Saturday 4 July 2015

Amateur Photographer

Passionate about photography since 1884



Panasonic Lumix DMC-G7

4K video for under £600, but is it any good? We find out

Secrets of successful landscapes

LPOTY winners discuss the **lenses, accessories and techniques** behind their winning shots



TESTED

Sony HX90V

The world's smallest 30x zoom compact with EVF

Top Rankin

Classics Revisited tackles an iconic **Kate Moss** portrait

Queen of the streets

How **Heather Buckley** gets street photos with impact

PLUS Amazing aerial photos by Vincent Laforet **APOY Round 5 Shoot macro**

D750

24.3 MEGAPIXEL

51 FOCUS POINTS

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COVER PICTURE © SYCAMORE GAP, HADRIAN'S WALL BY ROGER CLEGG. SHORTLISTED IN THE LIVING THE VIEW CATEGORY OF LPOTY 2009

7days

A week in photography



You may have seen Apple's latest 'Shot on iPhone 6' ads, featuring impressive iPhone 6 photos blown up to poster size. The casual observer could be forgiven for thinking that phone cameras have become as good as they need to be and there's no longer any need for cameras. I wonder what they'd make of the new DxO One, which came into the office this week (see pages 8-9). The latest attempt to bridge the gap between phones and 'proper' photography, it follows in the footsteps of Sony's QX series but is more pocket-friendly and connects directly to an iPhone rather than relying on laggy Wi-Fi. But I question whether a large sensor and prime lens is what people want, rather than a decent optical zoom? How long will we have to wait until DxO or someone else produces a zoom version, and will we see an Android model? Do you care either way? I'd love to hear your thoughts. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



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San Simeon Birds by Thibault Roland

Sony Alpha 7R, 70-300mm, 65ecs at f/8, ISO 100

'This image was taken during my road trip to the West Coast of the USA last year, in a town called San Simeon,' says Thibault. 'I decided to wander around and found this seemingly unimpressive rock not too far in the water. I thought that the birds were a nice addition, and prayed they would stay there until I was ready to set up and shoot.

'This photograph is actually a six-image panoramic. I took the pictures using a slightly different set-up than I usually would – a Sony Alpha 7R and the lens I probably use the least, an EF 70–300mm f/4–5.6 IS USM. There was no need for perspective control since most of the picture consists of water and sky, making parallax errors essentially irrelevant.

'Each one of the six shots is about 2mins long, leading to an overall exposure longer than 10mins. I was happy the birds cooperated on that particular day.'

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Via our online communities Post your pictures into our Flickr group, Facebook page 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 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Sony firmware update



Sony has issued a firmware update for its Alpha 7, Alpha 7R, Alpha 7S and Alpha 6000 E-mount cameras that is designed to boost start-up speed by 30% and enable high bit-rate movie recording. It applies to models with software version 1.21 or earlier. All newly shipped models will include the firmware. Visit www.sony.co.uk/support.

Adobe to sell pics



Adobe has built a stock-image service into Adobe Creative Cloud called Adobe Stock, with contributors promised 33% of the sale price. The service is incorporated into Adobe desktop apps such as Photoshop CC, Illustrator CC and InDesign CC. Pricing for customers of Adobe Creative Cloud is £7.19 (inc VAT) for one image. To contribute, register as a contributor to the Fotolia website (www.fotolia.com), then you can upload files. Visit stock.adobe.com.

New LCE store



The London Camera Exchange (LCE) has opened a new store in Hereford after taking over photo retailer Melgray Hi-Tech. LCE managing director Nick Richens said: 'Melgray Hi-Tech has a good local reputation and we will look to build on that.' The store is located at 16 Widemarsh Street, Hereford HR4 9EW. Tel: 01432 272 655.

More Leica Qs



Leica expects to launch further versions of its recently announced Leica Q fixed-lens compact. The first Q is a 24.2-million-pixel, full-frame camera with a 28mm f/1.7 lens. Jason Heward, managing director of Leica Camera UK Ltd, said: 'We are probably expecting, over time, other variants.'

Trifecta backpacks

Aimed at DSLR and CSC users, the new Trifecta bags are designed to house three lenses – an ultra-wide, mid-range and telephoto zoom – plus a camera body. The Trifecta 8 Mirrorless Backpack (£109) holds a medium to large CSC, while the Trifecta 10 DSLR Backpack (£124) takes a 'standard-sized' DSLR. Both bags have side access. Visit www.thinktankphoto.com.





© HEINRICH VAN DEN BERG

WEEKEND PROJECT

America's Cup

The America's Cup World Series is a premier racing circuit that features the best sailors in the world competing on large and fast 45ft catamarans known as AC45s – it's the Formula 1 of the sailing world. The circuit will travel to a number of locations around the world, and from 23-26 July Portsmouth in Hampshire will host the event.

The official race village will be based on Southsea Common, with support hubs within the naval base and the historic dockyard. As well as a host of events taking place within the village, there's also the opportunity to watch some of the racing from the free-to-view areas, as well as buy tickets for other viewpoints. With this in mind, let's see what you will need.

1 You don't have to shoot the races themselves, as practice racing will take place on Friday 24 July and all competing teams will be out testing the water and the race course before the big event.

2 With the racing taking place along Portsmouth's extensive shoreline, there's plenty of potential for great shots. A long telephoto lens is a must if you want to fill the frame, and don't discount a standard zoom for wider scene-setting shots.



BIG picture

GDT European Nature Photographer of the Year

Wildlife photography translates into any language and is one of the most popular genres. Many organisations are throwing their hat into the ring by setting up their own competitions. One you may not necessarily know is the GDT European Nature Photographer of the Year, open to professional and amateur photographers from all over Europe. The competition aims to illustrate the high quality and specific style of European wildlife photography through excellent pictures from Europe and all over the world. It also seeks to promote nature conservation awareness through the means of photography. This year's winner was Klaus Tamm, but shown here is a fabulous image from Heinrich van den Berg. For more information visit www.gdtfoto.de.

3 Striking backlit shots, with the catamarans silhouetted against the sky and the water sparkling in the sunlight, can work well. Shoot in manual, underexposing the scene, while a raw file will give added flexibility later.

4 With plenty of events taking place on the shore, give yourself time to explore inland as well, as it has potential for plenty of informal shots, details, candid portraits and action shots, especially with the Red Arrows display on 24 July.



© 2011 ACEA/RICARDO PINTO

Words & numbers

It takes a lot of imagination to be a good photographer. You need less imagination to be a painter, because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary

David Bailey CBE
British fashion and portrait photographer, b1938

94 Number of photographers who have joined the RPS's analogue imaging group since it was set up in January.



Len Lyons plans to work part-time at London Leica dealer Richard Caplan

End of an era as famed Leica store shuts down

AN INDEPENDENT camera store, the last in a chain set up by a man recruited as a British spy before the Second World War, has shut down.

London-based store RG Lewis was the sole survivor of a former chain of eight camera stores that took their name from a chemist shop first set up three years before AP was first published in 1884. RG Lewis specialised in Leica cameras.

Owner Len Lyons, 72, explained that the store's roots can be traced back to a chemist shop called RG Lewis, which first opened in Enfield, north London, in 1881.

The chemist shop was run by Richard Lewis, whose son, Norman, opened a photographic business above the shop and took the trading name of his father's business.

Norman Lewis was a travel writer and photographer who reportedly spied for the British government during the Second World War and was a friend of James Bond author Ian Fleming, Lyons recalled.

One of the RG Lewis shops specialised in miniature cameras.

A statement on the RG Lewis website blames 'the effects of the internet' and 'changes in attitude towards the independent specialist dealer'.

However, speaking to AP, Lyons said the main reason for closing the store was his retirement from the business. Although Lyons did not cite online competition for the closure, he told AP: 'All the dealers I've spoken to [say that] people come in to have a demo and then buy on the web.'

Lyons, who took over the business from Norman Lewis in 1982, added: 'The [UK] importers are not too interested in the smaller dealers.'

Jason Heward, managing director of Leica Camera UK Ltd, said: 'It is extremely sad to see RG Lewis close and many Leica customers will feel a real sense of loss on hearing the news.

'All industries need characters and within the photographic trade they don't come much larger than Len Lyons. I struggle to think of anyone who knows more about the industry and the history of Leica.'

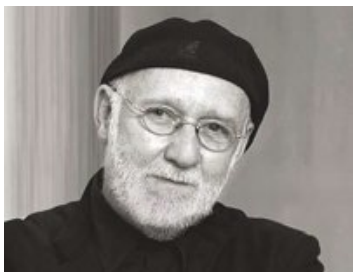
The RG Lewis website continues.

STORE-FULL OF INTRIGUE

RG LEWIS has a fascinating history. Equipped with a camera, founder Norman Lewis reportedly worked as a spy in Yemen. A *Telegraph* obituary of Lewis, who died in 2003 aged 95, states: 'In 1959, Lewis was sent to Cuba by Ian Fleming, then working for both *The Sunday Times* and MI6, to discover what were Castro's chances of ousting the Batista regime.

'In *Mission to Havana*, Lewis recounted two memorable meetings: one with Ed Scott, the priapic model for James Bond, who had taken to keeping naked negresses in his office and wearing spent cartridges as cufflinks; the other with Ernest Hemingway, who by now was drinking neat half-pints of Dubonnet. "He told me nothing",' wrote Lewis, "but taught me more than I wanted to know".'

The Telegraph obituary adds that, unbeknown to Lewis, his meeting with Scott in a bar was observed by author Graham Greene, who used the scene in his novel *Our Man in Havana*.


© GLORIA RODRIGUEZ

Albert Watson wins OBE

PHOTOGRAPHER Albert Watson has been awarded an OBE in the Queen's Birthday Honours.

Watson (pictured above), who has been blind in one eye since birth, is regarded as one of the world's most successful editorial and commercial photographers of the past four decades.

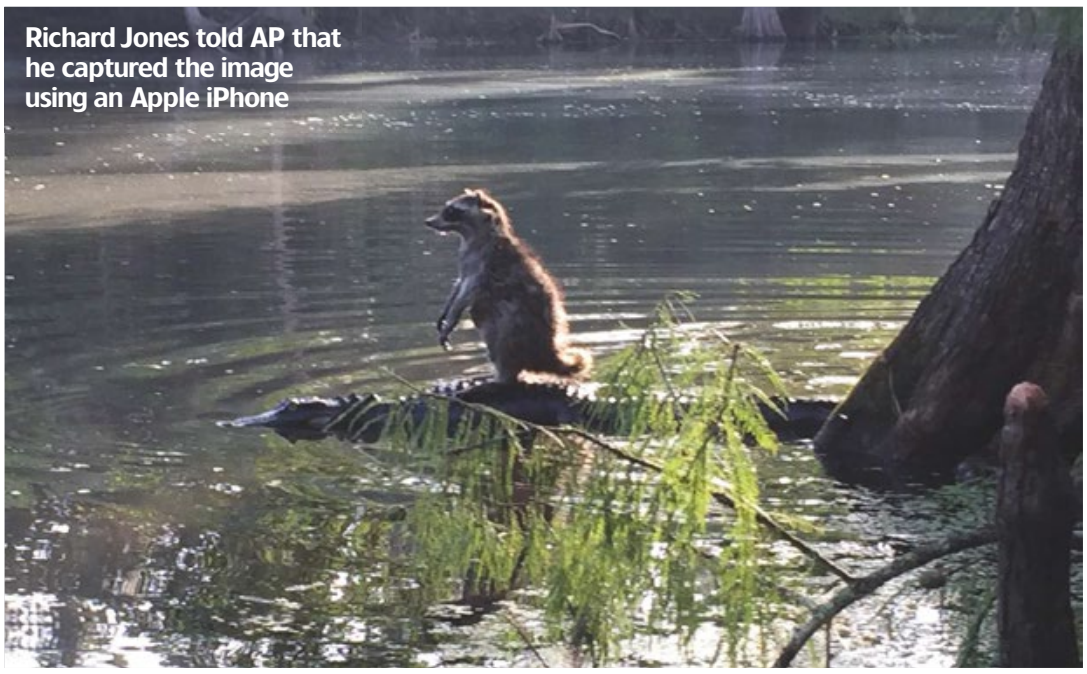
The acclaimed photographer, who lives in the USA, is behind more than 250 *Vogue* magazine covers and many advertising and film-poster images.

'A lot of my pictures are confrontational and controlled, they're not observational or voyeuristic,' he told AP's David Clark in 2009.

Born in 1942, Watson studied film and television at the Royal College of Art in London where photography was part of the curriculum. Watson told AP: 'I'm not naturally a technical person...'



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Richard Jones told AP that he captured the image using an Apple iPhone

© RICHARD JONES

Raccoon jumps on alligator and goes viral

FIRST it was a weasel riding a woodpecker, now a raccoon has leapt on the bandwagon by hitching a lift on the back of a friendly alligator, or so it appears.

The 'raccoon-on-alligator' image, captured in the US by Richard Jones, has taken the internet by storm.

Jones, who described it as a 'photo of a lifetime', told AP that he captured it on an iPhone 6.

He documented the unusual behaviour at the Ocklawaha River while on a family trip to the Ocala National Forest in Florida.

He said: 'I always take photos with my camera phone. You used to have to make an effort to carry a camera around. Now we're all photographers, all the time.'

Jones added: 'This was just a moment in time. The raccoon was only on the 'gator for a moment before it jumped off and ran away.'

The raccoon was on the alligator for just two seconds, he explained.

'The camera was already out and [I] was going to take a picture of the alligator alone.'

Image data suggests the photo was shot using a shutter speed of 1/125sec and an aperture of f/2.2.

Photographer run over by soldiers

A PHOTOGRAPHER jostled by the Queen's Guard said he had been distracted because he was handing over his Canon camera gear to his wife and didn't hear the soldiers coming.

The Grenadiers ploughed into Gerry Weatherhead, a semi-professional who had inadvertently wandered into their path in a recording posted on YouTube, which has gone viral.

'It was more embarrassing than anything else,' said Gerry, who had been using a Canon EOS-1D Mark III and a 70-200mm f/2.8 lens for shooting Trooping the Colour.

The 58-year-old, from Haverhill in Suffolk, denied he was an 'idiot tourist,' explaining he had his back to the soldiers because he was handing his camera kit to his wife, Ros, before making a trip to the toilet in St James's Park on 13 June.

'It was a public area... with lots of noise.'



© STEVEN MACAULAY

Gerry was visiting London to take photos of Trooping the Colour


© GERRY WEATHERHEAD

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

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



© IMPERIAL WAR MUSEUMS

Horrible Histories: Blitzed Brits

Based on the popular children's books, also adapted into a BBC series, this exhibition offers a fun day out for families with plenty of interesting photography from the Second World War era.

From 11 July, www.iwm.org.uk



© PHILIP RHYS MATTHEWS

Philip Rhys Matthews: Critical Mass

Philip Rhys Matthews' images are full of resplendent costumes evoking old paintings, even though many are informed by current events and issues.

30 June-18 July
www.gxgallery.com



BY PLATT D BABBITT © HOWARTH-LOOMES COLLECTION, NATIONAL MUSEUMS SCOTLAND

Photography: A Victorian Sensation

The National Museum of Scotland takes an in-depth look at the Victorian craze for the photograph. See an early daguerreotype camera owned by William Henry Fox Talbot.

Until 22 November
www.nms.ac.uk/photography



© LAUREN WILMSHURST

Eden Project Competition

Planning a visit to the Eden Project this summer? Tweet your best photo and you could be in with a chance of winning an Asus laptop, with a competition running once a month. The next deadline is 4 July, and then the start of August.

Monthly until 29 September
www.edenproject.com

Beneath the Surface

Although Photo London 2015 may be behind us, some of its events are ongoing, such as this exhibition of 200 photographs from the Victoria & Albert Museum's extensive and reputable Photographs Collection.

www.somersethouse.org.uk, Until 24 August



© VICTORIA AND ALBERT MUSEUM, LONDON

DxO One

The **DxO One** is a high-quality camera module that plugs into an iPhone via the Lightning connector. **Andy Westlake** takes a first look

At a glance

- 20.2-million-pixel, 1in BSI CMOS sensor
- 32mm equivalent f/1.8 lens (f/11 minimum)
- ISO 100-51,200
- PASM, scene and selfie modes
- Records 1080p video at 30fps
- Connects to iPhone or iPad via the Lightning connector
- Price £499

Status screen
A tiny touchscreen displays exposure settings and can be used to switch between stills and movies when the One is detached from an iPhone.

Micro USB
The well-concealed Micro USB also functions as an easy way to charge the built-in battery.

Micro SD slot
The One records JPEG and raw files to a Micro SD card, and can also save directly to the iPhone's camera roll.

Sliding lens cover
Pulling this down turns the device on and releases the spring-loaded folding Lightning connector.

SMARTPHONES are by far the most popular way of taking and sharing photographs. Yet while they can give impressive results under favourable conditions, their small sensors and lenses mean that their image quality isn't a match for a 'proper' camera. Various approaches have therefore been taken to make cameras that are able to take advantage of smartphones' connectivity. Almost all new cameras come with built-in Wi-Fi for easy image sharing, and Sony pioneered smaller 'lens-style' cameras that go a step further, using the phone as viewfinder and control unit. Now DxO has come up with another solution – a premium camera module that attaches directly to an iPad or iPhone.

It may seem odd that DxO is releasing a camera; after all, the company is best known to photographers for its software. But what's less well known is that DxO has serious expertise in mobile imaging hardware and firmware too, so the company isn't exactly a novice in this field.



The DxO One folds down into a compact box and can slip easily into a pocket



The joint between the One and an iPhone swivels, allowing for flexible shooting angles

Features

The DxO One's core specs are impressive. It uses a 1in-type, 20.2-million-pixel sensor that's likely to be the same Sony unit as used in premium compacts from Canon, Panasonic and Sony, as well as in the Panasonic CM1 smartphone. It is paired with a bright 11.9mm f/1.7 lens, giving a moderately wideangle 32mm equivalent view similar to that offered by many smartphone cameras. Crucially, though, it all folds down to a compact box that slips much more easily into a pocket than Sony's cylindrical QX lens-style cameras.

It is clearly aimed at photography enthusiasts – if only because, at £499, it's more expensive than some premium compact cameras including the Canon PowerShot G7 X and Sony Cyber-shot DSC-RX100 II. Yet it comes with requisite levels of manual control via the free DxO One app. Program, aperture priority, shutter priority and full manual-exposure modes are available, along with auto, scene and selfie modes. The ISO range covers 100-51,200, shutter speeds run from 15secs to 1/8,000sec, and the aperture can be set from f/1.7 to f/11 using a six-bladed aperture diaphragm. Images can be saved as JPEGs or raw files in either DNG or DxO's own SuperRAW format. This can store the data from four exposures, to make a final low-noise composite image.

Design and handling

Physically, the One is an impressively small device, weighing 108g and measuring 67.3x48.2x25.4mm. In context, this is less than half the size of even small premium compacts cameras like the G7 X. With a solid aluminium body case and sliding cover to protect the lens, it feels like it should survive a bit of abuse, too.

The top features a conventional two-stage shutter button – half-press to focus, and press fully to take a picture. The back is quite simple, with a small-status screen and hinged cover that folds down to reveal the Micro SD card slot and Micro USB port. One point worth noting is that there's no tripod socket.

When you initially see the One it's difficult to envisage how well it will work ergonomically, but my first impression is that the design is quite successful. You hold the camera in your right hand, with your index finger on the shutter button and the phone in your left hand. The joint between the two swivels, allowing plenty of flexibility in shooting angles and, because the Lightning connector is reversible, the camera can be set to face back towards the user for – you've guessed it – selfies. Here the app has a trick: when you press the shutter button it lights the screen up orange, with the aim of providing flattering auxiliary illumination in low-light conditions.

First impressions

The DxO One is certainly an interesting device, and my first impressions of it are generally pretty positive. I find it handles rather better than barrel-shaped lens-type cameras that clip on to the front of a phone, and the control app is slick and nicely designed. Because it doesn't use Wi-Fi, battery life ought to be pretty good. Probably the biggest question mark lies over how well the Lightning connector will hold up over long-term use.

Overall, though, the One is an intriguing idea, and we're looking forward to putting a full production model through its paces when it arrives in the AP office.

Sigma reveals large-aperture zoom



The DG HSM | A is the first zoom of its type to offer a constant aperture of f/2

THE NEW Sigma 24-35mm f/2 DG HSM | A is billed as the world's first large-aperture full-frame zoom that offers a constant aperture of f/2 throughout the range.

Sigma sees the lens as a viable alternative to prime lenses, pointing out that 'photographers have access to the angle of view equivalent to that of three wideangle lenses'.

The 24-35mm f/2 DG HSM | A features a minimum focusing distance of 28cm, and a maximum magnification ratio of 1:4.4, making it suitable for close-ups as well as landscapes and portraits.

A number of large-diameter aspherical lens elements and low-dispersion glass elements have been incorporated in the design. This will help to minimise spherical and axial chromatic aberrations as well as field curvature.

Flare and ghosting are also kept to a minimum thanks to Sigma's Super Multi-Layer Coating, and the inclusion of Sigma's Hyper Sonic Motor should help ensure the autofocus is fast and silent.

The Sigma 24-35mm f/2 DG HSM | A joins Sigma's Art line, and is compatible with the Sigma USB Dock for updating firmware and customising focus points.

UK pricing and release details are yet to be announced.

Ricoh revamps its high-end compact



The new GR II features Wi-Fi and NFC connectivity

RICOH has launched the Ricoh GR II, the first GR-series camera to support Wi-Fi and NFC wireless connectivity.

The revamped model, which replaces the original GR launched in May 2013, seems to be a sensible update and allows users to share their images after connecting the camera to a mobile device.

Due out in mid-July at £599.99, the Ricoh GR II houses a 16.2-million-pixel, APS-C-sized imaging sensor and a 28mm (equivalent) f/2.8 lens.

Tweaks include 'upgraded AWB control and high-sensitivity noise compensation', six new Effect modes such as vibrant and HDR tone, an increased buffer memory capacity and continuous shooting of up to ten raw-format images.



Viewpoint
Jon Bentley

From TVs to movies via cameras and smartphones, Jon Bentley thinks the Japanese behemoth that is Sony will be forced to prune its product range in order to survive

A professional car photographer friend surprised me the other day. He'd bought a Sony Alpha 7 II to replace some of his existing kit. Not the Alpa with the Phase One back and Schneider lenses; they would still be invaluable on those lucrative shoots where every one of the 80 megapixels counts. The Sony was instead supplanting the Canon EOS-1D X he uses for less detail-critical work. The extra portability, delightful EVF and handy video capabilities were key factors in the decision. He's delighted with his new acquisition and plans to buy more Sony cameras very soon.

Feel-good factor

I can see the appeal. The neat design, the built-in Wi-Fi, NFC and 5-axis image stabilisation, and the quiet shutter all make the Alpha 7 range feel impressively futuristic. Then there's the feel-good factor that comes from Sony's technological pedigree as a company. Using the Alpha 7 you're aware of that proud product history that includes the world's first transistor radio, those lovely Trinitron TVs, the Walkman and the PlayStation. Plus there's the sheer quality of most Sony products; I've used the company's video cameras practically all my life in broadcasting with scarcely a hitch, and I still have the TV-110UK portable black and white TV my parents bought in 1971. If I can find a UHF signal, it still works.

And to cap it all there's the incredible range of the company's output to respect: an encyclopaedic gazetteer of technology from the tiniest microphone clip to a Hollywood-grade movie camera, with mixing desks, monitors, TVs, smartphones and a blizzard of accessories in between. Sony even creates content such as TV shows and movies though Sony Pictures, and tunes through Sony Music.

But therein lies a problem. In the past I've seen this vast catalogue of products as contributing to the company's strength, but it's starting to look like Sony has spread itself far too thin. Apple, with its limited product roster, is worth 24x as much as a company, and boasts vastly higher profit margins. Even Sony's CEO, Kazuo Hirai, is coming round to the idea it should make fewer things more profitably, and hints he may soon prune the product range drastically, concentrating on PlayStations, camera sensors and making movies.

The Vaio computer operation has already been sold off and Sony is rumoured to be abandoning Bravia TVs and Xperia smartphones too, even though many recent products from these divisions have received glowing reviews from the critics.



Sony's full-frame Alpha 7 II

In spite of the recent announcement of six new FE-mount lenses, will cameras be next to get the chop? And, if so, will my friend regret investing his money in the brand, and his time learning to get the most of what might become obsolete equipment?

I really hope Sony won't give up on cameras. But to reassure buyers I think that, as well as a normal guarantee, the company should offer an unusual additional warranty: a cast-iron commitment that it will still be making cameras in ten years' time. It could help deliver the boost it needs to make a profitable and lasting break into the serious end of the camera market.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

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New Books

The latest and best books from the world of photography. By Oliver Atwell



© MUSEUM OF LONDON

Soldiers and Suffragettes: The Photography of Christina Broom

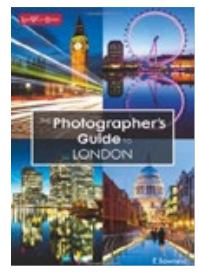
by Anna Sparham, IB Tauris, £20, paperback, 235 pages, ISBN 978-1-78130-020-6



IF YOU were forced to name a large selection of press photographers, there's a good chance that most, if not all, would be male. That's not a matter of ignorance, it's simply a good indication of the serious gender inequality that is prevalent within the world of photography. As a result, it's always heartening to find the work of a previously undiscovered woman photographer hitting the headlines, and it's particularly heartening to find that the work puts a good portion of her contemporaries to shame. Christina Broom (1862-1939) is widely regarded to be the UK's first female press photographer. Her lens was voracious and ranged from such subjects as the war and the suffragette movement. Broom's work, without a trace of hyperbole, was groundbreaking. It's a shame it's taken so long for the world to recognise that. ★★★★★

The Photographer's Guide to London

by Ellen Bowness, Long Valley Books, £12.95, paperback, 115 pages, ISBN 978-0-99268-343-6



LOVE it or loathe it (I'm somewhere in between), London is undoubtedly one of the most photogenic and photographed cities in the world. As a result, it can often be difficult to decide what to photograph in such a disparate and recognisable city. Ellen Bowness has compiled a portable guide to the city's most intriguing areas of photographic interest. The obvious candidates are all here, but there are one or two unexpected nuggets that you may not have previously considered. It perhaps would have been interesting to see Bowness go off the beaten track a little, but that's not really the point of the book. If it's your first time in London as a photographic tourist, then this little guide could be just what you're looking for. ★★★½☆

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PICTURE ABOVE: © ROSS HODDINOTT

Best in show

With the deadline for **Landscape Photographer of the Year 2015** nearly upon us, previous winners discuss the lenses and accessories that helped them get their shots

Debates about how to get the best out of your landscape photography can often revolve around the best DSLR. However, this seems a little redundant given the number of quality images coming out of cameras, both big and small. How long will it be before we see a Landscape Photographer of the Year winning image taken with a smartphone? Yet discussions about landscape photography sometimes neglect to mention another side of the photography kit: accessories. A wealth of items exists to assist a photographer in his or her pursuit of the perfect image, and some of them, dare we say, are almost as important as the camera.

Entries for 2015's Landscape Photographer of the Year close on 12 July. If you're looking for inspiration, read on as six previous winners reveal the stories behind their shots. Last year we spoke to a selection of LPOTY winners about the cameras that helped them bag their prizes, so this year we're concentrating on the lenses and accessories that have helped take successful shots. There's still time to enter this year's LPOTY, so why not get out there and capture the diverse landscapes of the UK?

LANDSCAPE PHOTOGRAPHER OF THE YEAR
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Ross Hoddinott

Ross has won multiple awards and is the author of seven books. He has been working as a professional since 1997, undertaking commissions for a wide range of clients. He is also an Ambassador for Nikon UK and Manfrotto, and co-runs **Dawn 2 Dusk Photography. www.rosshoddinott.co.uk**

IF I'M being completely truthful, this image was a slightly opportunistic shot. I'd been photographing a different scene at Derwentwater in the Lake District before deciding to head to this viewpoint at the lake. I have to admit, this is hardly an original view of the lake, but the water level was ideal on this occasion, with the gateway flooded. It was a wonderful still morning and the reflections were mirror-like. Just as I arrived, the light began to strike the mountains in the distance. I hurriedly set up, composing my shot with the intention of later cropping it into a panoramic. The light lasted a few brief moments before it disappeared for the morning.



Awards Highly commended (Classic view 2014), Commended (Classic view 2009)
Camera Nikon D810

Throughout my career, I've always favoured the versatility of zooms and carry a variety of focal lengths – 17-35mm, 24-70mm and 70-200mm – for landscapes. However, I tend to favour wideangle compositions and my favourite focal range is probably 18-24mm. Ultimately, the scene, conditions and result I want will dictate my lens choice.

I wouldn't be without my Gitzo Systematic tripod and Manfrotto 405 geared head. My work mostly tends to be static subjects, whether scenic or close-up, so the precision of a geared head suits it perfectly.

I love the Lake District – it would be hard not to as a landscape photographer. However, living in Cornwall, I don't visit the area as much as I would like. Instead, most of my photography is taken in the south-west of England, such as Devon, Cornwall and Dorset.

Like so many photographers, my approach to photography and attitudes are constantly evolving. You should never stop learning or improving as a photographer, and I hope my style is growing more refined each year. However, I always think this is a tricky thing to define.



© STEPHEN BRIGHT



Stephen Bright

There are few genres of photography that Stephen has not dabbled with, although his more recent work revolves around urban architecture and street shots. He is an active member of the Instagram community and posts photos under the username **@flickringtorch. www.stevebright.com**

THIS photo [left] was shot at around sunset and there was very little colour in the scene. I wanted to emphasise the curves of the trains and platforms, and had (almost) settled on a black & white version. However, quite often I run my mouse over the Lightroom black & white presets and find some of the results appealing as a base for further work. This time I felt that the Aged Photo presets seemed to fit well with the subject – particularly as there were no ultra-modern structures that might have clashed with the treatment.

This image was shot with my general-purpose Canon EF 24-105mm f/4L IS USM lens at 105mm. If I had to choose only one lens, this would likely be it as the bulk of my shooting fits in its focal-length range. Having said that,

Awards Network Rail's Lines in the Landscape Award 2014 and Commended (2014)
Camera Canon EOS 5D Mark II



David Baker

David is based in Southampton, Hampshire. He has exhibited widely around the country, and has been a category winner in the annual LPOTY competition and has featured in the accompanying books. He is a member of the landscape group **Landscape Collective UK. www.milouvision.com**

MY IMAGE 'March Trees' [right], which was a Your view category winner in 2012, is the signature image of my 'Ridge Trees' project, which concentrates on a specific area of the New Forest. All images were taken in autumn or winter at the cusp of dawn.

I've photographed this particular part of the forest many times, especially if, as is often the case, mist is forecast. Although it's very close to a popular area, it's a quiet place. The forest is extremely popular with visitors throughout the year, and especially so during daylight hours. One aspect of my project is to hopefully provide motivation for other photographers and visitors to engage with the forest in their own personal way.

The forest is transformed by mist, especially when seen through a plantation of beautifully straight pines unencumbered by high bracken and undergrowth. The mist softens and filters the light. I've returned to the 'March Trees' location in late morning when the forest has been absolutely soaked by heavy rainfall overnight. The morning sun has lit and warmed up the woodland so that the trees and small water pools in the bracken are steaming





Awards Category winner (Your view 2012), Category runner-up (Your view 2013), Commended x3 (2014)
Camera Canon EOS 5D Mark II



and it's almost like looking at Icelandic thermal pools.

The majority of the images for this project were taken not with a wideangle zoom, or a tilt-and-shift lens, but with a 70-200mm f/4L lens on my Canon EOS 5D Mark II. I always use a tripod and one of the best things I can recommend is a decent set of tripod spikes so that when you're settled, you know you have maximum stability.

When it comes to my seascapes, I'm drawn to the flow of the sea and the ever-changing possibilities of the



over the past few years I've found my average focal length widening as my tastes and subjects have changed, and I recently upgraded my Canon EF 17–40mm f/4L USM to a Canon EF 16–35mm f/4L IS USM, which has incredible quality.

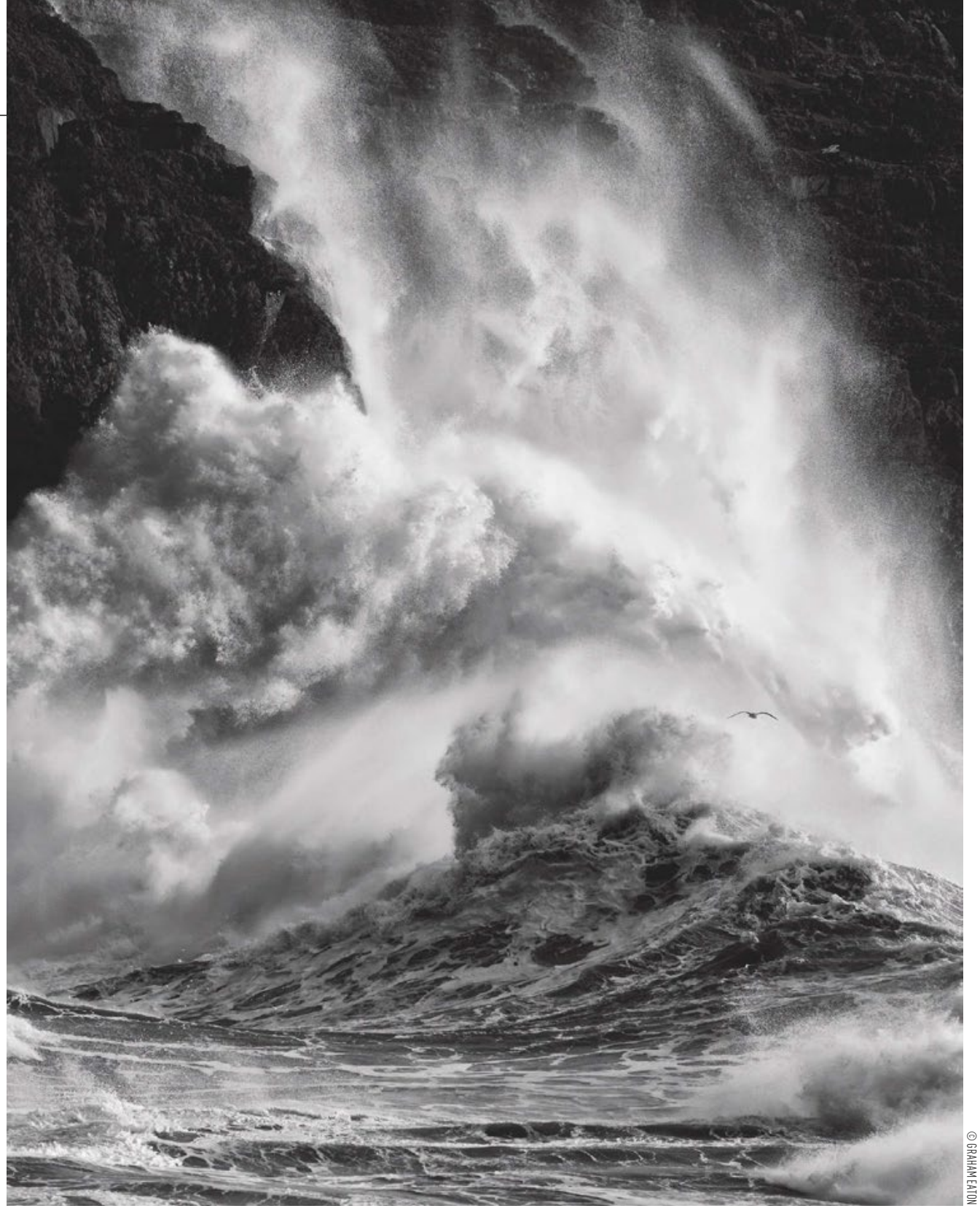
If there's a chance I'll be shooting during the golden/blue hour, I'll carry a couple of ND filters to get some long-exposure shots with light trails.

For the past few years I've been working in London and that has really pumped up my enthusiasm for shooting urban architecture. More recently, I've been finding myself increasingly drawn to street photography, though, and I bought a Fujifilm X-T1 for this as it's a lot more portable and inconspicuous than a DSLR set-up.



© DAVID BAKER

combination of shore, sea and sky. I try to take an almost painterly approach, as I want the images to speak of the feeling of being at the shoreline with the battering, salt-filled wind, the spray, the thump of waves and the sense of vulnerability.



© GRAHAM EATON



Graham Eaton

Graham is a multi-award winning photographer. Born in Liverpool, he has travelled the world searching for photographic opportunities. Graham is recognised for seeking 'alternative' perspectives to capture mood, movement and atmosphere in a 'living' landscape image. **www.eatonnature.co.uk**

THE WEATHER forecasts were all showing a significant storm brewing out in the Atlantic, with huge waves predicted, so I set off to photograph several of my favourite locations around Anglesey and the Llyn Peninsular. I knew from the wind direction that the waves would be big at Porth Ceiriad, near Abersoch – and they were! I regularly use websites such as Windguru, for wave information when working at the coast. The sea was incredible, and although the wave is big in this image it was not one of the biggest. The bird adds scale, and the herring gull in this image has a wingspan of about 1.7m. I felt that the title, 'Dances with Waves', was exactly what the bird was doing.

Awards Highly commended and Commended (2014), Commended x2 (2012), Highly commended and Commended (2011), Commended (2010)
Camera Nikon D800



I use Nikon exclusively – D800, D3, D3S, D4S and quite a few lenses that allow me to experiment and seek out shots that haven't been taken before. So in addition to using a wideangle for landscapes, I'll sometimes use long lenses, like the 600mm I used for this image. Actually, in this case I didn't really have much choice, as the weather conditions dictated safety. My biggest problem was holding the big lens on the tripod in what was probably 60–70mph winds.

I get satisfaction from dreaming up a concept, then working out how to achieve it. A fair amount of planning and equipment modification might be involved, but when you're awarded for your efforts it's a great feeling. I've learned to keep my concepts under wraps so as not to let the work get diluted by releasing premature images. I always try to find different perspectives or approaches to a particular landscape. My image 'Dances with Waves' doesn't really follow that pattern, although I selected mono rather than colour.



© SIMON BUTTERWORTH



Simon Butterworth

Simon studied at the Royal Academy of Music in London and has a career performing classical music. More recently photography has played a bigger role in his life, and he now splits his time between both professions. He believes the two disciplines fit well.
www.simonbutterworthphotography.com

BY 2011, I was missing the motivation competitions can give and decided to give it another go. Thankfully I did, as the rest is history!

The camera I caught the winning shot with was my trusty Canon EOS-1Ds Mark III, although this has recently gone to a new home and I now use a variety of cameras – a Canon EOS 6D, a Sony Alpha 7R and a Sony Alpha 7S cover all the bases for me. I love that I'm able to use my Canon tilt-and-shift lenses on all of them, albeit via an adapter for the Sonys.

I haven't been back to the site of 'Condemned' [see left] recently. The building was demolished in 2014, which I found very sad. At the time of my win I had many emails from ex-residents telling me about happy days living in Bouverie Street, Port Glasgow, Inverclyde.

I try to use as many focal lengths as

Awards Landscape Photographer of the Year 2012, Highly commended (Your view 2012), Highly commended and Commended (2011), Category winner (Classic view 2008), Commended x2 (2008), Commended and Judge's choice (2007)
Camera Canon EOS-1Ds Mark III



MY WINNING image was taken with a Nikon D700 DSLR and a relatively inexpensive 70-300mm zoom lens. Contrary to popular belief, some of the best landscape images are taken with long, not wide lenses. I have recently bought a new Nikon D750, which is an improvement on the D700.

My standard kit includes 1-stop, 2-stop and 3-stop graduated Lee filters. Conveniently, these double-up as neutral density filters when the dark end of the filter is used over the lens, instead of the graduated part. I also carry a 10-stop filter for when I photograph running water and waterfalls, to capture the sense of flow.

My image 'Mist and Reflections' of Crummock Water in the Lake District [right] was one of a series taken as the sun and mist were rising. Every shot was different as the minutes passed, but when I pressed the shutter I knew this one would be special because of the rolling mist, although at the time I didn't realise just how special!

I also photograph in Scotland, on Skye with its astounding scenery, and Harris, where photogenic crofts abound.



© TONY BENNETT



Tony Bennett

After an engineering career, in retirement Tony is now able to spend more time on his photography and involvement with his local camera club. In addition to his qualification of **LRPS**, Tony recently was awarded the **CPAGB** from the **Photographic Alliance of Great Britain. www.inspirational-images.com**

Awards Landscape Photographer of the Year 2013
Camera Nikon D700, now upgraded to a Nikon D750





possible. For my successful images in LPOTY, I used focal lengths right through the range from 17–560mm. My winning image was shot with a 400mm. The lenses I regularly carry are 24mm, 45mm and 90mm tilt-and-shift, 70–300mm and a 400mm plus 1.4x teleconverter. Lenses have to earn a place in my bag, so they are all used on a regular basis.

I'm not a gear-orientated person. Instead, all my equipment is off the shelf. I like to keep things simple for a reason: if I'm on the other side of the world and I have an accident, I want to be able to walk into any camera shop and replace things with the minimum of fuss.

I would say that my style has changed a great deal since my win. At the time I never thought that an urban image could be the overall winner. I have always had a deep passion for industrial and big-city photography, but it was purely personal and the results were largely kept to myself. I'm now firmly out of the closet and enjoying seeing the 'dark' side of my work appreciated in a way I really could never have anticipated.



© TIM HARRIS



Tim Harris

Tim is a self-taught photographer from Cambridge, and has been shooting for ten years mainly around the Norfolk and Suffolk coastlines. He fits photography around his day job of leading the Cambridge research group for Oracle, a computer technology company.
www.flickr.com/photos/timitim



THE IMAGE above is one I've wanted to capture for several years, showing the complete line of beach huts along the coast at Wells-next-the-Sea in Norfolk. While the image aims to appear true to life, it is actually made up from more than 200 separate exposures.

The starting point was taking individual 'straight-on' images for each hut. I stitched these together manually in Photoshop, first arranging the huts in roughly the right positions along a fixed line, and then adjusting the boundaries.

Although the huts are the main subject of the image, it was actually the forest background that proved most time consuming to work on – the trees are set back from the huts so parallax effects meant that the same tree would be visible behind more than one hut. This is still visible in a few places in the image, but generally I darkened the forest and cloned pieces of trunks and foliage to break up the regular patterns.

I took the initial images on a rainy afternoon in 2013 using my Canon EF 24–105mm f/4L IS USM lens at 60mm, at f/9 and ISO 400. I'd been waiting for overcast conditions to avoid any shadows. Between setting off from Cambridge and arriving in Wells it had started to rain so, rather than make a four-hour round trip with nothing to show for it, I started along the row of huts with an umbrella in one hand and the camera anchored to the other with a hand-grip strap image stabilisation helped, and almost every image was sharp enough to use printed up to A4 size.

Awards Category runner-up (Your view 2014), Commended (2014)
Camera Canon EOS 5D Mark II





After working on the Wells image I have been trying a lot of photography in rain. I normally use a 16–35mm wideangle lens on a full-frame body, so I can't get much protection from a lens hood. In any case, I normally use Lee slot-in filters, which couldn't be attached at the same time.

My current approach is to clamp an umbrella onto the tripod and use that to keep most of the water off, at least when setting up and composing the image. I've got two Manfrotto Super Clamps with the 061 joining stud connecting them back-to-back at a slight angle: one clamp goes on a solid metal piece of the tripod, and the other clamp goes around the umbrella.

I start out by setting up the camera and hanging my equipment bag from the hook underneath. After that, I put on the clamp and attach the umbrella, then attach the camera, and set up the filters. The umbrella is good enough to keep off most of the water, but before taking the shot I'll usually wipe off any spots from the filter and switch to holding the umbrella (to get the right placement for keeping off the rain, reduce movement on longer exposures and ensure it stays out of view).

Enter now! The search for the Landscape Photographer of the Year 2015 is now on and you have until 12 July 2015 to upload your images to the competition website. There's a prize fund worth £20,000 on offer, including £10,000 for the overall adult winner.

The 2015 Awards are held in association with Visit Britain and Countryside is Great. Winners will be announced at the end of October and the Awards' book, *Landscape Photographer of the Year: Collection 9* (AA Publishing) will be available from November 2015. An exhibition of the best entries will be held in London at the end of the year. For more details, visit www.take-a-view.co.uk.

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LETTER OF THE WEEK

The right view

With the summer holidays looming, *The Ten Commandments of Travel Photography* (AP 13 June) was a timely reminder for me of some of the key techniques to bear in mind on my next trip (which, as always, I've chosen primarily for its photographic potential). However, tip number eight, 'Look for a different perspective, especially with popular subjects', is one I've learned from experience. On a trip to Cambodia I found myself surrounded by dozens of tourists with their lenses trained across the lake at the main temple of Angkor Wat, all taking the same shot. I think I was the only one to turn around and spot the scene in the photo (above), which is a much more endearing memory. **Chris Dunham, Leicester**



© CHRIS DUNHAM

Chris Dunham's image taken at Angkor Wat in Cambodia

What a great image and proof that the most obvious shot isn't always the best one. While it is nice to take your own image of an iconic view, once you have that in the bag it's worth looking for a different angle – Richard Sibley, deputy editor



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Infrared advice

As AP is my only photography magazine, I rely on your advice. I was initially enthused by your recent article about infrared photography by Russ Barnes (AP 23 May). I bought the Hoya R72 filter – and spent several frustrating days getting no real results at all, before exploring Google to find out why.



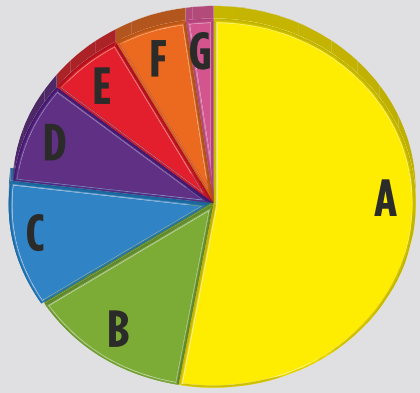
The cover of AP 23 May showing one of Russ Barnes's IR images

It transpires that my Panasonic Lumix DMC-GX7 is not IR sensitive. I found advice on Google (buried fairly deeply) to carry out a test with the TV remote. Luckily, I also kept my older Lumix G3, which does seem to respond to the TV remote, so I have some hope there. But I'm not yet sure I've managed to take an acceptable image using the filter, possibly because the white balance isn't perfect.

I found conflicting, but very vocal, advice about whether or not to shoot the white balance (on grass) with the filter on or off. Similarly, I found conflicting advice on whether or not to shoot using autofocus.

I know IR is a specialist subject, and I don't expect you to run another article on it in the near future. However, when you do, please don't simply repeat the same directions that have been given for years, and which seem to concentrate only on the experience with older DSLRs, Canons and Nikons. There are quite a lot of CSC users now, with more modern sensors that behave differently.

It also isn't helpful when the author draws heavily on the use of a converted camera. This expensive route is only acceptable to those who have a spare camera to dedicate to IR, and no one will do so until they've played with the less expensive alternative of using filters on an existing camera.



In AP 13 June we asked

When was the last time you cleaned your digital camera sensor?

You answered

A I have never cleaned my sensor	**53%**
B I have only cleaned my sensor once	**13%**
C I clean it a few times a year	**11%**
D I clean it around once a year	**9%**
E I can't clean the sensor on my digital camera	**6%**
F I regularly clean my sensor	**6%**
G I don't have a digital camera	**2%**

What you said

'One of my cameras, a Canon EOS 40D, is seven years old and has never been cleaned. I put this down to the auto clean in-camera, and always mounting clean lenses while holding the body facing down'

'I've never cleaned the sensor. I've only ever had a problem with dirt on the sensor once so far, on my Nikon D300 when it was about five years old, and I sent it to Nikon for a service and clean'

'I use a few puffs from the air blower whenever there is visible dust on the sensor'

This week we ask

Do you get excited about the release of new editing software?

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Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.



The camera in AP 13 June was the Panasonic Lumix DMC-LX100. The winner is Matt Dawson from London, whose correct guess was the first drawn at random.

Assuming I can get an acceptable raw image to work on, I then found your advice on processing very limited. I prefer to use Lightroom for raw files and the article only dealt with Photoshop and Camera Raw. It's rather more complicated in Lightroom and on my Mac, involving the use of a DNG file and camera calibration, and that's causing me another kind of headache! It all looked so simple in the article.

Can you advise how and where I can get deeper knowledge about IR?
Maggie Berry, Surrey

Thanks for the constructive feedback, Maggie. We actually had a more in-depth special issue on shooting in infrared in AP 12 May 2012, which explained that not all digital cameras are infrared compatible, and also cited the infrared remote test to find out which ones are. We even suggested some inexpensive compact cameras that have a reasonable sensitivity to the infrared spectrum. However, a converted camera is the best option, and isn't always as expensive as you may expect.



© CRAIG RICHARD

Craig Richard's extraordinary 'Milky Way over Holy Island' image

As for focusing, infrared light does require a different point of focus. I generally use autofocus, but close the aperture down a stop or two more than usual to account for the slight difference. As for processing, we tend to use Camera Raw and Photoshop as our surveys tell us that's what most readers are using. Having said that, there are increasing numbers who are just using Lightroom, and we'll endeavour to include that too where possible – Richard Sibley, deputy editor

Light moves

As excellent as I thought Craig Richard's 'Milky Way over Holy Island' image is (*Big picture* AP 13 June), I'm sure that the light on the right is actually light pollution from Bamburgh Castle in Northumberland rather than the setting sun. The Milky Way is normally only visible hours after sunset when the sky is at its darkest, although this location does have superb dark skies when Bamburgh Castle is not lit.
Mark Simpson, Hampshire

A more thorough inspection of the picture reveals that you're absolutely correct, Mark. If you really look hard you can see that the light is coming from just beyond a bank of hills or trees. So unless the sun actually sets in the cellar of Bamburgh Castle, you're right to say the glow is from light pollution. Our apologies – Oliver Atwell, senior features writer

In next week's issue On sale Tuesday 7 July



© JERRY WEBB

Street life

Top street photographers share their secrets to producing striking images

Fujifilm X-T10
We test the little brother of the X-T1. Does it offer the same shooting experience?

Canon EF 50mm f/1.8 STM
Michael Topham shows why this new lens is anything but standard

Environmental Photographer of the Year
We look at some of the shortlisted entries for this thought-provoking competition

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FROM Amateur Photographer

The Bigger picture

Heather Buckley's images are a defiant and unconventional approach to street photography. She discusses how she puts her personal stamp on her pictures with **Oliver Atwell**





ALL PICTURES © HEATHER BUCKLEY

If you're a street photographer, or simply interested in the genre, think about how you define it. This may be a question you've often asked yourself already. While street photography isn't necessarily a young genre (although its increasing popularity over the past five years would suggest that it is), it appears to have only recently found itself subject to a variety of camps expounding how it should be defined.

Back in AP 28 June 2014 we spoke to Jerry Webb, who pointed out that while he had often enjoyed calling himself a street photographer, he had received messages from photographers saying that his work, due to its post-processing, didn't qualify as true street photography.

Just a few weeks later we spoke to Nick Turpin (AP 19 July 2014), a member of iN-PUBLiC, which is a group of street photographers who operate as a collective. He defined the term as 'candid photography in a public place'. It's for this reason that Turpin rejects 'interventions', like the use of flash or interacting with the subject. Keeping those parameters, and also 'interventions', in mind, how does Brighton-based Heather Buckley feel about the label of street photographer?

Above left: 'Outside Bailey's Stardust exhibition' at the Église Sainte-Anne, Arles, France

Above right: 'Public Lavatories', Barcelona Beach, Spain

'I'm more than comfortable with the label,' says Heather, who is more than happy to defend herself against anyone who denies her the title. 'It's what I do. I go out into the street and I grab images. Sometimes with those opportunities I'll need some involvement. So, for example, if I see a perfect foreground and background and I want to see them together, I'll ask someone to move. In terms of the strict street photography code, that's not street photography. Maybe you could call it street portraiture.'

Heather believes you can still call yourself a street photographer even if you edit your images, such as by

cropping – an editing choice she sometimes uses on her own shots.

'Sometimes, if I have the vision for an image in my head, I'll take it with my wideangle lens but it will be too far away,' says Heather. 'But I know that with a 50% crop I can get exactly the image I want. So then I'll take the image and crop it. Also, I'm a stickler for verticals and horizons being straight where they need to be. Obviously, with a wideangle I'll get those dramatic angles at the corners, which I'll use for the composition in order to make it dynamic. I don't like things that are nearly straight, like windows and walls. In post-production, I'll tilt it very slightly. I see nothing wrong with that.'

Heather makes a fair point when she says that the rules of street photography are very new. It used to be that a street photographer was anyone who went out on the street with a camera.

'Bruce Gilden has fantastic photographs of people he has stopped in the street and asked to photograph,' says Heather. 'That's in addition to the guerrilla flash-in-your-face style he employs today. Some of his images are posed. That doesn't make him any less of a street photographer.'



'Policeman at Brighton Pride'





‘Street photography is like a game... I like to match a background with a subject’

Playing the game

Perhaps the biggest compliment that can be paid to Heather’s vibrant and dynamic images is that they are clearly constructed with love and passion. This is a passion not just for the medium of photography, but also for the characters she encounters during her jaunts on the streets of Brighton in East Sussex, either alone or with one of her many carefully tailored and intensive workshops.

‘Street photography is like a game,’ says Heather, whose enthusiasm for the genre is evident in just about everything she says. ‘What I like to do is match a background with a subject. There’s a relationship between the elements and it’s your job to make that obvious in your image. Things like that are everywhere; there’s at least ten along every street, and that’s what I find so exciting. There’s a skill to finding these things and getting it right.’

A perfect example of what Heather is referring to can be seen in a shot she took at the 2015 Brighton Fringe Festival (above). It’s a shot that Heather is particularly proud of – and for good reason.

‘The guy in the shot is dressed as an elderly woman,’ says Heather. ‘Actually, to be specific, he’s occupying the character of an agony aunt. The idea was that people would go up to him and tell him their problems. When I saw him I remembered a shot from Roger Clay that features a person walking along with an Afro and in the near distance we can see a tree. The Afro and foliage side by side look identical. The agony aunt in my image had curly wiry hair and I placed him in front of a tree. It’s a perfect complement to the shape and adds around four inches to the wig. It’s weird and hypnotic, because at first glance it appears to be an old woman with huge hair. The you look a little closer and see the reality of the scenario.’

Vibrant scenes and characters are a key element of Heather’s work, but readers will also note one particularly striking trope of the images: the use of a wideangle lens.

Above left: ‘Ms Samantha Man’ at the Brighton Fringe Festival

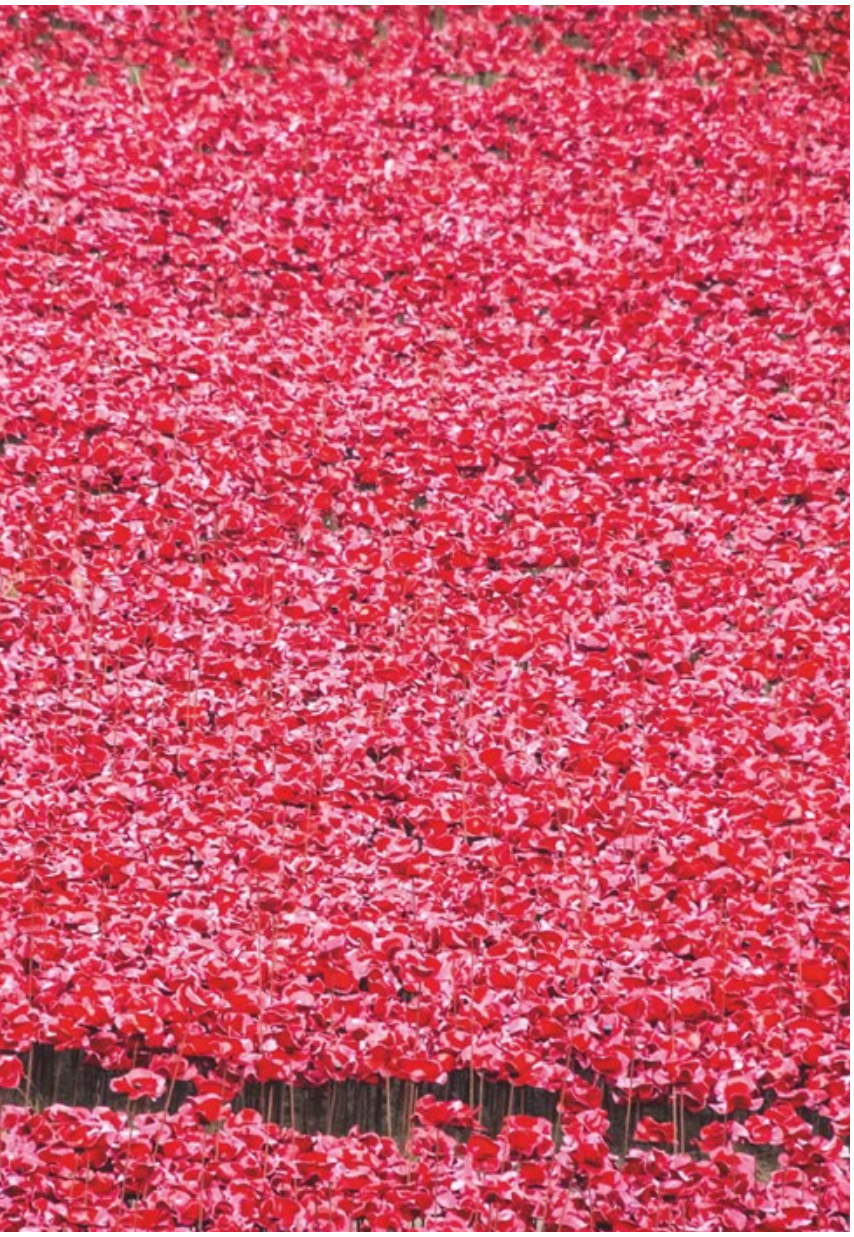
Above centre: ‘Poppies at the Tower of London’

‘I love the instant drama you get with a wideangle lens,’ says Heather. ‘You get really strong diagonals with a touch of distortion that some people don’t like, but I’m a big fan. A wideangle will give you fantastic bold foregrounds with loads of texture and interest. You can also include a ridiculous amount of environment. The background and foreground together make up the total composition and you have to ensure every element is in exactly the right place.’

This belief represents something of a shift for Heather, who was taught back in the early days, as so many of us are, that it’s better to crop in to get rid of the mess.

But surely the secret of great photography is getting the mess in order? And, as Heather rightly points out, knowing exactly where to stand when taking the image.

‘That’s the thing I find on my workshops,’ says Heather, who offers a variety of courses on her website. ‘People take a while to figure out how to arrange their composition, but when they understand that all they have to do is move, the penny drops and their





'Client shoot for Kevin and Tracey', Brighton

image is transformed. That's particularly true with longer lenses. It's all about the micro-movements. As Sergio Larraín said, "Organise the rectangle".'

In/visible

We've run several street photography workshops ourselves here at AP. As popular as they are, one of the key issues revolves around confidence. It isn't easy approaching people on the street. Oddly, it also takes a degree of confidence to remain invisible. Street photographers fall into two camps: the gregarious and the discreet. But talking to Heather, it becomes instantly clear that these are both necessary virtues of a street photographer.

'I like people, so I find it easy to approach them,' says Heather. 'If they ask why I want to photograph them, I'll tell them the truth: there's something about them I love. It could be their shoes, it could be their outfit, it could be that they either complement or contrast with the background.

'I'll tell them I'm a street photographer and give them my card. Then, if they email



'Man in lake', Verdon, France

Head-first acrobats



'I GET such a high when I nail a shot and everything comes together,' says Heather. 'I had one opportunity to take this shot. It's a usual angle for me – I'm using my wideangle lens and I'm on the ground shooting up. There's a guy moving through the frame with a huge loop and he's spinning inside. I was shooting blind as I often do with my wideangle. That takes a lot of practice to get your subject where you want in the frame while not looking through the viewfinder. You can also see that framed through the shape of his body are the other two acrobats, one upside down with his head on top of the other. It's a perfect shot and exactly sums up the thrill you get when you get a shot right.'

me, I'll send them the image.'

That's not to say Heather is averse to shooting discreetly and capturing the kind of candid shots that more often than not form the backbone of street photography. Recently, Heather has been shooting with the Olympus OM-D range of cameras coupled with a 7-14mm lens (as opposed to her larger Canon models with a 16-35mm lens) and has been making use of the handy flip screen.

'The Olympus cameras are so discreet and the flip screen frees me from looking through the viewfinder all the time,' says Heather. 'I can look through the lens briefly, frame the shot, then straighten up keeping the camera in the same position away from my face. That works for candid shots and also keeps people feeling at ease while I'm engaging with them.'

Perhaps another noticeable element of Heather's work is her use of flash (again, something some street photography purists would object to). It's another technique that adds a degree of dynamism to Heather's work, although she has strict rules about when and where she will use it.

'I use flash all the time outdoors,' says Heather. 'Usually it will be a Canon EOS 5D with a Speedlite flash on top. For every event I do, I'll use flash, but that excludes when I'm working indoors where I'll only use available light. If I'm shooting someone against a sky I'll use flash, and I'll always use it for portraiture and action. Often at events I'll have to move fast. One minute I'm shooting into the sun and the next it's behind me.

'Flash helps me to work as fast as necessary, but I'll only use it in conjunction with the sun. At night, it's flash off, because of the fantastic low-light capabilities of the Canon EOS 5D and Olympus OM-D range.'

It seems appropriate to end with a look at the work that goes into Heather's images during post-processing. While she does employ some degree of Photoshop, Heather has a clearly defined set of rules.

'If there are things such as people at the edge of my frame, I won't clone them out,' she says. 'If something is there, it's there. Rather than cloning things out I've learned that just converting the image to black & white will cause the object to merge with the background. You can also change the tones in certain areas to match the background, but those things are still there and become less of a distraction.

'I've actually gone back through a lot of my archive and re-edited them. I've ensured all the elements are back where they were when I took the photograph.'



Left: 'Blue Boy' Brighton Children's Parade



Heather Buckley is based in Brighton, East Sussex. She takes on commissions, and writes articles online and in popular photography magazines. She also runs workshops, which can be booked through her website at **www.heatherbuckley.co.uk**

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Our version

Rankin's lighting for his shot was complex, with light sources from the sides, above and front, as well as needing to be flagged from certain angles. And while Rankin had the luxury of a large studio and shooting with a longer focal length, the confines of our studio meant we were shooting at a more moderate telephoto focal length.

THANKS TO KIRIANNA AT WWW.MISSIONMODELS.CO.UK



The original

Kate Moss

Rankin, 1999

The eye contact Rankin achieved with Kate Moss is very powerful, and ensures the viewer is instantly drawn in to meet her gaze. Rankin has applied a similar set-up before, but with this shot he really nailed it; the strong stance is complemented by the use of clever lighting and almost sculpts her features. 'Any time Rankin takes a picture he knows what he wants, and there's really no chance of being anyone but who you are' Moss said of working with the photographer.



© RANKIN

Classics Revisited

Kate Moss

By Rankin

Phil Hall and **Andrew Sydenham** look to recreate Rankin's iconic shot of Kate Moss

Rankin got his first taste for photography at the age of 17, when a hairdresser took a photograph of him and his crazy haircut, but it would only be four years later, at 21, that Rankin really began to take pictures. He dropped out of his accountancy degree to study A-level photography and ended up at, what was then, the London College of Printing. It was here that he met his long-time collaborator Jefferson Hack.

Rebelling against the teaching style at the time, the two wanted to do something more commercial that would reach a wider audience. This, and the fact that they both found it hard to get work, led them to set up the monthly British style magazine *Dazed & Confused*. Photographing bands and musical artists for both the magazine and record companies allowed Rankin to build his photographic portfolio.

Since setting up *Dazed* in 1992, Rankin has shot a broad range of editorial and advertising campaigns. He has shot covers for *Elle*, German *Vogue*, *Harper's Bazaar*, *Esquire*, *GQ*, *Rolling Stone* and *Wonderland*. Brands like Nike, Swatch and Dove, as well as charities such as Women's Aid and Breakthrough Breast Cancer have all used his work.

While he has shot a host of famous faces, it's his projects on everyday women that have marked him as a genuinely passionate portrait photographer.

FURTHER READING

Rankin CeleBritation

£46, Vision On Publishing, 2000



CeleBritation is a collection of photographs shot in the 1990s, with images of celebrities selected from Rankin's shoots for the front covers of magazines, record sleeves and advertising sites all over the world.

Rankin Portraits

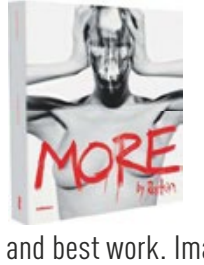
£90, Rankin Photography, 2010



Portraits is a comprehensive collection of some of Rankin's most recognisable and iconic images of the famous faces he's shot over his career. They are beautifully presented in this large, 340-page, coffee-table book.

More

£56, teNeues, 2013



Rankin's largest retrospective book to date allows readers an extensive overview of his most individual and best work. Images from the worlds of fashion, music and media shot over the past 20 years appear alongside intimate portraits.

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HOW WE RECREATED THE PICTURE



1 Make-up

While the lighting was being set up, our model had her make-up applied and hair styled. When looking to recreate these classic images, getting the look just right can be as important as the lighting – without it the whole image could fail.



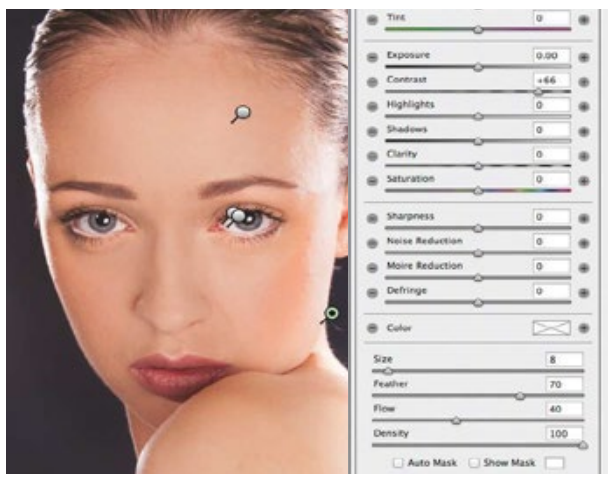
2 Lighting

It's unusual for us to embark on a *Classics Revisited* project that requires as many light sources as this one. The back and top lights, which give the strong highlights on the hair and face, were bare flash tubes with wideangle and standard dish reflectors.



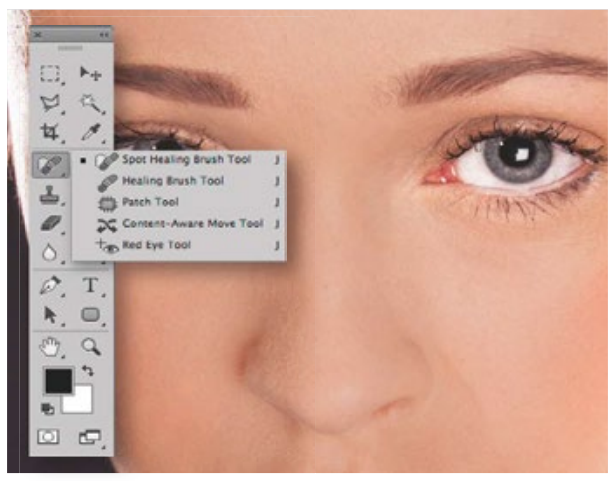
3 Reducing flare

Because of the angle and proximity of the camera to the top and back lighting, we had to be extra careful to shield the lens from any possible flare – a major cause of quality degradation. As well as black polystyrene flats, we used a black fabric flag on a boom arm.



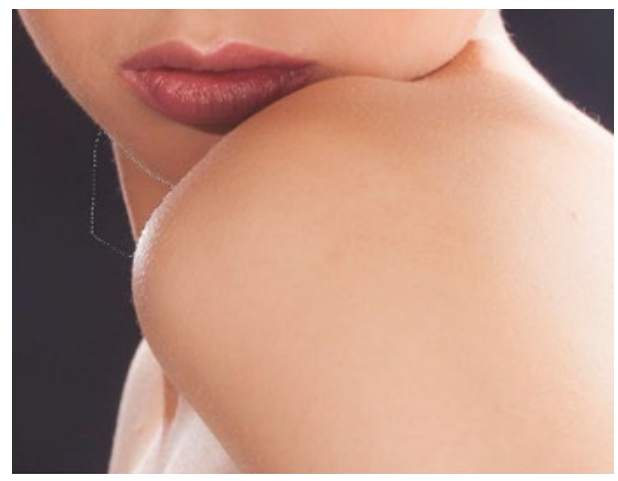
4 Raw Adjustments

A slight boost to the Exposure and Shadows was needed before selecting the Adjustment brush to smooth the skin. This was done by pushing the Clarity slider almost all the way down and brushing it over the necessary areas. Other small localised adjustments were also carried out.



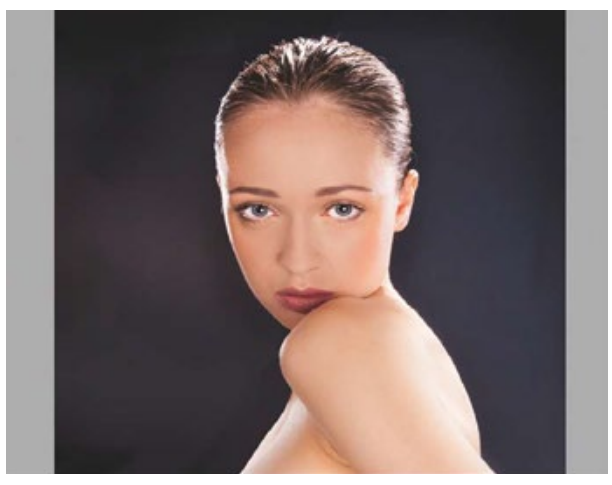
5 Remove blemishes

Once in Photoshop, the Healing brush was used to remove blemishes and to smooth the look of the skin further, before using the Brush tool to lighten the whites of the eye. For control, an Opacity of 29% was used with White to achieve this, although you could also use the Dodge tool.



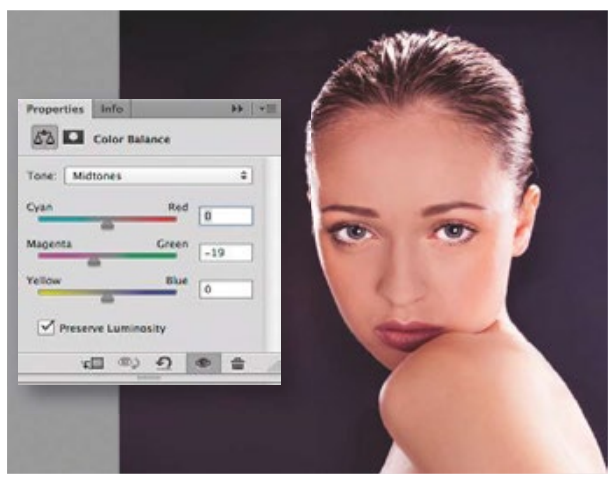
6 Make a selection

To mimic the original pose, the neck and bust needed to be manipulated. The part of the neck that's visible needed to be removed, while the bust needed to be brought in a little – something possibly also done on the original. To do this, we made a selection and then brushed in over it with a sampled background colour.



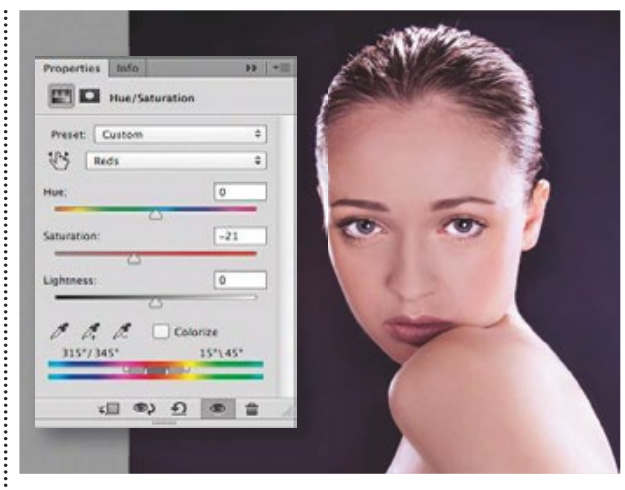
7 Liquify filter

Once a square crop had been applied, the arch of the back needed to be shaped into more of a curve. This was done by using the Liquify filter (found in the Filter drop-down menu). Using a relatively large brush size, the back was manipulated by moving its line to achieve a more pleasing curved shape.



8 Cool down

The image was looking too warm, so a Color Balance adjustment layer was applied, with some Magenta introduced before also adding a Photo Filter. A Cooling Filter (80) was selected, but the effect was too strong, so the Opacity of the layer was reduced to 45% for a more subtle result.



9 Background tweak

To give the background a blue/purple tint similar to that in the original, a Hue/Saturation adjustment layer was selected. The Reds were then reduced and the Yellows were pushed up a little bit. Finally, the eyes were sharpened with the Unsharp Mask filter.



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Bird's-eye view

Aerial photographer **Vincent Laforet** tells **Jon Stapley** the secrets of his city shots taken from higher altitudes than ever before



Many of these shots are brand new, but you could be forgiven for finding them hauntingly familiar. Vincent Laforet's AIR series – cityscapes shot from unprecedented altitudes – have a tendency to go viral every time he releases a new set, and it's likely that a few have graced your Facebook feed or Twitter stream.

From New York to Chicago, by way of Las Vegas and San Francisco, Vincent has flown over and photographed some of the world's most distinctive cities, and his images have been viewed and shared by millions. What originally started as a commission for a piece on psychology in *Men's Heath* magazine has since become a photographic phenomenon.

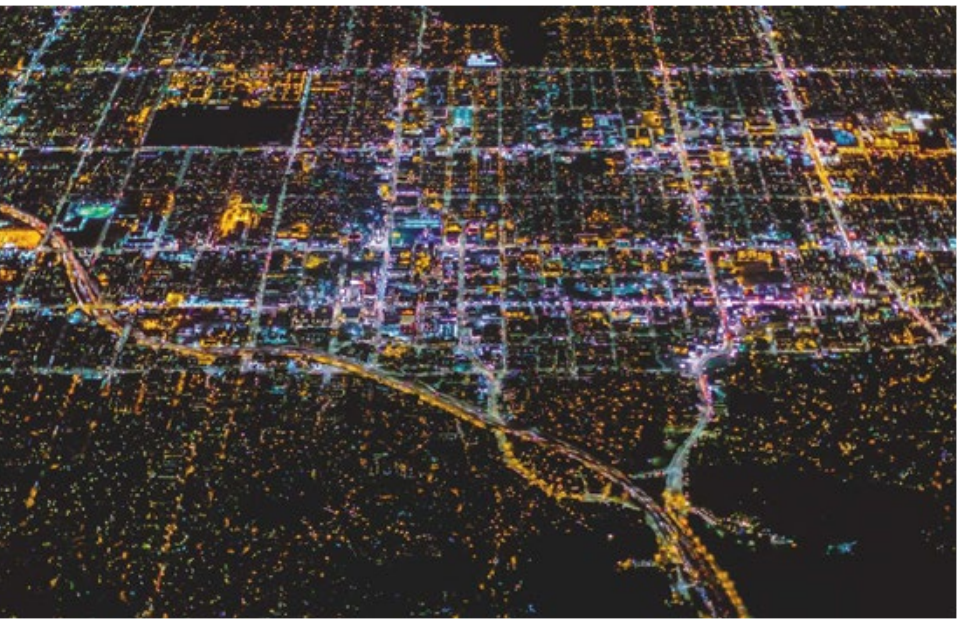
Now Vincent is embarking on a tour sponsored by G-Technology that will bring his distinctive style to the iconic cities of Europe. We sat down for a chat moments before he took to the sky to create the London images you see on these pages.

ALL PICTURES © VINCENT LAFORET

So, you've recently had some images displayed in New York's Times Square, which is pretty amazing. How did that feel?
There are very few things that get me flustered or speechless, but I was pretty dumbfounded. I mean, to see your images on the NASDAQ and on the Reuters building – which was where I had my first internship – and to see your name from the fifth floor to the 20th… you're like, 'I could get used to this'.

I understand *The New York Times* was where you got your start in aerial photography?
Yeah, it just kind of happened. It started with sports photography when I was in college. I had no interest in sports but could focus a manual lens, which back in the days before autofocus was a pretty rare skill. So I fell into sports, even though I didn't even know what a first-down was in football [editorial note: neither do we].

And then later, *The New York Times* sent me up in the helicopter because I had this sports photography background. In sports there's only one touchdown; you can't reproduce it, and it's the same with aerial photography. You've only got one chance at each



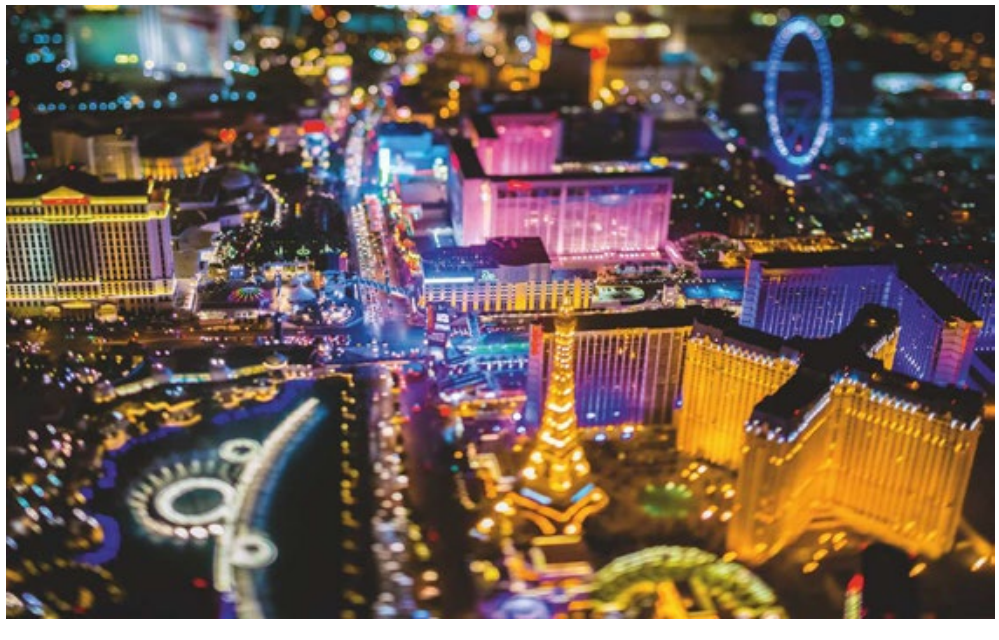


image and you're spending $2,000-$3,000 an hour! But it happened, and they kept sending me up, and it eventually became a specialty of mine.

Do you thrive on that kind of intense pressure?
I've been dealing with pressure my entire career. Whether it's wars or front-page pictures, pressures come with the job. You learn to push your luck so that you get the very best image you can, down to the last minute. You calculate the time it'll take you to get the CompactFlash card in, copy over, do a quick process and transmit back so that it hits the desk one minute before they go into the meeting.

I mean, of course, you're not sadistic – if you get an amazing image two hours earlier you send it in, but then you keep on working. It's discipline.

One of the defining features of the AIR series is your use of tilt-and-shift lenses. What inspired you to try that?
The first time I shot a tilt-and-shift lens in a helicopter, I did it out of boredom. I'd never seen it, and I immediately thought, 'This is really cool – from the air all these things look like a miniature.'

With tilt-and-shift, I love the fact that the effect is captured in-camera. One of the hardest things about aerial photography when you go wideangle is that you see everything and there's no clear focal point. Tilt-and-shift allows you to force the viewer to see one specific thing, as well as making it look unusual, like a toy. I love that.

Can you talk us through your equipment set-up and workflow when you're in the helicopter?
I have every lens I can get, because I don't use zoom lenses. The only zoom I use right now is the 11-24mm from Canon, which is phenomenal. Everything else is a prime lens – from 17mm, to 24mm, to 45mm and 90mm tilt-shift – and then 24mm f/1.4, 50mm f/1.2, 85mm f/1.2, 135mm f/2 and 200mm f/2.

The reason I have this armoury of lenses is that you can't easily tell when a helicopter might drop 500ft, or slide this way or that. It's a methodical process. When you have an idea, you have to communicate to the pilot that you need to go 1.2 miles north-west, 500ft to your left, or turn to nine o'clock or whatever, and once the pilot gets that, they then have to communicate it to the tower and get permission. So the time between when you conceive the image and shoot it can be anywhere from 30 seconds to three minutes.

Above: Vincent takes advantage of the last minutes of daylight over London

Far left: Los Angeles, shown here, was the most challenging city Vincent has ever photographed due to a lack of visual anchors

Left: Las Vegas, with all its lights and splendour, made a perfect subject for the AIR project

After Vincent tried a tilt-and-shift lens, it became so popular that he found it difficult to hire lenses



A rarely seen view of the rooftop at London's Waterloo station



Vincent finds London to be a challenge because it's 'low and flat'

We capture everything in the air, copy it in the helicopter or at the heliport onto G-Tech SSDs, then we bring those back to the hotel and copy them onto G-RAID 16TB hard drives, via the G-DOCK. Then those get copied again onto ATC drives and go to the USA, and my selections go onto Dropbox synced up to the sky, back down to the Cloud and to two G-Tech G-SPEED Studio XLs, in New York and Los Angeles.

So we've got seven copies of the data at the end of the day. These are such valuable images in terms of what they cost to take that you can't lose them.

Do you see something different about a city's character when you're up so high?

I don't know if you see anything about the character exactly, but I do my research before I go up. I try to think like a journalist about what makes each city different.

Take Vegas: it's a spot of light in the middle of a black desert, so that was my directive there. New York is all skyscrapers on a small island; San Francisco is endless rolling hills with two major bridges leading into it. Los Angeles was the single hardest one, because it's just an endless expanse with no real centre.

London is very difficult, and probably one of the most difficult European cities, because other than the Thames there isn't really a connector. It's very expansive and very low. Low and flat are not your friends in aerial photography, you want vertical depth.

London is definitely interesting. I've flown over it once and the bridges are beautiful and central, as is Big Ben [Elizabeth Tower], and the ferris wheel [the London Eye], and the egg [the Gherkin]. The pressure is on for me not just to photograph the city, but to try to make iconic images that people have never seen before. To me, if I don't accomplish that, it's a failure.

Are you looking to shoot more cities in the future?

Yes, we're looking to do Australia, Hong Kong and Tokyo at the end of the summer and publish the book, which should be out in October.

G-Tech has sponsored us so far, which is amazing, but I can't rely on that long-term, so I need to have people continue what they've started, to support the project by buying the book. If people support the project, it could be a multi-year deal. If they don't, then, hey, we've had a wonderful experience. There's no telling. AP

To see more of Vincent's images and to pre-order his book, *AIR*, visit **laforetair.com**

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52mm	£12.95	72mm	£15.95
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ND Filters

Sizes: 27 to 82mm

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55mm	£19.00	77mm	£28.00
58mm	£20.00	82mm	£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

★★★★★ Digital Camera ND Group Test

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0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95	0.6 ND Glass Pro	£29.95
0.9 Full ND	£13.50	Circular Polariser	£26.00	0.9 ND Glass Pro	£29.95
1.2 Full ND	£15.95	Blue Grad	£13.50	ND Glass Pro Set	£79.95
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50		
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50		
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50		
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39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
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52mm	46-77		

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Canon EOS-M	to	Canon FD	£29.95	4/3	to	Con/Yash	£22.95
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Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they'll be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	**Macro (insects/plants)**	**4 Jul**	**26 Jul**	**29 Aug**
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

How to enter via email: for full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy15**



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That's a prize value of £1,000 for Round Five.

APOY 2015

In association with SIGMA

Round Five **Up Close**

ONE OF the most exciting things about photography is its ability to take us closer to a subject than we could possibly imagine. Once you begin seeing the world in this way, it can often feel like you've crash-landed on another planet.

Macro photography offers you the opportunity to explore the hidden elements of nature that would otherwise remain hidden from the naked eye. Plants are a beautiful canvas of colour, shape and texture, and getting in close can reveal how all these disparate elements function together to form beautiful subjects.

However, we don't just want you to focus on plants – we also want to see your macro images of the insects and spiders that you often find buzzing and crawling around your garden. Insects – whether they be wasps, ladybirds, bees or beetles – make truly fascinating subjects for photography, and we often forget just how incredible (and what great photo subjects) they are.

© AMY WHITEWICK

Amy Whitewick's image took first place in our 2014 macro round, and is a wonderful example of what can be achieved with quick instincts and an eye for detail

APOY 2015 In association with SIGMA

Colour and light

NOW THE days are getting longer, you can make the most of the extra daylight. Early morning and evening are ideal times for macro photography, as the soft diffused light is a great way to bring out colour and detail. If you're shooting insects, you'll also find them much less active at these times, making them easier to photograph. Use a reflector to create natural sidelight or use backlighting in your composition. Think about how you can use colour creatively.



© BARBARA CORVINO

Round Five **Up Close**

Some helpful tips and advice to get you on your way to shooting macro images of plants, spiders and insects



© RICHARD CRAZE



© FEARGHAL BREATHNACH

Getting started

IF YOU are using flash, it's a good idea to test its intensity and fine-tune the exposure. You'll certainly need a tripod if you're photographing moving insects or flowers that may be blowing in a breeze, and perhaps also a cable release. Think about whether you're going to take your shot in a self-constructed studio environment at home or outside. If you are using natural light, you may find you need to wait until the day is truly bright enough.

Focusing

YOU MAY be better off using manual focusing rather than AF to minimise the chance of coming away with a lot of out-of-focus images. Depth of field becomes narrower the closer the subject is to the camera, so focusing becomes critical. Choose your focus point carefully, as a slight shift will make a considerable difference to your image. Ideally, if your subject is stationary and there is enough light, use a small aperture and a suitable shutter speed to get your image sharp, or consider using off-camera flash.

Black & white

IT COULD be that you choose to convert your image to black & white. The absence of colour will allow the shape, form and texture of your subject to take centre stage. If you do want to do this, choose a subject with interesting shapes and textures, and try to imagine how these will look when they are stripped of colour.



© MARK HELLIWELL

RULES 1. Entrants may submit only one photograph per month, as an RGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.

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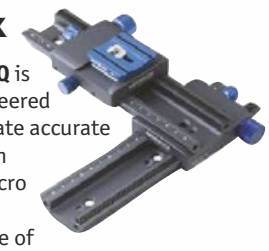


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Evening Class



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

Low-key tone editing

I SEE that this photograph by Adam Crudge was shot with the 36.4MP Sony Alpha 7R. As one might expect, the detail is amazingly sharp. Adam has obviously composed this image very carefully, because it has been photographed from an angle where the sun is mostly masked by the street lamp.

At the same time, I notice he chose to adjust the automatic exposure by setting it to a -3-stop bias in order to photograph a low-key exposure that captures all the highlight detail in the reflections on the wet street and pavement. I liked the dark feel to this image, but felt it was necessary to preserve more detail in the darkest shadows. I didn't want to kill the drama in the image, but at the same time it was important to ensure that the shadow areas didn't all print as solid black.

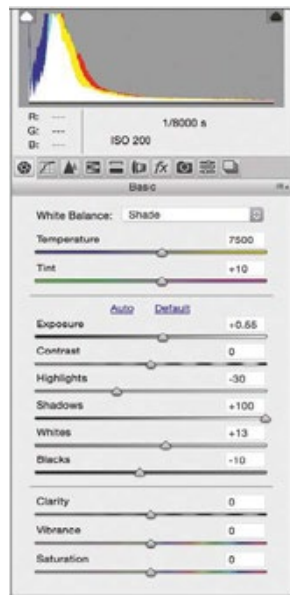


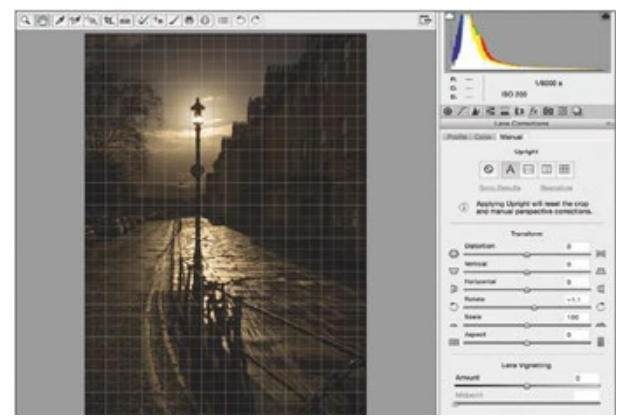
Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

1 Emphasise the shadow detail

The first step was to open the image in Camera Raw and edit the Basic panel settings. I wanted to keep the low-key feel, and at the same time preserve the subtle tones in the shadows. To do this, I set the Exposure slider to +0.55 and the Shadows slider to +100.



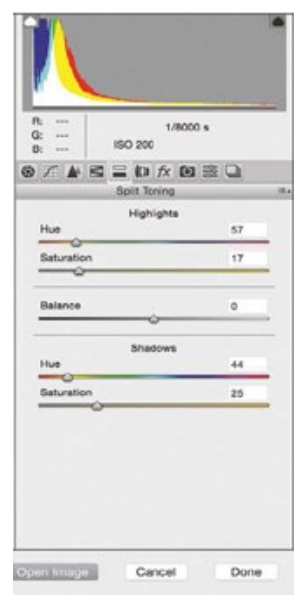


2 Apply lens corrections

I then went to the Lens Corrections panel and clicked on the Auto Upright button to correct the perspective. Such adjustments don't always work perfectly and with the Grid overlay enabled I adjusted the rotation to ensure the lamppost appeared perfectly straight.

3 Add a split-tone effect

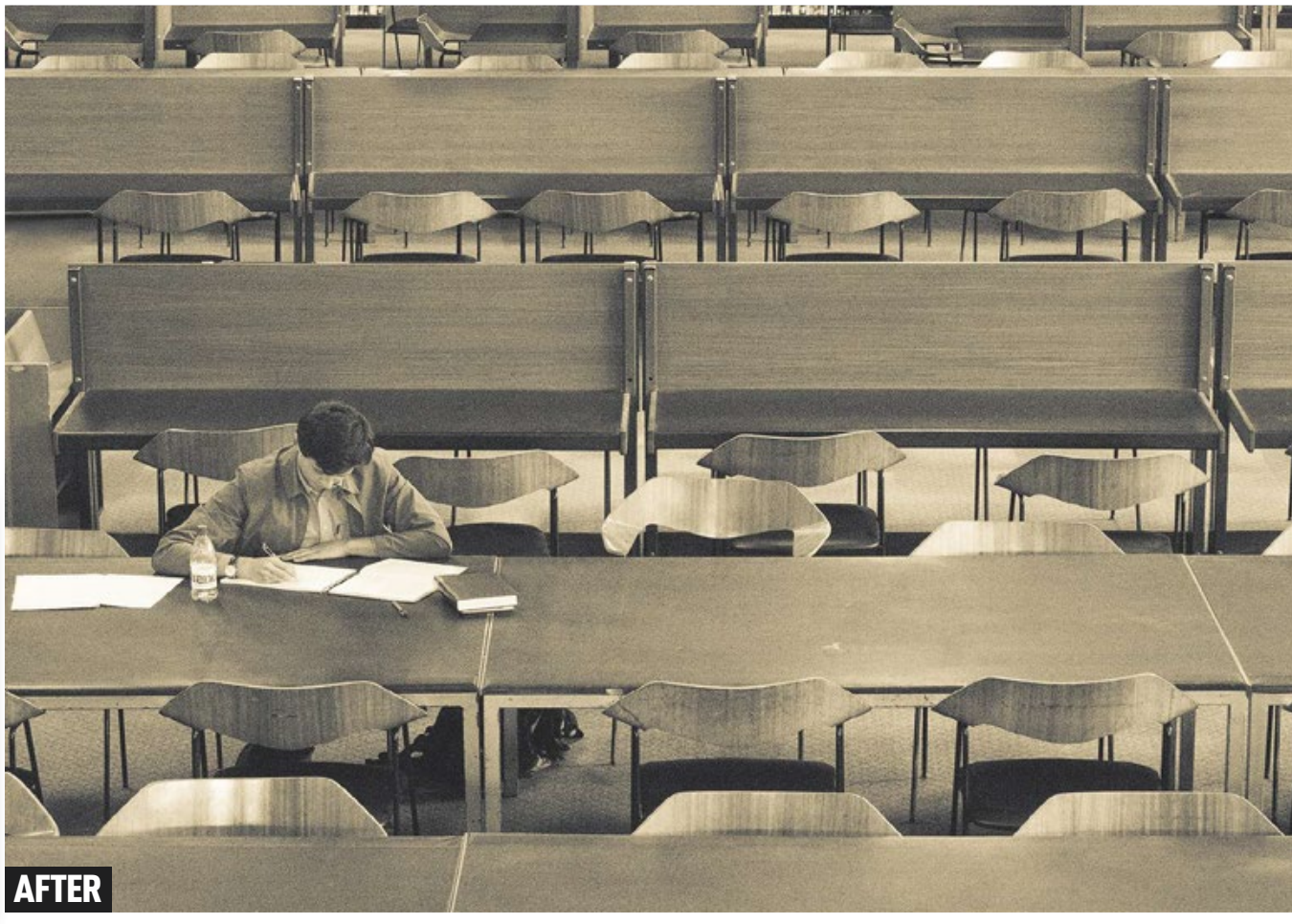
Finally, I went to the Effects panel to add a darkening post-crop vignette effect and followed that by going to the Split Toning panel, where I applied the settings shown here to add a split-tone colouring effect to this colour image, adding a tobacco colour-cast to the photograph.



Moving and removing objects

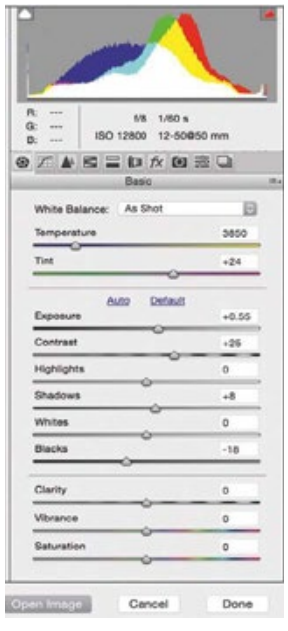
THIS is a well-composed image by Shirley Searle, where the use of a long-focal-length lens has helped to compress the perspective in this scene. I like the subject content – a solitary student is at work surrounded by empty desks. I was also impressed with Shirley's retouching to remove the plastic bag (which I have reproduced here). I also made a selection of the row of desks at the back and copied these as a new layer, which I dragged to the left. This 'filling-in' of the space in the top-left corner helps give the impression the student was lost in an even bigger library study area. This is an ideal shot for a concept image for a library or ad brief.





1 Apply basic tone corrections

I began by opening the raw image in Camera Raw, where I clicked on the Auto button to apply the Basic panel tone settings shown here. The change was quite subtle and basically just lightened the image slightly and added a little more contrast.



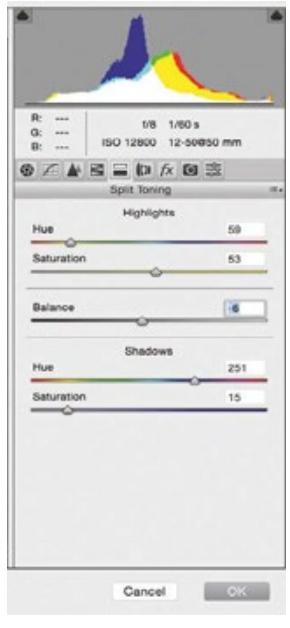
2 Remove the plastic bag and copy the desks

I opened the raw image in Photoshop and saved it as a TIFF. To remove the plastic bag, I retouched this out using the Clone Stamp tool. I then made a selection of the desks at the back of the picture and copied this to make a new layer and moved this across to the left.

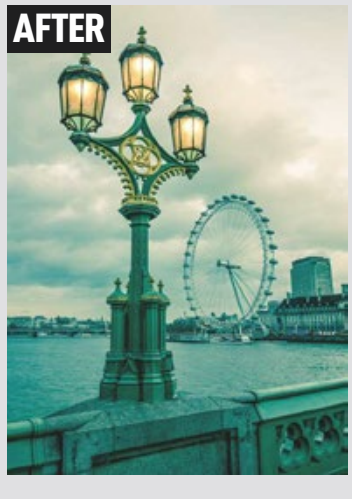


3 Convert to black & white

In this step I selected all the layers, went to the Filter menu and chose Convert for Smart Filters. I then went to the Filter menu again and selected the Camera Raw Filter, where I converted the image to black & white, and went to the Split Toning panel where I applied the split-tone settings shown here.







Split Tone adjustments

The Split Toning panel in Camera Raw and Lightroom is useful for adding split-tone effects. There are two sections: one to colour the highlights and the other to colour the shadows. By default, the sliders are all set to zero, but if you hold down the Alt key as you drag the Hue sliders this temporarily shows the hue adjustments using a 100% Saturation setting. The Balance slider can be used to offset the colouring effect to bias it towards either the highlights or shadows. Interestingly, even if the Highlights and Shadows Hue and Saturation settings are identical, adjusting the Balance slider can still make a difference. And, as is shown here, split-tone adjustments can work just as well on colour images as photos that have been converted to black & white.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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Phil Hall takes a look at Vanguard's top-of-the-line BBH-series ball head

At a glance

- Rapid Level System
- 360° panning
- Two bubble levels
- Weight 530g
- Load capacity 20kg

SITTING in the middle of Vanguard's top-of-the-line range of BBH ball heads is the BBH-200, which offers an impressive load capacity of 20kg despite being a good compact size and tipping the scales at only 530g. This relatively lightweight design has been achieved by stripping down the body to reveal more of the single-piece magnesium ball.

The look of the BBH-200 is very pleasing thanks to the matt-black finish complemented by touches of orange, while the magnesium construction provides a quality feel. The oversized levers deliver a good level of grip even if you're wearing gloves.

Dual spirit levels for quick adjustment on location ensure a level position, while there's a 38mm universal quick-release plate that's Arca compatible and features a large locking lever that makes the BBH-200 a doddle to operate.

However, perhaps the cleverest thing about the BBH-200 is the Rapid Level System. Simply slide the switch on the side and an internal guide fixes the ball into place once the level position has been achieved. If you're shooting in portrait format, the head rests at 90°. It's a smart system and one that works well.

There's really nothing to fault the BBH-200 in use. Loaded with a full-frame DSLR and pro-spec f/2.8 zoom, it was easy to position and lock into place with no noticeable creep or movement in action. All in all, this is an innovative and precise tripod head.



Quick-release plate
This is an Arca-compatible 38mm quick release with a large locking knob

Base thread
The BBH-200 has a 3/8in thread for attachment to a tripod and comes with a 1/4in adapter

Angle scale
The BBH-200's scale is laser-engraved for precise panoramic shooting

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This premium monoball head is capable of supporting a load up to 60kg, and with the Quickset operation securing the plate it is quick and easy.



Gitzo GH1780QD Series 1 QD

£295, www.gitzo.co.uk

With its hybrid quick-release system the Gitzo fits Arca Swiss-style plates and traditional Gitzo C-profile plates that can be snapped into the head from above.



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Out now

Expert reviews of the latest kit to look out for

Inspired PhotoGear WaterWeight

● £30 ● www.inspiredphotog.com

INSPIRED PhotoGear makes a large range of photography accessories, including a couple of lightweight flash stands. To complement these flash stands, or indeed any flash stand, the company has come up with a great little gadget – the WaterWeight. Its sole purpose is to add weight to the bottom of a flash stand to prevent it from falling or being knocked over.

The WaterWeight is very straightforward to use. There's an opening similar to that on an inflatable, and you pour water into the watertight pouch. Once filled, open the Velcro flap and place it around the base of the flash stand for stability. When finished, simply empty the water and you can roll up the WaterWeight into its pouch. It's only slightly bigger than a pocket wallet when packed down, so it saves a lot of weight and space inside a kit bag. Essentially, it works brilliantly.

Callum McInerney-Riley



Amateur Photographer Testbench Recommended ★★★★

Hähnel 8-in-1 Cleaning Kit

● £40 ● www.hahnel.ie

Hähnel has added the 8-in-1 Cleaning Kit to its range. Inside the box is a lens-cleaning pen with an additional carbon powder head, a portable air blower, eight dustless cotton swabs, six wet wipes, lens-cleaning solution (60ml), a pair of anti-static gloves and a microfibre lens-cleaning cloth. On the inside of the lid there's also a brief description of how each item should be used. The cotton swabs with their sharp but soft tip proved to be particularly useful for removing stubborn dirt around dials and switches on my DSLR. After giving my lenses a quick blast with the blower brush to remove any trace of dust, the lens-cleaning pen with its carbon tip was used to remove signs of grease. I found most items in the kit can be purchased individually for less, but if you like the idea of keeping your cleaning kit all together in one box, it's worthy of consideration. **Michael Topham**



Amateur Photographer Testbench ★★★

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At a glance

- 16-million-pixel, Live MOS sensor
- Micro Four Thirds lens mount
- ISO 100-25,600 (extended)
- 8fps continuous shooting
- 4K movie and 4K photo functions
- 3in, 1.04-million-dot touchscreen
- Price £679.99 (with 14-42mm kit lens)



The Panasonic Lumix DMC-G7 delivers punchy, vibrant and rich colour straight out of the camera, as depicted in this scene of Scotney Castle in Kent

Panasonic Lumix DMC-G7

The **Lumix G7** is Panasonic's fifth model to feature 4K video capture, but is it solely the preserve of video shooters or does it bring something special to still photographers too? **Michael Topham** finds out

For and against

- ✚ 4K video and 4K photo modes
- ✚ Electronic shutter enables silent operation and use of shutter speeds up to 1/16,000sec
- ✚ Superb 2.36-million-dot electronic viewfinder
- ▬ Processing speed in 4K photo modes could be made faster
- ▬ Top-plate, dials and buttons have a plasticky feel
- ▬ Low-resolution previews in 4K photo mode via the EVF

Where in the range



Panasonic Lumix DMC-GF7

Price £400 (with 12-32mm lens)

The GF7 is a stylish CSC that features a 16-million-pixel sensor, 5.8fps continuous shooting and a 3in tilting selfie screen.



Panasonic Lumix DMC-GH4

Price £1,050 (body only)

The GH4 has a durable, weather-sealed magnesium-alloy body, 12fps burst shooting and 4K video.

Data file

Sensor	16-million-pixel Live MOS
Output size	4592x3448 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds mount
File format	JPEG, raw, JPEG+raw
Shutter speeds	60secs-1/4,000sec (up to 1/16,000sec with electronic shutter)
ISO	200-25,600 (expandable to ISO 100)
Metering	1728-zone, multi-pattern metering system
Movie	4K (3840x2160 pixels) at 24/25p, full HD (1920x1080 pixels) at 30, 25fps
Display	3in, 1.04-million-dot, free-angle touchscreen
Focusing	49-area autofocus system
Memory card	SD, SDHC, SDXC
Dimensions	124.9x86.2x77.4mm
Weight	410g (body only)

If you're not already familiar with the term 4K, it's a buzzword used by many camera manufacturers to denote models that feature ultra-high-resolution video capture. Equivalent to twice the resolution of full HD video, 4K video (3840x2160 pixels) is mightily impressive when it's viewed against full HD video (1920x1080 pixels).

So why all the fuss about 4K video? Well, besides the fact that 4K is superior to full HD, it has more to offer than just being a video mode. This is something we discovered when we reviewed Panasonic's Lumix DMC-GH4 last year and used it to successfully extract an 8MP image directly



from a clip of 4K footage. Having the option to pull an individual frame from a movie clip to create a high-resolution stills image can be a very useful feature to have if you like to shoot fast action, sports or other fleeting moments where it's not always easy to trigger the shutter at the perfect moment. I'm the first to admit that shooting a video to pick out the best frame later doesn't require the same level of skill or technical ability, but nevertheless it's technology we're already seeing photographers embrace and it's an innovation that certainly looks like it's here to stay in the long-term.

Panasonic has looked to enhance its 4K video and make it even more user-friendly for its consumers by adding three new 4K photo functions to its latest model, the Lumix DMC-G7.

Features

With a revised 16-million-pixel Live MOS imaging sensor that's paired with Panasonic's latest Venus Engine image processor, the Lumix G7 features a wide ISO range of 200-25,600 that's expandable to ISO 100. It can shoot still images at a rate of up to 8 frames a second, and although this is 4fps slower than the speed of the Lumix GH4 it's a 1fps improvement over its predecessor, the Lumix G6. Setting the G7's autofocus to continuous (AFC) from single (AFS) does see the frame rate drop to 6fps, but this still remains faster than most of its DSLR rivals of a similar price, which typically shoot at around 5fps. If you'd like to shoot faster than 1/4000sec or shoot in silence, the G7 also features a very useful electronic shutter, which increases the shutter speed up to a maximum of 1/16,000sec.

The Lumix G7 is capable of a digital signal communication of up to 240fps, and the contrast-detect autofocus system has been enhanced to integrate Panasonic's Depth from Defocus technology (DFD) that analyses two out-of-focus areas – one from the foreground and one from the background – to hone in on the correct focus more rapidly. With compatible Lumix lenses, the G7 has a claimed lock-on speed of 0.07sec, although the focus speed with the 14-42mm kit lens is slower (0.18sec). Forty-nine precision contrast-detection AF areas can be selected either individually or in groups, while there's also face detection, autofocus tracking and pinpoint AF – the latter being most effective when you'd like a magnified view on-screen to select your focus point with supreme accuracy.

The touchscreen at the rear is similar to that found on the Lumix G6. It's a 3in



This 8-million-pixel image was extracted from 4K footage while experimenting with the G7's new 4K Photo Burst function



free-angle display that features a 1.04-million-dot resolution and displays in the 3:2 aspect ratio rather than the 4:3 of the imaging sensor. Users can expect thin black lines to appear either side of the frame when composing and reviewing images, but Panasonic has taken advantage of this space by adding small touchscreen icons to offer quick access to touch shutter, creative control modes, Wi-Fi and the all-new 4K photo modes that I will touch on shortly.

Above the screen, the G7 inherits the excellent OLED electronic viewfinder from the GH4. The resolution has jumped up to 2.36 million dots from 1.44 million dots on the G6, and there's a newly designed eyecup and modified sensor to improve visibility and detection.

Just like the GH4, the G7 relies on a 1,728-zone multi-pattern metering system that's linked to the camera's autofocus system. Multi, centreweighted and spot-metering modes are all available, with exposure being displayed in real-time on either the EVF or the rear screen. There's ±5EV exposure compensation, focus peaking and Wi-Fi, although there's no NFC connectivity present for those wishing to initiate a wireless connection by the power of touch.

As for video, the G7 is capable of recording 4K video capture with full-time autofocus set to the MP4 compression. There's the choice of 3840x2160-pixel 4K recording at 25p (50Hz) or 24p with a bit rate of 100Mbps, or alternatively full HD (1920x1080 pixels) at 50p in AVCHD or MP4 formats. There's full access to all the photo styles, creative control modes and PASM exposure modes too, not forgetting control of ISO and white balance.

While it's possible to extract an 8-million-pixel still image directly from a 4K movie clip after it has been recorded, the G7 boasts three new 4K photo functions (4K burst shooting, 4K burst (start/stop) and 4K pre-burst), designed to make the process of capturing a still image at the perfect time even easier. Whereas 4K burst shooting allows up to 29mins 59secs of continuous shooting at 30fps, which can be used just like a photo burst mode by holding the shutter down, 4K burst (start/stop) mode starts consecutive shooting with a single press of a shutter button and stops with a second press, so is better suited to shooting opportunities that require a longer waiting time. The 4K pre-burst function is aimed at those who would like the camera to automatically record 30 frames the second before and a second after the shutter is pressed. This mode could make all the difference between capturing a moment and missing it altogether.

Build and handling

Unlike the Lumix G6 that had flowing lines and rounded edges, the G7 encompasses a more angular design. The shape and style of the pentaprism bears a resemblance to Olympus's OM-D models, and it preserves a deep and well-sculpted handgrip that gives you plenty to wrap your hand around. It's a camera that's very comfortable to hold onto in an average-sized hand, and the way the rubberised grip extends all the way around to the rear of the camera where the thumb lays to rest offers reassurance that it will never slip from your grasp.

What strikes you when you pick up the G7 for the first time is just how lightweight it feels for a camera of its size. Although the front and rear panels of the camera feel strong and don't show any sign of creaking when the camera is squeezed tightly, the top-plate is almost entirely constructed from polycarbonate, resulting in a plasticky feel. Tap the top of the camera with the end of your finger and you'll quickly realise that it doesn't have the same strength as cameras that feature a magnesium-alloy top-plate. This plasticky feel extends to the dual command dials. The rear command dial is susceptible to being accidentally knocked too and offers little resistance or feedback when it's turned. This could result in unwanted changes to exposure settings, so users will want to be wary of this when the camera is carried over the shoulder.

The G7 body is inundated with no fewer than 16 buttons, four dials and two switches. While more experienced photographers will appreciate the plethora of manual controls, newcomers are likely to find the layout somewhat overwhelming. With the camera raised to the eye it's easy to locate the shutter button, command dials and AF mode switch without removing your eye from the



The G7's level gauge helps to ensure horizons are captured perfectly straight



A panoramic image of Palma de Mallorca taken using the G7's wide angle of view priority Panorama mode



The 14-42mm kit lens keeps the G7 light on a city break or weekend away

viewfinder. The same can't be said for the buttons at the rear, though, where it's harder to identify which button is which unless you pull the camera away from your eye. On numerous occasions I found my thumb inadvertently hitting the playback button as opposed to the Q.Menu button.

The capacitive touchscreen is an extremely versatile unit, being side-hinged, and unlike some screens its movement is unhindered by the camera being tripod-mounted. It rotates smoothly on each axis, and just like a smartphone or tablet it supports multi-touch gestures such as pinch-to-zoom. A double tap on the screen is a useful shortcut for inspecting images at closer magnification in playback mode and the eye sensor can be adjusted to its MON setting to ensure finger movements don't interfere with touchscreen operation. Just remember to switch it back to LVF/MON Auto if you'd like it to automatically switch the feed between the screen and EVF and vice versa as it's lifted and pulled away from your eye.

Performance

The Lumix G7's new 4K photo function couldn't be easier to set up. You simply rotate the drive mode dial to its 4K setting and specify which 4K burst setting you'd like to use from

Focal points

The Lumix G7 is inundated with buttons and dials across its body to provide excellent manual control directly from your fingertips

Connectors

The G7 sports a 3.5mm microphone port on one side of the camera and a 2.5mm remote port, micro HDMI (Type D) port and AV out/digital port on the other.

Wi-Fi/NFC functionality

The G7's Wi-Fi connectivity can be enabled through the main menu or via the Fn6 touchscreen icon that's located from the fly-out Fn menu on the bottom right of the screen in the camera's shooting mode.

Battery

The rechargeable Li-ion battery pack is rated for approximately 360 shots on a single charge when the G7 is used with the 14-42mm kit lens. This figure drops to 350 shots when it's paired with the 14-140mm and 45-150mm lenses.



Drive mode dial

On the opposite side of the mode dial is the drive mode dial. From here you're given direct access to continuous shooting, the new 4K photo modes, exposure bracketing, self-timer and time-lapse-shot mode.

Autofocus mode

The focus modes are easily changed using the thumb switch at the rear of the camera. As well as AFS (single)/AFF (flexible), there's AFC (continuous) and manual focus available. Within the switch you'll find the AF/AE lock button.





4K Burst was used here to capture the precise moment the ball hit the bat

the main menu or via the Fn10 icon.

To test its effectiveness, I put it into practice at a game of cricket and began by using the 4K burst setting that required me to hold the shutter button all the time the action occurred. A red flashing dot indicating the camera was recording and a timer revealing the length of the burst were both displayed on-screen. After recording the sequence of the bowler delivering the ball and the batsman playing a shot, the shutter was released. The camera processed the 8sec burst in less than 5secs and revealed the first thumbnail on-screen. Holding and scrolling this thumbnail to the right allowed me to then go through the 4K movie clip frame by frame to select the precise moment the ball hit the bat before extracting an 8-million-pixel image and saving it to the card by using the Menu/Set button. Though the 4K photo mode might seem complex, it's actually very intuitive and can make the difference between capturing a shot at the precise moment and missing it altogether.

Something I did encounter while testing the G7's 4K burst shooting mode was a phenomenon whereby low-resolution previews are displayed in the viewfinder. It's not uncommon for low-resolution previews to take a fraction of a second to re-render as high-resolution previews, but this doesn't happen, which in turn makes it difficult to know whether your subject is pin-sharp in focus or not. I then discovered that by pulling my eye away from the viewfinder only to look back through the EVF again revealed a high-resolution preview, but low-resolution images reappeared when navigating through other images in a burst when using the four-way controller. Although not disastrous, we'd prefer to see a high-resolution preview instantly in the viewfinder just as you do on the rear screen.

As for the other two 4K burst modes, 4K burst (start/stop) worked well when it was a nuisance holding the shutter for a prolonged period, and the clever 4K pre-burst mode is useful for capturing spur-of-the-moment action before there's time to fire the shutter. Users will want to use 4K pre-burst sparingly, though, as it has a tendency to drain the battery quickly all the time the camera is continuously recording.

The continuous autofocus speed, both in 4K photo and video-recording modes, is excellent. Focus occurs slower than in stills mode to create smooth transitions and to avoid the distraction that fast focus actions can bring. The G7's focus acquisition when shooting stills is brisk, and should you be caught out by a low-light scene the G7's bright orange AF assist lamp provides additional illumination to nearby subjects.

The 49 AF points cover a large portion of the screen and it's a more sophisticated array than the 23-point system found on the G6. The size of single-area AF can be adjusted quickly using the rear command dial, or if you'd prefer to refine it more precisely the front command dial can also be used.

Up to four custom AF grids can be created and stored in the custom AF menu too. Setting these is very straightforward, as you simply run your finger across the screen or tap one of the 49 areas before hitting the Fn2 button to save for future use. AP

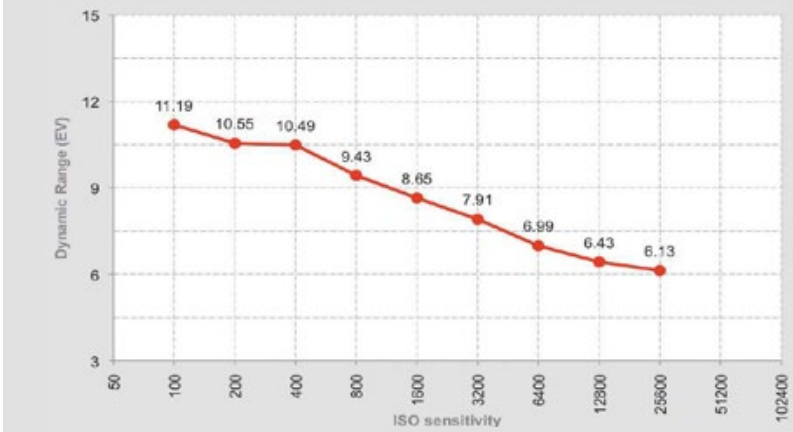
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

IF YOU include the extended ISO 100 setting, there are nine sensitivity settings to choose from on the Panasonic Lumix DMC-G7. Unlike the Lumix G6 that limited the sensitivity range to ISO 160-1600 when the electronic shutter was deployed, this is no longer the case on the G7. This is good news, because not only does it mean you can shoot silently when you're forced to push up to higher ISOs in low-light, but G7 users now also have the full range of ISO settings available to them at any shutter speed.

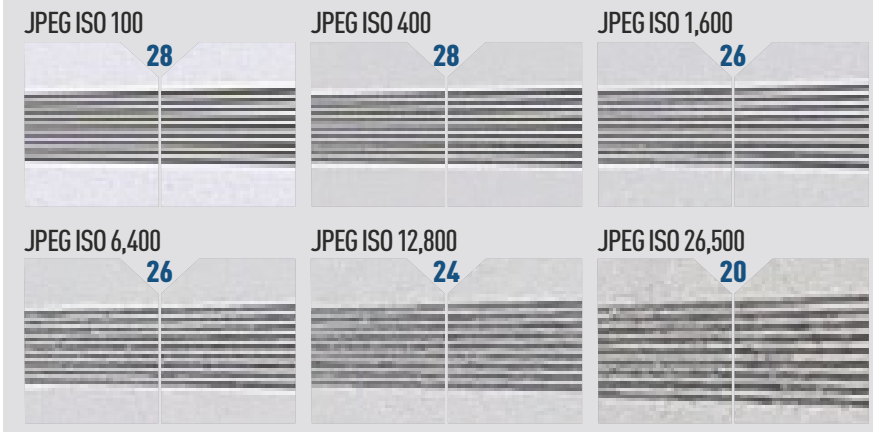
At the time of testing, the G7's raw files weren't supported by an Adobe Camera Raw update, so to convert our sample image and lab results before analysing them alongside the G7's JPEGs we downloaded and installed Panasonic's proprietary SilkyPix Developer Studio 4.3 SE software that comes bundled with the camera.

Dynamic range



The 16-million-pixel sensor produced a maximum of 11.2EV at ISO 100, dropping to 10.6EV at ISO 200. To offer a figure for comparison, one of the G7's close rivals, the Canon EOS M3, recently produced a readout of 11.9EV at ISO 100 and 11.6EV at ISO 200. Beyond ISO 200 the dynamic range falls to 10.5EV at ISO 400, 9.4EV at ISO 800 and 8.7EV at ISO 1,600. At ISO 6,400 the dynamic range was recorded just below 7EV, but importantly it didn't drop below the critical 6EV at ISO 12,800 or ISO 25,600. These results are slightly better than those previously recorded by its predecessor at high ISO.

Resolution



Examination of the G7's images reveals the sensor resolves cleanly to 2800l/ph at ISO 100. The G7 continues to resolve the same level of detail up to ISO 800 and drops only slightly to 2600l/ph at ISO 1,600. Detail holds up well as the sensitivity is pushed to ISO 3,200 and our lab results show the sensor is capable of resolving 2600l/ph at ISO 6,400 – a strong performance by Micro Four Thirds sensor standards. Above ISO 6,400 the level of fine detail deteriorates to 2400l/ph at ISO 12,800, reducing to 2000l/ph at ISO 25,600.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



At low sensitivity settings (ISO 100-400), the G7 delivers clean and detailed images. Luminance noise creeps in at ISO 800, but it isn't blatantly obvious unless you look for it in the shadows at close magnification. Chroma noise also starts to make an appearance in raw files at ISO 800, but the automated noise reduction that's applied to JPEG files does a sufficient job of removing it. The influence of luminance and chroma noise gradually becomes more pronounced as you push up to ISO 3,200 and 6,400, yet the level of detail preserved at these sensitivities remains high. Provided noise reduction is applied to raw files at ISO 3,200 and ISO 6,400, both settings remain usable for less-critical applications. Detail deteriorates quickly beyond ISO 6,400, and although ISO 12,800 could be used as a last resort in low-light, ISO 25,600 must be avoided at all costs.

The competition



Canon EOS M3

Price £600 (with 18-55mm lens)

Sensor 24.2MP, APS-C CMOS

A big improvement on the original EOS-M, the EOS M3 features a faster autofocus system, 24.2-million-pixel APS-C sensor, tilting 3in screen and an ISO range of 100-12,800 that's expandable to ISO 25,600. The number of compatible EF-M mount lenses is still limited.



Fujifilm X-T10

Price £600 (with 16-50mm lens)

Sensor 16.3MP, APS-C CMOS

With a built-in OLED electronic viewfinder, 49-point AF system, robust magnesium-alloy body and 3in tilting screen, there's a lot to like about Fujifilm's new X-T10. Best of all is its price, which at around £600 with a lens represents exceptional value for money.



Nikon 1 J5

Price £400 (with 10-30mm lens)

Sensor 20.8MP CX-format CMOS

The J5 is the most attractive Nikon 1 camera to date and finally provides users with full manual and a mode dial. Like the G7 it shoots 4K video, can capture full-resolution bursts at up to 20fps, has a tilting touchscreen as well as Wi-Fi and NFC.

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Our verdict

WITH the increasing importance of video, Panasonic has placed the emphasis very much on the Lumix DMC-G7's movie capabilities. The addition of 4K video is welcomed, and although the new 4K photo mode certainly isn't a go-to mode for everything, if you want to capture, say, a child breaking through the finish-line tape at a sports day, 4K burst shooting does increase your chances of getting the perfect shot.

The key areas of improvement are its high-resolution EVF that offers a detailed view of what you're shooting, and its 49-area AF system, which provides better coverage across the frame. On the subject of focusing, the G7's contrast-detect system locks onto subjects with little fuss and pulls focus smoothly in video mode.

Although the sensor doesn't resolve any more detail than the G6, it manages to preserve detail in its high ISO images well, but ISO 12,800 is best reserved for small prints or where the image quality won't be closely inspected and ISO 25,600 should be avoided.

The build quality could have been made better by substituting the plastic top-plate and thumb wheels for more robust alternatives, but compared with other CSCs I've handled the G7 is right up there as one of the most comfortable I've held during a prolonged period of shooting.

For those seeking an affordable and lightweight CSC that benefits from an excellent viewfinder, fast autofocus and all the control you need to get creative with stills and video, the G7 ticks the right boxes. There are other CSCs out there that can resolve finer detail and offer a stronger build quality, but not all the other options spoil their users for choice when it comes to the number of lenses that are available in the Micro Four Thirds mount. For the consumer it's aimed at, the G7 provides an enjoyable shooting experience.



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

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Using the flip-up screen, it's easy to shoot at low angles to give your pictures extra impact

Sony Cyber-shot DSC-HX90V

Sony's new Cyber-shot DSC-HX90V has had a design overhaul. Does its smaller size make it one of the best travel zooms ever? **Callum McInerney-Riley** finds out

With the rise in popularity of smartphones, sales of compact cameras have steadily declined. However, there are a few types, such as tough cameras and travel zooms, that still thrive, as they provide something that smartphones cannot. The Sony Cyber-shot DSC-HX90V falls into the travel-zoom category, with its seriously impressive optical zoom range of 24-270mm (35mm equivalent) inside a newly designed body that takes inspiration from Sony's Cyber-shot DSC-RX100 III. The HX90V is smaller than its HX60V predecessor, and it promises better image quality and extra functionality, such as a tilting LCD screen and handy pop-up electronic viewfinder.

Features

The Sony HX90V has an 18.2-million-pixel, 1/2.3in Exmor R back-illuminated sensor. That's a lot of pixels to pack into a small area, but those who wish to make large prints will find this useful.

Rather than the Sony G lens found on the HX60, a Zeiss lens is fitted to the HX90V. This all-new Zeiss Vario-Sonnar 4.1-123mm T* f/3.5-6.4 is 30% smaller than the previous lens, thanks to new aspherical elements and a floating rear optical group. The 30x optical zoom is an extensive range for a camera of this size, covering every focal length a photographer is likely to need. Of course, at 720mm there's a risk of camera shake, but Sony has used Optical SteadyShot stabilisation to steady the image.

The HX90V's sensitivity range of ISO 80-3,200 can be selected either manually, or automatically using the auto ISO setting. There's also the option for multi-frame noise reduction, which blends three images together to minimise noise. Sony has said that the Bionz X processor inside the HX90V has improved in-camera noise reduction over the HX60, which is very important as the HX90V is a JPEG-only model and cannot shoot in raw format. This is where its most direct competitor, the Panasonic Lumix



Data file

Sony Cyber-shot DSC-HX90V

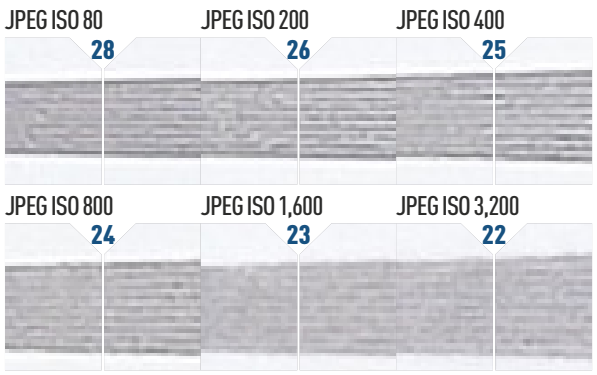
Price	£340
Sensor	18.2MP, 1/2.3in, Exmor R BSI-CMOS
ISO	80-3,200
Shutter speed	30-1/2,000sec
Lens	Zeiss Vario-Sonnar T* 24-720mm (equivalent) f/3.5-6.4
Image stabilisation	5-axis
Viewfinder	638,400-dot OLED, pop-up
Screen	3in, 921,600-dot, 4:3 LCD with 180° tilt
Processor	Bionz X
Still image file format	JPEG
Video	Full HD 60p/50p, 50Mbps
Video file formats	XACV S, AVCHD, MP4
Connectivity	Wi-Fi, NFC
Battery	NP-BX1 Li-ion, 360 shots EVF, 390 shots screen
GPS	Yes HX90V. No HX90
Storage	SD, SDHC, SDXC, memory stick duo
Dimensions	102x 58.1x35.4mm
Weight	245g

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Sony Cyber-shot DSC-HX90V

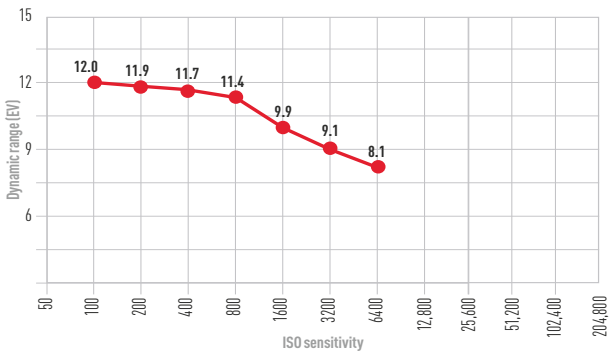
Resolution

JPEG images resolve 2800l/ph at ISO 80, which is low given the pixel count, but not surprising from a small 1/2.3in sensor. At ISO 800 the camera scores a resolution of 2400l/ph and this drops to around 2200l/ph at the maximum ISO of 3,200. The images for the resolution chart were shot at a 35mm equivalent focal length of 50mm at f/4.5 aperture.



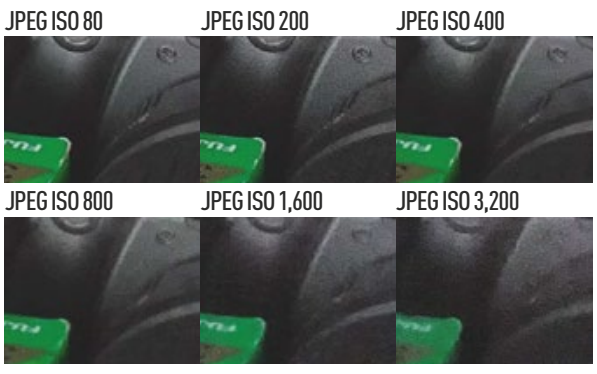
Dynamic range

With no raw image recording on the HX90V, we've looked at JPEG files in our Applied Imaging tests. Due to noise reduction the numbers are artificially high, and can't be compared to other cameras. But they do show that image quality falls very rapidly at settings higher than ISO 800.



Noise

At sensitivities between ISO 100 and ISO 400, images appear very good, even when previewed at 100%. The new in-camera processing reduces noise, but leaves enough behind to retain some of the finer details. At ISO 800, we start to see detail breaking down rather heavily, while the top two ISO sensitivities of ISO 1,600 and 3,200 are very noisy and contain very little detail.



DMC-TZ70, has the advantage with its ability to capture raw files. In burst mode, the Bionz X processor allows a speed of ten frames per second for a total of ten images.

One of the standout features of the HX90V is the addition of a pop-up OLED electronic viewfinder with 638,400-dot resolution, which is similar to the one found on the RX100 III. The HX90V's LCD screen has also been overhauled and now flips upwards for taking self-portraits. When it is in self-portrait mode, the camera uses a 3sec timer to capture the perfect picture. The resolution of the LCD remains the same as the HX60's, boasting 921,600 dots on the 3in display.

Video can be captured at a maximum resolution of 1080x1920 pixels, at a maximum frame rate of 60/50p and with stereo sound. However, there's no way to attach an external microphone. As you would expect from a Sony camera, there's a comprehensive range of connectivity options, including Wi-Fi and NFC. Using the Sony Play Memories app, users can connect the camera to their smartphone or tablet, share their images or even remotely access the functions of the camera through the app.

Build and handling

Compared to its HX60 predecessor, the HX90V has changed significantly in its build, and is now more like the Sony RX100 III. The HX90V has shrunk quite noticeably in size to just 102x58.1x35.4mm, and I found I could place it in the pocket of a pair of jeans without noticing it was there. Also, the HX90V weighs just 245g with battery and card, so it's not very heavy. A large raised grip on the front offers an easy way to hold the camera, even with one hand. The grip isn't cumbersome, either, so it doesn't impede the camera's pocketability.

The control layout of the new model is similar to that of the RX100 III. On the rear of the camera is a wheel that can be used to scroll through settings, but it also includes button functions in shooting mode. Tapping the Fn button brings up the function menu, which has 12 core settings such as ISO, drive mode, AF area and picture style, and can be customised from within the main menu to suit the user. Settings such as aperture and shutter speed are controlled with either the rear scroll wheel or the round-lens control ring. It's worth noting, though, that the control ring has no nice mechanical click when changing any settings – something that some users like and others don't.

Unfortunately, in making these changes, Sony has done away with the exposure-compensation dial and multi-interface hotshoe found on the HX60V. This means Sony's multi-interface hotshoe flashes and microphones cannot be used on the HX90V.

Performance

In good light, the HX90V snaps to focus almost instantly right the way through the focal range. In low light it is slower, as expected, but it is still an impressive speed. Even at extended focal lengths it usually found focus in less than 1sec, and there is a small AF assist beam that helps to focus speed in low light. There is the option of continuous autofocus (AFC), but this is reserved for video mode only and is not available for still images. There's a good feature set for manual focusing, allowing focus peaking, focus enlargements and precise adjustment of manual focusing achieved via the round-lens control wheel.

With any camera that shoots JPEG only, it is important that the white balance is correct and the colours are accurate in-camera. Thankfully, the HX90V is fairly consistent in both these areas, giving a good colour rendition and accurate results, even when a scene is lit with varying temperature light sources.

Sporting both a high-resolution tilting LCD and a high-specification OLED EVF, the HX90V is without a doubt the best incarnation of the HX series for composing images. It's great to see an electronic viewfinder on a travel camera, as it's likely many photographers will be using the camera in bright conditions where it may be difficult to see the LCD. In use, I found the EVF offered a bit too much contrast and it is rather small too, but it is still a brilliant feature. However, compared to the Panasonic TZ70, the Sony HX90V's viewfinder is larger and more pleasant to use.

With a small sensor, the dynamic range of the HX90V is obviously limited and in many high-contrast scenes there is some highlight or shadow clipping. The metering system gives accurate exposures in spot, centre and multi-metering settings and overall very few adjustments are needed.



The 24mm equivalent wideangle and strong, punchy colours give plenty of impact to this low-angle shot



Our verdict

WITH A range of features that should raise the eyebrows of enthusiast photographers, it's surprising that Sony has not included raw shooting in the HX90V. It's something that may be a deal breaker for enthusiasts and edge them towards the Panasonic TZ70. However, Sony's new in-camera noise reduction has resulted in great improvements to JPEG images.

The structural overhaul of the HX90V has both good and bad points. There is no hotshoe and no exposure-compensation dial, and users have to dive into a menu to change many of the settings, which may be off-putting to some. However, for others this will be a worthy trade-off for the reduction in size and weight of the new model. The HX90V is now truly pocketable and will go practically unnoticed inside a trouser pocket, which is a big advantage over both the HX60V and other travel compacts on the market.

While the HX90V is not perfect, if I were in the market for a travel compact to take on holiday with me right now, this is the one I would choose.

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

For and against

- ✚ Excellent, compact design
- ✚ Extensive zoom range makes it very versatile
- ✚ Built-in Wi-Fi and NFC connectivity
- ▬ No touchscreen on the LCD screen
- ▬ No exposure-compensation dial
- ▬ No raw recording



Focal points

The HX90V uses a similar body design to Sony's classic RX100 series enthusiast compacts

Redesigned camera body
The HX90V has had a complete structural overhaul, making it smaller and more compact than its predecessor.

Built-in GPS
This allows users to geotag their images so they know where they were taken. The HX90 is the same camera without GPS for £30 less.

18.2MP Exmor R sensor
The HX90V features an 18.2MP, 1/2.3in Exmor R BSI-CMOS sensor.

Zeiss Vario-Sonnar 4.1-123mm T* f/3.5-6.4 lens
The Zeiss 30x optical zoom has an equivalent focal length of 24-720mm.

Round-lens controller
The round-lens control lets users change settings such as aperture and shutter speed.



Pop-up flash
While there's no hotshoe for an external flash, there is a pop-up flash that has a range of 0.3-5.4m.

Micro USB charging port
The HX90V is charged via Micro USB, so it can be charged using an Android phone charger – a big bonus when travelling.



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Simon & Julie Chesterman

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Is two years too old?

Q I'm in the market for a quality 'carry-all' camera and wondered what your thoughts are on the Panasonic Lumix DMC-GX7? It seems to fulfil almost all my requirements, but I'm concerned that as it is now close to two years old, the technology may well be improved with the launch of the (speculated?) GX8.

When compared to more recent offerings from other manufacturers, though, the GX7 still seems to hold its own remarkably well. Was it so far ahead of its time at launch that the likes of Canon and Nikon (and others) are even today playing 'catch up'?
David Richards

A To answer your first question, the GX7 is certainly still current. However, at two years old it is likely to be replaced in Panasonic's line-up some time later this year. Only Panasonic currently knows what features a 'GX8' may have, and anything you might read on internet rumour sites is just that – rumour. One thing we are sure about, though, is that its replacement will be significantly more expensive when it's launched.

The GF7 is currently available for around £470 with its 14-42mm kit zoom, compared to its initial RRP of £900.

The GX7 is a very well-featured camera that still holds its own compared to current models in the same general class and at the same price point, such as the Olympus OM-D E-M10 and Sony Alpha 6000.

I wouldn't say it was a long way ahead of its time compared to the offerings from other serious CSC makers, although it certainly surpassed anything on offer from Canon or Nikon. But compared to cameras like the Sony NEX-6, Samsung NX20 and Olympus OM-D E-M5 it was really a case of swings and roundabouts – better at some things, less good at others.

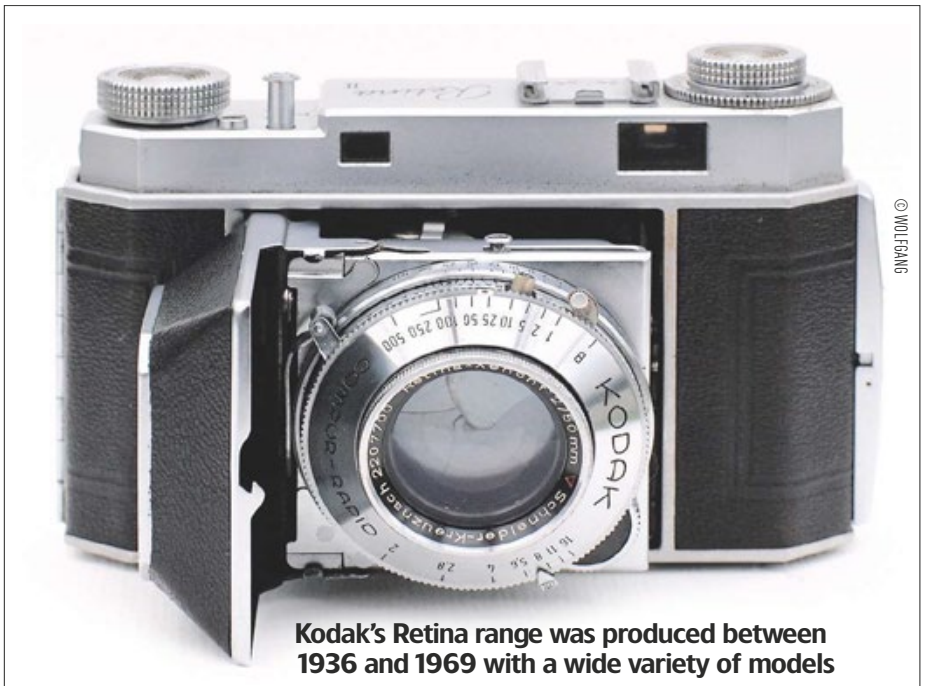
For example, Panasonic's in-body IS isn't as capable as Olympus's, and the EVF is prone to distracting rainbow 'tearing' effects due to its field-sequential display, although the tilting design is undeniably clever. Overall, though, the GX7 is still a very capable camera.

I'd say that if it meets your needs, the GX7 still counts as a good buy. If you spend all your time waiting for the next replacement, you can end up waiting forever – there's no point.



In my opinion, it makes much more sense to buy something now and accept the possibility that its replacement could appear soon.

In the meantime, though, hopefully you'll get some pictures that you wouldn't otherwise have taken and enjoy the simple pleasure of photography.
Andy Westlake



© WOLFGANG

Kodak's Retina range was produced between 1936 and 1969 with a wide variety of models

Retina puzzle

Q I have just come into possession of a Retina II, thought to be a Type 142, but I'm not really sure if this is the correct model. Could you tell me how I can identify it?
Brian Whatling

A Without seeing pictures of your specific camera it's obviously difficult to help, but there are a couple of good online resources that should help you to identify it for certain. In particular, Camerapedia's excellent website at camerapedia.wikia.com/wiki/Kodak_Retina_II and the Photoethnography site at www.photoethnography.com/ClassicCameras/KodakRetina.html have detailed descriptions of the evolution of the Kodak Retina line, with plenty of pictures of the various models to help you identify yours.

Regarding specifically the Retina II Type 142, according to Camerapedia this is distinguished by having a Compur Rapid shutter with speeds of 1-500sec, plus bulb, a separate rangefinder and viewfinder windows, a knob film wind rather than a lever, and either a Kodak Ektar 50mm f/3.5 or Schneider Xenon 50mm f/2 or f/2.8 lenses.
Andy Westlake

Battery removal

Q I have to leave my Nikon DSLR unused for several months, so should I remove the battery?
Roland Harries

A There's no obvious need to remove the battery if you're leaving your DSLR unused for a month

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or two. Unlike alkaline cells, the Li-ion batteries used by modern cameras have only a small tendency to leak, so there should be no risk of damaging your expensive DSLR. Personally, I've left batteries in cameras unused for many months with no ill effects. The one caveat is that the battery will slowly discharge over time, and removing it from the camera may reduce the rate at which this happens with some models, which could be an advantage when you want to use the camera again later.
Andy Westlake

Full-frame advice

Q I would like some advice regarding my next camera. I have £1,500 to spend and already own three Canon EF lenses, including the EF 70-200mm f/4, EF 50mm f/1.8 and EF-S 18-55mm f/3.5-5.6. I have settled on making the jump to full frame and want to buy new. What do you recommend?
Andy Moyes

A Your question implies that you're currently using a Canon APS-C DSLR, and based on the fact that two of the three lenses you already own will be compatible with Canon's full-frame DSLRs you're better off staying with Canon. If you sell the lenses you already own, only to reinvest in another manufacturer's full-frame body and the same lenses, you will quickly exceed your budget. You'll find that you're able to pick up excellent second-hand examples of Canon's EOS 5D Mark III for around £1,500-£1,600 with a shutter count around the 70,000-80,000 mark, which is certainly worth consideration for the 5D Mark III's sophisticated 61-point AF system alone.

As you mention, though, you'd like to buy new, and the EOS 6D fits the bill nicely. At the time of its launch in September 2012, it hit the market with a price tag of £1,799, which has since dropped below £1,200. Some features, such as its basic 11-point AF system and modest 4.5fps continuous burst rate, are starting to show their age, but it does boast modern features such as Wi-Fi connectivity and built-in GPS. It's probably not the best choice if you're regularly shooting action, but it's a very capable full-frame camera and its low-light performance will surpass your current DSLR.

Best of all, it's within your budget and the change can go towards your next full-frame lens.
Michael Topham

HOW IT WORKS

I am your Focus-peaking aid

I AM a focusing aid that is rapidly increasing in popularity, thanks to mounting reliance on electronic viewfinders and LCD displays that show what you are photographing in real time, or in live view. I am a focus-peaking focusing aid.

Focus peaking was originally developed for digital video moviemaking, but its value has been appreciated by still photographers too. The image is evaluated in real time for contrast. Areas that are in focus will coincide with the peak contrast, and these areas are highlighted on the live-view display. Sophisticated image processing will reveal edge and micro-contrast details, which are then graphically coloured to highlight them. As it is updated in real-time, you can see the highlighted areas of the scene change in position as you change the focus. It's quite impressive when you see it working for the first time, as a band of highlighted areas of the image march forwards and backwards across the image in concert with the action of the lens focusing ring. The peak-contrast areas of the display representing the sharpest focus can usually be highlighted in a colour of your choice.

You can see why focus peaking has been so popular for moviemakers, as the focus can be viewed and adjusted with relative ease as you are recording your video footage. It's a matter of personal preference, but some still photographers find focus peaking just as beneficial, especially when the camera's live-view display or viewfinder is not able to reveal the sharp focus unaided.

However, some care is required. If the lens has been stopped down or is of the type (like a wideangle) that delivers lots of depth of field, focus peaking can break down and highlight much of the image uselessly. Occasionally, areas can be highlighted that are not actually in focus; they simply highlight areas of the image that are naturally contrasty when out of focus.





BLAST FROM THE PAST

Canon EOS 300D

Ian Burley recalls the first mass-market 6MP DSLR

LAUNCHED August 2003

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CANON smashed through the $1,000 and £1,000 DSLR price barriers for the first time with its EOS 300D. It was also the first Canon DSLR body to feature the EF-S mount for Canon's new range of more affordable lenses optimised for the smaller APS-C sensor. The 300D also sacrificed little in the way of functionality compared to some more expensive DSLR models.

What's good The EOS 300D was a smaller and lighter version of the more expensive EOS 10D, with a very good 6-million-pixel CMOS sensor and DIGIC image processor that combined to produce very low-noise images. Raw files were an option, while the EF-S lens mount enabled Canon to optimise lenses for the smaller sensor, and you could still use the existing range of full-frame EF lenses.

What's bad Its plasticky build quality, to say the least. The shutter and mirror mechanism was also mechanically unrefined and the Mark I 18-55mm EF-S kit lens was not up to Canon's usual standard. JPEG image quality can be criticised for being overly smoothed, resulting in pastel-like colours.



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My life in cameras

David Gibson recalls the cameras that have shaped his photographic life


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David Gibson is one of the UK's best-known street photographers. He is the author of *The Street Photographer's Manual* (2014), published by Thames & Hudson, and was a founder member of the iN-PUBLiC photography collective. He also runs regular street photography workshops. For more information, see www.facebook.com/DavidGibsonStreetPhotographyWorkshops and www.gibsonstreet.com.

1973

1973 Praktica Nova

When I was 17, my father bought me a Praktica Nova from a small camera shop in Manor Park, east London. I used it on and off for years. In the early '80s I lived and travelled in Australia and New Zealand, and used the camera to shoot travel pictures, mainly on Kodachrome transparency film. However, it was many years before I started to take photography seriously. The Praktica was a preliminary camera for me.



1988

1988 Nikkormat FTn

My photography really began in earnest when I studied for an HND in photography at Medway College of Design. I bought a second-hand Nikkormat FTn and this camera had far more impact on me than the Praktica. I remember the pleasure of handling it, especially the smooth-sounding shutter release. It was big, but quite a beautiful object. It also had a very prominent pentaprism housing on top of the camera that added to its unique style.



1989

1989 Nikon FM2

I got serious with photography when I bought the Nikon FM2. Several people at college recommended this camera to me and all my important black & white photographs were taken with it. I got two eventually, one black and one silver. I mainly used three lenses – 35mm, 50mm and 85mm, all with a yellow filter. I marvel now at how simple it was; the camera never got in the way. I still have my FM2s; they're beautiful objects.



2004

2004 Canon EOS 20D

I changed to digital kit around 2004 when I bought the EOS 20D. My black & white photography had dried up and I needed a new challenge. I felt strongly that I needed to 'keep up' with changing technology. The real challenge was that I switched to colour and started a new body of work. I went on to use the EOS 60D and the EOS 5D. The Canons were functional workhorses; I never took pleasure in them. It was always the photographs that mattered.



2015

2015 Fujifilm X100T

In the past few years cameras have got smaller and I felt awkward using a large Canon for my street work. After much thought, I recently chose the Fujifilm X100T retro-style camera with a fixed 35mm (equivalent) lens. A new camera is always motivating and this one is a delight. It also rekindles the joy of handling a beautiful object. I have the silver version. I'm still getting used to it, but it's small and discreet – ideal for street shots and a really good move for me.



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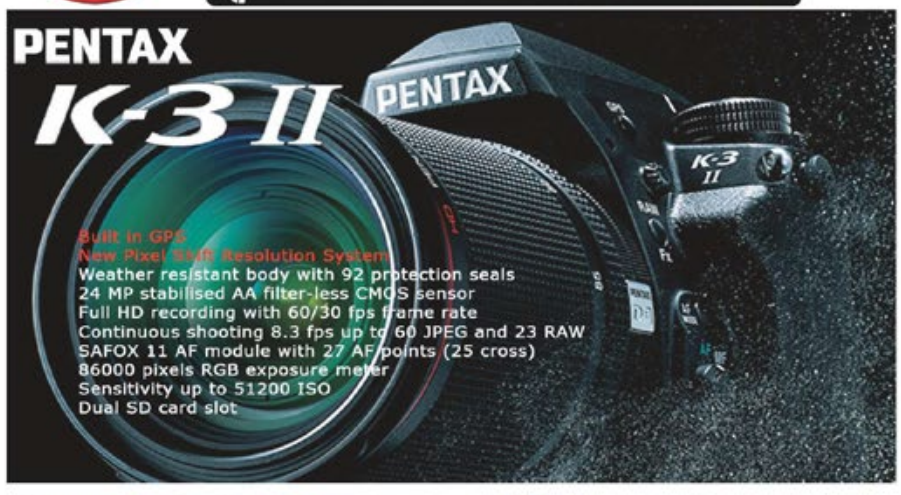
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MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II..... MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II..... MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ..... MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ..... MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F..... MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645..... MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB..... MINT £169.00
MAMIYA 220 BACK FOR RZ 67..... MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7..... MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645..... MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD..... MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008..... MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7..... MINT-BOXED £75.00
YASHICAMAT 124G FIT SUN TELE ADAPTOR KIT..... MINT CASED £69.00
YASHICAMAT 124G YASHICA TELE ADAPTOR KIT..... MINT CASED £89.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY COMPLETE AS NEW CONDITION..... MINT BOXED £895.00
NIKON MB-40 BATTERY GRIP FOR F6..... MINT BOXED £169.00
NIKON F5 BODY COMPLETE WITH STRAP & MANUAL..... MINT-BOXED £399.00
NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS..... MINT BOXED £425.00
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NIKON 50mm f1.8 A/F..... MINT-BOXED £75.00
NIKON 50mm f1.8 "G" AF-S LENS..... MINT BOXED £129.00
NIKON 50mm f1.4 "G" AFS..... MINT BOXED AS NEW £225.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR..... MINT BOXED £275.00
NIKON 105mm f2.8 "G" IF-ED AF-S VR MICRO NIKKOR..... MINT BOXED £475.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW..... MINT BOXED AS NEW £875.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX..... MINT BOXED £495.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST..... MINT BOXED £1,175.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR..... MINT BOXED AS NEW £299.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR..... MINT CASED £289.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD..... MINT- BOXED £545.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBRATION RED..... MINT BOXED £99.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S..... MINT CASED £845.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S..... MINT BOXED AS NEW £899.00
NIKON 24 - 120mm f3.5/5.6 ED A/F VIB RED V/R..... MINT BOXED £275.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL
..... MINT BOXED AS NEW £575.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO..... MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD..... MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR..... MINT BOXED £99.00
NIKON 80 - 400mm f4 "D" ED AF VIB RED VR..... MINT BOXED £695.00
NIKON TC14E MKII 1.4x TELECONVERTER..... MINT BOXED £245.00
NIKON TC17E MKII 1.7x TELECONVERTER..... MINT BOXED £245.00
NIKON TC20E AF-1 2.0X TELECONVERTER..... MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER..... MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII..... MINT BOXED £315.00
NIKON SB 28 SPEEDLIGHT..... MINT-BOXED £65.00
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SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)..... MINT BOXED £275.00
SIGMA 30mm f1.4 EX DC HSM NIKON FIT..... MINT BOXED AS NEW £199.00
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SIGMA 17 - 35mm f2.8/4 EX ASHERICAL..... EXC++BOXED £159.00
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SIGMA 18 - 250mm f3.5/6.3 DC MACRO OS HSM..... MINT BOXED £169.00
SIGMA 28-300mm f3.5 IF ASPHERIC DL HYPER..... MINT BOXED £69.00
SIGMA 50 - 500mm f4.5/6.3 DG HSM OPT/STAB O/S..... MINT-BOXED £699.00
SIGMA 70 - 200mm f2.8 MKII APO EX DG MACRO LATEST..... MINT BOXED £395.00
SIGMA 70 - 200mm f2.8 APO EX DG HSM OS "LATEST"..... NEW £599.00
SIGMA 120 - 300mm f2.8 EX HSM COMP WITH HOOD..... EXC++CASED £745.00
SIGMA 135 - 400mm f4.5/5.6 "D" APO..... EXC++ £275.00
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TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II..... MINT BOXED £89.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASPHERIC VC..... MINT+HOOD £299.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II..... MINT BOXED £99.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO..... MINT+HOOD £299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX..... MINT BOXED £275.00

Nikon Manual

NIKON S3 YEAR 2000 WITH 50mm f1.4 & CASE..... MINT UNUSED £995.00
NIKON F3 BODY REALLY CLEAN BODY..... MINT- £299.00
NIKON F3 BODY..... EXC++ £275.00
NIKON F2 PHOTOMIC S BLK WITH NIKON 50mm f1.4..... MINT- £395.00
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NIKON F2 BLACK PLAIN PRISM REALLY NICE BODY..... MINT- £395.00
NIKON F2 PHOTOMIC BODY CHROME..... MINT- £345.00
NIKON FE2 BODY CHROME..... EXC+++ £145.00
NIKON FE2 BLACK BODY..... EXC++ £145.00
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NIKON 24mm f2.8 Ai..... MINT- £155.00
NIKON 24mm f2.8 Ai FROM A COLLECTION..... MINT BOXED £175.00
NIKON 28mm f2.8 Ai..... EXC++ £99.00
NIKON 28mm f3.5 AIS..... MINT- £125.00
NIKON 45mm f2.8 GN NIKKOR..... MINT- £199.00
NIKON 50mm F1.8 AIS..... MINT- £79.00
NIKON 55mm f2.8 MICRO NIKKOR AIS..... MINT- £159.00
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NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO..... EXC++ £139.00
NIKON 35 - 135 f3.5/4.5 AIS..... EXC+ £165.00
NIKON 43 - 86mm f3.5 AI ZOOM..... EXC++ £69.00
NIKON 70 - 210mm f4.5/5.6 NIKKOR..... MINT-BOXED £65.00
NIKON 75 - 150mm f3.5 SERIES E ZOOM TELEPHOTO..... MINT- £75.00
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NIKON PK13 AUTO EXTENSION RING..... MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING..... EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING..... MINT £49.00
NIKON TC 16A TELECONVERTER A/F..... MINT £79.00
NIKON TC 200 CONVERTER..... MINT £69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2..... EXC++ £99.00
NIKON SB 16 FLASH FOR F3..... EXC++ £65.00

Olympus Manual

OLYMPUS OM4Ti CHAMPAGNE WITH 50mm f1.8 LENS..... MINT- £595.00
OLYMPUS OM4 BOD

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Nikon

D3300
Black, Red or Grey



24.2 megapixels | 5.0 fps | 1080p movie mode

D3300 From **£334**

D3300 Body **£304 Inc. C/back*** price you pay today £334
D3300 + 18-55mm VR II **£329 Inc. C/back*** price you pay today £359

D3200 Body £237
D3200 + 18-55mm f3.5-5.6 VR II £299

D5500



24.2 megapixels | 5.0 fps | 1080p movie mode

D5500 Body **£586**

D5500 + 18-55mm VR II **£566 Inc. C/back*** price you pay today £626
D5500 + 18-140mm VR **£809 Inc. C/back*** price you pay today £869

D5300 Body £449
Inc. £50 Cashback* price you pay today £499
D5300 + 18-55mm VR II £469
Inc. £50 Cashback* price you pay today £519

D7100



24.1 megapixels | 6.0 fps | 1080p movie mode

D7100 From **£749**

D7100 Body £749
D7100 + 18-105mm VR £899

CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! – Warwickshire

D7200



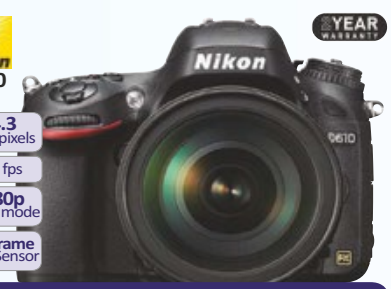
24.2 megapixels | 6.0 fps | 1080p movie mode

NEW D7200 From **£849**

NEW D7200 Body £849
NEW D7200 + 18-105mm £1049

Read our D7200 review on our blog at wex.co.uk/blog

D610



24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMO Sensor

D610 From **£1184**

D610 Body £1184
D610 + 24-85mm £1599

D750



24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMO Sensor

NEW D750 From **£1749**

D750 Body £1749
D750 + 24-85mm £2199
D750 + 24-120mm £2299

D810



36.3 megapixels | 5.0 fps | Full Frame CMO Sensor

D810 **£2349**

D810 Body £2349
NEW D810A Body £2999

Read our D810 review on our blog at wex.co.uk/blog

D4s



16.2 megapixels | 11.0 fps | Full Frame CMO Sensor

D4s **£4449**

D4s Body £4449

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta – Hertfordshire

Nikon Cashback* offer ends 26.8.15
For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY

A7 II
Black



24.3 megapixels | 5.0 fps | 1080p movie mode

NEW A7 II From **£1399**

NEW A7 II Body **£1299 Inc. C/back*** price you pay today £1399
A7s Body **£1599 Inc. C/back*** price you pay today £1699

A6000
Black or Silver



24.3 megapixels | 11.0 fps

A6000 From **£449**

A6000 Body **£399 Inc. C/back*** price you pay today £449
A6000 + 16-50mm PZ **£460 Inc. C/back*** price you pay today £510

A77 II



24.3 megapixels | 12.0 fps | 1080p movie mode

A77 II From **£764**

A77 II Body £764
A77 II + 16-50mm £1199
A58 + 18-55mm + 55-200mm £399

RECOMMENDED LENSES with £100 Cashback*:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* ..... **£699 Inc. C/back*** price you pay today £799
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T*..... **£595 Inc. C/back*** price you pay today £695
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T* **£1189 Inc. C/back*** price you pay today £1289

RECOMMENDED LENSES:
Sony 70-400mm f4-5.6 G SSM II **£1359 Inc. £200 Cashback*** price you pay today £1559

Sony Cashback* offer ends 6.9.15

Panasonic

GH4



16.05 megapixels | 12.0 fps | 4K Video

GH4 From **£1049**

GH4 Body £1049
GH4 + 14-140mm f3.5-5.6 £1599
GF7 + 12-32mm £399

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS. **£829**
14-140mm f3.5-5.6 OIS **£479**
42.5mm f1.2 ASPH **£1099**

G7
Black



16.8 megapixels | 4K Video

NEW G7 Body **£599**

NEW G7 Body £599
NEW G7 + 14-42mm £679
NEW G7 + 14-40mm £849
GX7 + 14-42mm £467
GX7 + 20mm £560

OLYMPUS

OM-D E-M5 II
Black or Silver



16.1 megapixels | 10.0 fps | 1080p movie mode

OM-D E-M5 II From **£899**

NEW OM-D E-M5 II Body £899
NEW OM-D E-M5 II + 12-40mm £1499
NEW OM-D E-M5 II + 12-50mm £1099
OM-D E-M10 Body **£324 Inc. £75 C/back*** price you pay today £399
NEW OM-D E-M10 + 14-150mm II **WEX EXCLUSIVE** **£724 Inc. £75 C/back*** price you pay today £799
E-PL7 Body £319
E-PL7 + 14-42mm £469

E-M1
Black or Silver



16.3 megapixels | 10.0 fps

E-M1 Body **£899**

OM-D E-M1 + 12-50mm **£1149**
OM-D E-M1 + 12-40mm **£1499**

RECOMMENDED LENSES:
Olympus 9-18mm f4-5.6 **£339 Inc. £120 C/back*** price you pay today £459
Olympus 14-150mm f4-5.6 **£429 Inc. £120 C/back*** price you pay today £549
NEW Olympus 40-150mm f2.8 Pro..... **£1249**

Olympus Cashback* offer ends 31.8.15

PENTAX

K-3 II



24.3 megapixels | 8.3 fps | Full HD movie mode

K-3 II From **£769**

NEW K-3 II Body £769
NEW K-3 II + 18-55mm £849
K-3 Body **£624 Inc. £75 C/back*** price you pay today from £699
K-50 **£329 Inc. £40 C/back*** price you pay today from £369
K-S1 from **£419**
K-S2 Body **£489 Inc. £40 C/back*** price you pay today from £529

*Via Redemption. Offer ends 31.8.15

Pentax Cashback* offer ends 1.8.15

FUJIFILM

X-E2
Black or Silver



16.3 megapixels | 7.0 fps

X-E2 From **£499**

X-E2 Body £499
X-E2 + 18-55mm £729
X-M1 + 16-50mm £349
X-Pro1 + **2 FREE lenses & case worth £810** £648

X-T10
Black or Silver



16.3 megapixels | 0 fps | 1080p movie mode

X-T10 From **£499**

NEW X-T10 Body £499
WEX EXCLUSIVE
18-55mm + 55-200mm XF **£999**
18-55mm XF **£799**
X-T1 Body **£804 Inc. £75 C/back*** price you pay today from £879

FUJINON X-MOUNT LENSES:
35mm f1.4 R..... **£379**
56mm f1.2 R..... **£729**
50-140mm f2.8 WR OIS XF..... **£1099**
NEW 16-55mm f2.8 R LM WR..**£799**
NEW 90mm f2 R LM WR XF **£699**
56mm f1.2 APD XF..... **£999**

Fuji Cashback* offer ends 3.8.15

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> *J. Whigham – Norfolk*

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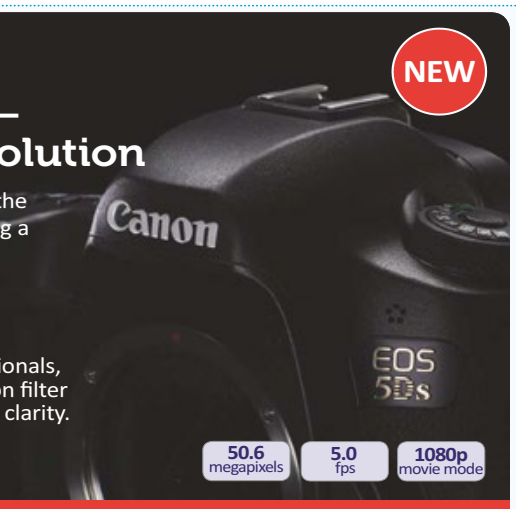
Canon PRO PARTNER

NEW

The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

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50.6 megapixels | 5.0 fps | 1080p movie mode

NEW 5DS Body **£2999**
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NEW 5DS Body **£2999** — **NEW 5DS R** Body **£3199**

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See www.wex.co.uk/canon5ds for details

Canon PRO PARTNER EOS 760D

NEW



24.7 megapixels | 5.0 fps | 1080p movie mode

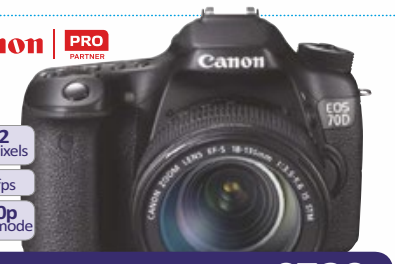
up to £40 CASHBACK* when bought with selected lenses

760D Body **£649**

NEW 760D Body **£649**
750D Body **£599**
750D +18-55mm **£689**
750D + 18-135mm **£899**
See www.wex.co.uk/canon760d for details

700D Body **£364 Inc. £50 C/back*** price you pay today £414
700D + 18-55mm IS STM **£429 Inc. £50 C/back*** price you pay today £479
700D +18-135mm IS STM **£618 Inc. £50 C/back*** price you pay today £668

Canon PRO PARTNER 70D



20.2 megapixels | 7.0 fps | 1080p movie mode

70D From **£739**

70D Body **£739**
70D + 18-55mm f3.5-5.6 IS STM **£767**
70D + 18-135mm f3.5-5.6 IS STM **£951**

For Canon DSLR accessories visit our website at wex.co.uk



CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up' *Adam – Portsmouth*

Canon PRO PARTNER EOS 7D MkII



20.2 megapixels | 10.0 fps | 1080p movie mode | Full Frame CMOS sensor

up to £250 CASHBACK* when bought with selected lenses

7D Mk II From **£1429**

7D Mark II Body **£1429**
See www.wex.co.uk/canon7dii for cashback* details

Canon PRO PARTNER EOS 6D



20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D From **£1139**

6D Body **£1139**
6D + 24-70mm f4.0 L IS USM **£1849**

Canon PRO PARTNER 5D Mark III



22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

up to £250 CASHBACK** when bought with selected lenses

5D Mark III From **£2249**

5D Mark III Body **£2249**
5D Mark III + 24-105mm f4.0L IS USM **£2749**

Canon PRO PARTNER EOS 1Dx



18.1 megapixels | 12.0 fps | Full Frame CMOS sensor

1Dx Body **£4499**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.' *Dave – Cornwall*

Canon 760D/750D & 7D Mk II Cashback* offer ends 31.7.15. Canon 5D Mk III Cashback** offer ends 31.1.16
Canon 700D Cashback* offer ends 19.8.15

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Tripods

GT3542L
- 178cm Max Height
- 16cm Min Height



Mountaineer Carbon eXact Tripod:
GT0532 ..... **£479**
GT1532 ..... **£539**
GT2542 ..... **£599**
GT3542L **£749**

Manfrotto Imagine More

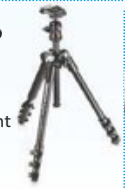
MT190XPRO3
- 160cm Max Height
- 9cm Min Height



MT190XPRO3 ..... **£129**
MT190XPRO4 ..... **£159**
MT190CXPRO3 Carbon Fibre **£229**
MT190CXPRO4 Carbon Fibre **£239**
MT190XPRO3 + 496RC2 Ball Head **£129**
MT190XPRO4 + 496RC2 Ball Head **£189**

Manfrotto Imagine More

Befree Travel Tripod
- 144cm Max Height
- 34cm Min Height



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Available in Black, Red, Green and Blue **£119**
Carbon Fibre **£279**

JOBY

Hybrid GP2B
- 1000g Max Load
- 25.7cm Height



Joby Tripods
Original **£17**
Hybrid **£29**
SLR Zoom ..... from **£39**
Focus GP-8 ..... from **£79**

Flashguns & Lighting Accessories

Canon PRO PARTNER Speedlites:



£40 Cashback*
430EX II **£169** **Inc. £40 C/back*** price you pay today £209



600EX-RT **£449**

Macrolites:



MR-14EX II **£499**



MT-24EX **£749**

Nikon Speedlights:



SB700 **£229** | SB910 **£339**

Kits:



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SONY Flashguns:



HVL-F43M **£275** | HVL-F60AM **£439**

OLYMPUS Flashguns:



FL-300R **£134.99** | FL-600R **£279**

PENTAX Flashguns:



AF 540FGZ **£349** | AF 360FGZ **£225**

Metz Flashguns:



24 AF-1 **£49.99** | 44 AF-1 **£125** | 52 AF-1 **£179** | 58 AF-2 **£249**

Macro flash:



15 MS-1 **£249**

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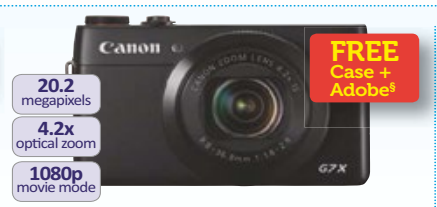
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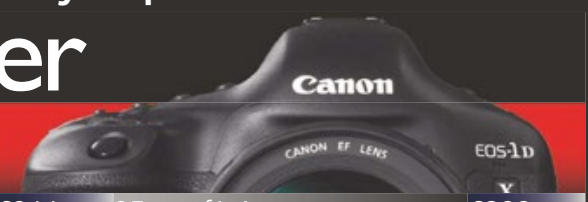
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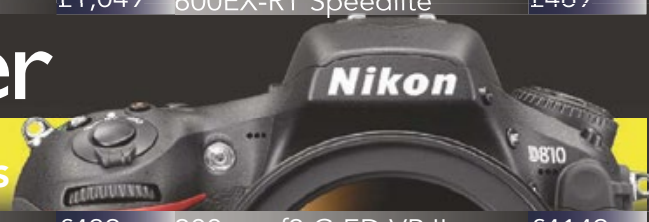
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XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£495
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055CXPRO3	£359	MHXPRO-3W	£109
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8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479
8x42 Trinovid	£994
10x42 Trinovid	£1,037
8x42 Ultravid HD	£1,399
10x42 Ultravid HD	£1,649
7x42 Ultravid HD-Plus	£1,600
8x42 Ultravid HD-Plus	£1,650
10x42 Ultravid HD-Plus	£1,700
10x50 Ultravid HD	£1,749
12x50 Ultravid HD	£1,810

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10X25 Pocket CL Green/Black	£525
8x32 EL SWAROVISION	£1,440
10x32 EL SWAROVISION	£1,467
8x42 SLC	£1,179
10x42 SLC	£1,242
8x56 SLC	£1,647
10x56 SLC	£1,692
15x56 SLC	£1,737
8.5x42 EL SWAROVISION	£1,764
10x42 EL SWAROVISION	£1,782
10x50 EL SWAROVISION	£1,899
12x50 EL SWAROVISION	£1,917
8x42 EL Range	£2,151
10x42 EL Range	£2,225

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10-20mm f3.5 DC	£399
12-24mm 4.5-5.6 DG MKII	£595
17-70mm f2.8-4 DC C	£359
18-35mm f1.8 DC Art	£629
18-250mm f3.5-6.3 DC	£319
18-300mm f3.5-6.3 DC C	£399
24-70mm f2.8 DG	£595
24-105mm f4 DG Art	£689
50-500mm f4.5-6.3 DG	£949
70-200mm f2.8 DG	£799
150-500mm f5.6-6.3 DG	£729
150-600mm f5-6.3 DG S	£1,599
35mm f1.4 DG Art	£699
50mm f1.4 DG Art	£669
105mm f2.8 Macro DG	£379
150mm f2.8 Macro DG	£699
180mm f2.8 Macro DG	£1,279

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Brian Blue/Black	£359	Vyv	£149
Jack	£249	Rick	£199

INDURO

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AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			£20

Grand Series Carbon FibreTripods:

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CT304	£449	CT505	£824

Grand Turismo Travel Tripod Kits:

AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458

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BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

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750Pro 2 Head	£1253	500R 2 Head Kit	£899
500Pro 2 Head	£1139	500C 2 head Kit	£857

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Air Remote TTL	£312	B1 Battery	£202
B1 Location Kit	£3,060	B1 Grids	£86

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Hasselblad H3D-31ii + 80mm f2.8	£3,495	Fuji X-Pro 1 Body	£459	Canon EF 70-300mm f4-5.6 IS USM	£225	Nikon AF-S 55-300mm f4.5-5.6 G ED VR	£195
Hasselblad H2 Body Set	£795	Fuji X-Pro 1 Body	£399	Canon EF 60mm f2.8 USM MACRO	£225	Nikon AF 35-70mm f2.8 D	£195
Hasselblad H1 + 150mm f3.2 HC	£2,250	Fuji X-M1 Body	£195	Canon EF 50mm f1.4 USM	£189	Nikon AF 28mm f2.8 D	£159
Hasselblad 300mm f4.5 HC	£2,695	Fuji XF 14mm f2.8 R (Like New)	£479	Zeiss 50mm f1.4 ZE (Canon fit)	£350	Nikon AF-S 55-200mmF4-5.6 DX	£125
Hasselblad 120mm f4 Macro HC	£1,495	Canon EOS-1Ds Mk III	£1,095	Sigma 150-500 f5-6.3 CAN REFURBISHED	£599	Nikon AF-S 18-55 f3.5-5.6 DX VR II	£99
Hasselblad 100mm f2.2 HC	£1,495	Canon EOS-1Ds Mk II	£650	Sigma 24-70mm f2.8 IF EX DG CANON	£375	Nikon AF-S 55-200mmF4-5.6 DX	£95
Hasselblad 28mm f4 HCD	£2,495	Canon EOS-1D Mark II	£395	Nikon D2Xs	£499	Nikon AF 50mm f1.8	£95
Hasselblad 28mm f4 HCD	£2,295	Canon EOS 60D	£349	Nikon D300	£349	Nikon AF 50mm f1.8	£89
Hasselblad 503CW + 80mm f2.8 lens	£1,595	Canon EOS-5D	£295	Nikon D300	£250	Nikon AF-S 18-55 f3.5-5.6 DX VR	£75
Hasselblad V-system 45Prism finder	£75	Canon EOS 50D	£225	Nikon D3200 +18-55mm	£225	Nikon 75-300mm f4.5-5.6	£95
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Leica T + 18-56mm f3.5-5.6	£2,150	Canon EF 400,, f5.6 L USM	£695	Nikon 200-400mm f4 G ED VR	£2,495	Nikon 70-210mm f4 E Series	£65
Leica M-Mount 28mm f2 (6-bit coded)	£2,150	Canon EF 70-200 f4 IS USM	£695	Nikon AF 80-400mm f4.5-5.6 D VR	£649	Nikon AF 35-70mm f3.3-4.5	£50
Leica M-Mount 35mm f2.5	£995	Canon EF 24-70mm f2.8	£600	Nikon AF-S 24-120mm f4 G ED VR	£549	**Zeiss ZF.2 21mm f2.8 NIKON**	£1,149
Leica X-Vario + Case + Olympus VF	£1,195	Canon EF 70-300 f4.5-5.6 DO IS USM	£495	Nikon AF 180mm f2.8 D	£495	Zeiss ZF.2 100mm f2 Makro-Planar NIKON	£1,149
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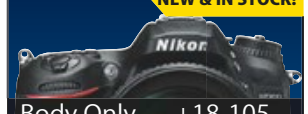


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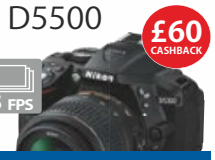


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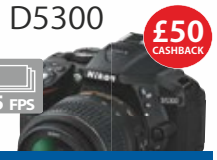
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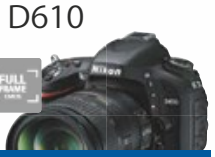


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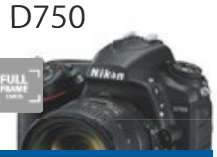


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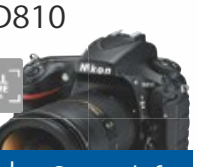
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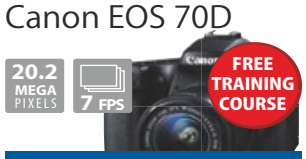
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10mm f/2.8 EX DC HSM	£299.99	500mm f/4.5 APO EX DG	£3,839.99	70-300mm f/4.0-5.6 DG Macro	£98.00
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20mm f/1.8 DG Asph. RF	£389.00	10-20mm f/4-5.6 EX DC	£319.99	150-500mm f/5.0-6.3 DG OS	£649.00
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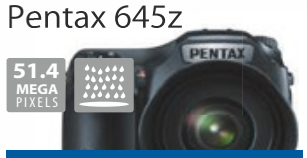
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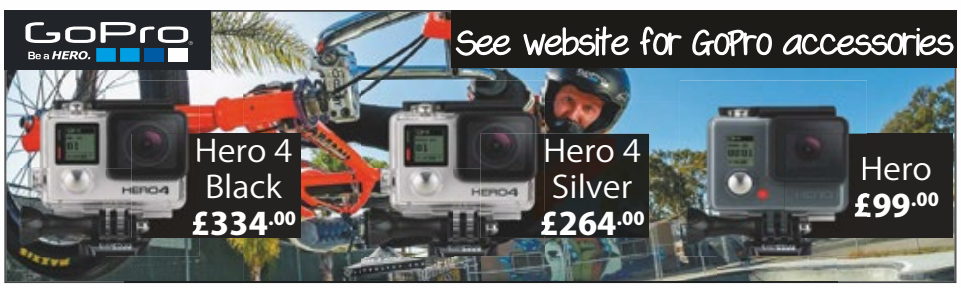
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PG540XL Black 21ml £15.99
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CL541XL Colour 15ml £15.99
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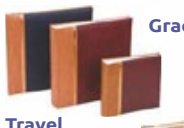
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Compatibles:
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No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
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No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie Professional Inkjet Photo Range

Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
Colours 36ml each £19.99
Photo Glossy 200gsm:
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A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

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PP-201 Plus Gossy II 275gsm:
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A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

PermaJet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
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7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
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FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
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Artist A4 25 sheets £22.99
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A4 15 sheets +15 FREE £9.99
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A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
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A3 50 sheets £34.99
A3+ 50 sheets £44.99

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Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
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BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
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DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
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DMW-BLD10 Panasonic	£23.99
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DMW-BMB9 Panasonic	£22.99
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D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

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Professional battery grips, made by Hahnel.

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7D for Canon	£84.99
70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

Battery Chargers

Universal Chargers

Unipal ORIGINAL	£19.99
Unipal PLUS	£24.99
Unipal EXTRA	£29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAA	£8.99
Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

Other Batteries

Pre-Charged Rechargables

AA GP Recyko 3+1 FREE	£5.24
AAA GP Recyko 3+1 FREE	£5.24
AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

Standard Rechargeables

AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, **CR2032** etc	£1.99

Filters



One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame UV Filters

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

HOYA Pro-1D Slim Frame Multi-coated Clear Protectors

52mm SPECIAL	£16.99
58mm	£28.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm SPECIAL	£29.99
82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

Square Filters



We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet for 8 filters	£9.99
Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
Starbursts x4, x6, x8	£17.99
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Six-piece ND Filter Kit	£59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
ND2 Solid	£16.99
ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

Lens Accessories

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-63C Canon 18-55 IS STM	£9.99
EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
HB-32 Nikon 18-105 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

Stepping Rings

25mm to 105mm 160 different sizes £4.99-5.99

Reversing Rings

52mm to 77mm Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings

49mm-77mm £9.99-£11.99

Screw-Fit Lens Hoods

37mm Rubber Hood	£3.99
40.5mm Rubber Hood	£3.99
43mm Metal Hood	£5.99
46mm Rubber Hood	£3.99
46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

Lens Caps

Lens Caps Centre-Pinch	£2.99
Body & Rear Lens Caps	£3.99

Straps & Accessories

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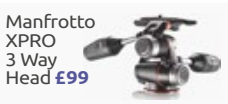


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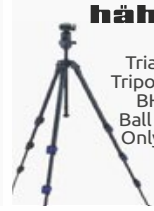
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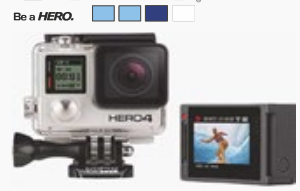
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Hero4 Black	£359
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70-200 F2.8 VRII £799
70-200 F2.8 AFS VRI £749
70-300 F4.5/5.6 AFS M- box £329
80-200 F2.8 AFD N £599
80-400 F4.5/5.6 AFS £1549
80-400 F4.5/5.6 VR £599
105 F2 DC box £629
105 F2.8 VR M- £479
200 F2 AFS VRI £2399
300 F2.8 AFS VRII Mint box £3499
300 F2.8 AFS VRI £2799
300 F4 AFS £749
TC17EII box £229
TC20E box £149
Kenko MC7 £69

SIGMA NAF USED
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12-24 F4.5/5.6 EX DG HSM £399
15 F2.8 EX £299
15-30 F3.5/4.5 EX DG £199
18-200 F3.5/6.3 DC box £139
30 F1.4 EX DC £139
50 F1.4 DG Mint £239
50 F2.8 EX DG £139
50-500 F4/6. DG OS £649
70-300 F4/5.6 macro DG £99
80-400 F4/5.6 APO DG £399
120-400 F4/5.6 DG OS £499
150-500 F5/6.3 DG OS £499
170-500 F5/6.3 DG £349
300 F2.8 EX DG £1299
1.4x EX DG M- £139
1.4x EX conv £99
2x EX DG conv £159

TAMRON NAF USED
17-35 F2.8/4 £169
17-50 F2.8 XR Di £199
24-135 F3.5/5.6 box £119
70-300 F4/5.6 Di VC USD £239
70-300 F4/5.6 Di M- box £99
90 F2.8 Di box £249/299
90 F2.8 £199

OTHER NAF USED
TOK 11-16 F2.8 ATX Pro £349
TOK 12-28 F4 ATX DX box £269
TOK 16-50 F2.8 ATX Pro £349
TOK 80-400 F4.5/5.6 ATX £249
ZEISS 21 F2.8 ZFII M- box £999

FLASH / ACCESSORIES USED
SB-24 £49 SB-25 £49
SB-28 £69
SB-80DX £79
SB-400 M- £89
SB-900 £269
SD-8 batt pack £49
DR-6 angle finder £149
DR-3 angle finder £69
MB-16 M- box £89
MB-23 (fits F4) £79
MC-30 remote £39
MF-23 (date back F4) £79

NIKON MF USED
F2 + DP-1 blk £199
F3HP body £199
F3 body £149
FE-2 body blk £249
FE-2 body chr £179
FM2n body chr £179
FM2n body blk £199/299
FM body blk £79
EM body £29
18 F4 AI £299
24 F2 AIS £339
28 F3.5 AI £99
28-85 F3.5/4.5 AIS £199
35 F2.8 AI £99
35-105 F3.5/4.5 AIS £99
43-86 F3.5 AI £49
50 F1.4 AIS £199
50 F1.4 AI £179
50 F1.8 AIS £89
50 F1.8 AIS pancake £139
50 F1.8 E £59
55 F3.5 AI £89
85 F2 AI £149
135 F2 AI scruffy £299
180 F2.8 AIS ED £399
180 F2.8 AIS ED scruffy £199
200 F4 AIS £149
200 F4 AI £99
500 F8 £299
ZEISS 50 F1.4 ZFII M- box £399
TC14A £129 TC200 £49
DE-3 (F3 prism) box £99
SC-17 TTL lead £25
SC-29 TTL lead £39
DW-4 6x mag find fit F3 £99
PK-13 ext tube £29
PK-12 ext tube £29

OLYMPUS DIGITAL USED
E400 body £99
11-22 F2.8/3.5 M- £469
14-42 F3.5/5.6 £49
14-45 F3.5/5.6 £89
14-50 F3.8/5.6 £199
14-54 F2.8/3.5 £179
35 F3.5 £99
40-150 F4/5.6 £49
70-300 F4/5.6 box £219
25mm ext tube £79
FL-36 flash £99
FL-50 flash £149

OLYMPUS PEN USED
OMD-EM1 body M- box £749
OMD E-M5 body box £399
OMD E-M10 body box M- £319
Pen E-PM1 + 14-42 M- £149
Pen E-PM1 body £99
12-40 F2.8 Pro box £599
17 F2.8 £129
45 F1.8 £149
75-300 F4.8/6.7 II £299
Pen VF2 £129
HLD-7 grip M- £129

OLYMPUS MF OM USED
OM-1N body chr £129
OM-1 body chrome £129
OM-2SP body £99/239
OM-2n body chrome £169
OM-2n body black £149
OM-2 chr body £129
OM-10 body chrome £49
OM-4 Ti body blk £249
OM-40P body £49
24 F2.8 £169
28 F2.8 £59
28 F3.5 £34
28-48 F4 £99
35-70 F3.5/4.5 £79
35-70 F4 £79
35-105 F3.5/4.5 £79
50 F1.4 £99
50 F1.8 £29
50 F3.5 macro £89
135 F2.8 £99
180 F2.8 £299
300 F4.5 box £199
F280 flash £49
T32 flash £29
Man ext tube 7/14 ea £15
Man ext tube 25 £15
Auto ext tube 14/25 ea £29

PANASONIC DIGITAL USED
G6 body £299
G3 body £129
GX1 body sil/blk box £149
GF2 body £79
GF1 body silver £79
14 F2.5 £169
14-42 F3.5/5.6 PZ blk £199
14-42 F3.5/5.6 £79
14-45 F3.5/5.6 £149
14-140 F4/5.8 £279
25 F1.4 M- box £349
45 F2.8 mac M- £449
45-150 F4/5.6 £169
45-200 F4/5.6 box £199
100-300 F4/5.6 M- £349
FZ200 £199
BG-GH3 grip £149

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K3D Prestige + DBG5 grip £599
DBG2 grip £69
360AF FGZ flash £99

PENTAX 35mm AF USED
16-50 F2.8 £499
17-70 F4 SDM M- box £349
18-55 F3.5/5.6 £29
20-35 f4 box £269
21 F3.2 AL Limited £299
28-70 F4 AL £59
28-80 F3.5/5.6 £49
28-90 F3.5/5.6 FA £69
35 F2.8 Limited £299
40 F2.8 Limited M- £249
43 F1.9 Limited M- box £319
50-135 F2.8 SDM M- box £499
50-200 F4/5.6 WR £99
55-300 F4.5/5.8 ED box £229
70 F2.8 Limited £349
70-200 F4/5.6 £69
70-300 F4/5.6 £79

SIGMA PKAF USED
10-20 F4/5.6 EX DC £239
12-24 F4/5.6 EX DG Mint £499
18-250 F3.5/6.3 OS DC £199
105 F2.8 EX DG M- box £329
TAM 17-50 F2.8 XR Di £199

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LX + prism £199
K1000 body chr £79
P30T body £59
P30N body £59
17 F4 Fisheye M- £369
28 F2.8 £59
28-80 F3.5/4.5 £49
35-70 F2.8 £149
45-125 F4/4.5 £129
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55 F1.8 £49
80-200 F4.5 £69
Ext tube set £69
FB1 + FC1 LX V/F £119
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Rear converter T62 £69
Angle finder K1000 £49

PENTAX 645AF USED
645N body £399
120 insert £49
80-160 F4.5 box £499

PENTAX 645MF USED
645 + 75 F2.8 £249
645 body + insert £199
45-85 F4.5 £299
55 F2.8 £249
150 F3.5 EX++ £149
200 F4 £149
2x converter £179
120 Insert M- box £49

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45 F4 £249
165 F4 leaf latest £249
200 F4 latest £169
200 F4 early £99
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Canon 400mm f5.6 L

£849

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27mm F2.8 XF ..... E++ / Unused £199 - £219
50-230mm F4.5-6.7 OIS XC ..... E++ / Mint- £159
60mm F2.4 XF R Macro ..... E++ £289 - £299
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Olympus 12-60mm F2.8-4 ED SWD ..... E+ £279 - £349
Panasonic 14-150mm F3.5-5.6 Asph D ..... E++ £689
Olympus 14-35mm F2 SWD ..... E++ £989
Olympus 14-54mm F2.8-3.5 Zuiko ..... E++ £149
Panasonic 25mm F1.4 Summilux D ..... E++ £349
Olympus 25mm F2.8 Zuiko ..... E++ £139
Olympus 35mm F3.5 Macro Zuiko E+ / E++ £99 - £129
Olympus 40-150mm F3.5-4.5 Zuiko ..... E+ / E++ £39 - £49
Olympus 40-150mm F4-5.6 ED Zuiko ..... E++ £49
Olympus 50-200mm F2.8-3.5 SWD ..... E++ £489
Olympus 50-200mm F2.8-3.5 Zuiko ..... E+ / E++ £389
Olympus 50mm F2 ED Macro Zuiko ..... E++ £269
Olympus 70-300mm F4-5.6 ED Zuiko ..... E++ £179
Samyang 85mm F1.4 IF MC Aspherical ..... E+ £179
Olympus 150mm F2 Zuiko ..... E+ / E++ £999 - £1,089
Olympus 300mm F2.8 Zuiko ..... E++ £2,749
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Panasonic 12.5mm F12 G 3d ..... Mint- £109
Panasonic 14-140mm F4-5.8 OIS ..... E++ £249
Olympus 14-150mm F4-5.6 M.Zuiko ED II ... Mint- £349
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45-90mm F4-5.6 PE ..... E++ £399 - £449
50mm F2.8 E ..... E+ £79
70-140mm F4.5 PE ..... E++ £599
150mm F3.5 E ..... As Seen / E+ £39 - £109
200mm F4.5 E ..... E+ / Unused £119 - £219
200mm F5.6 E ..... E++ £129
250mm F5.6 E ..... As Seen / E++ £79 - £159
500mm F8 E ..... E+ £359
2x Converter E ..... E+ £59
120 E Mag ..... E+ £39
135N Mag ..... E++ £79
220 E Mag ..... E+ £15
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150mm F4 PS ..... Exc £79
200mm F4.5 S ..... E++ £99
500mm F8 S ..... E+ £299
2x Teleconverter PS ..... E++ £99
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EOS 30E Body Only ..... As Seen £39
EOS 30 + BP300 Grip ..... E+ £69
EOS 30 Body Only ..... E++ £69 - £119
EOS 50E + BP50 Grip ..... As Seen / E+ £39 - £69
EOS 50E Body Only ..... E+ £39 - £49
EOS RT Body Only ..... Unused £149
EOS 300 + 28-90mm ..... E++ £35
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28-105mm F3.5-4.5 USM ..... E++ £99
28-135mm F3.5-5.6 IS USM ..... E+ £119 - £129
28-200mm F3.5-5.6 USM ..... E+ £139
35-135mm F3.5-4.5 MM ..... E++ £449
35-350mm F3.5-5.6 L USM ..... Mint- £649
45mm F2.8 TS-E ..... E++ £699 - £849
50mm F1.2 L USM ..... E++ £889
50mm F1.4 USM ..... E++ / Mint- £199 - £209
50mm F1.8 EF Mk1 ..... E+ £119
50mm f1.8 EF MkII ..... E++ £59
50mm f2.5 EF Macro ..... E+ £159
55-200mm F4.5-5.6 USM ..... E++ / Unused £69 - £89
55-200mm F4.5-5.6 USM II ..... E++ £59
60mm F2.8 EFS Macro ..... E++ / Mint- £199 - £219
70-200mm F2.8 L IS USM ..... Exc / E++ £549 - £789
70-200mm F2.8 L IS USM II ..... Mint- £1,389
70-200mm F4 L IS USM ..... E++ £639 - £649
70-210mm F3.5-4.5 USM ..... E++ £99
70-210mm F4 EF ..... E++ £79
70-300mm F4-5.6 L IS USM ..... E+ £739
75-300mm F4-5.6 EF III ..... As Seen / E++ £39 - £59
75-300mm F4-5.6 IS USM ..... E+ £219
80-200mm F4.5-5.6 EF III ..... E++ £49
85mm F1.2 L USM ..... E++ £899
85mm F1.2 L USM MkII ..... E++ £1,099
85mm F1.4 IF MC Aspherical ..... E++ £179
85mm F1.8 USM ..... Mint- £219
90-300mm F4.5-5.6 EF ..... E++ £79
90mm f2.8 TSE Shift ..... Mint- £789
100mm F2 MM ..... E++ £749
100mm F2.8 USM Macro ..... E++ / Mint- £299 - £329
100-400mm F4.5-5.6 L IS USM. E+ / E++ £639 - £749
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300mm F4 L IS USM ..... E++ £729
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400mm f5.6 L USM ..... E+ £789
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500mm f4 L IS USM MKII ..... E++ £5,489
600mm F4 L IS USM ..... E++ £5,199 - £5,449
600mm F4 L USM ..... E+ £3,289
800mm F5.6 L IS USM ..... Mint- £7,989
Bower 500mm F8 Reflex ..... E+ £79
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Sigma 18-50mm F2.8 EX DC ..... E+ £159
Sigma 24-60mm F2.8 EX DG ..... E+ £159
Sigma 24-70mm F2.8 EX DG HSM ..... E++ £449
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Sigma 70mm F2.8 EX DG Macro E+ / E++ £229 - £239
Sigma 70-210mm F2.8 Apo ..... E+ £179
Sigma 70-300mm F4-5.6 Apo Macro ..... E++ £55 - £79
Sigma 100-300mm F4 Apo EX HSM ..... E+ £299
Sigma 105mm F2.8 Macro EX DG OS HSM ..... E++ £329
Sigma 120-300mm F2.8 EX DG OS HSM S .E++ £1,949
Sigma 150mm F2.8 EX DG Macro HSM ..... E++ £349
Sigma 170-500mm F5-6.3 Apo ..... E+ £179 - £299
Sigma 300mm F2.8 Apo ..... Unused £349
Sigma 300mm F2.8 APO EX DG HSM ..... E++ £1,689
Sigma 300mm F4 Apo ..... E+ / E++ £159 - £199
Sigma 400mm F5.6 Apo Tele Macro ..... E+ £189
Sigma 500mm F4.5 Apo EX HSM ..... E+ £1,689
Sigma 600mm F8 Reflex ..... E++ £179
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Tamron 17-50mm F2.8 Di II ..... E++ £199
Tamron 28-75mm F2.8 XR Di AF ..... E+ / Mint- £169 - £219
Tamron 28-300mm F3.5-6.3 XR Di VC ..... E++ £289
Tamron 55-200mm F4-5.6 LD ..... As Seen £19
Tamron 70-300mm F4-5.6 Di ..... E++ £49
Tamron 90mm F2.8 AF Macro ..... E++ £179
Tamron 150-600mm F5-6.3 SP VC USD ..... E++ £749
Tamron 200-500mm F5-6.3 Di LD AF ..... E++ £489
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX Ex Demo / Mint- £329 - £499
Tokina 12-24mm F4 ATX PRO SD ..... E++ £279
Tokina 16-50mm F2.8 ATX Pro DX ..... E++ £289
Tokina 24-200mm F3.5-5.6 SD ..... E++ £129
Tokina 28-70mm F2.6-2.8 ATX Pro ..... Unused £249
Tokina 28-80mm F2.8 ATX Pro ..... E++ £239
Tokina 35mm F2.8 Macro DX ATX ..... New £325
Tokina 50-135mm F2.8 DX ATX ..... Ex Demo £480
Tokina 300mm F2.8 ATX SD ..... E+ / E++ £649 - £849
Zeiss 28mm F2 ZE ..... E+ £549
1.4x EF Extender ..... E+ £109
2x EF Extender ..... E+ / E++ £109 - £119
2x EF II Extender ..... E++ £179
Kenko 1.4x Converter DG Pro300 ..... E++ / Mint- £79
Kenko Extension Tube Set DG ..... Mint- £69
270EX Speedlite ..... E++ £59
300EZ Speedlite ..... E+ / E++ £15 - £29
380EX Speedlite ..... E+ £49
420EX Speedlite ..... E+ / E++ £69 - £79
430EX II Speedlite ..... E++ / Mint- £144 - £149
430EZ Speedlite ..... As Seen / E+ £15 - £29
540EZ Speedlite ..... E++ £49
550EX Speedlite ..... E+ / E++ £99 - £109
580EX MkII Speedlite ..... E++ / Mint- £199 - £219
580EX Speedlite ..... E+ / E++ £139 - £159
580EXII Speedlite ..... E++ £199
Metz 15 MS-1 Flash ..... E++ £179
Metz 50AF1 Digital ..... E+ / E++ £89 - £99
Nissin Di866 Flash ..... E++ £89
Sigma EF430 Flash ..... Unused £19
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Final Analysis

Roger Hicks considers... Spitalfields Nippers: Dolly Green and Lizzie Flynn, c1902, by Horace Warner



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At the beginning of the 20th century, Horace Warner (1871-1939) was the supervisor at a Sunday school in Spitalfields, one of the most deprived areas of London, now part of Tower Hamlets. He was a self-taught photographer, and he took more than 200 pictures of the so-called Spitalfields Nippers. They lived, it seems, in a parallel society to adults, organising their own lives and earning their own incomes, because there were no adults able or willing to do it for them. Indigent single mothers and child poverty are nothing new.

As social documentary, these pictures are in the first rank. The Religious Society of Friends, better known as the Quakers, ran the Sunday school, and in 1913 they paid £2 15 6d to use 25 of these pictures for fundraising. That's maybe £5,000 today, although exact comparisons are impossible because of the changes in the way that both labour and material goods are valued. The other pictures were thought to be lost until someone writing under the somewhat-twee pseudonym, The Gentle Author, thought to ask if the Friends could find the rest. They did, and many are incorporated in his book, *The Spitalfields Nippers*, published by The Spitalfields Society in 2014.

If we have any humanity at all, these children staring into our eyes from more than 100 years ago must have an immediate impact. The kind of absolute poverty they faced has all but disappeared in modern-day London: the bare feet, the rags, the hunger, the necessity to work or starve as small children. Even so, the recent rise of food banks must surely prompt us to reflect on the growth of inequality. How much further must things deteriorate before bare feet, rags and near-starvation stare into our eyes again?

Photographically, they raise other questions. First, access. This is not easy. Horace probably taught many of these children and gained their trust. Second, there's truthfulness. To some extent, these pictures must be posed, although it is flatly untrue that what is now called 'street' or 'reportage' photography was technically much of a problem by the early 20th century: 'detective' cameras, designed for candid, unposed pictures, date back to the 1880s. How far can you justify posing, or possibly even re-creating, a scene that is already familiar? Third, there is 'objectivity', that shibboleth of news gathering, beloved of the hard of thinking: the idea that 'facts' can be reported without selectivity. Perhaps the most important question is what can you – yes, you personally – do for fairness, kindness, gentleness, honesty? If this picture prompts even a few AP readers to go out and take pictures to try to make a difference, well, I shall not have mentioned Horace Warner in vain.

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 website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Boris Eldagsen**

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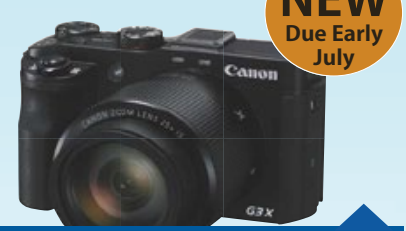
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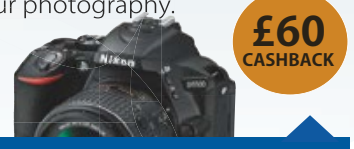
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EDITORIAL TEAM
Edited by **Richard Sibley** Written by **Richard Sibley, Martin Evening, Michael Topham**
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Welcome



Getting to grips with new software isn't easy. When I used **Adobe Photoshop Lightroom** for the first time, having been used to working with raw files in Adobe Camera Raw, it seemed over-complicated and I wasn't sure I'd use it to its full potential. However, I stuck with it and now Lightroom is the software that I really can't do without.

Over the years **Lightroom** has changed so dramatically that most photographers now do not need to leave the confines of editing in this software. The latest version, **Lightroom 6** or **CC** (Creative Cloud) brings with it even more features, including **HDR Photomerge**, **Panorama Merge** and **Face Recognition**.

In this supplement we'll talk you through **the basics** of Adobe Lightroom. We'll show you what each of the **modules** does and, if you're already familiar with Lightroom, we'll show you how to graduate from the basics. Throughout the guide, Lightroom expert **Martin Evening** will also offer his expert tips on making the most of the software, and on pages 8 and 9 he expands on the **key new features** of Lightroom 6.

Whether you're thinking of getting Adobe Photoshop Lightroom, or have been using it for a while, we hope this supplement will provide you with useful advice, and inspiration.

Richard Sibley, supplement editor

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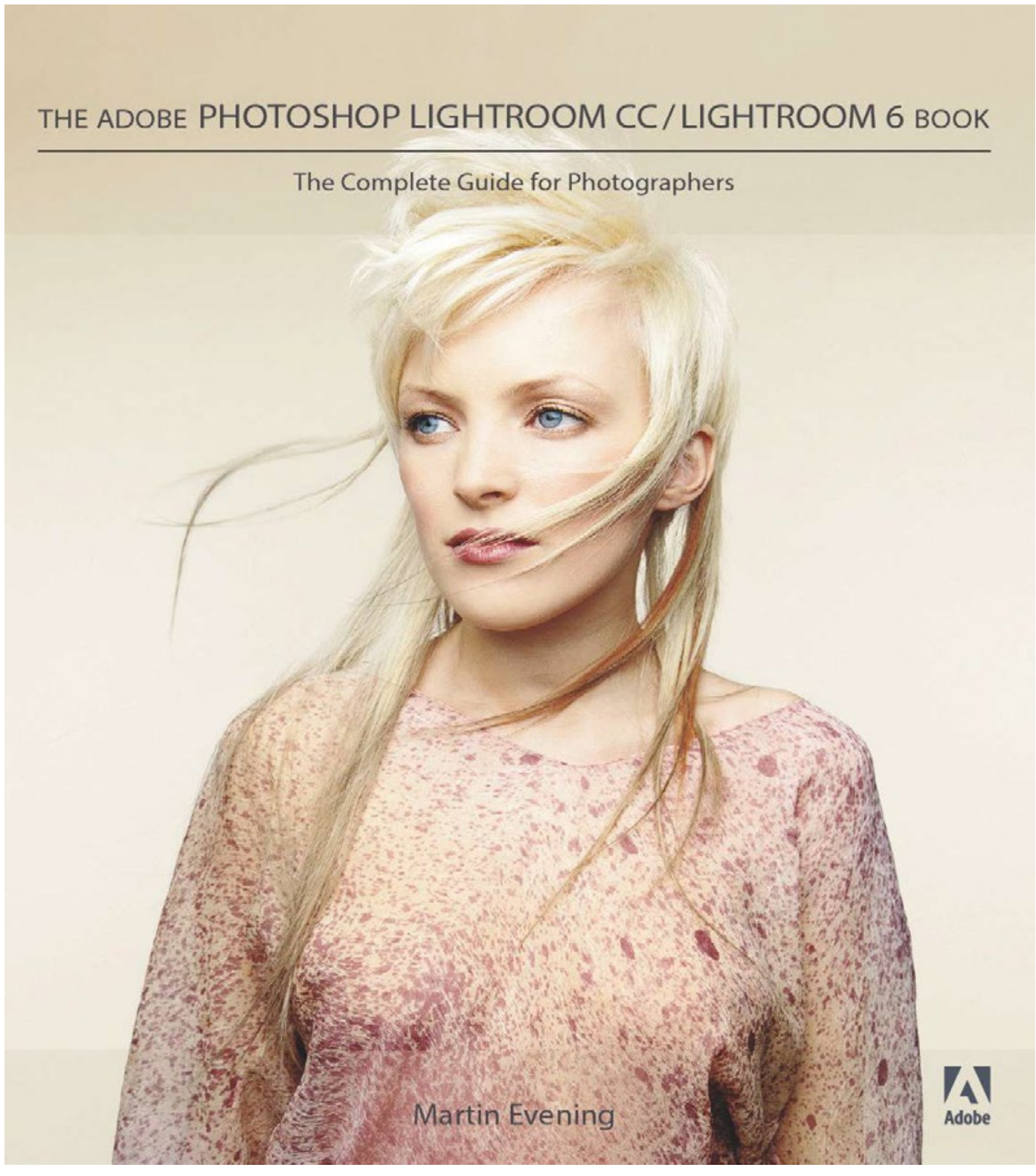
As an established commercial and fashion photographer, Martin Evening knows first-hand what photographers need for an efficient workflow. An expert in Adobe Photoshop and Lightroom, he has worked with Lightroom since its inception, monitoring its development and providing valued feedback to Adobe.

Inducted into the NAPP Photoshop Hall of Fame in 2008, and having written many books on these subjects, Martin knows the software inside out. That's why he was the ideal person to write the *What's New?* section on pages 8–9 of this supplement, and has provided expert tips throughout.

If you want an in-depth guide to Lightroom, you can now read Martin's *Adobe Photoshop Lightroom CC/Lightroom 6 Book: The Complete Guide for Photographers* at the special discounted price of $38.99 (£24.80*, see panel below right). In this updated bestseller, Martin describes features in Lightroom CC (2015 Release)/ Lightroom 6 in detail from a photographer's perspective.

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Back to **basics**

If you haven't used Adobe Lightroom before, or need a refresher, it's important to understand the software and exactly what it can do

With such a huge array of screens and tools, Adobe Lightroom can, at first glance, seem pretty daunting. However, initial impressions can be deceptive, because with a basic understanding of what the software can do and how it works, you'll find Lightroom is extremely user friendly. Later in this supplement we'll look at the various elements of the software, but first it's important to cover some of the basics. If you aren't familiar with Lightroom this should prove useful, and even if you've been using Lightroom for a while it won't do any harm to have a refresher course.

Image management

At its core, Adobe Lightroom has three main functions. First, it's an image library tool, a place where you can go to manage all your photographs. Second, it's a place to edit those images. Third, it's a place to export those edited images so they can be seen elsewhere. Lightroom works by creating a catalogue of images. As you take images, you save them to your hard disk drive, as usual, but then import them to the Lightroom Catalog. The Catalog is just that – a catalogue. It isn't a folder with all your images, but merely a list and preview of them, along with all the shooting information saved to one big database file – an '.lrcat' (Lightroom Catalog) file to be precise.

Every time Lightroom loads, it loads your Catalog file so you can see all your images in one place and begin working on them. Obviously, it can be a lot of work if you have tens, if not hundreds of thousands of images to work with, so Lightroom will let you organise the images in a number of ways.

Images can be keyworded, making it easy to search for photographs based on a certain subject or theme. They can also be rated out of five, making it quick to find all your best shots, and they can even be tagged with a colour – for instance, any image that you have edited and are happy with can be tagged green. Shooting information metadata contained within an image file can also be searched for. And of course, you can combine all these different types of search parameters.

So, for example, if I wanted to find all my best-edited images of sunsets, I could do a keyword search for sunset, with the five-star rating and green colour activated. Only the best sunset images will then show, rather than having to scroll through many hundreds of others. Once I have these images selected, I can even save them as a Collection called 'Best Sunsets'. This doesn't create a new folder on my computer called 'Best Sunsets'. It just means that if I click on the collection in Lightroom, it will gather a preview of all these images in one place for me. This makes it easy to work on image projects without having to move original copies of your digital image files

around your hard disk. This is a basic example, and is barely touching the surface of what Lightroom is capable of, but it gives you an idea of how, with a properly managed library, powerful Lightroom can be.

What is key to understanding this software, and what can be difficult at first to grasp, is that Lightroom never edits or moves any original images on your hard disk (unless you specifically tell it to, and even then it gives you a warning). All it does is record the location of your images on your computer and links to them, which allows you to work with them.

Non-destructive editing

Once again, it's worth emphasising that Lightroom doesn't edit your image files. As a general rule, changes are saved within the Lightroom Catalog, which is why it is such an important file. If the Catalog file is deleted or becomes corrupted you will lose a lot of your work in Lightroom, which is why it regularly asks if you wish to create a back-up of the file.

But even if the file is deleted, all your original images will still be on your hard disk drive in the same location they have always been. This is because Lightroom is what is known as a non-destructive editor. Rather than amending an image file, it saves your edits as a list of changes in the main Catalog file.

Editing raw files

Lightroom is primarily designed to work with raw files, although it can also be used with JPEG, TIFF and Photoshop – in fact, most image files. Regardless of which file type you work with, remember that you are working non-destructively.

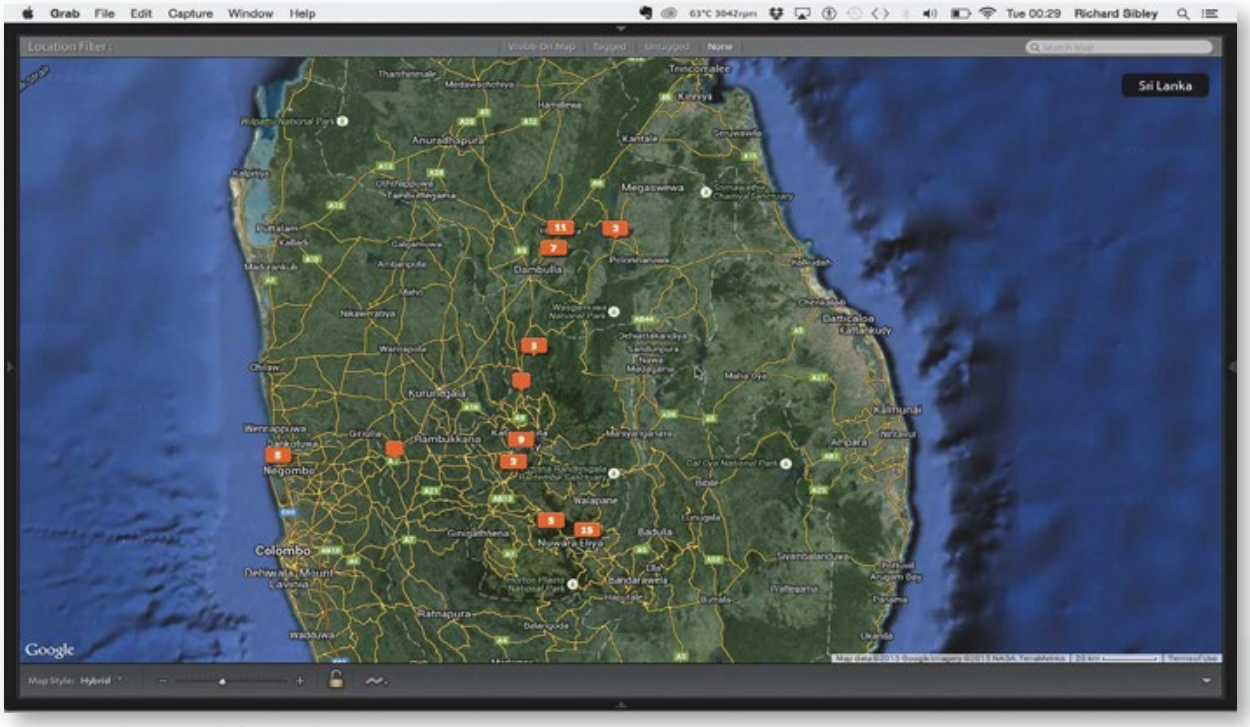
The easiest way to think of working non-destructively is to imagine the raw file as a digital negative. When you begin editing and working on a photograph in a darkroom you are making adjustments to how that negative is going to be printed. The exposure, colour and contrast are all adjusted to your taste and then a print is created from that negative. With the final print made you still have the original negative, and your list of exposure, colour and contrast settings, so at any point you can go back and make another copy, or continue to refine the image.

The darkroom is a good analogy of how Lightroom operates. You open your original raw file – your digital negative – make a series of adjustments, then when you are happy, you can export (save) the image to another file, which is in effect like making your darkroom print. At any time you can go back to Lightroom and open that image and the Lightroom Catalog will automatically have the list of exposure, colour and contrast adjustments made to the original file.

You can then tweak these adjustments further or, if you wish, revert to the original file, which is still sitting – exactly as it always has been – on your hard drive.

Obviously, Lightroom enables you to alter a lot more than just exposure, colour and contrast. In effect, it is exactly the same as editing a raw file in Adobe Camera Raw, since virtually all the basic image-editing controls are the same.

However, Lightroom is much more sophisticated than Camera Raw, thanks to the easy-to-use import and export options on offer.



Images with GPS information can be seen on the Map Module screen

Create folders

When you're dealing with vast numbers of images, it's important to have them properly organised. Lightroom can help with this, but the best starting point is to make sure you have a good folder structure on your computer. This will make it easier to import images to Lightroom, and more importantly, make it easier for you to manage a vast number of images.

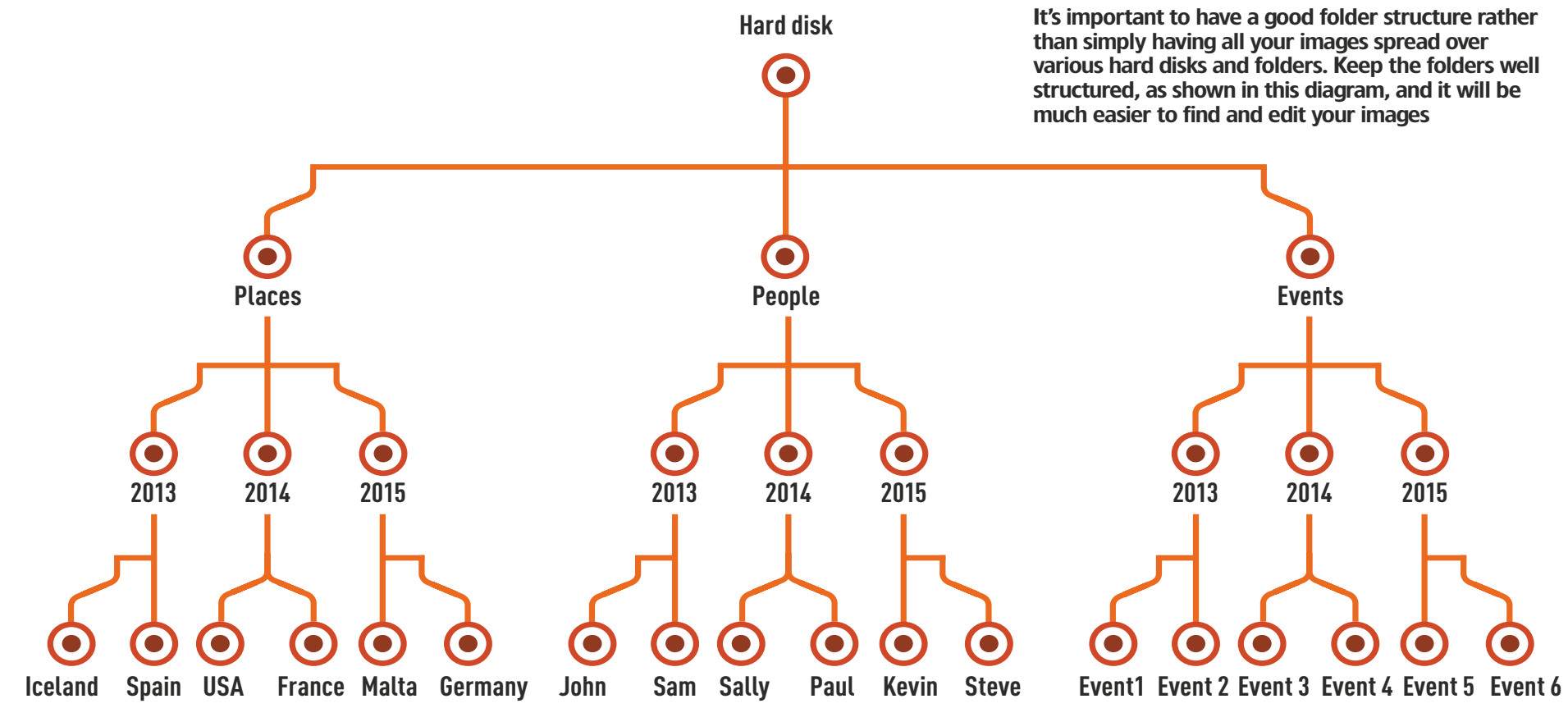
There are many ways to organise your files and folders on a computer, but here is our preferred method, which assumes that you are saving all your images onto a separate drive. Start with parent folders, which are sub-divided by year, and then into subjects. For example, Hard disk>Places>2015>Malta. This system also makes it easier to back up images to another hard disk, as you can simply copy a whole folder to the back-up drive.

Within each final folder – Malta, for example, in the diagram (right) – would be sub-folders for finished files and files saved for web use. So, for example, Hard disk>Places>2015>Malta>Finished>Web.

WORKFLOW



so you can find and import your photos easily



It's important to have a good folder structure rather than simply having all your images spread over various hard disks and folders. Keep the folders well structured, as shown in this diagram, and it will be much easier to find and edit your images

Exporting images

Once your image is looking just as you want, it's time to export it. As you aren't ever editing the original file you cannot simply hit 'Save'. Saving may seem more convenient, but remember the point of Lightroom is to leave these original files untouched – you cannot simply write over them. Instead, you export the image to a different file. Again, there are a number of file types you can save your image to when exporting. In addition, you can even constrain the size if you need to create smaller versions for internet use.

We'll talk about exporting later in this supplement, but basically the edited image is saved as a new file, in the location of your choice on your computer.

Modules

While the management and editing of images is the primary function of Lightroom, its capabilities don't stop there. The latest version of the software is split in to seven modules, each representing part of a workflow. The Library Module is where you organise your images, while the Develop module is where the image editing takes place. There is also a Map module, which lets you see exactly where your GPS-tagged images have been taken or you can assign a location to a shot. The Book module lets you design books of your images, and even upload your book designs to Blurb for printing into an awesome photo book.

Alternatively, books can be saved as PDF files for you to take to an independent printer. The Slideshow module lets you create slideshows of your images, including selecting music, while the Print module allows your images to be printed. Again, there are various layouts for prints, including the creation of contact sheets. Finally, the Web module allows basic web galleries to be created, with the files available for you to upload to your own web space.

Even within these modules there are many more features, such as the option to export your images to Facebook, Flickr, Alamy and many other services, or to export images with a watermark embedded. And there is now the option to have Lightroom on your mobile, which allows you to carry around selected Collections of your work in your pocket, and to save the images taken with your smartphone directly to the Lightroom Catalog on your computer.

As you work through this Lightroom supplement, we'll look at more of the key features in each of the different modules, and Martin Evening will offer some handy tips for making the most of this excellent software.



What's new?

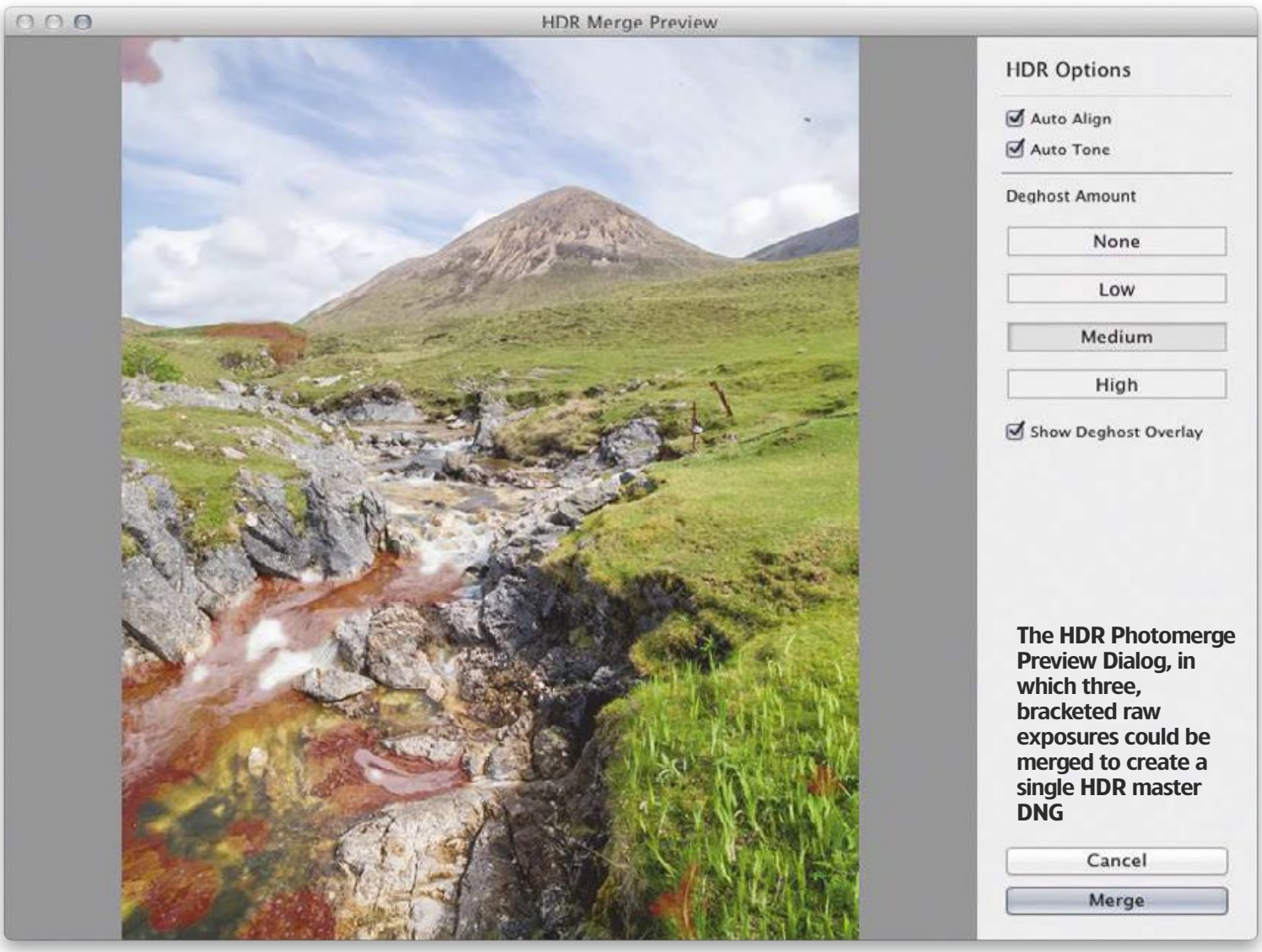
Lightroom expert **Martin Evening** discusses exciting new features in the latest version of the software

AS WITH every new release of Adobe Lightroom, the latest version aims to speed up the editing process for photographers. There are actually two new versions of Lightroom: Lightroom 6 and Lightroom CC. Both are identical, the only difference being that Lightroom 6 is a standalone product, while Lightroom CC is a Creative Cloud, subscription-based version. As usual, Adobe has utilised some of the features of its existing Photoshop software, so photographers now have to spend even less time jumping between Lightroom and Photoshop.

Panorama

The Panorama Photomerge is similar to the HDR Photomerge. This allows you to combine raw photographs to create a DNG panorama-stitch image. This has long been a request of Lightroom users who, until now, have had to perform this task in the full version of Photoshop. As with the Photoshop version, there are a choice of projection options. However, the ability to generate a raw DNG master from raw originals is incredibly useful, because this gives you more control over the tonal balance of the final merged panorama. Highlight and shadow clipping are no longer a problem and you have more flexibility when tonally adjusting panoramas. As future Lightroom updates will improve raw image processing, these can easily be updated in already merged DNG images.





The HDR Photomerge Preview Dialog, in which three, bracketed raw exposures could be merged to create a single HDR master DNG

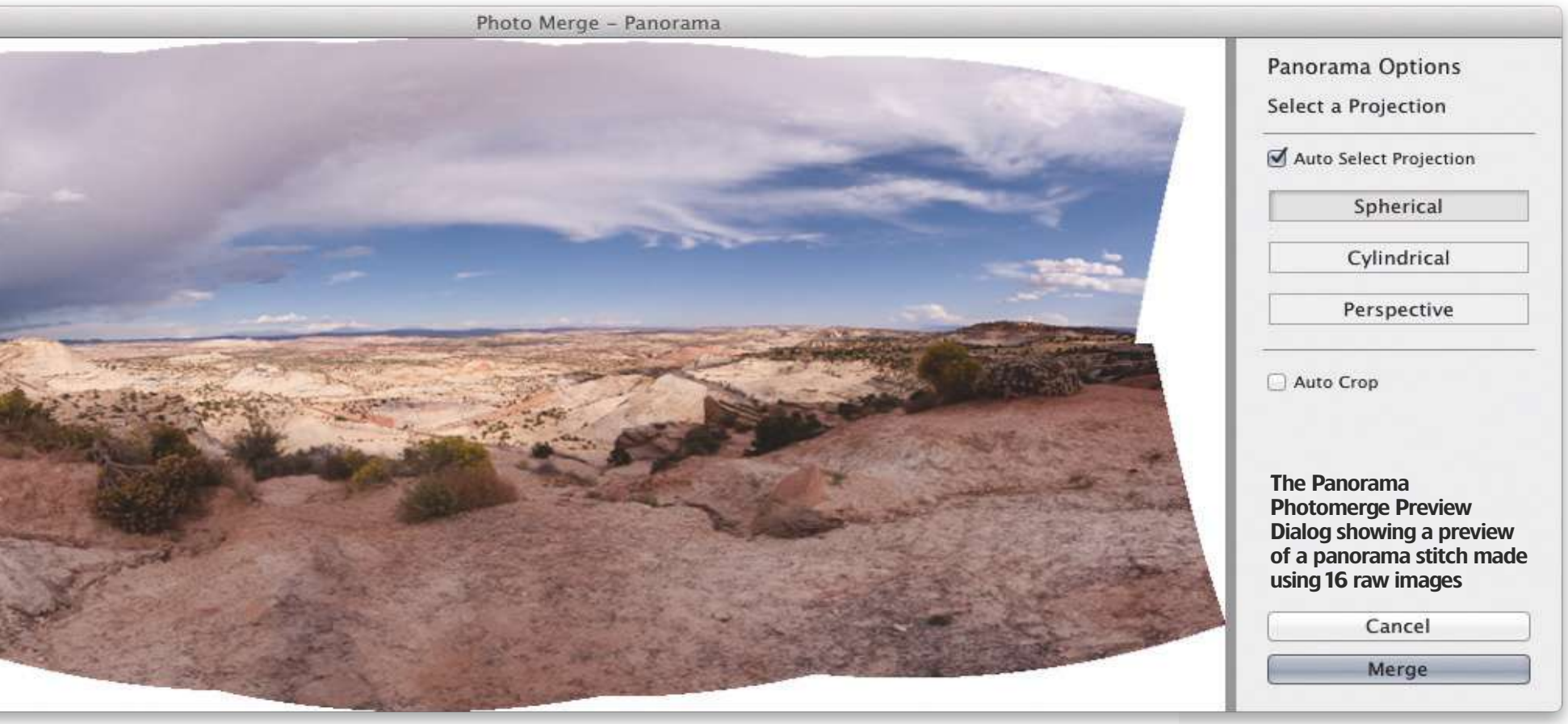
HDR Photomerge

One of the key new features borrowed from Photoshop is the ability to merge two or more bracketed exposures to produce a single DNG HDR Photomerge master image. This allows you to produce HDR images that can be edited as a raw image direct from the raw originals. There is no need to go through Photoshop or a third-party plug-in, as you can now do all this in Lightroom directly. The Deghosting controls can help you remove 'ghosting' caused by object movement between exposures, such as tree branches blowing in the wind, cloud movement or running water. Once a DNG has been created, you can edit it like any other master image and you'll be able to take full advantage of the extended range of control for the Exposure slider.

'Photomerge allows you to combine raw photos to create a DNG panorama stitch image'

Slideshows

The Slideshow module Playback panel incorporates new zoom and pan slideshow controls. This allows you to create slideshows that have nice smooth zoom and pan transitions. This is sometimes referred to as the 'Ken Burns' effect, in acknowledgement of filmmaker Ken Burns who first devised this method of instilling movement into a series of still images in film or video. Slideshows can be accompanied by multiple audio tracks with controls that allow you full control when synchronising slideshows to the audio tracks. The result is more professional, slicker-looking slideshows that are quick and easy to produce.



The Panorama Photomerge Preview Dialog showing a preview of a panorama stitch made using 16 raw images



Web galleries

Flash galleries are no longer supported by the Web module. Instead, the Web module has been updated to let you generate HTML5 galleries that will make the web gallery websites you create compatible with mobile devices (which will otherwise not display Flash content). There are three new HTML layout styles: Grid, Square Gallery and Track Gallery, while classic HTML gallery layout styles continue to be supported. Work has also been done behind the scenes to improve the speed of the underlying Web module engine, thereby making the preview generation faster and more responsive when displaying a preview of the gallery layout.

The Web module contains a number of new HTML5 gallery styles, such as the 'Track' layout style shown here

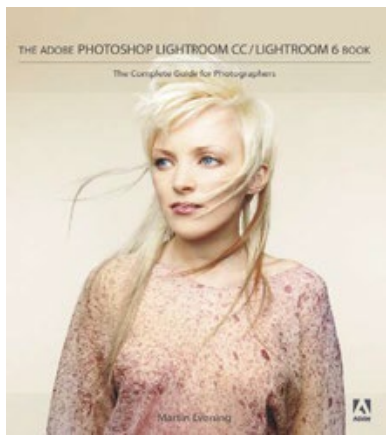
Face tagging

Lastly, there's a new face-tagging feature, which can be used to identify faces in photographs. This has been a much-requested feature for Lightroom and was introduced in response to customer demand. It works by first allowing Lightroom to index all images in the Catalog and, in the process, analyse and detect faces – and do so each time you import new photos.

There's a new People Grid view mode in the Library module, where you can 'train' Lightroom to automatically recognise particular individuals and assign 'people' keywords to them. It may take a while for Lightroom to successfully recognise the people you shoot most, but it's smart enough to know that not everyone in sunglasses is the same person!



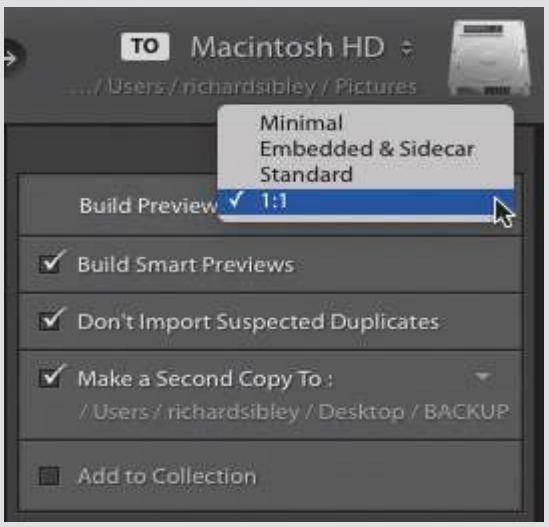
The face-tagging feature can be 'trained' to automatically recognise and assign people keywords to those you photograph regularly



Martin Evening is a UK photographer and author of *The Adobe Photoshop Lightroom CC/Lightroom 6 Book: The Complete Guide for Photographers*, Adobe Press, £36.99, ISBN 978-0-13392-919-5. Turn to page 4 for our great offer where you can save 35% on the RRP of this book.

Import module

This is where you begin to build your Lightroom Catalog. On the surface it's fairly straightforward, but dig deeper and there are lots of features that can save you time and ensure you work more efficiently



You can instruct Lightroom to disregard duplicate files when importing

1 Build Previews

There are a few different Build Preview options and each has its benefits and downsides. Depending on which you pick, it can affect the size of your Lightroom Catalog file, the time it takes to import, the quality of the Preview and the time it takes to view an image at 100%.

Using Minimal Preview creates the thumbnails you see when the images are tiled on screen. This means that images are imported quickly, but you may lose time once you start working on them as the larger previews will still have to be created. Embedded & Sidecar use the JPEG preview image embedded in the raw file. This is the same as the image you see on the rear of your camera and, again, can save time when importing. However, as with Minimal, it can slow you down when you work on images.

Standard generates a preview that is the standard full-screen size, but if you want to zoom in on the image you'll still need a 1:1 preview. Generating the 1:1 preview as you import can add a lot of time to the import process. It also means that your Lightroom Catalog file can get very large, very quickly. However, it does mean that as you jump from editing image to image, there should be no real lag and, as no preview has to be generated, you can begin working immediately.

We recommend setting the 1:1 preview on import.

2 Build Smart Previews

Many photographers save all their images to external hard disk drives. Previously, Lightroom required that the disk drive be connected to allow you to work on an image – which, when working on a laptop, isn't always possible. Smart Previews get around this by creating a Smart Preview of the image in your Catalog – basically a very compressed DNG file. This means that you can edit the image even if the original isn't available to Lightroom, as it's on an unconnected drive. If you have images you may wish to edit on the go, then it's worth creating a Smart Preview. However, it's probably best to do this ad hoc, as setting this on Import can create a huge Catalog file and take up significant hard disk space.

3 Make a Second Copy To

This is a great time-saving feature. As you import the images, regardless of whether you have selected Copy, Add or Move, Lightroom will also make a second copy in the location of your choice. This is great for making sure you have a back-up version.

4 Presets

Again, selecting a Preset can save time by allowing all the import settings to be decided with a simple click. For example, if you're working on a particular project, you may want a copy of the images made to a location, a certain effect applied and a specific list of keywords added. Save these settings as a Preset and the next time you import images for this project you can select the relevant Preset.

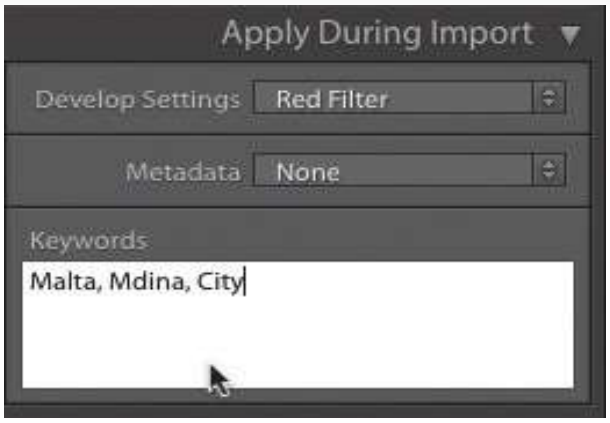
5 Copy as DNG

When importing, the Copy, Move and Add options are fairly straightforward. Copy is usually used when transferring images from a memory card – copying them to a new location on a hard drive while importing. Move, somewhat obviously, moves images from one location to another during the import, and is useful when organising an archive of existing images. Finally, Add keeps the image files in an existing location and imports them to the Catalog. Add is generally best used when you have already copied images from a memory card to hard disk.

However, Copy as DNG can be more confusing. Transferring your raw images from proprietary raw files to DNG can certainly have its advantages. DNG files are generally smaller, so they tend to take up less space, and Lightroom can also load these images faster. However, it can also make the import process significantly slower. There is much debate among photographers about whether to use Copy as DNG, but we don't feel the advantages of choosing this option outweigh its drawbacks.







You can add keywords as files are imported

6 Apply During Import

Another way to save time is to apply your favoured settings to images as they are being imported. For example, if you tend to process all your documentary images in black & white, you can apply your own black & white Preset to all your images when importing. Remember, Lightroom is non-destructive, so applying a style at import doesn't mean you're stuck with it as you can always adjust the raw processing as usual.

Also useful is the ability to add basic keywords at this early stage. Add the location, theme, subject or any other important keywords now and it can help you find images later – saving much time in the process. More complex keywords, if required, can then be added to the individual photos in the Library module later.

'Lightroom is non-destructive so applying a style at import doesn't mean you're stuck with it'

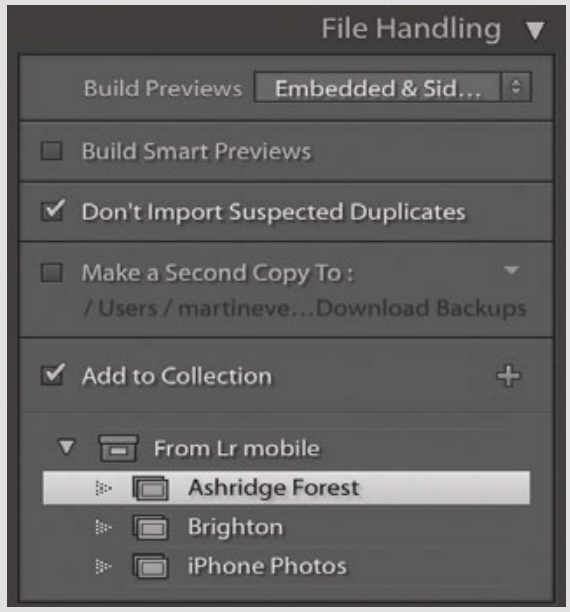
MARTIN EVENING'S EXPERT TIP



AS YOU import photographs into Lightroom, those who subscribe to the Creative Cloud and are using the Lightroom CC version can choose to automatically add files to a collection as they are imported. At the same time, the collection you set as the target can be enabled to sync with Lightroom Mobile. This means that as you import files into the main Lightroom Catalog these will be automatically synced with your Lightroom Mobile account on any compatible device. When shooting tethered, you can also choose to sync to a collection that will synchronise with a Lightroom Mobile account and be updated as soon as you shoot each new shot.



Your Catalog, which stores all your edits in Lightroom, remains intact when you use the Creative Cloud version of Lightroom



Library module

With the potential to have tens of thousands of pictures in your Catalog, the Library module is key to keeping your images in order

1 Catalog

The Catalog is where all your images in Lightroom are stored, but you can have more than one. While most people have just one Catalog file, you may want to have two. In this way, you can ensure that you find your images with ease by having a range of Catalogs for, say, personal images and work images. You'll just need to remember to load the correct Catalog when you start Lightroom. This can be done by selecting File>Open Catalog. Keep in mind that the Catalog file also allows you to quickly access the last images you imported, and it is also where you can access the Quick Collection – a temporary method of grouping your photographs.

2 Publish Services

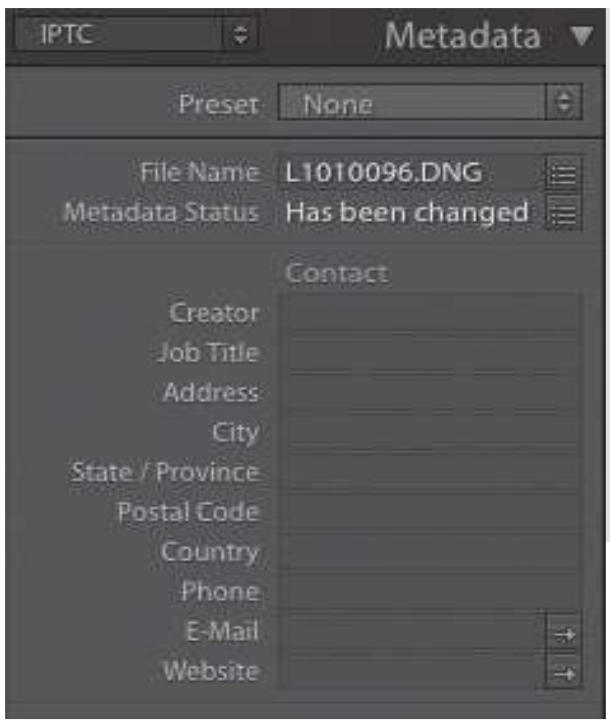
If you keep an active presence or portfolio on a photo-sharing site, then Publish Services can save you a lot of time. By entering your login details and preferences you can export images to sites like Flickr, Behance, 500px and Facebook simply by selecting images in the library and clicking on the service. Publish Services uses the standard Export module, so it means you're able to constrain the size of the image and even add a watermark automatically – a great timesaver when you're dealing with a lot of photos. There are many online websites and services that now support Lightroom's Publish Services tool, and you can find these by clicking on the 'Find More Services Online' button.

3 Keywording

It isn't very exciting, and can be time consuming, but correctly Keywording your images can save you a lot of time in the future and make it possible to quickly find and curate the images in your Catalog.

You can create your own list of keywords by looking at each image and adding relevant words. After a while Lightroom will start to suggest other keywords based on ones you've previously added. However, to speed things up even more, you can download lists of keywords and load them into Lightroom. Visit www.lightroom-keyword-list-project.blogspot.gr to download lists, including bird species and foundation words.

If you have a number of images of the same subject, you can also add keywords to batches of images by selecting the images in the library window and then clicking 'Sync Metadata'. Make sure that the Keyword box is ticked and the keywords have been added.



If entering a competition, it can be useful to add your contact information to the image metadata

'If your image contains GPS data, Lightroom will automatically add the name of where it was taken'

4 Metadata

Metadata is more than just a list of the settings used to take the image. For example, you can add your contact details to an image, as well as copyright information. This can be useful when sending photos to people, particularly if they're being published or entered in a competition. If your image has GPS data contained within it, Lightroom will also automatically add the name of where it was taken. It's certainly worth spending some time looking through the Metadata tab to find out how to make it work best for you.

5 Library Filter

The Library Filter is an incredibly helpful tool for finding specific images in your Catalog. It allows you to apply its settings across your entire Catalog, or set them to only work on a specific folder. Our suggestion is to use the different attributes and metadata to filter the images. Colour coding can also be useful – for example, you can tag images that need editing as red, images that are finished as green and images where editing is in progress as blue. Filtering for all the blue images will then allow you to quickly see files you've already started to work on.

MARTIN EVENING'S EXPERT TIP



THE QUICK Develop panel can be a great way to make the most of your time when editing.

It is used to apply some of the essential Develop panel adjustments to a single image or multiple images, allowing basic adjustments to be made without you having to switch back and forth from the Library module to the Develop module.

The simple button controls can be used to apply quick adjustments to images when reviewing a large number of pictures from a shoot. These button adjustments are applied relative to the current settings. This means that if you make a selection of images and click on an Exposure button to make the photos lighter, it applies a lightening adjustment that is relative to the current Exposure setting, rather than applying the same exposure setting to all the selected photos.



6 Smart Collections

Collections are just that, collections of images you've filed together. Remember that creating a Collection won't move any images on your hard drive and the images will only appear as a Collection when in Lightroom. The images that form Collections can be from different folders on your computer – they could even be on different drives – and an image can also appear in more than one Collection.

Even more useful are Smart Collections. These Collections are created depending on certain variables. For example, you could create a Collection called Best Landscapes 2014, where images have the keyword 'landscape', are rated five stars and were taken in 2014. Any images that fit these criteria will automatically be placed in this Collection. There are many different ways search rules can be applied, so the possibilities for creating Smart Collections are almost endless.





Smart Collections can help organise your Library

Develop module

The Develop module is where raw images are transformed into finished masterpieces. We look at the key features and offer essential tips

1 Histogram

The Histogram is fairly self-explanatory. As well as showing the tonal range, it shows the range of each different colour, which is helpful in that it allows you to make a quick visual assessment of the colour balance, or to see if any particular colours are blown out.

Clicking on the arrows at the top left and top right of the Histogram show the areas that are in total shadow or completely blown out. By default, these are shown in blue and red. This makes it easy when setting the Black and White points. Generally, you'll always want some black in an image, and just a few specks that are completely white. While there are sliders for the various Black, White, Highlight and Shadow adjustments in the Basic tab, you can also adjust these by clicking, holding and sliding the respective area on the Histogram.

One final Histogram tip: if you click on 'Original Photo' you'll have the option to create a Smart Preview of the image. This allows you to edit the image, even if the hard disk drive it's on isn't attached.

2 Exposure, Contrast, Highlight, Shadow, White and Black

It's best to alter the Exposure, Contrast, Highlight, Shadow, White and Black controls simultaneously. There are a few key tips here, and the first is to think of the Exposure control as a midtone adjustment. When adjusting this, don't worry too much about whether it makes the highlights or shadows too dark. Second, adjust the White and Black points. As discussed in the Histogram, make sure you have some black and, usually, some white in the image, but avoid very large black or white areas. To check this, use the Histogram clipping arrows, or hold down the Alt key when making any adjustments.

With the Exposure and Whites and Blacks set, it's time to adjust the overall look of the image. Move the Shadows and Highlights controls to reveal or hide more detail, and then tweak the Contrast to select the look of your image. Once the contrast is set, you may need to go back and refine the Shadows and Highlights.

3 Clarity, Vibrance and Saturation

These three sliders are surprisingly straightforward. Clarity adjusts the local contrast and lowering it can soften the fine details in an image, which helps to reduce noise and pixelation. Increasing the Clarity increases local contrast, which can add a perception of sharpness.

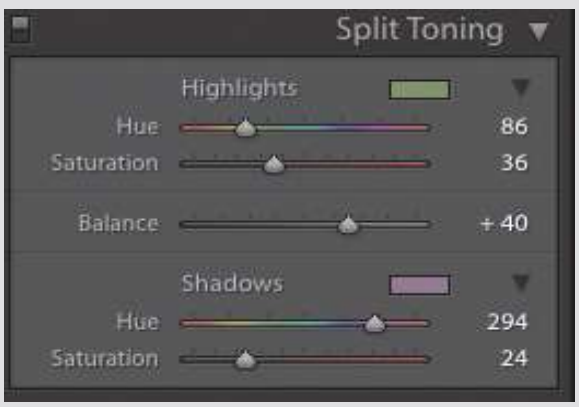
Saturation increases the saturation of all colours equally, but Vibrance will only increase the saturation of more muted colours, so it doesn't push up colours that are already nearly completely saturated. As a result, Vibrance is better for skin tones and for more realistic colours in landscape images.

4 Tone Curve

If you have used the sliders in the Basic panel correctly, then you shouldn't need to do much, if anything, with the Tone Curve. However, like the Curve adjustment found in many editing software packages, it can help tweak the brightness of the image in specific areas.

5 HSL

If you want to tweak specific colours, then the Hue, Saturation and Luminance panel is the best place to do so. Each colour channel has a slider where the Hue, Saturation and Luminance (brightness) of the colour can be adjusted. For specific adjustments use the Color Picker at the top left of the panel. Click

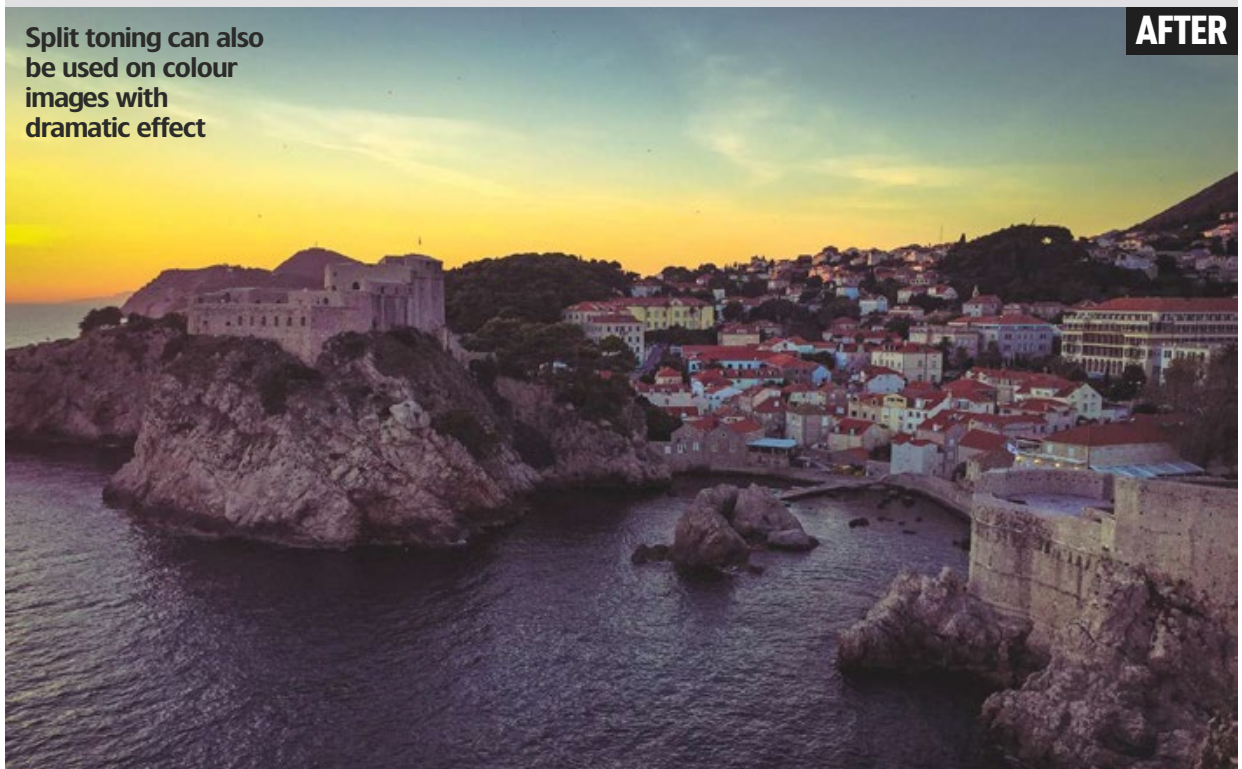




7 Split Toning

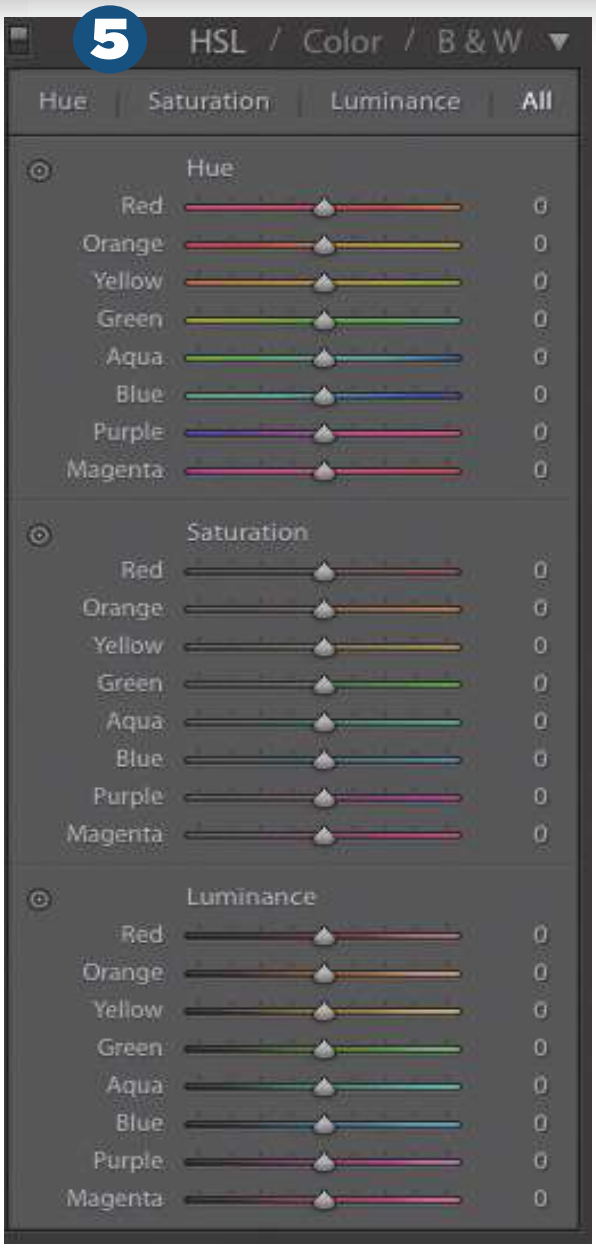
Split Toning is mostly associated with black & white images, and in this case it's often used to replicate the look of certain toners or types of paper. However, it can be used on colour images. If you plan to use it on colour, bear in mind that it tends to work best when applying a very subtle tone to just the Highlights or Shadows – perhaps by using an orange or blue hue to make them feel warmer or colder.

If you up the Split Toning effect you may find that the image takes on the vintage film and print looks that are currently popular on smartphone apps like Instagram.



Split toning can also be used on colour images with dramatic effect





Individual colours can be adjusted to your taste

on a colour in the image and then simply push up or down to increase or decrease the Hue, Saturation or Luminance – the software will detect the selection and adjust the relevant colours. This is handy if, for example, you want to adjust a blue sky. With the Luminance Color Picker selected, click on the sky and pull down to darken. Then select the Saturation Color Picker and push up to increase the saturation. This can help to create a polarised effect. Alternatively, use it to make grass greener or duller, or to increase the saturation of the iris in a portrait.

6 Black & White

The Black & White panel is very straightforward. Like the HSL panel, it has a Color Picker. Use this Picker on a particular spot on your chosen image to increase or decrease the colour that's selected. Increasing or decreasing a particular colour adjusts its brightness within the image and moves its appearance closer to white or dark grey/black. Think of it pretty much like using the colour channels in Photoshop, or using black & white filters.



Adjust the grey tone by altering the colours

MARTIN EVENING'S EXPERT TIP



CLICKING on the graph button in the bottom-right corner of the Tone Curve panel switches you from the Parametric to the Point Curve editing mode, where you can also choose to edit the individual red, green and blue colour channels, just like you can using the Curves adjustment in Photoshop. These extra colour controls can be used to apply strong colour adjustments to any image.

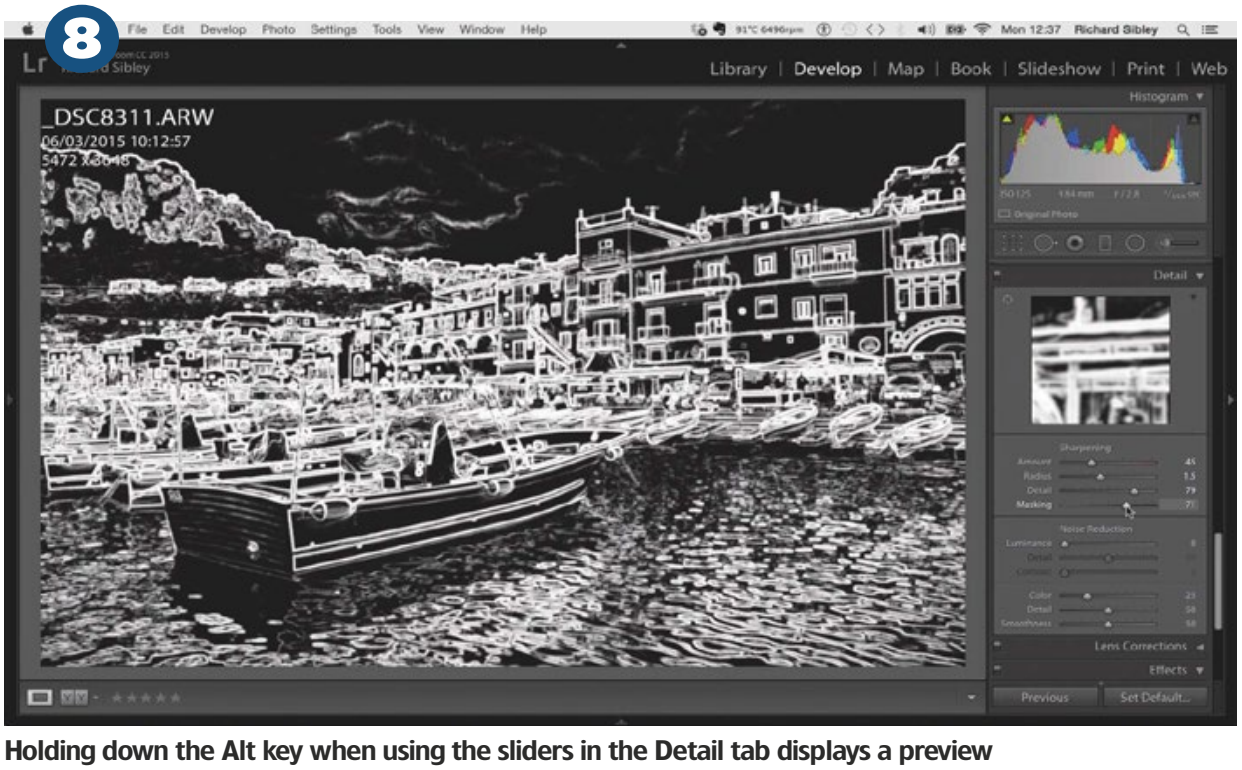


8 Detail

The key to successful noise reduction and sharpening is to keep the image looking natural and realistic. Over-sharpened photos with heavy noise reduction can be spotted a mile away, so err on the side of caution when applying these effects.

Sharpening has four sliders. The first is the Amount, which is the strength of the sharpening. How much you set this to will depend on the image and your taste, but between 15 and 40 is a good working range. The Radius slider determines the area around an edge pixel that is to be sharpened. Again, use restraint with this setting and aim to work in a range of about 0.5–2.0. The Detail slider controls the finer edges that are in the image, so this can usually be set quite high. Finally, the Masking slider acts as a threshold, allowing you to control where the sharpening should take place. Slide it to the right and you reduce the areas of the photograph that sharpening will occur, by ignoring less important edges and only sharpening the more obvious ones.

If you have lots of fine detail you'll want to set the mask low on these areas. If you have very smooth areas with already hard edges that will respond well to sharpening, then use a higher amount of Masking. Using the Alt key shows a live preview of the mask. Make sure you always hold it down while using the Masking slider so you can see which areas are being sharpened.



Holding down the Alt key when using the sliders in the Detail tab displays a preview

9 Lens Corrections

In its current version, and a number of previous versions before that, Lightroom offers the option of automatic lens corrections. If Lightroom knows the lens an image was taken with, and has a profile for it, Lens Corrections can be automatically enabled. In fact, it can be a good idea to apply this setting when you're importing an image. To enable the lens correction, select Profile and then simply Enable Profile Corrections.

The lens used should be automatically detected from the Metadata, and any vignetting or curvilinear distortion will be corrected. You can tweak these further using the respective sliders just below the Lens Profile details.

Chromatic aberrations can be removed with just a click in the tick box under the Color Panel, while purple fringing can also be removed. One trick here is to use the Color Picker tool on an area of purple fringing. Using the Amount slider will target this colour specifically when it's next to any areas of high contrast, and it's a very effective tool.

A fairly recent addition to Lightroom is its ability to auto correct and straighten any perspective distortion. This is found under the Basic panel. When used with a Profile correction, curvilinear distortion can be corrected, as well as any tilting angles in the images. There are three options: Level, Vertical

and Full. Level straightens the horizontal lines, Vertical corrects the vertical lines, while Full corrects both of these at once. However, just how well this works depends on the specific image. If you want to have a go yourself, the various corrections for perspective can be found in the Manual tab.

10 Brush Effects tool

One of the biggest advancements in Lightroom has been the introduction of localised adjustment brushes. These allow many of the Exposure, Colour and Contrast effects to be painted onto certain parts of an image. It also allows some basic, localised, sharpening, noise reduction, de-fringing and moiré control.

To use the effects, simply select an appropriate brush size and make sure the image is displayed on screen at an appropriate size. While the Size control is obvious (it makes the brush bigger or smaller), the Feather control affects how soft or hard the edge of the brush is. The Flow control determines the strength of the brush, and the Density control regulates its maximum effect. For example, if the Exposure is set to +1EV and the Density is set to 50, the maximum effect that can be built up by the brush is 0.5EV.

It's always good to bear in mind that with any of these effects, it's worth starting lightly and building up as you go, in order to control the overall look. The great thing about these controls is that all you're doing is choosing, and 'painting', one area to be affected. Happily, if you feel you've overdone a particular brushed effect, you can simply go in and alter the strength, rather than having to delete it and start again.

Finally, the AutoMask setting detects edges and makes it easier to mask certain areas. While this setting can be very useful, it may create a halo effect on edges if you use it too heavily. Instead, it's worth going at it very carefully and using a feathered brush. Any very complex masking, such as around a subject's hair, is still much better done in Photoshop than Lightroom.



The Perspective Distortion control can be too effective when set to full. Use Auto instead

11 Gradient and Radial Gradient

Both gradient effects apply a graduated mask. This feathers any of the effects from 100% to 0%. Used on landscape images it can replicate a graduated filter, and as well as changing the image's brightness, it can also adjust the white balance, local contrast, highlights, clarity etc. The Radial Gradient creates a circular gradient, which is useful for applying an off-centre vignette or to lighten part of an image.

12 Presets

If your image has a certain style, it's worth saving as a Preset so the adjustments can be applied to other images and even automatically as the images are imported. Remember that any exposure adjustments you make may not work for other images, so it can be best to stick to colour and effects adjustments when creating your Presets.

Other options

Sync

If you're happy with the effects you've applied to your image, you can save time by syncing these settings with those of similar images. Simply click and hold down Shift to select a group of images, then press Sync and a menu showing all the items you can sync will appear. Select your settings, which will be applied to all images in the selection.

Create a Virtual Copy

If you right-click on any image, the menu will give you the option to Create a Virtual Copy. This creates another version in the Lightroom Catalog, but doesn't create another file on your hard disk. This is great if you'd like to have a black & white as well as a colour version of the same image, without taking up twice the space on your disk drive.

MARTIN EVENING'S EXPERT TIP



WHENEVER you use the Graduated filter or Radial filter tools to add a localised adjustment, you can use the Brush edit mode in Lightroom CC or Lightroom 6 to edit the mask. The best way to do this is to enable the mask overlay, select the Brush edit mode and use the 'add' or 'subtract' brushes to refine the mask. Such edits remain independent of the gradated adjustment settings. This means you can brush-edit the mask effect, but also independently edit the gradated-effect settings to refine the filter gradation settings or the area covered. This is a great technique to use when you wish to darken the sky but there are objects jutting in to the graduated area.



Print module

Once you've edited your photos, you can do much more than simply export them as image files. We offer advice on the key ways to publish your pictures

FOR PHOTOGRAPHERS, Lightroom really can take care of your entire workflow, especially when it comes to print. The Print module lets you specify the page layout and print options for printing photos and contact sheets on your printer. This makes it easy to create a page layout, whether you'd like to print hundreds of images, a single print, a contact sheet or everything in between. Similarly, why not create a book, slideshow or Web gallery? However you want to present your images, Lightroom can help.

1 Template browser

In practice, most photographers' print runs will consist of single images. However, if you do wish to make a more advanced type of print, there are many options in the Template browser. One of the most useful templates is the option to print contact sheets. Simply select the photos you wish to add from the filmstrip bar, and then click on the contact sheet template that suits the



Print options in Lightroom allow you to create a book, slideshow or Web gallery

‘If you want to protect your images, Lightroom lets you create your own customised watermark’

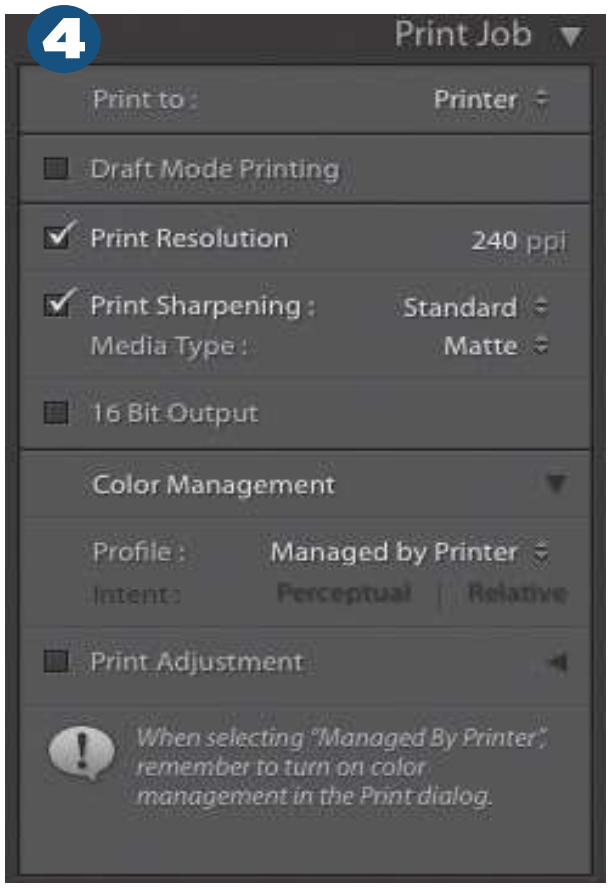
number of images. Using the Layout and Page options you can then add details such as the image file names, the date and time, or even exposure data. Another useful trick is to maximise the number of prints you have on a single sheet of paper. You can use, or set up, templates for different paper sizes – and then cram as many 6x4in photos on a single sheet of A4 or A3 as you can.

2 Custom Package

If none of the default templates suits your needs, there is the option to create your own. Each image is held within a Cell, and these can be selected from the Cells panel. Once you’ve chosen your page size, the Cells can be dragged onto the template and moved around, with a grid background helping to ensure that everything is neatly lined up. When you’re happy with the layout, it can be saved as a template for future use.

3 Page options

For a more personal finish to your prints, it’s possible to customise the page by adding personalised touches. The background colour can be changed (although bear in mind that setting it to black, for example, will use a lot of black ink) or a polished finish created by setting a colour border. The Identity Plate is another option that allows you to add your name, or business name and promote your brand. Depending on your preferences, the Identity Plate size and opacity can be changed. If you want to protect your images, the watermarking tool is a good option. As you’d expect, this applies a watermark to each image, and furthermore, Lightroom allows you to customise the watermarks or to save different watermarks for different projects.



Perceptual and Relative options help to print-match the screen image as closely as possible

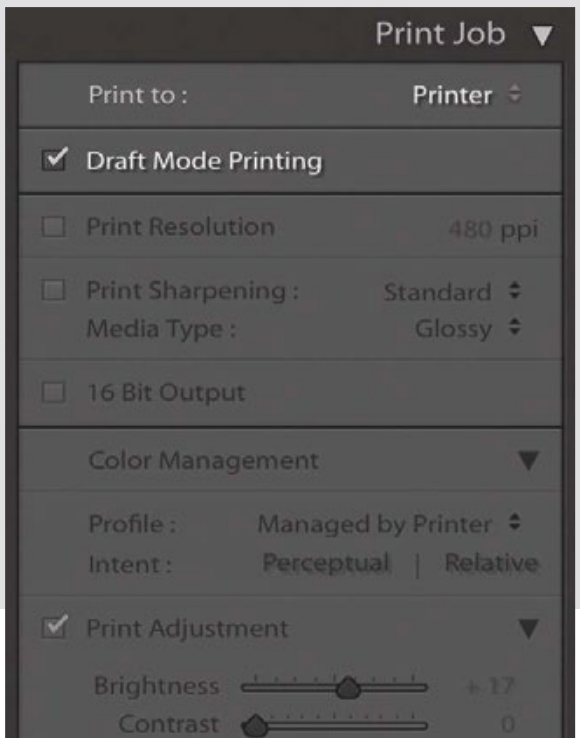
4 Color management

Getting your final print to match the image on your screen is important, and thankfully Adobe Lightroom has the same Color Management settings as Adobe Photoshop. In the Color Management setting you can select a colour printer profile for your printer and paper, and chose from Perceptual or Relative rendering intent. Perceptual creates a print closest to the perception of what you’ve actually seen on screen, while Relative uses a colour range in the print that is relative to the colours on screen. The aim is, of course, to make the print match the screen image as closely as possible, but due to differences like the screen being backlit or the range of the inks in use, there may be a noticeable disparity between the Relative and Perceptual prints.

MARTIN EVENING’S EXPERT TIP



IN THE Print Job panel there is a Draft Mode Printing option. When this is checked it restricts you to managing all the print settings via the system printer driver dialogue, but allows you to make prints in draft mode working from the available Library module previews. The advantage of this is that you can print contact sheets or smaller-sized prints from a shoot really quickly, because Lightroom only needs to read the (already available) preview image data, rather than having to read and render the entire image data for each image. This can make the print data-generation process about 100 times faster compared to normal printing.



Other options

Slideshow

Creating a slideshow is extremely simple. Like the Print module you can choose your background and add an Identity Plate or watermark, but you can also add your own text, star ratings and even place drop shadows. Music can be added from your own collection, and you can create intro and outro titles. Lightroom also allows you to make your slideshow more interesting by adding cross-fade effects between images, where one image slowly fades to another. Another way to add interest is to make use of Lightroom’s new Pan and Zoom options. These use a Ken Burns-style effect (a panning and zooming effect used in video production from still imagery) and will display a slightly enlarged version of the image, which the frame then moves across as a camera would in videography. This small use of motion can really add impact to your slideshow – if used sparingly. In this case less really is more, so avoid the temptation to set the effect on ‘High’.

Books

The Book Creation module is very similar to the Print module. You can choose from different templates based on the size of the book you have chosen, and there are a number of different page layouts to suit your needs. Text and borders can be added, and the finished books can be saved as PDF or JPEG files.

In the UK, Adobe has partnered with Blurb books, giving you the ability to design a book with Blurb’s different size and finishing options. The final book can then be uploaded to Blurb directly from Lightroom, and you’ll receive the finished product in the post a week or so later.



Web

If you have your own website, or are thinking of creating one, Lightroom is an excellent resource. You can create your own Web galleries without the need to learn complex code, as Lightroom takes care of the work. Once again, select the images that you wish to use in the gallery, then select from one of Lightroom’s Preset Gallery options. From here the default settings can be modified and text added to ensure the gallery fits the look you want. When finished, the gallery is saved to a folder along with the HTML-coded internet pages and resized images. It’s a great way to create a custom Web gallery.

Exporting images

Once your raw files are edited, you need to export them to render the final version. But with so many options, what should you do? We explain

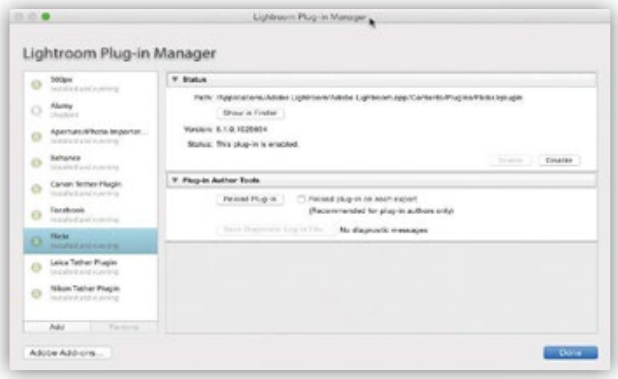
1 Export To...

The first decision to make is where you're going to save your exported image. Images can be exported to a specific folder, to the same folder as the original raw file or you can choose the export location later, as the final stage in the process. The 'Choose folder later...' option is probably the best to use in most instances, as it allows you to decide where to save images on a case-by-case basis. This is especially true if you plan to use a lot of Preset export options. For example, you may require the same file-size settings for numerous projects you're working on, but want the images to be saved to different locations. You can apply your Preset export settings to a batch of images at once, but rather than the images being saved to a default location you can choose a different location every time.

If you're working on a final set of images, or perhaps web versions of images, then another useful option is to 'Put in Subfolder'. This option can work very well when combined with the 'Export To: Same As Original Photo' option. So, for example, if I have all my raw files from my trip to Malta in a folder called 'Malta', I can have a Preset that creates a sub-folder in the Malta folder called 'Web Images'. It will then save lower-resolution JPEG files in this folder. It's especially clever, as this Preset will also work with all my Lake District images: in each case all the Preset is doing is creating a new folder called 'Web Images' in a parent folder.

2 File Settings

The options that are available to you in the File Settings window depend entirely on the format that you wish to save the image as. Images can be exported as JPEG, TIFF, PSD, DNG or as the same as the original file type. Most of the time, files will be exported as JPEGs and you'll have the option to choose the colour space, the quality and whether to limit the final file size. As with all the various export options, the choices you make will depend entirely on what you plan to do with the exported image. Obviously, if you're saving the image for website use it may be worth limiting the file size. However, if the image is going to be printed, the JPEG quality setting should be set to 100, or the file should be exported as an uncompressed TIFF file.



Plug-in Manager allows you to add export options

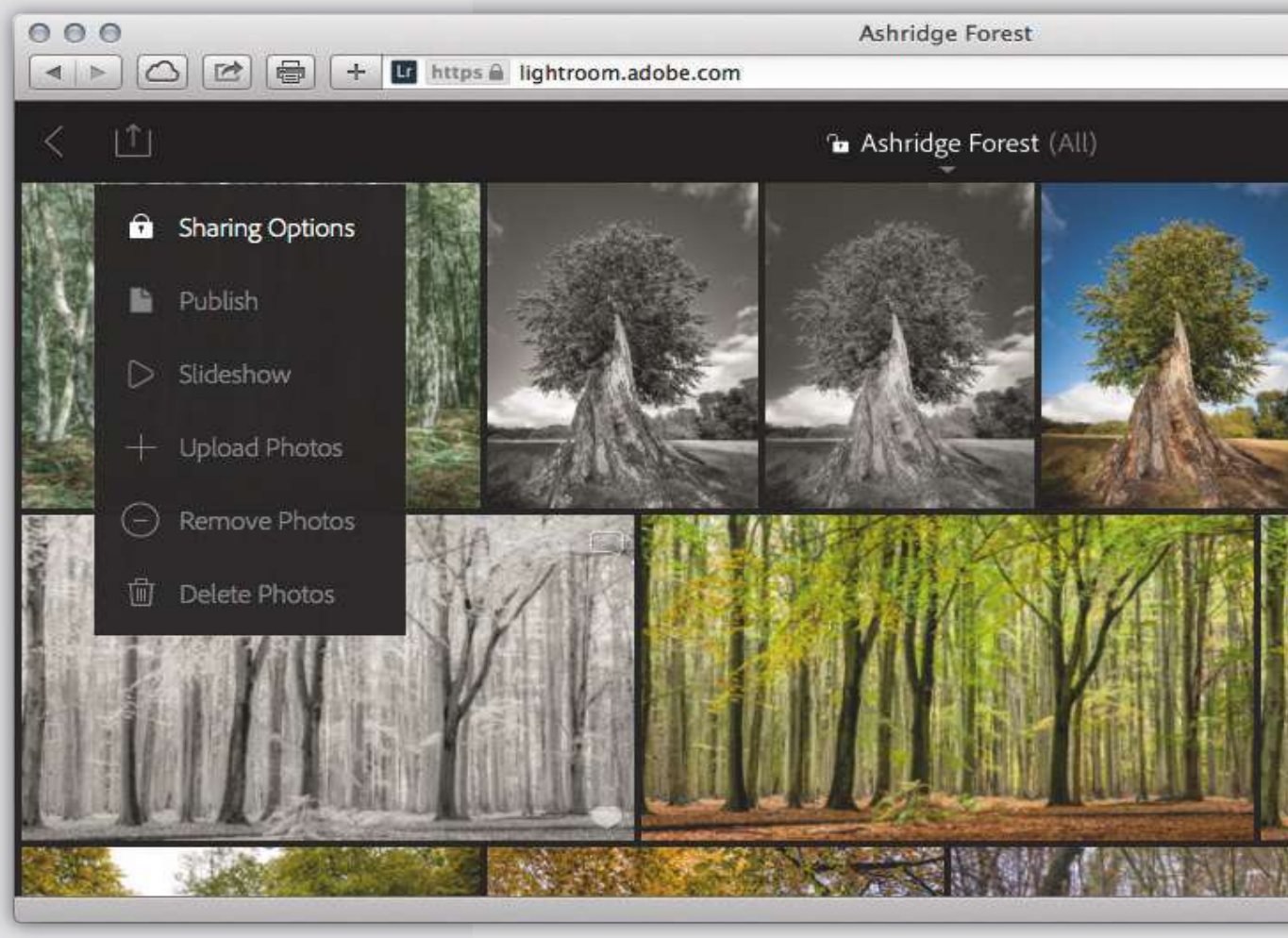
3 Image Sizing

One of the most useful tools within the Export setting is the ability to alter the size of

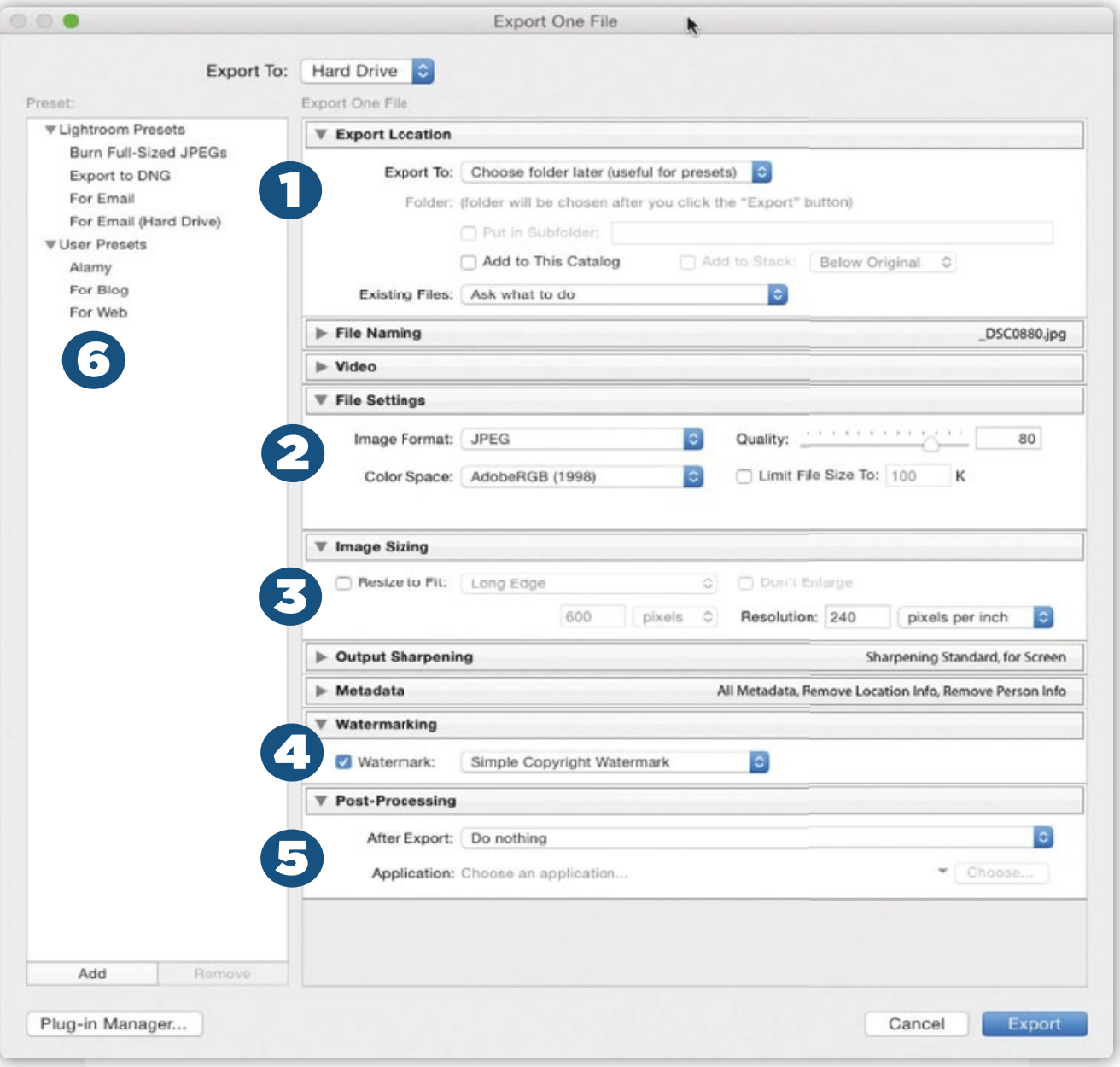
MARTIN EVENING'S EXPERT TIP



THOSE who subscribe to the Adobe Creative Cloud will be able to create collections that synchronise with Lightroom Mobile. When you do this, there is a Make Public button in the Toolbar. Clicking on this generates a web link that can be shared with clients, friends or family, that will allow them to be view your images as a web gallery. Anyone who has an Adobe ID (they don't have to be a subscriber to the Cloud) can also interact with a Lightroom web view gallery to add likes and comments. The Lightroom web view photographs are also dynamically updated as you make any edit changes to the master images in Lightroom. Working photographers can invite clients to monitor the progress of a shoot edit as they process the master images in Lightroom.



When you sync a collection with Lightroom Mobile you can share it with friends and colleagues via a web link



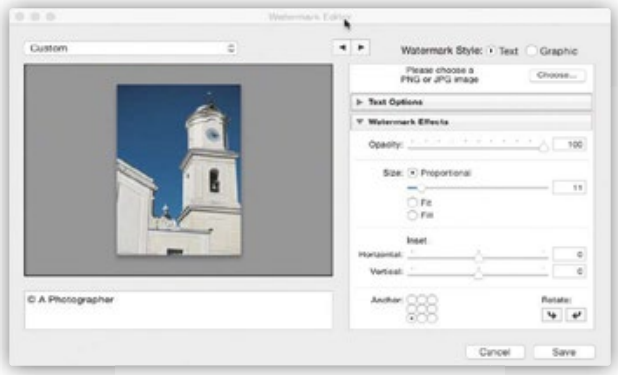


‘Once you’ve worked out how to export your images, it’s worth saving it as a Preset’

the image. This can be useful if you have to submit a file for a competition, or to a stock library that requires images of a specific size. It also allows you to create smaller versions of your images for internet use. There are numerous options under the ‘Resize to Fit’ drop-down menu, including the ability to save an image at a set number of megapixels, or to apply a specific dimension to the longest or shortest edge of an image – which is particularly useful if your images are a mix of portrait and landscape format. It’s also worth noting that there is a ‘Don’t Enlarge’ option. With this option selected images will not be made any larger than their original dimensions.

4 Watermarking

Although having a large watermark on your images can be distracting, a small copyright notice with your name and perhaps a website link can be very useful if you’re putting your images online. Within the Export panel of Adobe Lightroom there’s the option to add a



Creating a text or graphic watermark is simple

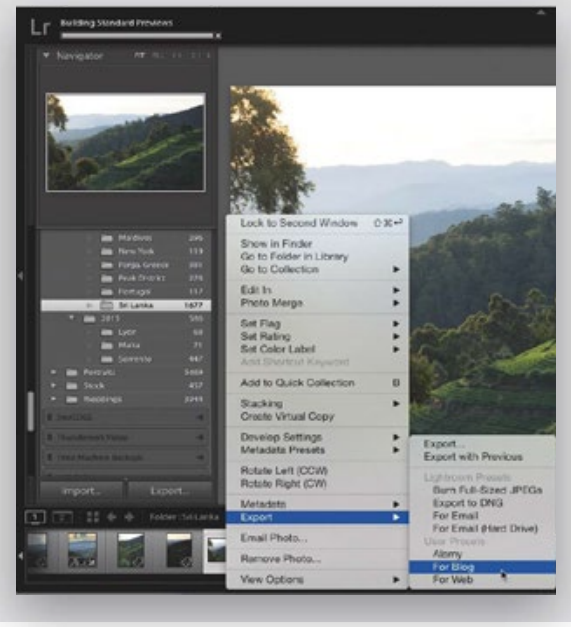
watermark, and you can create your own using the built-in watermark editor. This is extremely simple and basic to use, and allows you to add a watermark in the form of text or a graphic. Usefully, there’s the option to add the watermark at a size proportional to the exported image, so you don’t need to have different watermarks depending on the size of the image you’re exporting.

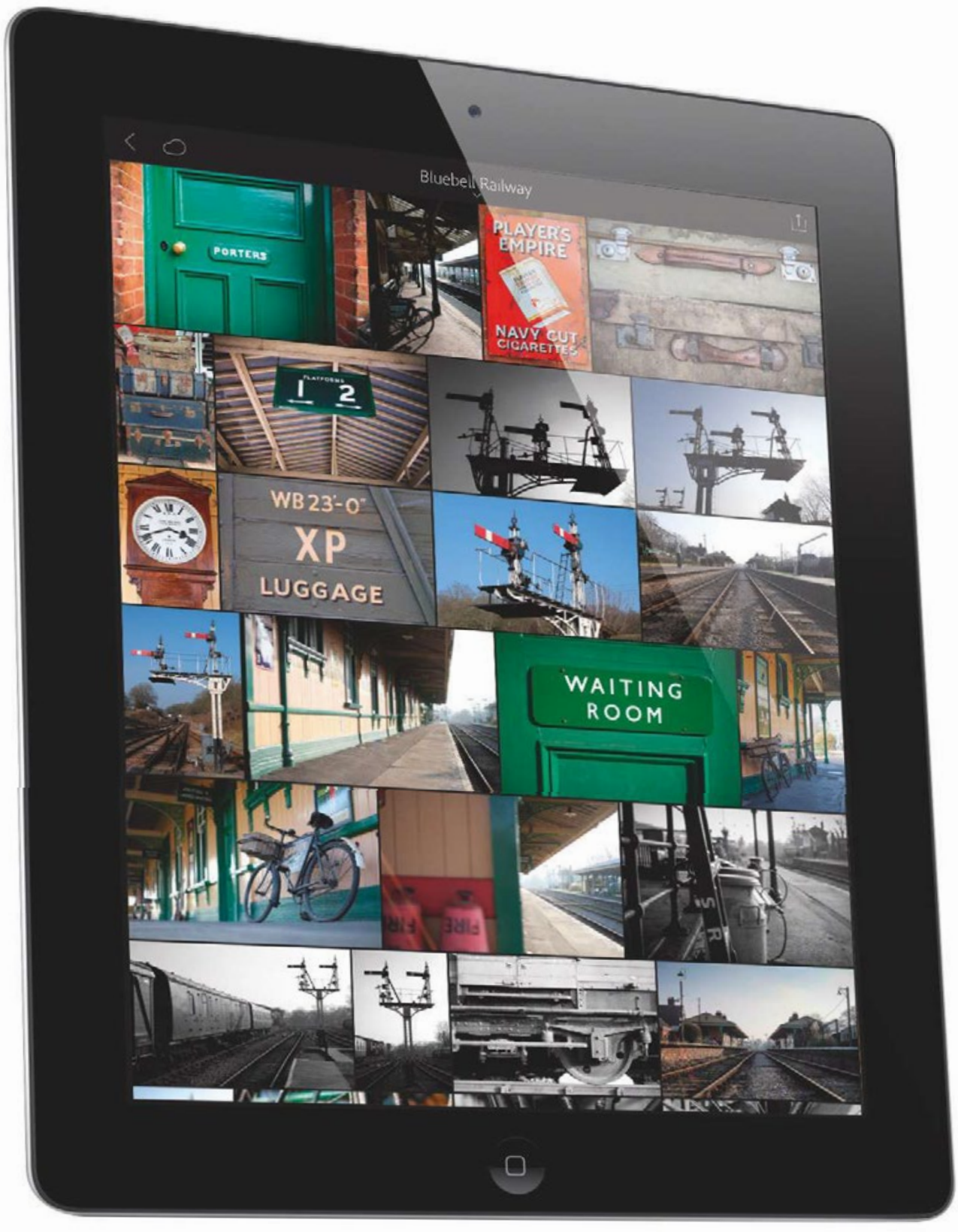
5 Post-Processing

If you plan to carry on working on your image once you’ve exported it, you’ll find options in the Post-Processing tab for what to do after exporting. If you plan to edit in Adobe Photoshop, then there’s already an option in the menu for this, although you can also choose any other installed application in which to open the image.

6 Presets

Most photographers will have particular ways of working with their images that they will use time and time again. This is why once you’ve worked out how you’re going to export your images it’s worth saving it as a Preset. For example, you may wish to have an option that lets you export an image at a specific size for your blog, or one that will allow you to export an image that is perfect for a glossy A3 print. Once you have created the Preset, you’ll find that it’s available in the right-click menu in Lightroom. All you have to do is right-click on the image, select your chosen Preset export and Lightroom will start rendering it.





Mobile editing

Michael Topham looks at the benefits of editing on the go with the free Adobe Lightroom Mobile app



The Filmstrip helps navigate images in a collection

One way of using Lightroom to catalogue, edit and export images on the move is to download it to a laptop. This is great if you own a lightweight notebook, but lugging a heavy and bulky laptop around isn't any fun – not to mention the hassle you can encounter when trying to find mains power to charge it.

Adobe's answer is Lightroom Mobile – a free app developed on the success of the Lightroom interface. Designed to allow Creative Cloud users to synchronise a desktop library with a smartphone or tablet, it syncs all your adjustments with the desktop Lightroom Library via the Cloud. It's an essential app for photographers who rely on Lightroom and want to speed up their workflow when out in the field or on the move.

How it works

To get Lightroom Mobile up and running, first ensure that you're running the latest version of Lightroom, before installing the Lightroom Mobile app on your mobile device. In its infancy, the Lightroom Mobile app was only available for iOS devices, but now it's also available for Android users via the Google Play store.

After linking Lightroom and Lightroom Mobile to a Creative Cloud account, the two automatically join forces and sync any images that are grouped and enabled for sync under Lightroom's Collection tab. To prevent enormous and unnecessary volumes of image data being synced to mobile devices that have a limited capacity, Lightroom Mobile doesn't sync the entire image catalogue, nor does it duplicate images listed under the Folders tab within the Library module.

To prevent large files clogging up mobile devices, images are resized at the synchronisation stage to around 0.9MB, creating what's known as a Smart Preview. These previews may only be a fraction of the size of the original image, but they're optimised to display excellent resolution, with the facility to pinch and zoom to a





There are 42 presets available and these are found listed in columns



Lightroom Mobile offers a good selection of output and sharing options

high magnification and inspect detail and sharpness. After the sync process is complete, a square thumbnail of the first image in the collection appears in the app. Tapping the bottom right of this thumbnail reveals various Collection options and it's from here that you can select Enable Offline Editing. This option downloads the Smart Preview of each image in the Collection to the mobile device you're using. This is essential if you'd like to work on images on the move, but aren't within range of a Wi-Fi hotspot.

However, bear in mind that Smart Previews take up more storage space on your mobile. You'll need to think ahead to ensure you have them downloaded and ready to use before you're in an area without Wi-Fi. Thankfully, the app provides an option to select Sync Only Over Wi-Fi, which should be switched on if you frequently pair devices via a personal hotspot and want to prevent using your 3G/4G data allowance at additional expense. When your mobile device is reconnected to Wi-Fi, it automatically updates the adjustments that have been made in Lightroom Mobile to the Cloud, and then to the original desktop Lightroom Library – a process that can take a while, depending on the speed of your connection.



It's possible to flag and rate images on the move

Interface and tools

Lightroom Mobile has a clean, uncluttered design that's as easy to navigate as the desktop version. After loading the app you'll be greeted by a list of the Collections that have been synced, and opening a Collection brings up all images in a well-presented gallery with portrait-orientated images neatly slotting in alongside landscape ones. Tapping an image loads the editing area from which adjustments are made, and the way it allows you to rotate your device to view the Smart Preview at a larger size (whether shot in landscape or portrait format) feels intuitive. Exif data and a histogram are displayed at the top left, but you can tap the image to hide these. There are a number of finger-gesture shortcuts, too, one of which involves holding three fingers on the screen of your mobile device to view the difference between the original image and the adjustments you've made.

Directly below the Image Preview are four icons. The furthest on the left loads a Filmstrip to help navigate the collection quickly, while the next icon along enables the Crop mode. Here you'll find options to change the aspect ratio, straighten the image, rotate it or apply a new crop. In the usual way, any crop that's made is done so non-destructively, making it possible to return the image to its original dimensions.

Beside the Crop mode is a Presets icon – the gateway to 42 filter presets. It's possible to apply a previous effect to other images instantly, but those wanting to create their own or apply custom-made presets will be disappointed to find that this hasn't been included in the mobile version. The Adjust icon will probably see most use and reveals all the adjustment settings you'd expect to see in Lightroom's Basic tab, such as white balance, temperature, exposure, contrast, highlights, shadows and clarity. Adjustment of these frequently used settings is made via a slider scale, and with today's highly responsive touchscreens it makes for a very intuitive image-adjustment experience. There is an Undo icon at the top right of the interface if you'd like to take steps back in your workflow, plus a Reset option if you'd like to return the image to its original state.

Swiping the Filmstrip, Crop, Presets and Adjust icons to the right with your finger gives you the option to pick, unflag or reject an image. There's also the facility to rate images based on the same one-star to five-star ratings you'll find in the desktop version, which is useful when you're on the move and want to mark images you'd like to edit later in a large batch.

Give it a try

The best thing about Lightroom Mobile is that it's free to download provided you have an Adobe ID and are running Lightroom 5 and above or Lightroom CC. If you're a frequent user of Lightroom and own a tablet or a smartphone, you'll quickly fall in love with the control and functionality it offers for editing or rating images on the go. If you're fed up with carrying a heavy laptop around, installing Lightroom Mobile may be the answer. If you're not already using it, you're missing out. What are you waiting for?

GESTURE SHORTCUTS

Collections, Grid and Loupe
Toggle info: Two-finger tap

Loupe
Pick/Reject: Swipe up/down
Before/After: Three-finger tap

Adjustments
Clipping mask – Slider: Two-finger swipe

Crop
Toggle gridlines: Two-finger tap
Reset: Double-tap frame



Lens: SP 150-600mm. Focal length: 600mm Exposure: F/8.0 1/1200 sec ISO800

Wide-angle - Telephoto - Macro

Super Performance

Lenses made for ultimate quality

Since 2012, Tamron has been continuously expanding its lineup of SP (Super Performance) interchangeable lenses for full-frame DSLR cameras. Using the finest materials and state-of-the-art technology, they are designed for photographers that demand the very best:

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- Full-time manual focus for easy fine tuning
- Rounded Diaphragms for beautiful blur effects
- USD (Ultrasonic Silent Drive) for a speedy and accurate autofocus response
- VC (Vibration Compensation) for sharp images even under low light conditions
- Moisture-resistant construction

For Canon, Nikon, Sony**

** The Sony mount does not include the VC image stabilizer



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