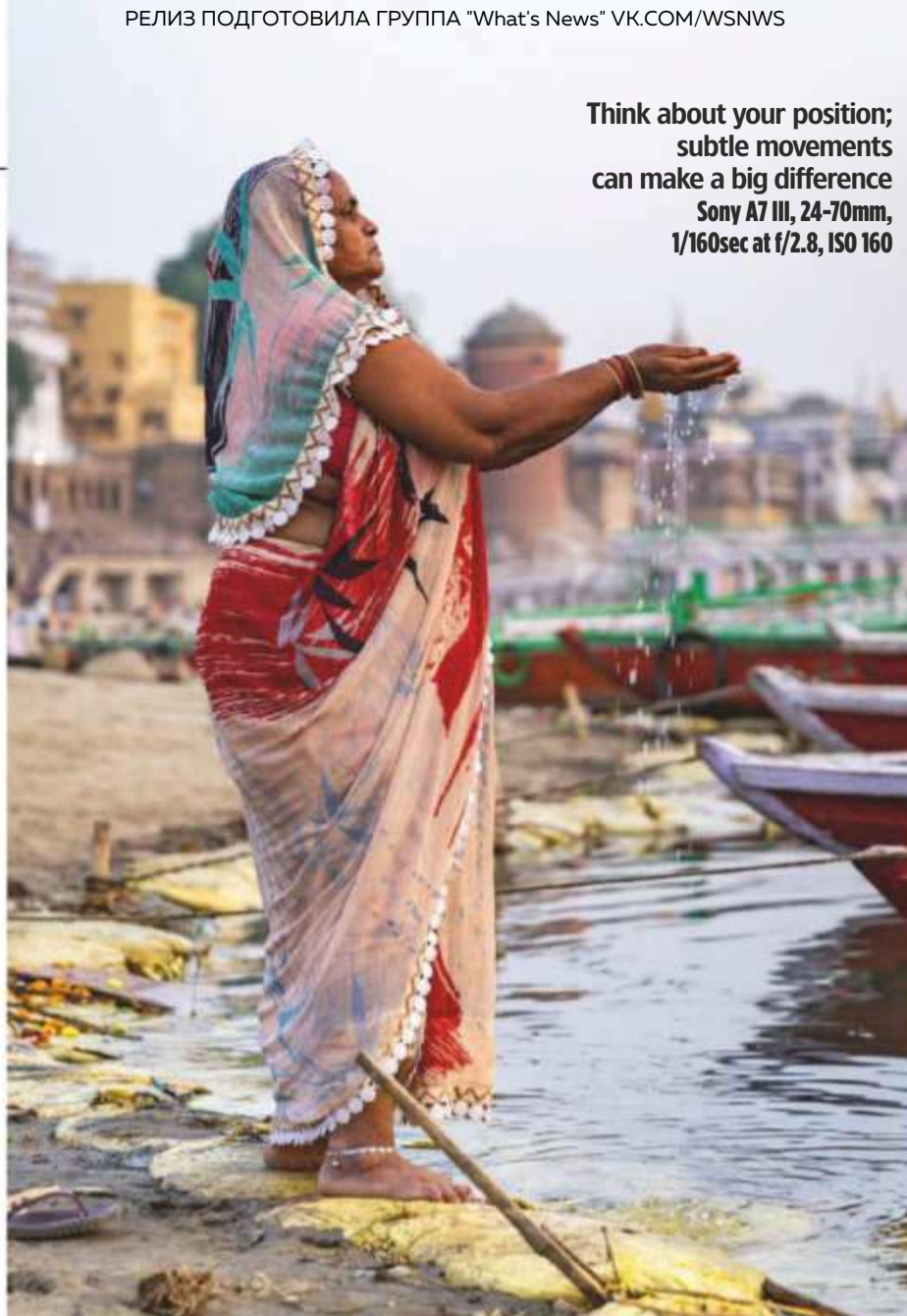
Use a notes app on your phone to record information on the people you meet: names, ages, facts about what you are seeing or doing, details of the subject and dates. These will help to create compelling captions when sharing your images.

to put their nerves to one side will find this a liberating and fun form of photography. It's amazing how much you can communicate with someone without speaking a word of each other's language, and finding out more about a person's life or culture can often be one of the most memorable and authentic experiences of your trip. While these encounters lead to your own personal memories, the pictures can form stories and imagery that many others will find compelling.

Breaking down barriers

What is the best way to approach 'people photography' when travelling? While this will always be dependent on the circumstance there are a few tips to consider. First, don't be afraid to acknowledge your camera. There is a case to be made for building a connection with someone before you bring out your camera, yet in my experience your camera can help to break down the barriers to communication and give you the confidence to approach and engage with people.

A smile and a simple nod towards your camera is a globally recognised indication that you would like to take a picture, and more often than not people will be happy to pose. Some people will find it curious that you want to take their picture and some may be willing but shy.



Think about your position; subtle movements can make a big difference

Sony A7 III, 24-70mm, 1/160sec at f/2.8, ISO 160

Of course, there will be people who are uncomfortable and don't want their picture taken, so be polite and respect their wishes. Remember, if someone does decline, don't be offended or embarrassed – it is not the end of the world. And certainly don't let this stop you from interacting with that person as this can still lead to some wonderful situations, even if you don't get the shot. Whoever you photograph, offer to show them the picture on

your camera's live view screen and/or email a copy or post a print to them.

Build a rapport with your subject. If you have time, sit or take a walk with them for a while; share a drink or two. Try to find a common interest such as sport, family or the place you are visiting. Ask questions, listen and show an interest in what they are saying. This will make the whole experience more enjoyable and rewarding for you and your subject. Also,

that connection will often mean you can spend longer with them.

Don't forget to show them your personality, too. If you can get your subject to relax, smile and perhaps even laugh then your shots will look much more natural. If language barriers are an issue then a friendly smile and a relaxed and confident demeanour will go a long way.

You will need to manage your subject – to help them relax as well as direct them. Don't be afraid to reposition your subject if the light is not hitting them as you'd like or the background is too distracting. Or you can reposition yourself. Remember that even subtle movements can make a big difference in the quality of your final shot.

It also pays to keep your subjects in their comfort zone. While you may need to stray out of yours to get the shot, it can often help if you make your subject do something routine or familiar to them, especially if they are uncomfortable or awkward in front of the camera; if not then the resulting shots may look unnatural or forced.

Authenticity

As travel photographers we have a duty to represent the people and cultures we photograph in a faithful and accurate way. While we can always debate the merits and ethics of photography, image

MATT'S TOP TIPS FOR ENGAGING TRAVEL PORTRAITS



Shoot in bursts

There is nothing more frustrating than discovering your subject blinked in the millisecond the shutter fired. Shooting a continuous burst of 2 to 3 frames will help increase your chances of an eyes-open shot without the subject feeling uncomfortable.



Work the angles

Think about the type of images you want to achieve on location and always take more pictures than you will need. Mix up your focal lengths, angles, composition and camera orientation to give yourself as many options as possible when selecting the best one.



Shapes and shadows

People photography is all about the eyes. While this is a good principle to follow it doesn't hurt to break the rules every now and then. The shape or silhouette of a person or group can tell a story or intrigue the viewer more than the expression on someone's face.

Paying for pictures

There are people shots to be had everywhere but always ask first
Sony A7 III, 24-70mm, 1/60sec at f/2.8, ISO 5000

This is one of the age-old conundrums and its prevalence varies from country to country. Some people will request/expect money in return, but you need to decide if that value exchange is one you are comfortable with.

From street performers to people who dress in traditional costumes, these transactions are now an ingrained part of the economy in some parts of the world. Similarly, if the person is selling something, they may expect you to make a small purchase in return. While transactional-based interactions can stifle the natural engagement that makes a portrait special, they can still lead to amazing images for those willing to negotiate a price.

manipulation and even the authenticity of some travel experiences, I believe that we should showcase the people we meet honestly and to the best of our ability.

Similarly, we need to be sensitive when doing so. You should be aware of any cultural sensitivities when photographing people, for example around religious ceremonies or sites or when photographing people's homes or families. It could be as simple as removing your shoes before walking somewhere. This respect and appreciation for the culture, religion and

wishes of your subject goes a long way.

Where to go

People photography on your travels shouldn't be restricted to far-flung, exotic destinations. While the differences of 'culture shock' destinations can make particularly interesting images, you should not overlook applying this approach to any trip you take. From fishermen in the Algarve to businessmen in Paris, there are people-photography opportunities everywhere you turn.

Nor should this form of photography be restricted to

'locals'. Many times, visitors can tell you as much about a destination as the people who live there, and are often just as photogenic as they bring with them their own idiosyncrasies and culture.

Similarly, there are a number of ways you can practise at home to build up your confidence. In fact, if you can ask a stranger for a picture in your own town or city then you will be able to do it anywhere! Perhaps set yourself a challenge to photograph strangers during your lunch break or at the weekend – a stranger per day or even target 10 strangers in

an hour. Projects like this really push you out of your comfort zone and can definitely boost your confidence as a photographer.

People photography offers travel photographers a blend of visually different experiences beyond the cities, landscapes or iconic sights that primarily attract visitors to a region. These experiences can be enhanced through engagement and interaction with the people you meet which can lead to interesting, insightful and memorable trips packed full of wonderful photo opportunities.



Be prepared

It is important for travel photographers to know their kit – the benefits and limitations and to be prepared before approaching a stranger. The moment may be fleeting and so you don't want them to get impatient waiting while you change lenses or settings.



Get help

A local guide can be a tremendous asset if you are short on time. They speak the language, know the destination and often have a great rapport with people. Another option is to reach out to local photographers through social media or sign up with a local photo tour.



Natural light

Lighting and reflectors are the staple kit of most portrait photographers, especially those working in a studio or with models. However, most travel photography relies on natural light, so avoid the middle of the day when the harsh light can cast unflattering shadows on a face.

Technique TRAVEL PORTRAITURE

Portrait style

You can shoot travel portraits in a number of ways; it depends on the subject and environment and how you want to capture it



Environmental portraits

Unlike traditional head-and-shoulders portraits, taking an environmental portrait can capture the surroundings of the person being photographed to give both the person and the scene some context. It could be someone working, and by showing the background or including props, the person viewing the image should get a deeper insight or connection with the person in the image.

TOP TIP

Place the subject either off centre or with enough space around them to show the scene. Either take a step back to show more of the scene or use a wideangle lens and shoot at a narrower aperture of between f/4 and f/11 to keep some of the detail in the background.



Traditional portraits

On your travels you may encounter someone with a great face. By this I don't mean a stereotypically attractive person, but rather someone full of character – a face with lines that tell their own stories of a life lived. Perhaps the person has taken pride in their appearance so they stand out from the crowd. This could be interesting or extravagant clothing they are wearing or a cultural costume, hairstyle or accessories. All these details lend themselves to a unique head-and-shoulders portrait.

TOP TIP

It is all about the eyes. Ensure you keep the eyes in focus (or the eye closest to you, if the person is not facing you directly). Try shooting in aperture priority mode with the widest aperture possible to ensure the background is out of focus as this helps ensure the viewer is drawn to the person.

Candid portraiture

Candid people photography requires the photographer to observe both the people and the environment they are in to capture scenes in unique, quirky or visually striking ways. As these are candid, unposed shots of people, the subjects are often unaware of the camera or that they are being photographed, while the scene or situation is equally important to the shot.

TOP TIP

Fractions of a second can make all the difference in capturing a gesture, placement or movement, so consider your own positioning and shoot in a continuous burst mode.



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1 min

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TRAVEL PHOTOGRAPHY

Living the dream

Seeing your pictures in a National Geographic title is the ultimate fantasy for many photographers. **Amy Davies** finds out how some have made it happen

Founded in 1888 (four years after *Amateur Photographer*), *National Geographic* is one of the most iconic magazine brands in the world. For many wildlife and travel photographers, having their work published in such an illustrious publication is a lifelong dream. Its spin-off magazine *National Geographic Traveler* was launched in the USA in 1984, with a UK version following in 2010. It's easy to imagine that working on assignment for a publication like this is exotic, glamorous and exciting. We spoke to two regular contributors to the magazine, as well as its art director, to discover the realities.

Harry Skeggs

AP: How did you become a wildlife photographer?

HS: After some initial frustration [with photography], I began concentrating on capturing animals, particularly trying to encapsulate their emotions and how they interact with their environment. As an amateur I

started entering competitions, for fun really, and I started winning a number of them and suddenly this career unravelled in front of me.

I studied art history at university, but I used to actively dislike photography; I wanted to be a painter. However this wasn't a natural partner for travelling, taking far too long to be practical. As a result I first picked up a camera as a means purely for documenting

what I saw. By investing time in photography and learning from my mistakes I began to move forward. I have never been formally taught photography, so I am really a product of everything I got wrong!



A Bengal tiger photographed through the foliage of its hiding spot in the heat of the Indian sun Nikon D500, 500mm, 1/800sec at f/4, ISO 400



Harry had to crawl through heavy bushes for this shot to show the emotion and intelligence of the gorilla Nikon D500, 70-200mm, 1/800sec at f/9, ISO 800



Harry wanted to capture the cheetah's dependency on the seasonal floods in the Okavango Delta
Nikon D5, 24-85mm, 1/400sec at f/11, ISO 800



© HARRY SKEGGS

AP: How did you start your relationship with NGT?

HS: I built up a body of work I was 'happy' with (this is a relative term – I am never truly happy with my work) and, having won a few prizes that I hoped would show I wasn't a time-waster, I reached out to NGT directly. It was nerve wracking as this job meant a lot to me.

AP: What are they like to work for?

HS: As leaders in their field, the bar is very high, and as true professionals they know exactly what they are looking for. What I didn't expect is that they are also a genuinely great team to work with, really enthusiastic – which of course shows in the standard of the magazine.

I think every nature photographer dreams of being in one of these magazines. My first double page spread was a highlight for me. We'd



Harry Skeggs is primarily a wildlife photographer. He has won several awards and leads photographic tours (more information over the page). He regularly contributes to *National Geographic Traveller* (NGT).

been in touch before, but I received an email saying they'd been following my social media and would like to print one of my shots, and could I get it to them today? Like they say, you never forget your first!

The only 'lowligh' I can think of was when I returned from Papua New Guinea and pitched some shots, to find that, through pure bad timing, a similar piece had been assigned the week before. At this level it's hugely competitive and there are increasingly few photographic frontiers, so it's bound to happen. It was just bad luck for me.

AP: What kind of challenges do you tend to face?

HS: The huge difference between working on a contracted assignment and normal travel shooting is the pressure. There are certain shots you know you need, and with

wildlife you just can't guarantee what's going to happen. You live on edge knowing that the moment might not materialise, and if it does you will likely have a fraction of a second to capture it. You need to know your camera inside out and be constantly prepared to not miss your moment, as it will likely not come again. It's about keeping a really open mind to what unfolds, even if it's not what you planned or you were looking for originally – often it can be better. On my recent Botswana trip for instance, my luggage never arrived, which meant I was missing some key gear, including battery chargers. Not coming back with the shots wasn't an option, so I had to improvise. This included jerry-rigging battery chargers with paper clips (please don't try this at home), and a lot of handholding a monstrous 600mm f/4 (as I had no monopod). But in the



© HARRY SKEGGS

Huli tribesman in Papua New Guinea Nikon D5, 24-85mm, 1/400sec at f/11, ISO 800

end this pressure forced me to get the results I needed, and I learned a lot in the process.

AP: Is there anything in particular you need to bear in mind when shooting for NGT?

HS: When I used to shoot as a freelance photographer my only real thought while looking through the viewfinder was 'how do I make the most of this frame?' When shooting for a magazine, there is more at play as you are shooting a story, a collection of images that speak together. I find this means I step back a lot more. The old adage 'if you find your photos aren't good enough, get closer' doesn't apply, because much of the story about animals depends on their interaction with their environment, and including this in the frame contextualises them.

AP: Do you think it's as exciting to work for *National*

***Geographic* as people might assume it is?**

HS: I remember as a young photographer looking at masters such as Tim Laman, Joel Sartore and Paul Nicklen and thinking that they must lead the most exciting lives. There is a lot of patience and frustration involved in this field of work. These days we don't often have long to shoot, so you have to work with what you've got. This means hard work and trying to spin things in your favour; you can't just sit it out. You need to get wet, get cold, get what you came for. It's exciting but far from glamorous.

AP: What's the best thing about working for NGT?

HS: To go into pretty much any magazine store in the country and see your work printed on those beautiful glossy pages is pretty humbling. I can't say I will ever get used to it, and I am hugely grateful.

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To learn more from these award-winning photographers, you can join bespoke tours that they are leading in 2019

Harry Skeggs

Kenya, February 2019 Exploring the Mara and Laikipia – two of Kenya's greatest wildlife areas, rich with photographic opportunities.

India, April 2019 The wilds of central India tracking the majestic Bengal tiger, as well as the other fantastic wildlife of the Indian interior, including sloth bears and Asiatic leopards.

Papua New Guinea, July 2019 Sensational birds of paradise and mysterious tribes, through to volcanoes

and the photogenic mask festival.

For details see skeggsphotography.com.

Nori Jemil

Patagonia and Cape Horn, February 2019 On board the *Australis*, which sails from Punta Arenas in Chile to Ushuaia in Argentina. As well as glaciers and penguins, there's the chance to explore the Darwinian range, Chilean fjords and Cape Horn, with on-board tuition between landings. See www.norijemil.com.

Gentoo penguin and Antarctic landscape, taken when Nori was living in Chile and visited Antarctica Canon EOS 5D, 17mm, 1/200sec at f/9, ISO 100



© NORI JEMIL

Nori Jemil

AP: Describe how you became a travel and landscape photographer?

NJ: I moved to South America, and within a few months, my old film SLR gave up the ghost and I replaced it with a digital model. Discovering a new continent with a brand new camera may have had something to do with it. I also entered a few different international photography competitions in 2008 and was runner-up in two, and shortlisted in a couple of others, so it gave me a push. I also won Wanderlust Magazine's Photograph of the Year in 2010 and got a commission to go to Australia – that was a turning point.

I studied English at university and did a Masters in Theatre at the Royal Academy of Dramatic Art (RADA), so it's fair to say I didn't set out to be a travel photographer.

AP: What is it like to work for NGT?

NJ: Fantastic. I've had a very good working relationship with the art editors, but equally I've come to know a number of the editorial and management staff there. Ultimately,



Nori Jemil regularly contributes to *National Geographic Traveller* and is a travel and landscape photographer. Her accolades include the British Guild of Travel Writers Photographer of the Year (2017) and Wanderlust Travel Photo of the Year (2010) awards.

Chris Hudson

Chris Hudson is the art director for *National Geographic Traveller*. Here he explains what the magazine is looking for

AP: What are the qualities you expect from your photographers?

CH: They must be able to spot and capture a moment, while at the same time being able to frame and capture a location to make it look the most desirable a place as possible. They must be able to tell a story through their pictures.

AP: How do photographers build a relationship with NGT?

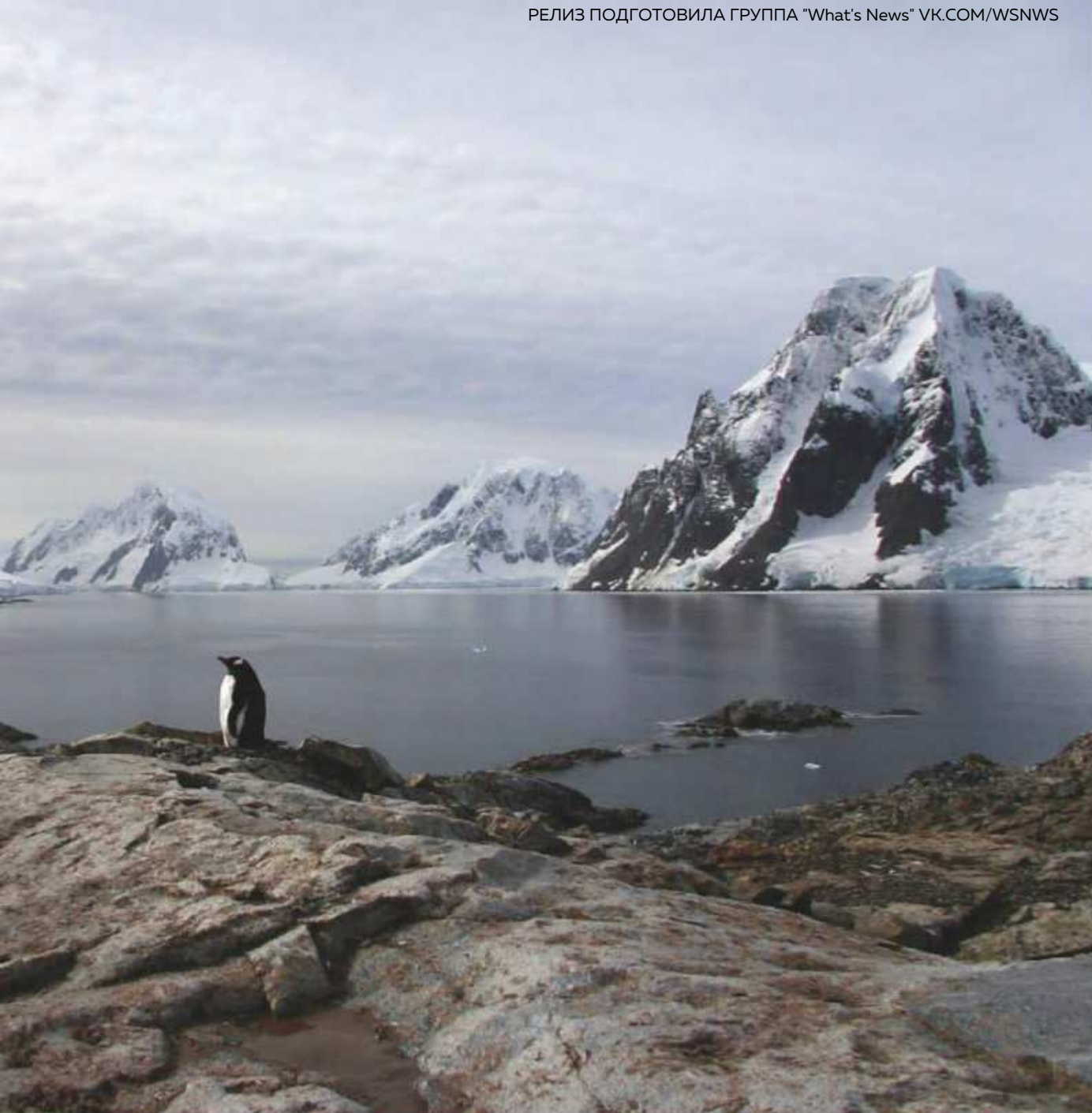
CH: There are different ways. From winning our annual photography competition, right through to being more aggressive with emailing and pitching. Above all, they mostly have gone off to shoot work that they can bring back and pitch. The least successful tend to be those who want to photograph, but don't have work to explain how they are a good fit.

AP: How do you decide which locations to include in the magazine?

CH: Locations and stories are decided by our editor and features editor anything around a year in advance of publication date, and is often swayed by what our writers and photographers pitch. However, the world is an ever-changing place and so quite often our features list changes too, often at the very last minute.

AP: What are you looking for in submitted images?

CH: Technical excellence should be a given, but saying that, some photographers are not as technically great but get themselves involved in a destination – getting up close and personal with locals, capturing real life moments, which kind of makes up for the less-polished standard. We pride ourselves on focusing on the people in a place – faces and names really help tell a story, and so we always encourage our photographers to really immerse themselves in the culture.



they all love travel, and have a great passion for what they do.

AP: What kind of challenges do you tend to face?

NJ: Working as a freelancer means you're often pitching ideas in the dark, not knowing what's coming up in editorial meetings, so there's a lot of second guessing. You don't usually have the luxury of time if you're on a commission, so you're shooting to a brief and have to keep to schedule. I also work alone, so it's important to keep kit to a minimum, which is not easy if you need a variety of shots.

AP: Is there anything in particular you need to bear in mind when shooting for NGT?

NJ: Whichever publication you're working for, you have to be mindful of your audience and the house style. NGT has a particular look, and is about real travel, so getting to the heart of the story, rather than shooting a series of beautiful landscapes is really important – though the odd great environment shot goes down well too.

AP: Do you think it's as exciting to work for *National Geographic* as people might assume it is?



View of Francois Peron National Park, West Australia, taken during a light aircraft flight Canon EOS 5D Mark III, 35mm, 1/400sec at f/11, ISO 200

NJ: It's always a thrill opening the magazine to find one of my images or, even better, a whole feature. When I'm working and people ask where the photo I'm taking of them is going to end up, I love their faces. I usually only get as far as 'National Geo-' before their eyes have widened and they look very pleased indeed. And I'll never get tired of seeing that.

AP: If you could change anything about your work, what would it be?

NJ: Being able to be a fly on the wall at the NGT UK editorial planning meetings would be very helpful, thank you very much.



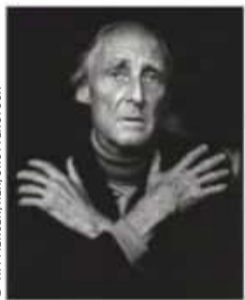
The latest issue of *National Geographic Traveller* (September 2018), is on sale now.

Legends of photography



© GETTY IMAGES/BILL BRANDT

Originally published in *Picture Post*, this image shows three young children playing in a bomb-damaged building in the East End of London



© TIM MERCER/REX/SHUTTERSTOCK

Bill Brandt

Inspired by surrealists and city streets, Bill Brandt was never afraid to experiment, says **Tracy Calder**

In 1927, a young man by the name of Bill Brandt arrived in Vienna to see a lung specialist. He was 23 and had spent the previous six years in a Swiss hospital recovering from tuberculosis. The city was much to his liking, and Brandt decided to stay, finding work in a portrait studio. In the early stages of his employment he took a photograph of American poet Ezra Pound, which marked the start of his 50-year career.

Pound was so pleased with the image that he urged Brandt to travel to Paris to work with the surrealist Man Ray. This latest post lasted just three months, but it had a huge impact on Brandt's work. (Ray exaggerated film grain for graphic effect, and was a fan of radical cropping – techniques that can be seen in Brandt's nude studies from the 1930s and early '40s.) While in Paris, he familiarised himself with the work of Eugène Atget, a

photographer who roamed the streets capturing reflections in shop windows and odd snatches of urban life.

Like Atget, Brandt was also a flâneur, and his idle wandering led to a fascination with street life, in particular night photography. In 1934, now married to Eva Boros, he moved to a small flat in Belsize Park, London (while Eva lived a short distance away). Less than two years later he produced his first book *The English at Home*, which is now regarded as a classic. As a new arrival to the capital, Brandt had the luxury of an outsider's view, which enabled him to see the contradictory nature of his adopted country: in particular the gap between those with wealth and those in poverty.

Clearly enthused by his subject matter, Brandt next turned his attention to capturing the streets after dark. His efforts culminated in the book *A Night in London*, comprising 64 photographs

taken from dusk to dawn – many of which were staged. The book was a homage to Brassai's *Paris de Nuit*. Around this time picture-editor Stefan Lorant founded *Lilliput* and *Picture Post*, providing Brandt with two excellent outlets for his work.

In the lead up to World War II, Brandt's work took a darker (and arguably more political) turn, covering the effects of the Depression on north-east England, and commissions from the Ministry of Information. During the conflict he took to the streets again, often photographing London during the blackouts. He continued to work for, among others, *Lilliput* and *Picture Post* until the end of the 1940s, when he steadily began to turn his attention to landscapes, portraits and abstract nudes (which culminated into his book *Perspective of Nudes* in 1961). Brandt died in 1983, following a short illness.

AP



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Shutter speed conundrum

I have been taking photos of motorcycle racing and am struggling to get everything spot on. To capture a shot where the graphics on the bike are sharp while the wheels look as though they are revolving while the background is blurred is difficult. At say 100th second, the bike may move half a metre, and the circumference of the wheel moves further than the brake disk.

Perhaps Professor Newman could write one of his articles to explain the math. There is presumably a mathematical correlation between the speed of the bike, distance travelled by the wheel rim, distance from the camera, focal length and speed of the shutter across the focal plane, etc. Maybe the professor could calculate a formula so we can dial in the factors and get a speed. Great magazine!

Don Daws

Talent vs gear

The Panasonic Lumix DC-G9 is a most wonderful achievement, but the Lumix DMC G3 is probably the best of the series because it is the smallest and lightest – which is the whole point of Micro Four Thirds. Its technical specification is less than that of the G9, but so what? A great photographer with a Lumix G3 – or a Kodak Brownie – will produce better pictures than a less-talented photographer using a G9.

It might be worth reminding readers that they do not need to spend huge amounts on money on camera equipment. In 1921, for example, Edward Steichen borrowed a camera from the head waiter in his hotel in Athens to take a still photo of Maria-Thérèse Duncan on the Acropolis. (He had intended only to use movie film for the project and did not have a still camera with him). The result was, of course, a timeless example of his work.

Peter McKenzie

Mirrorless reflections

Congratulations to your editorial staff on the extensive range of articles on the subject of mirrorless cameras in the AP 18 August issue. The combination of timeline, details of current models from various manufacturers, comments by experienced users and forecasts by industry experts provided a comprehensive and interesting survey of the history and current status.

I found the article *Making the most of mirrorless* particularly interesting. Perhaps it should more accurately have been described as '24 reasons why you should switch to mirrorless'. Each of the points that Angela mentioned emphasised the advantages of this form of camera. I should admit that I'm already a convert.

Coming, as it does, at a time when excitement is high about a new Nikon model, the timing of your special edition could not have been better.

Peter Flower

Money laundering

AP 18 August was a fantastic issue which clearly explained the growing popularity and steady progress of mirrorless cameras. Until I read this issue I found mirrorless systems bewildering and could not understand why pros and serious enthusiasts would desire one. Obviously the hobbyist would be attracted by the reduced weight and compactness, but after consuming every word about them in this issue, mirrorless seems to be the future.

While writing to you can you explain why the majority of women appear to know something that male and female photographers don't? Earlier this year I suggested to my wife that we replace our 14-year-old, top-of-the-range, trouble-free washing machine before it finally gave up the ghost. The replacement was another top-of-the-range machine by the same manufacturer.



AP 18 August – our special mirrorless issue – attracted a large postbag

Our new washing machine arrived in a large lorry after a 1.5-hour journey. The two delivery men replaced and plumbed in the new machine and took away the old one. Considering it is built overseas plus its size and weight, we got all this for just £289. No wonder my wonderful, long-suffering wife (regarding my obsession with photography for over 43 years) can't understand why cameras and lenses cost so much compared to household white goods. I never wanted a dream sports car, but my wife has also put her foot down when it came to my dream Nikon D850.

As you are an ex-pro and the editor of the best photography magazine I have ever read (which includes English-language titles from abroad), can you explain the justification?

John Heywood

Thanks for your kind words, John. That's a good question. I've been fortunate enough to visit a few camera and lens factories, and I'd say the main difference is that a camera is a precision instrument built to incredibly tight tolerances. I still struggle to comprehend the technology and cost involved in constructing a sensor smaller than the size of my thumb that manages to accommodate a grid of 24 million or more tiny light-sensitive receptors, each with its own lens and wiring. And the tolerances in modern lens design are measured in thousandths of a millimetre. A washing machine, on the other hand, is a comparatively crude and basic device – Nigel Atherton, editor

Do DSLRs have a future?

I refer to Neil Old's comment on the future of DSLRs (*What's next?*, AP 18 August) and that people 'with cameras worth well in excess of £2,000... [are] passionate about SLR photography and... always will be'. Ten years ago, I'd have said the same thing, but I'm now well into my 70s and the weight of my Canon EOS-1D X and L-series lenses had started to spoil my enjoyment. I bit the bullet and traded them all in earlier this year for an Olympus OM-D E-M1 Mark II kit. Everything now fits in a much smaller bag. I doubt I'm the only 'oldie' who feels this way. As for 'youngsters' thinking of upgrading, will they stick with what many now see as an outdated technology or will they migrate to what is increasingly seen as no longer an emerging new system but a very viable alternative, with more benefits than limitations? Food for thought.

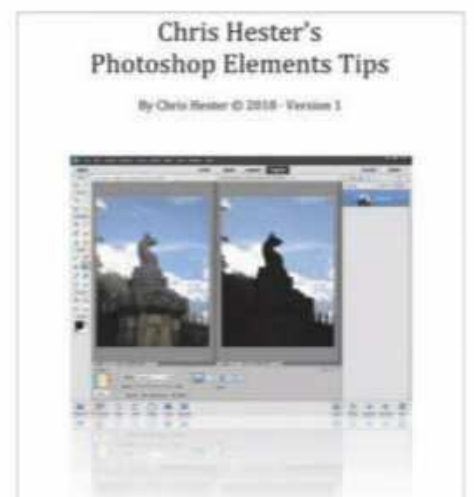
Mike Dodman

Elements of surprise

Chester Willey is right when he says old versions of Photoshop Elements work in Windows 10 (*Inbox*, AP 18 August). Until recently I was running the very first version of Elements, on the latest updated Windows; it worked fine. Yes it was clunky, but usable. Recently I upgraded to Elements 13 and wish I had done it years ago. There are so many useful new features. The Shadows & Highlights sliders are now my go-to tool for improving dark areas of photos. It's worth the money for this feature alone, plus all the extra goodies that have been added over the years.

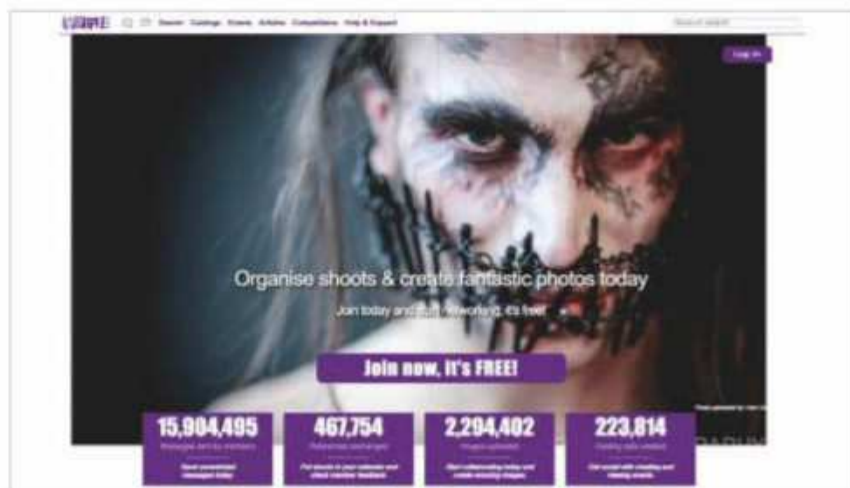
In fact I was so impressed that I put together a free eBook of tips! You can download it here: <https://tinyurl.com/y8zehfle>.

Chris Hester



Chris has compiled top tips on getting the best out of Photoshop Elements

LETTER OF THE WEEK



PurplePort: one of many websites for photographers and models

Some bodies to love

Rule 1: Be honest with your readers. Your response to Chris Glass's letter on boudoir photography (*Inbox*, AP 18 August) says 'no genres of creative photography should be off limits to AP.' The careful choice of words says it all. I've been reading AP since the 1980s, and AP has never majored on nudes. Until recently though, nor did it act like a sniggering schoolboy when commenting on its past articles and use of 'glamour' images.

Rule 2: Have the courage of your convictions. AP seems intent on pandering to some misguided idea of political correctness. It is neither sexist nor misogynistic to enjoy photography of the human body. It has been a mainstream subject in fine art since its inception. I also love life drawing classes, of which there are thousands in the UK including at the Royal Academy, and the artists who attend them are not subjected to insults or sniggering.

Rule 3: Don't be hypocritical. I'm a member of PurplePort as, I'm guessing, are many AP readers. It provides an excellent way to book shoots and view, show and get feedback on every type of people photography, but mostly fashion, glamour and art nudes. In Europe alone there were nearly 30,000 users online when I last checked, and about 800,000 image views per week.

Rule 4: Know who you care about. The AP team needs to think hard about its future readers. Members of PP and similar sites spend significant sums on photography. Your advertisers care about those people too and you should want them as readers. And for the benefit of readers like Chris Glass, if you want to take your people photography to new levels try working with professional models.

Andrew Matthew

I presume you are referring to our 'Back in the day' column which is a light-hearted look back at past AP issues, some from the era in which if you didn't have a scantily clad glamour girl on the cover your sales would suffer. Today the opposite is likely to happen. But let me rephrase: no genres ARE off limits in AP, including the human body, which has always been a valid photographic subject. But readers' tastes, morals and interests change over time, styles have evolved and AP needs to reflect this. We're open to publishing quality work in this genre if, as with other genres, we feel it's good and appeals to contemporary tastes – Nigel Atherton, editor

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COMPETITION

Amateur Photograp

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Round Seven World in motion

Recording action and movement can be tricky, so be prepared to spend time experimenting. We are looking for shots of anything in the process of moving – from cars to animals, waterfalls or sportsmen. Alternatively, you might decide to move your camera up and down or from side to side during the exposure to create an Intentional Camera Movement (ICM) shot. The choice is yours. If you want to transform water into a milky blur, slow down your shutter speed and keep checking the results on screen. It can help to include a static object, such as a rock, in the shot, too. Capturing movement is largely about trial and error.

Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Seven - World in Motion

APOY63571907

© CHRIS MCPHEE

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ROUND 7: PHOTOGRAPHY TIPS

Make the most of movement with our handy tips



Create bold abstracts

Look for blocks of colour that will create bold patterns and shapes when using intentional blur to show movement. Strong colours help an abstract to be very eye-catching.



Check for strong lines

When using intentional camera movement to create painterly shots, keep an eye out for strong lines that will give your shot a good grounding, moving the eye from the top to the bottom of the frame.

her of the Year

petition for amateur photographers

APOY 2018

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This month's prize

SIGMA 24-35mm f/2 DG
HSM Art and 82mm WR
Ceramic Protector

The headline feature of this highly versatile wideangle zoom is the fast f/2 aperture that's available throughout its focal range. Its construction includes 18 elements in 13 groups, and a nine-blade aperture, not to mention seven special-low-dispersion glass elements to guard against aberrations, and Sigma's multi-layer coating to counteract ghosting and flare.

With 10 times the strength of a conventional protective filter, the SIGMA 82mm WR Ceramic Protector is the ideal companion to the 24-35mm zoom, and will keep the front element safe from scratches. Together, the lens and protector are worth £1,055.

Using movement
has made this shot
much more dynamic
than if the action
had been frozen



© SOMRAJ SAHU
**Freeze the
moment**

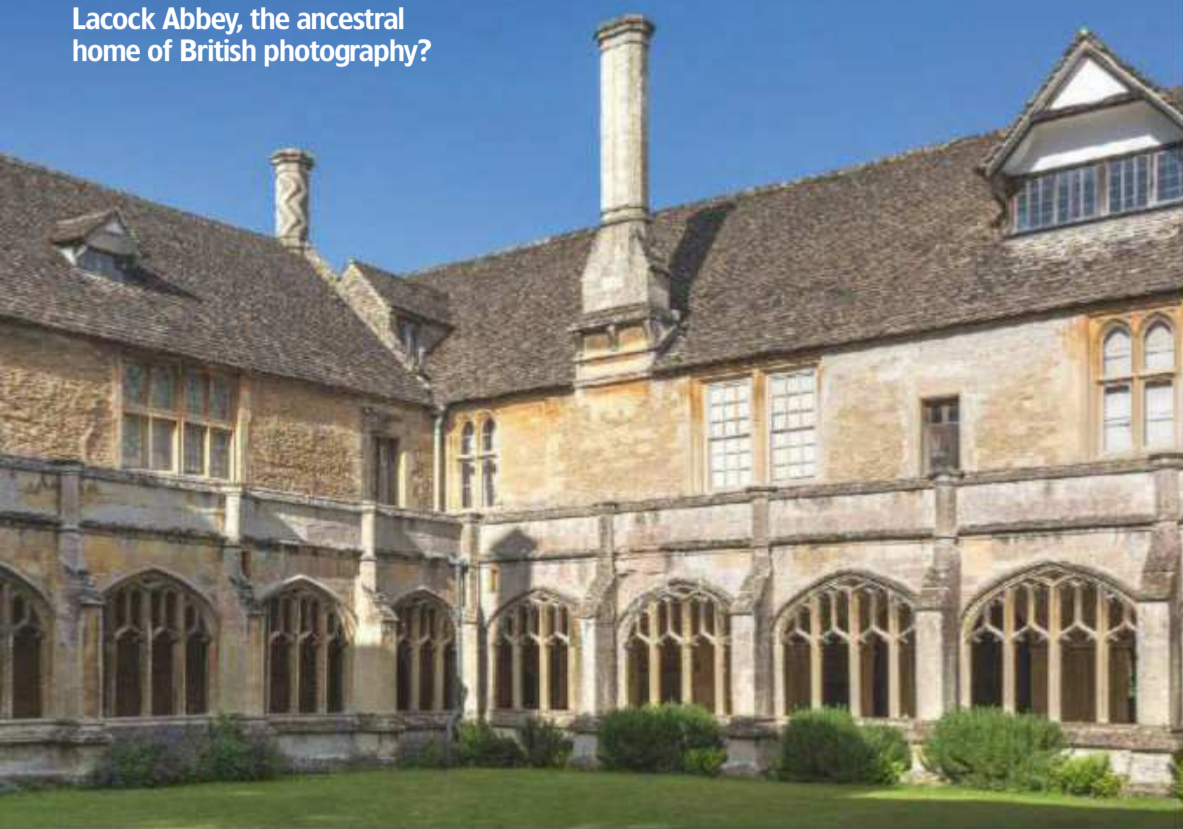
Using a fast shutter speed freezes the action and captures a moment in time. Where water (or mud) is involved, all the individual droplets of mud or water can work together for a high-impact shot.



© YIRAJ KHORJUMKAR
**Capture nature
differently**

We're told to prioritise sharpness in wildlife photography, but blurred movement can make your work stand out. This effect works well when there is a clear definition between the subject and background.

What better location for a Panasonic roadshow than Lacock Abbey, the ancestral home of British photography?



© GEOFF HARRIS

BEHIND THE SCENES

Lacock Abbey

Geoff Harris joined the Panasonic LUMIX Roadshow at Lacock Abbey; he spoke to visitors about their thoughts on the cameras

The description 'hot' doesn't do it justice. With record-breaking temperatures broiling South West England, I slathered on high-factor sun cream and headed off to Lacock Abbey in Wiltshire to hook up with the latest leg of the Panasonic LUMIX Roadshow. It's hard to think of a more suitable venue for a camera roadshow and photo walk, as Lacock

was the ancestral home of the hugely influential William Fox Talbot FRS, inventor of the salted paper and calotype processes that revolutionised 19th-century photography. Indeed, his image of the latticed window in the abbey is believed to be the oldest existing camera negative, dating back to 1835. Even without its photographic connections, the historic buildings and beautiful grounds of Lacock attract visitors from all over Britain and the world.

The Panasonic team was there to hand out a selection of the latest LUMIX cameras and lenses to visitors, who could also join expert LUMIX ambassador Esther Ling on a photo walk. The camera and lens testers, many of whom were AP readers, ranged from families who had never used a 'proper' camera, to experienced LUMIX users who were there for expert tips or thinking about upgrading. Each person was matched with suitable gear for their level and aspirations, so let's see how they got on.



© GEOFF HARRIS

Some beautiful atmospheric shots can be attained at the medieval cloisters

READERS' LUMIX IMAGES

John Crew

Camera used: Panasonic LUMIX G80 with G-Vario 12-60mm lens

I found this nice to handle, with a vari-angle touchscreen and an automatically activated and well-shielded viewfinder both being a godsend in the very bright conditions. I stuck to mainly Aperture Priority mode at ISO 200, photographing in a wide range of light conditions inside and outside, and was impressed by the overall results. The set-up produced a good light balance when shooting from shadow into bright light with a minimum of editing needed. Overall, I was impressed with the



© JOHN CREW

results I obtained on a first outing and will most certainly consider the G80 for my next camera purchase.



© PETER GILLINGS

Peter Gillings

Camera used: Panasonic LUMIX G80 with G Vario 12-60mm lens

I am not that experienced a photographer but I found this camera very easy to use. My eyes are not great so being able to focus with the back screen made everything a lot easier. I was also impressed with how the picture came out 'just right': never too light or too dark. The G80 is light and portable, which is an important consideration for me as I suffer from various aches and pains associated with advancing age.



© ALISON SACKETT

Alison Sackett

Camera used: Panasonic LUMIX G9 with Leica 12-60 lens

I am already a Panasonic/Micro Four Thirds user and wanted to try the G9 to see if it was worth upgrading to from a G7. As an amateur photographer who enjoys floral and handheld macro photography, the G9's superior stabilisation and weather proofing appealed to me. The camera didn't disappoint – the greater number of focus points and improved electronic viewfinder helped with getting good focus. The Leica lens was clear and sharp. Overall the camera was easy to use and produced good photos. I was worried that it would be too heavy but was pleasantly surprised with how well it fitted in my hand. The only downside was the very sensitive shutter release that caused a few errant photos, but this is something you would get used to with practice.



© JACQU MARTIN

Jacqui Martin

Camera used: Panasonic LUMIX G7 with G-Vario 12-60mm lens

I have a Canon EOS 80D which I find rather big and heavy when I'm out hiking – I end up leaving it behind and regretting not having a camera with me, so I was thinking of buying a lighter second camera. Despite never having used the G7, or any mirrorless camera for that matter, it was very easy to use and find my way around. The G7 was a perfect size and weight for my needs. I particularly liked the articulated touchscreen and found the photo walk helpful. I liked the camera so much, I have since bought one, opting for the 12-60mm and 45-150mm lenses.

Cliff Whitely (and Ollie)

Camera used: Panasonic LUMIX G9 with Leica 50-20mm lens

What a lovely surprise to meet someone from AP, as I subscribe! I went along with my grandson Ollie, 12, to try out some of the Panasonic gear. Ollie has a GX7, while I own a G9 and GX8. Once John from Panasonic had helped me clean my sensor, we joined Esther on the photo walk but then went back to the tent to try the G7 with a 100-400mm lens, and then the fisheye. I was very impressed with the Leica 50-200mm lens on my G9, and am thinking of buying one for my annual trip to South Africa. Esther was also good enough to explain Focus Peaking, so it was a great day for both of us.



© CLIFF WHITELY

Helena Chambers

Camera used: Panasonic LUMIX G80 with G-Vario 12-60mm lens

I fell in love with this camera! I took it off automatic mode to see how easily I could find my way around and although there were a few frustrating moments, it was fairly intuitive to use (and it was easy to get advice). The G80 is lighter than my Nikon D3300, and comfortable to hold. The touchscreen is a great way to set the focus point precisely, and the articulated screen is brilliant for low-level shots. When I reviewed the photos on the computer, I was very impressed with the quality of the images – so much so that I bought a G80 a few days later.



© HELENA CHAMBERS

Esther Ling's top tips



Esther is a professional photographer and LUMIX ambassador whose main passions are

social, documentary, food and travel photography. Visit www.estherling.co.uk.

1 Most of the questions on the Lacock photo walk were 'What does "A" and "S" stand for and what is "iA"?' You need to spend time getting to know your camera and the various settings. If you do get stuck in a menu, simply half press the shutter button rather than turn the camera on and off, which might waste precious shooting time.

2 It was very sunny and contrasty at Lacock Abbey, but you have to find a way to work around it. In bright sunlight I sometimes change to spot metering so that I am sure to take the exposure reading from exactly where I want it to be. If you take it from too bright a place, it will give an average reading and the camera will make it darker, and if you take it from a darker place, the opposite will happen. Don't be afraid to experiment with the different metering modes.

3 There are old cloisters and atmospheric monastery rooms at Lacock. For darker interiors, I recommend using a wide lens aperture rather than a high ISO, in order to minimise noise. Take along a mini tripod to help with longer exposures/slower shutter speeds in tougher light.

DATES FOR YOUR DIARY

The Panasonic LUMIX Roadshow, in partnership with the National Trust, will be at Dunham Massey on 8/9 September. See www.nationaltrust.org.uk/panasonic-roadshows.

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– John Krish, Writer & Director



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Technique FILM PROCESSING

**Mike Crawford**

Mike Crawford is a London-based photographer and specialist printer working primarily in urban landscape and portraiture. His work has been exhibited widely in the UK and abroad. For over 20 years he has run Lighthouse Darkroom, one of the UK's premier photographic labs, working for many leading photographers on numerous exhibitions and publications. See www.mike-crawford.co.uk.

Come into contact

Making a contact sheet is one of the earliest, and simplest, methods of printing a negative. **Mike Crawford** explains all you need to know



An impromptu portrait of Wet Plate Collodion photographer Borut Peterlin. When making contacts, it is best not to print them too contrasty, as it will be easier to see more details in the frame

The contact is the earliest method of printing a negative in the darkroom and remains the most simple. The negative is sandwiched between glass and photographic paper, exposed to light and processed accordingly. Until roll films were introduced in the early 20th century, enlargements were very rarely made. While the technology did exist, the majority of large-format negatives in use, such as 8x10in, were contact printed.

A 19th-century process such as Albumen – one of the primary methods of printing prior to the introduction of silver gelatin in the 1870s – was so insensitive to light that contact printing was the only practical method of production. Large format cameras are still used today, and while most negatives will be printed with an enlarger, many photographs produce contacts as finished work. A more recent innovation is the ability to print digital files onto inkjet film to make a negative, which can then be contact printed: a hybrid process combining digital capture and traditional darkroom printing.

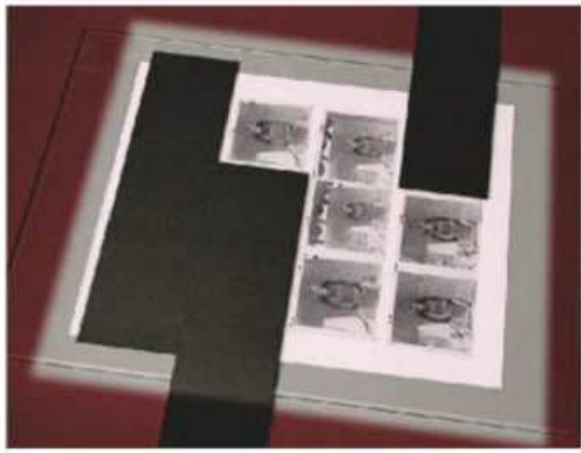
For photographers using 35mm and 120 film, contacting remains an essential part of the process, at least when shooting and processing in black & white. While it is often easier for colour film to be processed at a minilab, providing a

ALL PICTURES © MIKE CRAWFORD

This was shot as part of an ongoing series of night photographs and was initially rejected. It was only on reviewing all the contact sheets again that I took note of this photo



Technique FILM PROCESSING



Correcting contact sheets

As a commercial printer, I ensure contact sheets for clients are presentable and tonally consistent. Inevitably, exposures will vary, so to correct contact sheets I keep a supply of black paper strips in the darkroom, cut to approximately 120 and 35mm film widths. Having assessed initial tests, I will then work out a series of additional exposures laying down the strips to give sections of the film more light. This also allows part of the sheet to be printed on a different grade if the contrast varies as well as exposure. Of course, a more simple method, which I often use for my own films, is to make two or three different contacts of the same film.

set of prints (and often low-resolution scans), the contact sheet is the best option to see what is on the film we have processed. There is something very complete and pleasing about a set of contacts from a freshly processed batch of film: sheets of images to edit and assess, reviewing each roll with a loupe or magnifying glass, and noting the best frames for possible printing. It also brings a degree of anticipation, that is, if what we saw framed in the viewfinder has the same merit when finally seen in black & white.

What you need

The procedure and equipment required is simple. An enlarger with a timer is the best choice of light source for creating contacts. Tests should be made to assess the exposure and grade of contrast, bearing in mind that parts of the film may need additional exposure, and subsequently processed, fixed, washed and dried. The other requirement is the glass. While there are contact-printing frames available that hold the negative strips in place, these can be quite cumbersome and can lead to the negatives being mishandled. It is worth ordering a heavy sheet of plate glass cut to size from a glazier, asking for the edges to be bevel cut, thus making them smooth

‘Through time, seemingly insignificant photographs can take on importance as people and places change’

and safe for handling. The weight is important because if thin glass is used with 35mm film, still with an inherent curl from drying, it can slightly lift the glass from the paper producing soft, unsharp contacts.

Filing

I file all my negatives in clear archival sleeves, which not only protects the film from dust and pollutants, but also makes the contacting process quicker and easier as the whole sheet can be contacted without removing or touching the strips of film. A drawback is that the thin material of the sheet can slightly diffuse the positive image on the contact, but usually not enough to notice, even with a magnifying glass. However, if the negatives are particularly dense requiring long exposure times, this will certainly show as a stronger diffusion, so I would recommend contacting such films removed from the sleeve.

USING DIGITAL NEGATIVES FOR CONTACT PRINTING



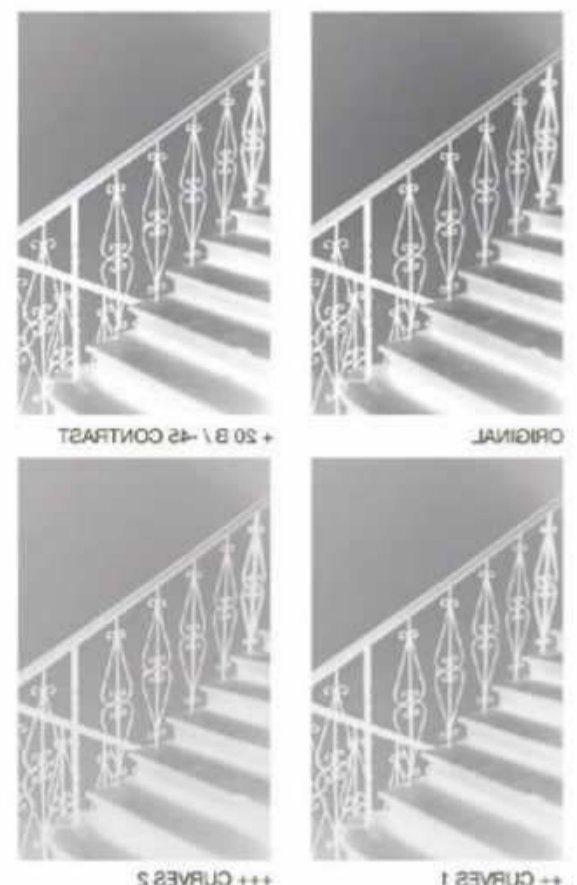
1 The original digital image

Making a black & white darkroom print by contacting a negative digitally printed from a file is a relatively straightforward process. One benefit is that it can combine the qualities of a silver gelatin print and the many options we have in the darkroom with work shot and processed digitally.



2 Reversed and inverted

The negative is made by making an inkjet print onto clear film, such as Permajet Digital Transfer Film or Pictorico Transparency Film. After tonal correction, it is desaturated, inverted to negative and flipped horizontally. This ensures the paper and negative emulsions touch giving the sharpest result.



3 Further contrast tests

For initial tests, it is useful to make several changes of contrast of a section of the image using adjustment layers, which can then be applied to the finished file. The file is prepared with each test appropriately titled. Always use the highest dpi printer setting consulting the film's instructions for further settings.

Benefits of contacts

I notice a tendency for some photographers, typically photographic students, to not bother with contacts as they say they can judge everything by looking at the negatives. I always take issue with this for several reasons. I simply don't believe anyone can get the same visual information from a negative rather than seeing the image in positive. Portraits in particular are very liable to slight changes, making the difference between a good and bad photograph. A slight change in expression, the direction of the sitter's gaze, or a slight smile compared to a smirk, for example, needs to be properly compared and considered.

The other advantage is that over the years, contact sheets build into an archive, even sometimes a diary, showing where we have been, whom we know and what we have seen. Through time, seemingly insignificant photographs can take on importance as people and places change. A further benefit is how useful it is to sometimes review older contacts. They may contain photographs which might have been initially overlooked, not seeming so relevant at the time of shooting, but which might later work well in a different context or in a different series of work.



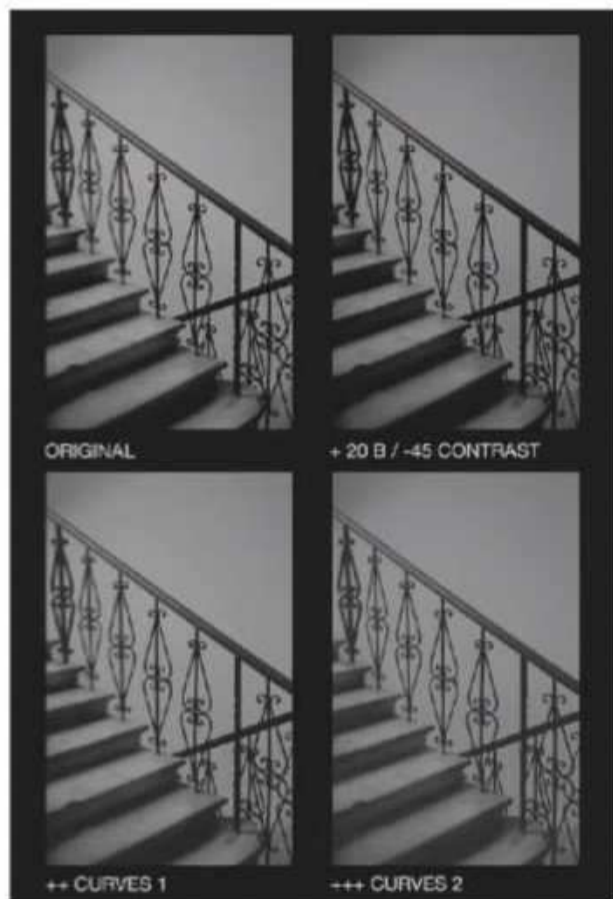
Archival sleeves are ideal for safe storage and prevent the negatives from being handled when making contacts

Labelling, filing and storage

IT IS useful to keep contact sheets and negatives filed together, either in ring binders or archival storage boxes. It can be frustrating finding an image on a contact sheet to print and then be faced with several boxes or files of negatives to look through. While I try to keep to this rule, it is likely that some get separated, leading to the inevitable search.

Labelling negatives so the contact will also have a reference number makes it easier to find the correct film. I normally just use the date and if more than one film, a roll number, often adding the subject's name too if it's a portrait. Knowing the date a film was shot or processed is important for future reference.

Rotring Isograph pens are ideal for writing on the negative rebate. However, if using clear archival sleeves to print through when contacting, such as Print File, the information can be simply written on the top of the sleeve or a clear printed label attached instead.



4 Assessing the test print

The first contact should be made using a mid-grade filter such as a grade 2. If the test looks promising, we can decide which adjustment layer to use. We then additionally have all the tonal and contrast controls of darkroom printing when making the final print.



5 Adding borders

As the negative is printed onto clear film, any border will appear black. If a clean white border is required, one way is to prepare the file with a red border added to the required print size. In this instance, the negative, with border, was printed 8x10in on A4 film and trimmed to size.



6 The finished print

The print is then made as any other contact. It's also possible to dodge and burn for finer control. Inkjet negatives are delicate so are best kept in sleeves, ideally waiting a day before using so the ink has settled. This was printed on Ilford Warmtone paper with subsequent Thiocarbamide toning.



Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

Mcattell

Matthew Cattell
matthewcattellphotography.com

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This fabulous sunset over Porthcothan beach was shot handheld. The raw file was then adjusted for tonality and vibrance in Lightroom
1/80sec at f/5, ISO 400, 18mm

Canon EOS 4000D

The EOS 4000D is the most basic of Canon's three entry-level DSLRs. **Audley Jarvis** considers whether it's a good investment for first-time DSLR buyers

Entry-level DSLRs have faced stiff competition from mirrorless cameras in recent years, but Canon, Nikon and Pentax continue to make a range of entry-level DSLRs to tempt first-time buyers. Canon offers the EOS 4000D (£369 with 18-55mm IS III lens), the EOS 2000D (£469 with 18-55mm IS II lens) and the EOS 200D (£559 with 18-55mm IS STM lens). Of these the 4000D is the cheapest and most basic, while the 2000D occupies the middle ground and the 200D is the most advanced.

Of course for many aspiring photographers, putting together a budget to invest in equipment can be a struggle. To this end the 4000D is not only Canon's cheapest current DSLR, but also the cheapest DSLR on the market. Well, almost. The Canon 1300D that came out in 2016 is still quite widely available for around £300 with an 18-55mm DC III kit lens.

So for those looking to buy their first DSLR on the tightest of budgets, does the 4000D do enough to warrant its £70 premium over the 1300D, and to what extent does its rock-bottom price lead to a compromise in features, build and image quality?

Features

The 4000D is built around the same 18MP APS-C CMOS sensor and Canon DIGIC 4+ image processor used by the two-year-old 1300D. While we can appreciate that Canon's chief priority with the 4000D is to keep costs to a minimum, the decision to stick with such a relatively low-resolution sensor is a bit disappointing, as is the decision to pair it with the now very dated DIGIC 4+ processor.

Native sensitivity ranges from ISO 100-6400 plus an extended setting equivalent to ISO 12,800. This is identical to both the 1300D and the 2000D, although the

200D can be extended to the equivalent of ISO 51,200 while the Nikon D3400 offers a maximum setting of ISO 25,600. As per the 1300D and 2000D, the 4000D's video recording abilities max out at 1080p Full HD capture at 30fps. This puts it behind both the EOS 200D and the Nikon D3400, both of which can record Full HD video at 60fps.

On the back the 4000D is fitted with a fixed 2.7in/230k-dot rear LCD display, which represents a significant downgrade on the 1300D's 3in/920k-dot display. Of all the compromises Canon has made with the 4000D, we have to report that this has by far the most detrimental effect on the camera's overall usability. While it remains perfectly functional for reviewing captured images or operating the camera in live view mode, display quality really isn't great when compared side-by-side with the 3in/920k-dot displays of the 1300D, 2000D and 200D.



Data file

Canon EOS 4000D

Price	£369 (with EF-S 18-55mm f/3.5-5.6 IS III lens)
Sensor	18MP APS-C CMOS
Output size	5184 x 3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF / EF-S
Shutter speeds	30-1/4,000sec
Sensitivity	ISO 100-6,400 standard ISO 12,800 expanded
Exposure modes	PASM, Scene Intelligent Auto, No Flash, Creative Auto, 6 Scene modes
Metering	Multi, Spot, Average
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Continuous shooting	3fps
Screen	2.7in, 230k-dot fixed LCD
Viewfinder	Pentamirror type, 95% coverage
Video	Full HD (1920x1080), HD (1080x720),
Memory card	SD, SDHC, SDXC
Power	LP-E10 Li-ion battery
Battery life	Approx 500 shots per charge
Dimensions	129x101.6x77.1mm
Weight	436g (with battery and card)

Testbench CAMERA TEST

Focal points

Despite its stripped-back feature set, the EOS 4000D provides a number of useful tools

Picture Styles

These JPEG processing settings are used to give your images a certain look. There are six to choose from: Auto, Standard, Portrait, Landscape, Neutral and Faithful. You can also adjust the sharpness, contrast, saturation and colour tone settings.

Auto Lighting Optimizer

This processing tool is designed to lighten shadow areas when the camera is faced with backlit subjects or high-contrast situations. As ever, there are four strength levels to choose from: Off, Low, Standard and High.

Creative Filters

The 4000D provides five Creative Filter effects: Grainy B/W, Soft focus, Toy camera, Miniature effect, and Fish-eye. However they can only be applied to images while the camera is in Playback mode.

Wi-Fi Connectivity

Allows you to connect the camera to a smartphone and transfer images as well as control the camera remotely.



Scene Intelligent Auto mode

This fully automatic mode is programmed to recognise the type of scene in front of the camera, automatically adjusting the settings so as to gain the best possible image.

Built-in flash

With a guide number of nine metres at ISO 100, the 4000D's pop-up flash can be used to illuminate nearby subjects in poor light. The 4000D also gets a hotshoe, which allows you to attach more-powerful flashguns.



It's not just the lack of resolution that lets it down; colour and contrast are both lacking. There's no touchscreen functionality either.

Above the display the 4000D is fitted with a pentamirror optical viewfinder that provides 95% coverage at 0.50x equivalent magnification – the same as the 2000D. While this is bright and clear, it is very small compared to those found on more expensive Canon DSLRs. Unlike the 1300D, 2000D and 200D there's no dioptre adjustment wheel, which could be an issue for users who wear glasses.

In addition to PASM exposure modes, the 4000D provides a fully automatic Scene Intelligent Auto mode for point-and-shoot duties alongside a Creative Auto mode for simplified depth-of-field control. The mode dial also provides a Forced Flash Off mode and six individual Scene positions: Portrait, Landscape, Close-up, Sports, Food, and Night Portrait. In terms of shooting and processing features, the 2000D offers Canon's Auto Lighting Optimizer, along with the usual array of Picture Styles.

Body and design

As with Canon's other entry-level DSLRs the 4000D is housed within a shiny polycarbonate shell. While this provides some degree of protection it does leave the 4000D looking and feeling a bit plasticky. Compared side-by-side with the 2000D and 1300D you can see where Canon has cut corners. The lens mount is plastic, whereas the 2000D/1300D get a more durable metal one. Likewise, the mode dial looks to have been fashioned from a cheaper plastic

and doesn't have the knurled finish of the 2000D/1300D, while the thumb rest on the back lacks the textured finish of the other two models. As we'd expect, there's no weather proofing either.

In addition to its lower-resolution sensor, downgraded rear display and cheaper finish, another thing that sets the 4000D apart from the 2000D/1300D models is the removal of some physical buttons on the top plate. Whereas those cameras provide a dedicated on/off switch along with a button to activate the pop-up flash, the 4000D incorporates the 'off' switch into the mode dial and removes the flash button

altogether; if you want to use the camera's built-in GN9 flash you'll need to raise it manually. Elsewhere, the 4000D sports the same button configuration as the 2000D and 1300D, with the only difference being that there's a little more space between the buttons.

Build quality issues aside, the 4000D does sit quite nicely in the hand thanks to its relatively deep handgrip and sculpted thumb-rest. With the 18-55mm kit zoom attached the camera also feels well balanced and easy to operate. The in-camera menu system has been stripped right back, so first-time users should be able to scroll through and find what they need without any issues.

Performance

Autofocus through the viewfinder is taken care of via the same nine-point phase-detect AF module employed by the 2000D and 200D. This has been lifted straight from the 1300D and while it's functional enough, it does feel a bit basic next to some of the Hybrid AF systems employed by



This candid portrait of my son shows pleasing colour 55mm, 1/320sec at f/7.1, ISO 200



The EOS 4000D has produced a pleasing image of these wildflowers on Cornwall's stunning north coast 55mm, 1/125sec at f/4, ISO 100

many mirrorless cameras. The nine AF points are arranged in diamond formation across a large portion of the viewfinder, and while focus is quick and accurate in good light, performance does take a hit when light levels drop, especially when trying to use one of the eight non cross-type AF points to lock-on to your subject. In live view the 4000D's contrast-detect AF system is painfully slow even when light is plentiful. So slow, in fact, that it actively discourages you from using it. Canon's clever Dual Pixel technology resolves these issues

and significantly improves overall focus performance in live view, however the cheapest Canon DSLR to offer it is the 200D.

Image quality is something of a mixed bag, with the bottom line being that while the 4000D's 18MP APS-C sensor is capable of delivering very good image quality in the right conditions, the 24MP APS-C sensors inside the 2000D and 200D are capable of better. The supplied EF-S 18-55mm f/3.5-5.6 IS III kit zoom is also highly susceptible to fringing on high-contrast borders. That said, first-time DSLR buyers upgrading

directly from a mobile phone or small-sensor compact are unlikely to be disappointed by the 4000D and will undoubtedly benefit from a noticeable step-up in image quality. Indeed, for anyone who's looking to primarily shoot JPEGs in one of the camera's many point-and-shoot modes, the 4000D routinely delivers the same punchy image quality associated with more-expensive Canon DSLRs higher up the line. Colour is certainly hard to fault, and can of course be tweaked as you like via Canon's various Picture Style settings.



Verdict



THE EOS 4000D provides a no-frills entry-point to Canon's DSLR ecosystem for those on the tightest of budgets. Aside from the now-discontinued EOS 1300D there isn't a cheaper DSLR on the market. In its favour the 4000D is very easy to use and capable of good image quality. That said, both the 2000D and especially the 200D provide better image quality and more growing space for first-time DSLR buyers to develop their skills.

The other issue facing the EOS 4000D is the older EOS 1300D model. For the additional £70 the 4000D offers no discernible image quality or performance benefits. We'd therefore be inclined to recommend the 1300D until the 4000D's price becomes heavily discounted or stock of the 1300D finally dries up. For those with a little more to spend the EOS 2000D is undoubtedly a better camera, while the slightly more expensive EOS 200D remains the stand-out option within Canon's trio of entry-level DSLRs.

For and against

- ✦ Cheap and easy-to-use
- ✦ Good image quality in the right conditions
- ✖ 1300D is better and cheaper
- ✖ Painfully slow autofocus in live view
- ✖ Poor-quality rear LCD display
- ✖ Build quality isn't all that great

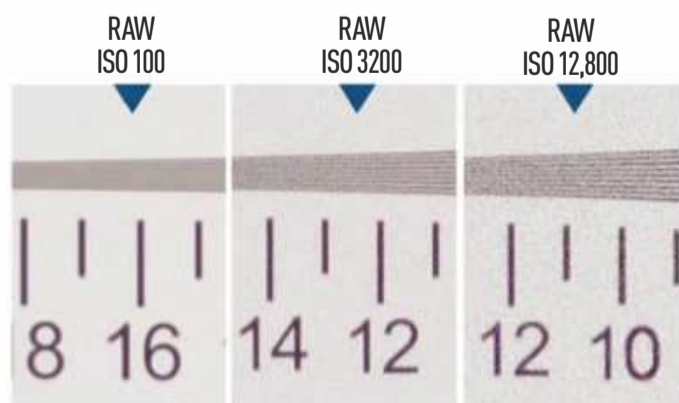
FEATURES	5/10
BUILD & HANDLING	5/10
METERING	7/10
AUTOFOCUS	6/10
AWB & COLOUR	7/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	7/10

Resolution



Below are details taken from our resolution test chart pattern (shown above)

Set to ISO 100 and raw, the 4000D can resolve 3,200l/ph with careful processing. At its higher sensitivity settings, sharpness falls off rapidly, with ISO 3200 recording 2,400l/ph. The highest extended setting of ISO 12,800 resolves just 2,200l/ph. For JPEGs the results are generally around 200l/ph lower.



Noise

The 4000D provides clean results at low ISO settings, although a little noise creeps into shadow areas at ISO 800. By ISO 1600 fine detail starts to soften and at ISO 3200 image quality degrades much more noticeably accompanied by a muting of colour. At ISO 6400 this is more pronounced, while the top setting of ISO 12,800 produces soft, mushy images and is best avoided altogether if at all possible.





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The shallow fall-off at f/1.4 requires those who use the lens wide open to pay close attention to their point of focus
 Canon EOS 5DS R, 1/2500sec at f/1.4, ISO 100



Sigma 105mm f/1.4 DG HSM Art

This prime boasts the longest focal length in Sigma's f/1.4 Art-series. Is it a portrait photographer's dream lens? **Michael Topham** gave it a stern test

Since introducing the 35mm f/1.4 DG HSM Art in 2012, Sigma has steadily increased the number of wide-aperture f/1.4 primes in its line-up. The well-received 50mm f/1.4 DG HSM Art continues to be one of the most popular third-party lenses for full-frame users and after releasing the stupendously sharp 85mm f/1.4 DG HSM Art in 2017, it was only a matter of time before Sigma developed a fast Art-series lens with a longer focal length.

The so-called 'bokeh master', or 105mm f/1.4 DG HSM Art, as it's more commonly known, becomes the company's flagship in the

f/1.4 Art line. It falls into the wide-aperture, mid-telephoto-length category of lenses and has caused quite a stir among portrait and wedding photographers for whom it promises an amazing optical performance and top-notch build quality. It has competition from the likes of Nikon's AF-S 105mm f/1.4E ED, but it works out £500 cheaper. Canon users who'd like a premium portrait lens that fits the gap between the superb EF 85mm f/1.4L IS USM and the old EF 135mm f/2L USM are likely to be intrigued too, plus it will soon be available in E-mount for Sony's range of A7-series full-frame mirrorless cameras.

Features

If you think Sigma's 85mm f/1.4 Art DG HSM is big and heavy, this lens is a monster by comparison. It's not unusual for Sigma's Art lenses to be heavier than their rivals, but this optic goes further and then some. Compared to Nikon's AF-S 105mm f/1.4E ED, which protrudes 106mm from the camera body and weighs 985g, this optic measures 131.5mm in length and weighs a hefty 1.65kg. Part and parcel of its size and weight comes down to its complex optical design that sees 17 elements arranged in 12 groups – an uncommonly large number of elements for a prime lens. The grouping of three FLD glass elements, two SLD glass elements and one aspherical lens element is claimed to minimise chromatic aberration and deliver the highest resolution possible. In typical Sigma fashion, the lens features Sigma's Super Multi-Layer



The focal length combined with the fast aperture makes it a great lens for capturing candid moments at events such as weddings
Canon EOS 5D Mark III, 1/160sec at f/1.4, ISO 800

➤ Coatings to prevent flare and ghosting from causing issues when shooting directly towards the light. It's also equipped with the company's Hyper Sonic Motor (HSM), which performs autofocus duties and enables full-time manual focusing – a process whereby users can adjust focus manually at any time without being forced to flick the AF/MF switch to manual first.

The lens's nine-bladed aperture diaphragm offers settings from f/1.4 to f/16. Used at its

maximum aperture of f/1.4, these nine aperture blades are designed to create a very attractive rendition to out-of-focus backgrounds, with pleasing spherical bokeh in the highlights, hence its nickname the 'bokeh master'. Other features include a minimum focusing distance of 100cm and compatibility with Sigma's USB docking device that allows users to update firmware and perform various types of customisation and adjustment using the company's Optimization Pro software.

The good news for Sony E-mount users interested in this lens is that Sigma's MC-11 mount converter is no longer required. The E-mount version performs exactly the same functions as the converter, including in-camera lens aberration correction. In addition, the lens is fully compatible with Sony's continuous AF (AF-C) and Eye AF functions, which were not previously addressed by the MC-11 converter.

Build & handling

The huge front element has a filter thread the same size as its focal length. Unlike some large lenses that feature a rear filter slot or slip-in filter holder, this lens has neither. To use this lens with filters you'll need to buy a suitably sized adapter ring or purchase screw-in filters of the 105mm variety, which are neither as easy or as cheap to come by as 77mm, 82mm or 86mm examples.

In terms of the design, it gradually increases in diameter from the metal lens mount at the rear towards the large manual focus ring at the front. There's a rubber seal at the mount connection to prevent dust and moisture creeping between camera and lens, and the tripod collar that's designed to be compatible

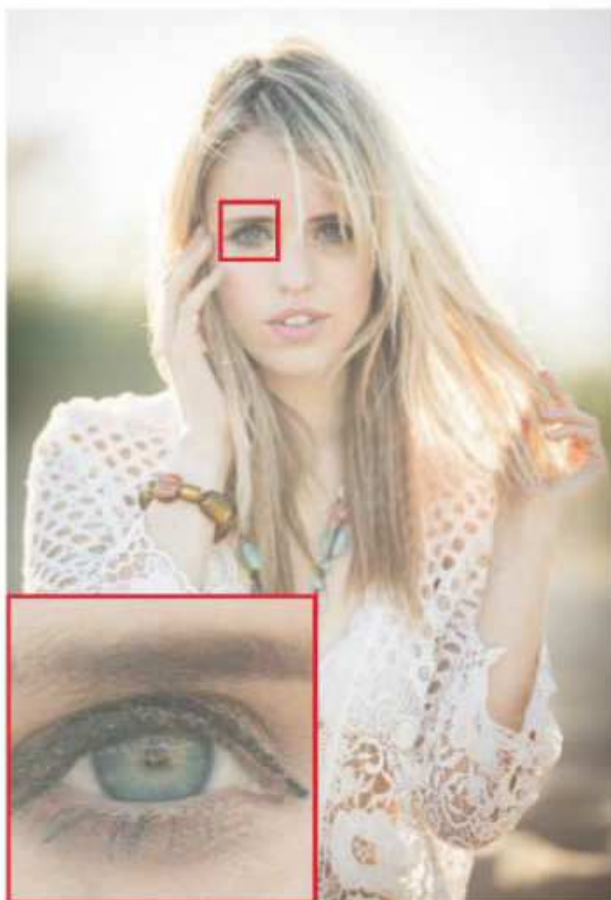
'The huge front element has a filter thread the same size as its focal length'

with Arca-Swiss platforms and clamps, can be detached. Ahead of the tripod collar there's a focus distance window, and offset to the side of this is the unmistakable Art badge and AF/MF switch. The latter is easy to locate with your thumb when the tripod collar is inverted and the barrel is resting in your left hand. Though you do notice its heaviness as soon as you pick it up, the fact it's not as long as many telephoto zooms means it's not as unwieldy as you might think. Pair it with a full-frame camera that has a large-sized grip and you'll find it handles well.

The overall build quality is exemplary, just as we've come to expect from Sigma lenses that embellish the letter A in a silver circle on the barrel. The manual focus ring is rubberised to ensure you get a good grip of it when it's wet and offers a satisfying feel when it's rotated, functioning across its focusing range in just under half a turn. The carbon fibre reinforced plastic lens hood also has a rubberised tip, allowing users to rest the camera nose down on the floor much like a large telephoto zoom. The hood does a great job of protecting the front element from glare, flare and any accidental scratches and can be reversed to make it easier to transport. Just be sure not to lose it – a replacement will set you back £100.

Image quality

To get an impression of how it performs in the type of situations it'll see regular use, it was put through its paces on a demanding contre-jour



The lens is impressively sharp when it's used wide open at f/1.4 **Canon EOS 5DS R, 1/1600sec at f/1.4, ISO 100**



The lens proved to be fast and accurate at acquiring autofocus Canon EOS 5D Mark III, 1/200sec at f/1.4, ISO 1600

portrait shoot at the coast and at a wedding to capture a series of candid images. As is to be expected for a fast mid-telephoto prime, the fall-off in focus occurs incredibly quickly at f/1.4, forcing you to be very precise with your focusing technique in order to resolve sharp focus on a person's eyes, or your subject. As the sample images that support this review illustrate, shooting wide open at f/1.4 creates utterly gorgeous background blur that really accentuates subjects and sets them apart from their surroundings; beautiful circular bokeh is rendered. However using the lens wide open at f/1.4 did produce what's known as the cat's eye bokeh effect, whereby specular highlights are rendered more of an oval shape towards the edge. By stopping the lens down to f/2, I found it created circular bokeh of distant specular highlights right into the corners of the frame.

An inspection of our Image Engineering tests confirmed what I found from my real-world testing. A high level of sharpness is resolved in the centre at f/1.4, with the sweet spot between centre and edge sharpness found at f/5.6–f/8. Sharpness figures do start to tail off beyond f/11 though as the introduction of diffraction begins to soften finer details.

The way vignetting is controlled is a real strength of this lens. Shoot with the lens set to its maximum aperture of f/1.4 and you'll be hard pushed to notice that the edges are any darker than the centre in real-world images. Shading tests reveal the corners are 0.3EV darker than the centre at f/1.4, which reduces to less than 0.2EV by f/2.8. As is expected of a mid-telephoto prime costing in excess of four figures, the optical performance isn't compromised by distortion. I noticed a hint of green and purple fringing in real-world images along high-contrast edges in images taken at f/1.4, but this is only really noticeable under very close inspection at high magnification and was easily dealt with using the defringe sliders in Lightroom. Overall, the lens does a fine job of controlling chromatic aberrations. AP

Verdict

WITH the 105mm f/1.4 DG HSM, Sigma has created an astonishingly impressive lens that nestles its way into the company's Art line-up between the 85mm f/1.4 DG HSM and 135mm f/1.8 DG HSM. It'll find its way onto many Canon and Sony photographers' wish lists and will attract Nikon users who'd like to make a saving over the Nikon AF-S NIKKOR 105mm f/1.4E ED (£1,949). While it's not the most inconspicuous of prime lenses, the quality of the bokeh it produces is very appealing, which is matched by excellent contrast and sharpness right across the frame, even when it's used at f/1.4.

It won't be perfect for everyone though. The fact it has no optical image stabilisation and the way the sheer size and weight takes its toll during long periods of handheld shooting will put some people off. While there are smaller, cheaper and lighter primes available, it remains one of the finest-performing portrait prime lenses we've reviewed. It is a true 'bokeh master'.



Data file

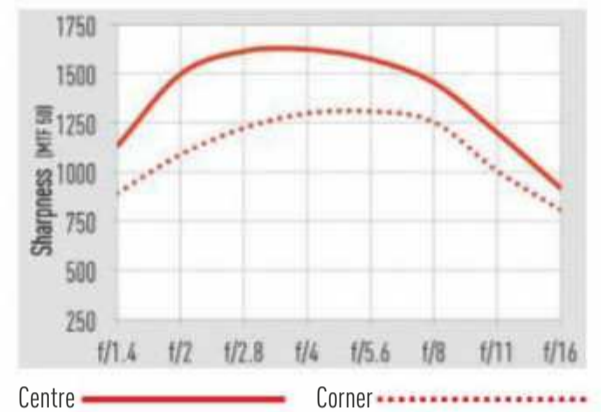
Price £1,499
Filter diameter 105mm
Lens elements 17
Groups 12
Aperture blades 9
Aperture f/1.4-f/16
Minimum focus distance 100cm
Dimensions 115.9x131.5mm
Weight 1,645g
Lens mounts Canon, Nikon, Sigma, Sony E-mount
Included accessories Lens cap, lens hood, pouch

Amateur Photographer Testbench Recommended
 ★★★★★

Sigma 105mm f/1.4 DG HSM Art

Resolution

The lens was coupled up to Canon's 50-million-pixel EOS 5DS R prior to carrying out our Image Engineering tests. Like Sigma's 85mm f/1.4 Art, this optic resolves a similar level of sharpness in the centre of the frame at f/1.4 as it does when stopped down to f/11. You'll notice that sharpness peaks in the centre at f/4, and the sweet spot between centre and edge sharpness is found by stopping the lens down to an aperture of around f/5.6 or f/8.



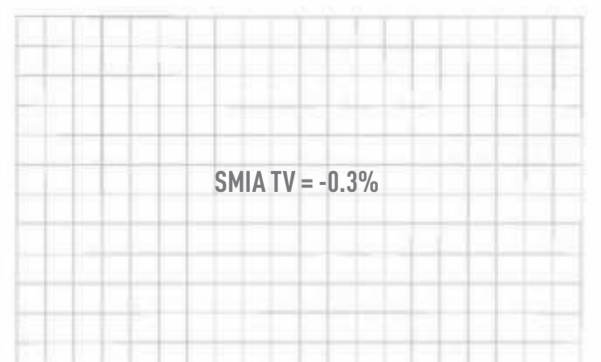
Shading

With such a large front element, the lens is able to deliver a significantly greater volume of peripheral light than other prime lenses. This result is an extremely impressive vignetting performance, with edges proving to be barely any darker than the centre of the image, even at its maximum aperture.



Curvilinear distortion

Users of the lens won't have any concerns about barrel or pincushion distortion and with a low -0.3 distortion figure it sits among some of the best lenses we've tested. The distortion chart below clearly shows that straight lines appear nice and straight on both the horizontal and vertical axis.





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The P20 Pro judged this spectacular sunset scene pretty much perfectly
1/380sec at f/1.8, ISO 160

Huawei P20 Pro

Andy Westlake takes a look at the latest high-tech, triple-camera smartphone with its Leica optics

Over the past couple of years, the imaging technology built into smartphones has improved in leaps and bounds. Huawei's most recent offering, the P20 Pro, is without doubt the most interesting yet. Not only is it the first to use three camera modules, it's co-developed with a 'proper' camera company – Leica, no less. Huawei has also invested heavily in a huge advertising campaign with the ambitious tagline 'A renaissance in photography.' Is this all just hype, or could the P20 Pro be the ideal carry-everywhere camera for serious photographers?

Design

Physically, the P20 Pro is a very attractive device. Its glass-and-metal body has smoothly curved edges, and is waterproof to the IP67 specification, meaning it should survive immersion in shallow water for 30 minutes. Three colour options are available, Black, Midnight Blue, and a very attractive metallic gradient finish known as Twilight. At £799, it's more affordable than competitors such as the iPhone X or Samsung Galaxy S9+.

Despite its large 6.1in screen, the P20 Pro can be held comfortably in one hand. However

the super-smooth back makes it one of the most slippery devices I've ever used, and disconcertingly prone to sliding off almost any surface: you'll definitely need to use a case. The screen covers almost the entire front, with a now-fashionable 'notch' around the selfie camera. Thankfully Huawei provides an option to hide this, running a black background alongside it on which status icons are displayed in white, which looks much smarter. The sole connector is a USB-C port for charging and data transfer, or using headphones via a supplied adapter.

Biometric security comes from a fingerprint scanner that's mounted on the lower edge of the front. To be honest, on a device this size I much prefer one that's placed on the back, as on the firm's Mate 10 Pro that I reviewed last year. Face unlock is also available, using high-resolution subject recognition via the front-facing camera.

Features

Fundamentally, the P20 Pro is an incredibly capable high-end smartphone. It runs the latest version of Google's Android operating system, 8.1 'Oreo',



At a glance

£799

- Android smartphone
- Three-lens Leica camera
- 6.1in FHD+ screen
- Built-in artificial intelligence

with Huawei's EMUI user interface. It's super-quick and responsive, while being simple and intuitive to use.

The main camera pairs a 28mm equivalent f/1.8 wideangle lens with a 40MP 1/1.7in colour sensor, which is both larger and considerably higher resolution than those used in other phones. But it also adds in a 70mm telephoto lens with an 8MP sensor, along with Huawei and Leica's trademark 20MP monochrome camera module, which is great for lovers of black & white photography. By default, image files are output at an eminently sensible 10MP resolution.

Huawei has included built-in artificial intelligence technology, with the phone using the Kirin 970 processor that includes a 'Neural Processing Unit'. The idea is that this can work faster and smarter than conventional processors, which not only speeds up the device, but also conserves power. Indeed, I've found that the 4000mAh battery lasts a day's intensive use with ease. You get 128GB of on-board storage, which gives plenty of space for storing your photos, but there's no slot for a micro SD card.

Unlike conventional cameras, photos from the P20 Pro aren't made using just a single exposure from one sensor. Instead the device combines information from multiple exposures, potentially using all three camera modules. As a result the firm claims to offer up to 5x zoom with higher image

quality than its competitors. This multi-exposure approach also allows some interesting computational photography tricks.

One main aim of the AI is to help novice photographers get good results. The device can supposedly recognise over 500 scenarios in 19 categories and try to optimise the image processing for each. In its automatic Photo

mode, the camera app will quickly identify almost any subject, and alongside everyday concepts like 'greenery', 'dog' or 'blue sky', occasionally it'll surprise you with something more obscure. Unfortunately it usually reacts by bumping up the saturation and contrast to unrealistic levels, giving pictures that look like they've been drawn with fluorescent markers.

This generally isn't to my taste, but can sometimes give a welcome boost to your images on a dull day.

Thankfully, you can skip all this by jumping to the camera app's Pro mode. Here you get direct control of key exposure settings – ISO, shutter speed and exposure compensation – as well as metering mode, focus mode and white balance. You can also record DNG raw files, but only when you're using the main 40MP sensor, and not when you're using the monochrome or telephoto cameras. However, it's worth bearing in mind that you sacrifice all of the device's clever computational-photography tricks when shooting in raw, so in many ways it's better to shoot JPEGs.

Unlike the Samsung Galaxy S9, the aperture is fixed, but Leica's optical engineers say the lens is sufficiently sharp across the frame that there would be no real benefit to stopping it down. You get plenty of depth of field anyway, equivalent to shooting at 28mm f/8 on a full-frame camera.

You can take photographs either by tapping the onscreen shutter button, or pressing one of the volume buttons, which usually allows you to adopt a more stable



AI Image Stabilisation

PERHAPS the P20 Pro's standout new feature is its 'AI Image Stabilisation' (AIS), which combines both electronic and optical image stabilisation. This enables a Handheld Night Shot mode that allows shooting at shutter speeds as long as 8 seconds while still giving sharp results. It works by taking a series of short exposures, aligning them, then adding them all together to give a single image. You can watch the exposure build up on the screen as you shoot, with the device balancing bright and dark areas as it goes along.

The results are remarkable. In fact, the P20 Pro can effortlessly produce images under conditions where you'd normally need to use a tripod. You'll see ghosting effects with moving subjects, but the results are often surprisingly interesting, rather than ugly.



The Handheld Night Shot mode has done a remarkable job with this twilight image, taken in extremely low light 4sec at f/1.8, ISO 640

The auto mode's vivid colour-processing has lifted this shot taken on a grey, rainy day
1/900sec at f/1.8, ISO 50



Performance

When assessing the P20 Pro's image quality, you first have to understand that its image processing is optimised for web and social-media use. Even in 10MP mode, you'll see obvious sharpening artefacts when viewing images close-up on a computer screen. Equally, while the main sensor may be larger than those in other smartphones, it's still a size that has been obsolete in enthusiast-level compact cameras for over five years. Don't expect it to rival a DSLR in terms of pixel-level detail.

That said, the P20 Pro makes images that look fantastic on the high-resolution screens of modern smartphones and tablets where they'll normally be viewed. It gives well-judged exposures and vibrant colours, with superb auto white balance. It's a great point-and-shoot for Instagram or Facebook.

Examination of 40MP DNG raw files reveals a strong performance from the main lens, with high levels of detail extending well out towards the edge of the frame, and only the extreme corners looking soft. You need to be careful when shooting into the light, though, because all of the lenses are rather prone to flare.

DNG files also show colour shading towards the corners that you'd need to correct, and a lot of pixel-level artefacts. Indeed, for

the amount of work required to get usable results, raw isn't generally worth the effort.

One area where the P20 Pro absolutely excels is in shooting black & white. Because the dedicated monochrome sensor needs very little in the way of image processing, it produces remarkably clean and detailed images with lovely tonality. You simply can't get anything quite like it using a phone that makes mono images starting from colour.

The telephoto camera is the P20 Pro's real ace card, giving considerably more detailed results than you'd get from using digital zoom. The only thing to look out for is that if you try to shoot close-ups in low light, you'll often get a significantly cropped image due to the operation of the electronic image stabilisation. But for taking pictures of people or pets, it's a great option.

A portrait mode is on board to give synthetic background blur, which even has a slider to adjust the virtual aperture, starting at f/0.95. It's perfectly adequate for social-media use, but look too closely and the subject masking quickly starts to break up. I wasn't very convinced by the panorama mode either, which does a poor job of stitching together segments and can't deal with the phone being tilted while sweeping across the scene.



Verdict

SMARTPHONES can be really useful photographic tools, as you're likely to have one with you all the time. Huawei's P20 Pro is, in photographic terms, probably the best yet. With its telephoto and monochrome cameras and excellent Handheld Night Shot mode, it brings a unique combination of features that nothing else can match. I'm not a huge fan of its cartoonish processing in auto, but in Pro mode it can give really impressive results. If you're after a new phone and want the best camera, then believe the hype: this is it.

Data file

Cameras

28mm equiv. f/1.8, 40MP colour

28mm equiv. f/1.6, 20MP mono

70mm equiv. f/2.8, 8MP colour

Display 6.1in 18:9 OLED, 2240 x 1080

Operating system Android 8.1

Storage 128GB

Dimensions 73.9x155x7.8mm

Weight 180g



The main camera can capture an impressive level of detail
1/2000sec at f/1.8, ISO 50



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Vanguard Alta BH-100 ball head

Andy Westlake tests a well-featured and attractively priced tripod head

● £69.99 ● www.vanguardworld.co.uk

IF YOU regularly use a tripod, you'll know that the head is critical to how well it works. It can be difficult to find a head from a reputable brand that will support a substantial load, while not itself being large, heavy or expensive.

Vanguard's Alta BH-100 aims to provide a solution, with a feature set that belies its relatively modest price. It offers the key features that serious photographers demand from a ball head, including friction adjustment, a separately locking panning base, and an Arca Swiss-compatible quick release. It purports to support loads of up to 10kg, yet weighs less than half a kilo and costs only £70. All this sounds too good to be true.

It's difficult to find fault with the head's design, though. The aluminium housing is neatly machined, although the gunmetal finish might not appeal to everyone. The three main controls – ball lock, pan lock, and friction – are arranged at 90° intervals, and are treated to textured, rubberized coatings. They're all different shapes and sizes, too, so you shouldn't confuse them while shooting. Likewise the release screw for the Arca Swiss-type camera clamp is large and easy to use, even when wearing gloves in the winter.

The release clamp accepts almost any plate that uses the Arca Swiss dovetail template. However there's a catch: it includes a security pin to stop the supplied plate from sliding off when the clamp is partially undone, and I've found this blocks most third-party plates from mounting. This pin can be retracted, but then you have to be extra-careful when attaching and removing the camera.

Perhaps the best feature for the price is the friction control. This lets you adjust the resistance of the ball movement to suit the camera and lens you're using, so you can tighten it to prevent the head flopping over with a heavy set-up, or loosen it to enable easy repositioning with a lighter camera. Once you get used to it, this is an invaluable option.

Verdict

I've been using the Alta BH-100 whenever I've needed to use a tripod for camera and lens testing over the past few months. Quite simply, it does a really good job of holding the camera absolutely securely, and locking down without any change in position. For the price, it's an absolute steal.

Spirit levels

Two small bubble levels on the quick-release platform assist with alignment in portrait and landscape formats.

Arca clamp

Accepts most quick-release plates that use the Arca Swiss dovetail. There's a security pin to stop the camera from sliding off.

Panning base

The panning base includes markings at 5° intervals, and locks independently of the main ball using a smaller lever.

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Photographer
Testbench
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3/8in socket

Connects directly to tripods with standard 3/8in screws, or to those with the smaller 1/4in type via an adapter.

At a glance

- Ball-and-socket tripod head
- Arca Swiss-type quick release
- Weight 457g (including plate)
- Load capacity 10kg

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If you need to be confident of supporting heavy loads, Vanguard makes two larger Alta ball heads with a similar design and feature set. The Alta BH-250 and Alta BH-300 are rated to hold 20kg and 30kg respectively, at prices of £79.99 and £89.99.



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Avoiding harsh shadows in portraits

Q I quite often like to shoot stills and video during the summer while I have some free time (the rest of my year I'm at university). The problem is, especially this summer, the light has been incredibly harsh almost every single day, and so I am getting a lot of shadowing on my subjects' faces. Please can you recommend a very low-budget (under £50) portable solution?

Terry Stroud

A Shooting in the harsh summer sun can be incredibly difficult for the photographer and subject, as you have to balance shadowing on the face against having your subject squint into the bright light. One way to deal with this is to carry a collapsible reflector with you. There are many types available, varying in colour, size and shape, allowing you to get just what you need from the light on offer. To start with you could pick up a Lastolite 75cm Collapsible Reflector in silver or white. It is within your budget. This allows you to position your subject facing away from the sun, but fills in the harsh shadows with reflected light for an evenly lit composition. From there you could look into gold reflectors for warmer light or different shapes that you can attach to stands.

A collapsible reflector helps to reduce shadowing



A compact for my dream holiday

Q I will be going on a holiday of a lifetime soon and I would like to purchase a new compact camera to capture all my experiences. I already own a full DSLR kit but I don't want to take it with me as I want to focus on the holiday as much as possible, and just want to have a small camera, but of good and high quality, to keep with me at all times. I also plan to take videos, so nice video quality would be great as well as a little bit of zoom. I don't really mind what it costs as long as it does the job of capturing the

holiday. What can you guys recommend?
Andrew Mason

A Feature-packed compact cameras are becoming increasingly popular, as they can do all the things a smartphone can't, and are normally small enough to keep with you at all times. With the high-end models sporting slightly larger sensors for better noise ratios, the newest technology gives compact cameras the ability to shoot images of incredible quality.

Our experts suggest



Canon PowerShot SX740 HS

Newly released by Canon, the PowerShot SX740 HS is a mid-range compact that is competitively priced and the least expensive of the three cameras listed here. Its biggest selling point is its huge 40x optical zoom which allows you to get nice and close even if your subject is far away. A 180° tilting 3in LCD screen makes taking selfies and vlogging easy as you can see exactly what you are doing, and you can even shoot 4K 30fps video in camera.

£349

- Super-telephoto 40x optical zoom
- 4K 30fps and HD 60fps video available
- Pocketable size, weighing only 299g



Panasonic LUMIX DMG-TZ200

This camera is aimed at photographers and videographers looking for exceptional quality, zoom and portability. A 1.0in-type MOS sensor means you get enhanced quality as well as low-light performance, while the 15x optical zoom lens helps you get close to the action as you travel. The 5-Axis Hybrid Optical Image Stabilisation helps to make the 4K 30fps video look cinematic so that you can capture your memories in stunning high definition.

£729

- 1.0in-type 20.1MP MOS sensor
- 15x optical zoom
- 5-axis hybrid optical image stabilisation



Sony Cyber-shot DSC RX100 VI

The sixth iteration of one of the most highly rated compact cameras on the market, the RX100 VI features a stacked 1.0in-type CMOS sensor, which captures stunningly sharp images even in low light. A 24-200mm focal length means the RX100 VI has a smaller optical zoom (just over 8x) than other cameras, but it makes up for this with high-quality imagery. It can shoot 4K 30fps and has a High Frame Rate mode for shooting super-slow-motion video.

£1,149

- 1.0in-type 20.1MP stacked CMOS sensor
- Incredibly fast hybrid AF system
- Slow motion video up to 960fps

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Professor Newman on...

Contacts and the new Nikon

Why do the mounts for different mirrorless camera brands have a varying number of contacts?



As I write this, Nikon's teaser videos for its new mirrorless camera are appearing on YouTube. By the time the article is published, you'll all know the identity and specification of the camera. For now, the publicity is concentrating on the lens mount – Nikon's first new 'full-frame' system mount since the Nikon F appeared in 1959. One of the most noticeable features of the mount is its array of 11 contacts. While this is one pin fewer than the 12 pins Nikon used for the 1 system, or the similar number for the Micro Four Thirds mount, it's still a lot more than the seven (it has eight contacts, but two are commoned) of Canon's original 'Electro-Focus' (or 'EF') system, which is still in operation today and remains essentially unchanged in the mirrorless EF-M variant. The Canon mount set the pattern for all future mounts. The central part of an electronic mount is the communications between camera and lens. This invariably takes the

form of a serial link, where the data travels sequentially down a single wire. Generally a 'synchronous' communication technique is used, whereby another signal – a 'clock' – times the data from the transmitter to the receiver. Thus we end up with five contacts: one for data in each direction, one for the clock and a positive and negative power supply. The Canon mount adds another power supply, for the logic in the lens, making it up to seven. Given that the Canon mount has proven to be extremely effective, withstanding over 30 years of camera evolution, we have to question why four or five extra pins are necessary.

The Micro Four Thirds mount

After the Canon mount the next major mount to be introduced and that still exists (albeit in modified form) was the Four Thirds mount with nine contacts. This has a bi-directional data line, and two additional signals to initiate as camera-to-lens and lens-to-

'There is a question as to why four or five extra pins are necessary'

camera communication, respectively. It saves a pin by having a common negative connection for the two power supplies, then adds one as a 'lens detect' pin. This pin allows the camera to detect the presence of a lens, even if it's a legacy one with no electronics. Also added is a 'reset' pin, which allows the camera to initialise the lens into a known state. The Micro Four Thirds mount adds two additional pins, the purpose of which is to act as 'acknowledge' signals in either direction, so that the lens or camera can signal that it has finished processing the last message and can accept another. This serves to speed up the operation of the protocol, which is important for a mirrorless camera. The Micro Four Thirds system relies on software correction of many lens aberrations. Rather than the cameras holding a database of possible lenses, the required correction data is transferred from lens to camera, resulting in much more data traffic than other mounts.

The Sony E mirrorless mount was the next one to be defined. It repeated the general pattern, though it used separate negative connections for the two power supplies and did without the extra acknowledge pins, giving a complement of ten in total.

In the fullness of time, the new Nikon mount will be reverse engineered. Until then we are left wondering why it needs so many pins.



A noticeable feature of the new Nikon lens mount is its array of 11 contacts

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

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Buying Guide

598
cameras
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Our comprehensive listing of key specifications for cameras and lenses

Cameras

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

Controls

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

Viewfinder

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

Size and weight

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



Handgrip

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

Lens mount

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



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

LENS SUFFIX GUIDE USED BY MANUFACTURERS

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

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT				DIMENSIONS							
				SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON DSLR															
EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon		•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes	•	•					•	22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•					•	24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long awaited by Canon full frame users, this is the world's widest-angle rectilinear zoom lens		•					•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range	•	•					•	35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel		•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras	•	•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings		•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals and does so with ease		•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture	•	•					•	35	77	83.5	110.6	645g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation	•	•					•	25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•					•	25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•					•	39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•					•	39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•					•	45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor		•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•					•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry everywhere size and a highly competent imaging performance		•					•	16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805g

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A7 Mark II Body £1199
£999 inc. £200 Cashback*
A7 Mark II + 28-70mm £1399
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SONY
A7R Mark III



42.4 megapixels
10 fps
4K Video

A7R Mark III Body £2899

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£649 inc. £150 Cashback*
A6000

SONY
A6500



24 megapixels
11 fps
4K Video

A6500 From £1279

A6500 Body £1279
£979 inc. £300 Cashback*
A6500 + 16-70mm £1949
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A6300 Body £779
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A6300 + 16-50mm £879
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SONY
A6000



24 megapixels
11 fps
1080p movie mode

A6000 From £429

A6000 Body £429
£379 inc. £50 Cashback*
A6000 + 16-50mm £499
£449 inc. £50 Cashback*

*Sony Cashback ends 02.09.18

SONY

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body £1999

Lens available separately

Nikon
D5



20.8 megapixels
12.0 fps
4K Video

D5 Body £5625

D5 Body £5625

Nikon
D850



45.7 megapixels
6.0 fps
4K Video

D850 Body £3499

D850 Body £3499

Nikon
D500 Black



20.9 megapixels
10.0 fps
4K Video

D500 From £1709

D500 Body £1709
£1524 inc. £185 Cashback*
D500 + 16-80mm £2609
£2334 inc. £275 Cashback*

Nikon
D750



24.3 megapixels
6.5 fps
1080p movie mode

D750 From £1529

D750 Body £1529
£1344 inc. £185 Cashback*
D750 + 24-120mm £1979
£1794 inc. £185 Cashback*

*Nikon Cashback ends 31.08.18

LUMIX
GX9 New



21 megapixels
9.0 fps
4K Video

GX9 From £599

New GX9 Body £599
£449 inc. £150 Cashback*
New GX9 + 12-60mm £779
£629 inc. £150 Cashback*

LUMIX
GH5S New



10.2 megapixels
60 fps
4K Video

GH5S From £2199

New GH5S Body £2199
£1949 inc. £250 Cashback*
GH5 Body £1599
£1399 inc. £200 Cashback*

LUMIX
G80



16 megapixels
9 fps
4K Video

G80 From £629

G80 Body £629
£579 inc. £50 Cashback*
G80 + 12-60mm £749
£599 inc. £150 Cashback*

*Panasonic Cashback ends 10.09.18

RECOMMENDED LENSES:

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Panasonic 30mm f2.8 Macro G ASPH £269	Panasonic 14-140mm f3.5-5.6 £549
Panasonic 42.5mm f1.7 £299	Panasonic 45-150mm f4-5.6 ASPH OIS £179
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OLYMPUS
OM-D E-M1 II



20 megapixels
60 fps
4K Video

OM-D E-M1 II From £1499

OM-D E-M1 II Body £1499
OM-D E-M1 II + 12-40mm £2199
OM-D E-M5 II Body £799
OM-D E-M5 II + 12-40mm £1249
OM-D E-M5 II + 12-100mm £1649

OLYMPUS
E-M10 III New



17.2 megapixels
8.6 fps

E-M10 III From £579

OM-D E-M10 III Body £579
OM-D E-M10 III + 14-42mm £629
OM-D E-M10 II Body £449
OM-D E-M10 II + 14-42mm £529

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Olympus 45mm f1.2 Pro..... £1199
Olympus 75mm f1.8..... £618
Olympus 12-40mm f2.8 Pro..... £759

PENTAX
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6.4 fps
Full Frame CMOS Sensor

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FUJIFILM
X-H1 New



24.3 megapixels
8.0 fps

X-H1 From £1699

New X-H1 £1699
New X-H1 + Grip £1949
X-T2 Body £1249
X-T2 + 18-55mm £1499

FUJIFILM
X-Pro2 New



24.3 megapixels
8 fps
1080p movie mode

X-Pro2 From £1399

X-Pro2 Body £1399
X-Pro2 Silver + XF23mm £1999

FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF..... £849
Fujifilm 23mm f2 R WR XF..... £409
Fujifilm 56mm f1.2 R XF..... £849
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Tel: 01179 422000

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37-39 Commercial Road, E1 1LF.
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Tel: 01315 539979

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EOS 5D Mark IV Body £3249

30.4 megapixels | 7.0 fps | Full Frame CMOS sensor

Canon | PRO PARTNER

EOS 200D

24.2 megapixels | 5.0 fps | 1080p movie mode

EOS 200D From £489

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£319 inc. £30 Cashback*

Canon | PRO PARTNER

EOS 80D

24.2 megapixels | 7.0 fps | 1080p movie mode

EOS 80D From £1019

EOS 80D Body £1019
 EOS 80D + 18-55mm £1099
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£539 inc. £50 Cashback*
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EOS 7D Mark II

20.2 megapixels | 10.0 fps | 1080p movie mode

EOS 7D Mark II Body £1349

EOS 7D Mark II Body £1349
£1229 inc. £120 Cashback*

Canon | PRO PARTNER

EOS 6D Mark II

26.2 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS sensor

EOS 6D Mark II from £1549

EOS 6D Mark II Body £1549
 EOS 6D Mark II + 24-105mm £1899

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EOS 5DS R

50.6 megapixels | 5.0 fps | 1080p movie mode | Full Frame CMOS sensor

EOS 5DS R Body £2699

EOS 5DS R Body £2699
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EOS 1D X Mark II Body £5429

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Manfrotto Imagine More

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SIGMA Flashguns: EF 610 DG ST £109 | EF 610 DG Super £169

Nissin Flashguns: EM-140 DG Macro Flash £329 | i40 £159 | i60A £239

SEKONIC: Sekonic L-308X £215 | Pro L478DR £389

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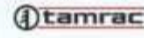
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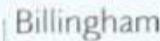
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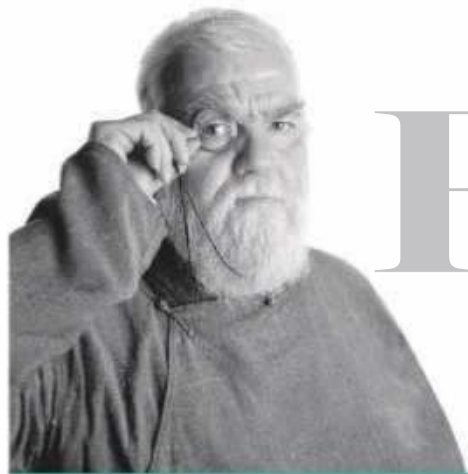
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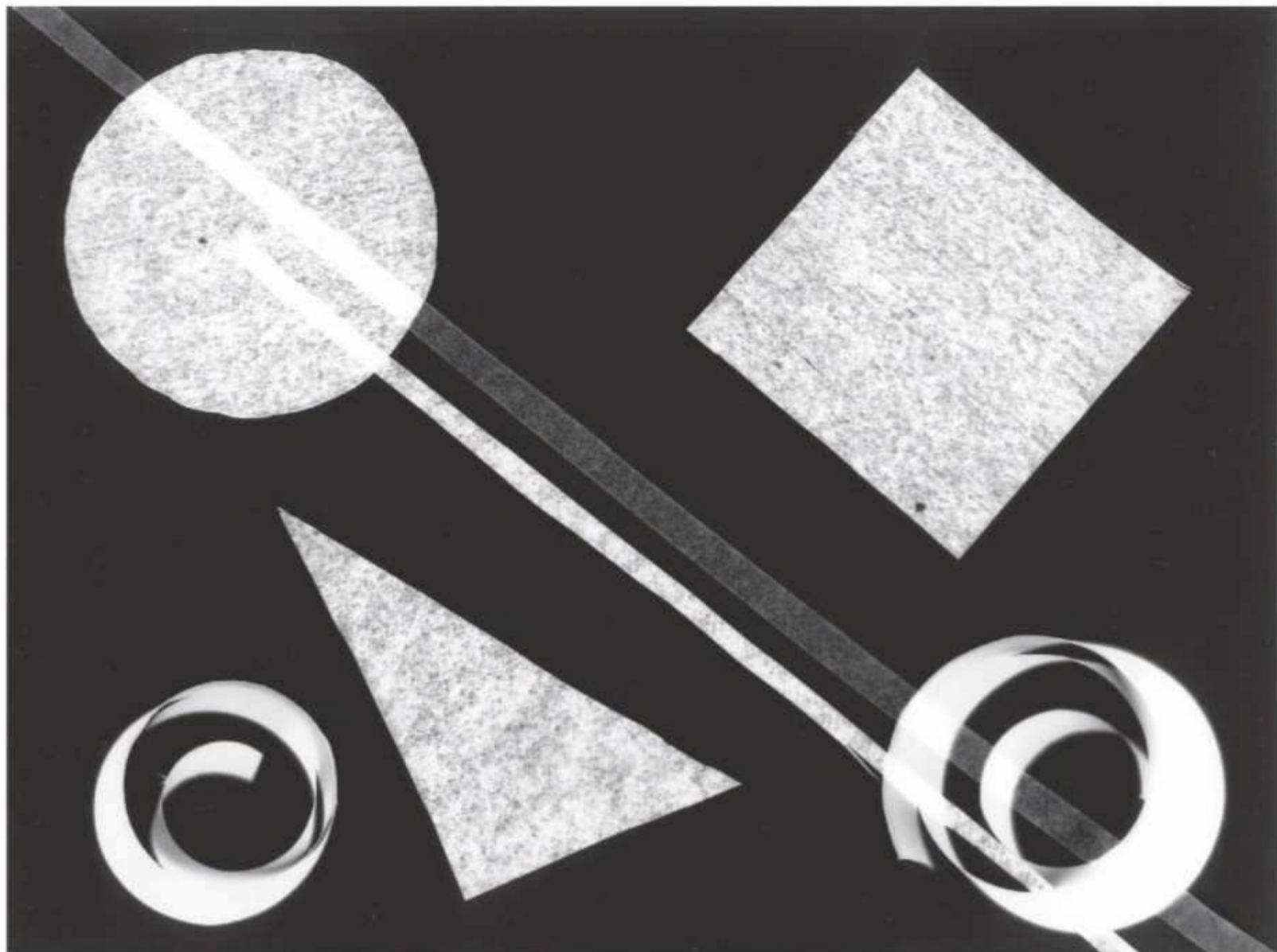
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Final Analysis

Roger Hicks considers...

'Geometric Photogram', 2017, by Sosi Vartanesyan



© SOSI VARTANESYAN

'As Sosi's work shows, the best photograms are works of art in their own right'

At first sight, few things could be much easier than photograms. Working in the darkroom, you set things down on a sheet of photographic paper; expose it to light; then remove the things and develop the paper. Once you have established the exposure by trial and error, you are limited only by two things. One is affording enough photographic paper. The other is your choice of objects, and the relationships in which you place them. This is where the difficulty comes in. As with any other form of photography, the challenge lies far less in the process of creation than in making pictures that others want to see.

Google 'photogram' and 'artists' and you will see some very well-known names, especially Man Ray, though he called his 'Rayographs' and claimed (without any justification whatsoever) to have invented

the art form. The name of Sosi Vartanesyan, likewise Paris based, may or may not come up – yet.

The 'wow' factor

As I have often said, it's a lot easier to look at a picture and say, 'Wow!' than to decide exactly why I like it; and this is one of the most difficult of all. I chose it because it is reminiscent of the glory days of photograms in the 1930s, but I was equally tempted by another consisting of washers and round-headed pins and another that... but you get the message. Photograms are probably the nearest you can get to 'pure' photography: the unparalleled subtlety of gradation of the silver halide process, without any real subject in a figurative sense. They are to photography what Jackson Pollock's 'pure paintings' are to painting.

Many years ago, a dear friend, now

deceased, advocated learning composition by cutting various simple shapes out of coloured card and arranging them in different ways on a large sheet of plain paper. Surprisingly quickly, you learn which shapes work together; about balance; and the relative merits of (apparent) simplicity and complexity. Photograms can be an equally useful tool. They remove the dimension of colour but, via shadows and varying opacity, add an illusion of depth.

And, as Sosi's work shows, the best are works of art in their own right. There are at least two or three I would love to have on my wall. The same is true for Frances, but we have very different favourites. As, I suspect, might you. To find out, go to www.sosivartanesyan.com or (if you can make it) to her exhibition at the WOPART (Works On Paper Art) festival, Lugano, 20-23 September.

AP

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

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