

Tuesday 6 February 2024



FIRST LOOK

# OM System OM-1 II

Updated Micro Four Thirds flagship brings some **world-first** features

# Amateur Photographer

Passionate about photography since 1884

# Michael Kenna

The B&W master turns 70 and talks to AP about his life and work



TESTED

## OnePlus Open

Premium folding phone with Hasselblad triple camera



## Call of the wild

We interview top *Nat Geo* shooter Mattias Klum



£4.25

## Feel Denoise

How Lightroom's new noise-killer compares with Photoshop

## Canon EOS 5D III

Why there's still life in this sub-£500 used bargain

**Lumix S 100mm F2.8 Macro** Startlingly small, light full-frame lens on test





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© MATTIAS KLUM



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© MICHAEL KENNA

## Welcome



Relatively few photographers have sired an instantly recognisable style, but Michael Kenna has – ‘Kenna-esque’ is an adjective frequently applied to the kind of moody monochrome minimalist shots regularly seen in clubs and competitions. We’re delighted to be running a detailed interview with the veteran photographer this issue; if you’re not familiar with Michael’s work, it’ll be a wonderful discovery. Staying with classics, we reveal why the Canon EOS 5D Mark III is a great used buy, and celebrate the beautifully executed nature photography of Mattias Klum. We also take a first look at the new OM System flagship camera, and test a tiny full-frame macro lens. Software-wise, don’t miss our tutorial to see how Lightroom’s noise reduction compares with Photoshop’s.

**Geoff Harris, Deputy Editor**



COVER PICTURE © MICHAEL KENNA. INSET PICTURE © MATTIAS KLUM

Our cover picture was taken by top pro Michael Kenna. See page 10

## THIS WEEK'S CONTRIBUTORS



**JOSHUA WALLER**  
Online Editor

Joshua takes a first look at the OM System OM-1 Mark II, and tests the OnePlus Open



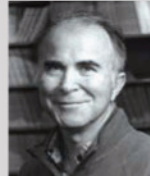
**TRACY CALDER**

The AP regular interviews the acclaimed landscape photographer, Michael Kenna



**GRAEME GREEN**

The founder of the New Big Five project talks to top Swedish wildlife photographer Mattias Klum



**KEITH WILSON**

AP's former editor interviews Fatoumata Diabaté about the success of her mobile studio project



**ANDY WESTLAKE**  
Technical Editor

Our resident chief reviewer tests the Panasonic Lumix S 100mm F2.8 Macro lens



**MICHAEL TOPHAM**

The experienced reviewer and photographer on why Canon's EOS 5D III is a bargain

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# OM System OM-1 Mark II

**Joshua Waller** looks at a new Micro Four Thirds flagship, with a number of updates including the world's first in-camera live Grad ND filter

## At a glance

£2,199 body only

- 20MP Four Thirds Stacked BSI Live MOS sensor
- 50fps with C-AF, 120fps fixed AF
- ISO 80-102,400
- 1,053-point AI-detect Quad Pixel AF
- 5.76m-dot EVF, 0.83x magnification
- 1.6m-dot 3in vari-angle touchscreen
- 5-axis in-body image stabilisation (8.5EV with Sync IS)

**Buffer**  
Doubled in size for increased continuous shooting (up to 256 raw shots).

**Autofocus**  
Improved continuous AF performance is promised.

**High-res multi-shot**  
This feature now supports 14-bit raw recording.

**Live Grad ND**  
The world's first in-camera live graduated ND filter is on board.



OM System has updated its previous flagship camera, the OM-1, with a new OM-1 Mark II version. It only seems like yesterday that the OM-1 was first announced, but it's actually been nearly two years! If you're au fait with the OM-1 already, then much of this will be familiar to you, so let's start with some of the changes introduced

with the new Mark II. New features include the World's first Live Graduated ND filter, which is built into the camera. The existing LiveND filter option has been improved with an additional stop (to 7 stops total). The high-resolution multi-shot mode now supports 14-bit raw shooting. For fans of continuous shooting, the buffer

has doubled in size, allowing for up to 213 raw shots at 120fps, and up to 256 raw shots when shooting at 50fps with continuous AF. The AF system has also been improved with better tracking as well as better AF during video. Subject detection was already quite impressive, with cars, planes, trains, birds, and dogs and cats fully catered



From the back, the camera looks identical to the existing OM-1

Front and rear control dials now have a rubberised texture





We got our hands on the OM-1 II and 150-600mm lens

for, but now human detection has been added (on top of face detection).

There are a number of other improvements, including in-body image stabilisation (IBIS) which now can compensate for up to 8.5 stops. The command dials have been improved, with a rubber coating to aid grip, and the blackout-free shooting has been improved as well.

The core specifications of the camera remain the same, including the ultra-high-speed 20MP Four Thirds sensor, which uses a BSI Stacked CMOS architecture. This allows for full-resolution shots at 120fps with fixed AF, or 50fps with continuous AF. This still means it's among the fastest cameras in the world: in comparison, the Nikon Z 8 and Z 9 switch to 11MP

JPEGs when shooting at 120fps (albeit with AF). If you want to match the OM-1 Mark II's resolution, you'll need to look at the £6,500 Sony Alpha A9 III, which offers 120fps with continuous AF.

The new Live Grad ND filter gives you a number of options including GND2/GND4/GND8 (1,2,3EV), as well as soft, medium and hard filter-type settings. Once switched on, you can move the position of the graduation, as well as adjust the angle, with the display updating in real time so you can preview the results.

You can also set the delete button to be a second Menu button, to give quicker access to the menus. This can be useful when holding the camera with one hand, without having to reach over to the top left of the camera.

## First impressions

Gone is the Olympus branding, and introduced is a range of useful new features. Whilst not especially revolutionary changes, the camera still has one of the fastest sensors available. Just a small handful of competitors offer such high-speed continuous shooting, and they're all notably more expensive. It's also introduced further impressive photographic features that really do help make it an extremely compact, and yet highly capable, camera system.

Playing to the strengths of Micro Four Thirds, there's a relatively compact camera body, IP53 weather-sealed rating, and a fine range of compact lenses. You can even leave your grad ND filters and holders at home, and simply use the built-in feature.

With the same sensor and processing as the original OM-1, we can expect to see the same level of image quality from the Mark II. We know from our testing that this will give pleasing colours, detail, and dynamic range.

Obviously, this isn't a full-frame camera, but if you're expecting OM System to release a full-frame camera, then you'll be waiting some time. There are benefits to smaller sensors, including size, speed, and price. If you do want 120fps raw from a full-frame camera, you're going to need to spend three times as much for a Sony A9 III.

The question is, will these new features be tempting enough for existing Olympus/OM users to upgrade? If you already own the OM-1, then there might not be enough here, and you can rest assured knowing you already have an extremely capable camera. Users of older E-M1 models may well be tempted, though.



The new 150-600mm becomes the longest MFT lens

## New 150-600mm ultra-telephoto zoom

OM System has also revealed a new M.Zuiko 150-600mm F5.0-6.3 Digital ED IS lens, which gives an impressive 300mm to 1200mm equivalent range, along with 0.7x magnification (at 1200mm). It's surprising that this is the first time we've seen a 150-600mm on the Micro Four Thirds system. However, this is a big lens, weighing roughly 2kg, and it's noticeably larger than most other Micro Four Thirds optics.

This lens can be used with the Olympus MC14 1.4x teleconverter, giving 450-1800mm equivalent at f/7-9. Even the Olympus MC-20 2.0x teleconverter can be used, giving 600-2400mm equivalent at f/10-f/13. This is up there with the ultra-zoom bridge cameras we used to see.

The lens has optical image stabilisation (IS) that has been designed to work in conjunction with the camera's in-body image stabilisation, giving up to 7 stops with Sync IS at the wide end, and up to 6 stops with Sync IS at the telephoto end. The barrel is IPX1 dust- and splash-proof and there's a flourine coating on the front element. The OM System 150-600mm will be available from late February, priced at £2,399.

## Revamped compact ultra-wide zoom

An updated re-release of the original Olympus 9-18mm lens, the new OM System M.Zuiko 9-18mm F4.0-5.6 II gives an 18-36mm equivalent range, but with a new external design. This compact ultra-wideangle zoom lens will come with a petal-shaped lens hood in the box. Whilst not featuring weather-sealing, or the PRO designation of other OM System lenses, it should be an appealing option for those that are more concerned with size and convenience than ultimate image quality. The lens weighs just 154g and has a flourine coating on the front element. It will be available from March, priced at £599.



OM's updated 9-18mm zoom has a new cosmetic design



# Remembering Brian Griffin

**W**e are sad to report the death of Brian Griffin, a top commercial, portrait and documentary photographer who was named Photographer of the Decade by *The Guardian* in 1989.

While Griffin was chiefly famed for his

portraits of musicians – he shot now-iconic album covers for Depeche Mode and other top acts – he also undertook a diverse array of portrait and documentary projects. These ranged from promoting the 2012 London Olympics to Himmelstrasse, about the railway



**Brian Griffin, 1948-2024**

lines leading to Nazi concentration camps. His acknowledged influences included film noir, surrealism and the Renaissance masters. Griffin was also an accomplished filmmaker and directed a number of music videos and TV commercials from 1991 to 2002 (his advertising clients included British Airways and Sony). A proud Brummie, Griffin gave a lot back to the city, and received an honorary PhD from Birmingham City University in 2014.

## A diverse career

Born in 1948, Griffin started his working life in the steel industry, and after joining a local camera club, began to see the camera as a way out of a humdrum job. 'I put some pictures in a Boots photo album and tried to get a place at an art college,' he told AP in 2017. 'I got into Manchester Polytechnic. I was 21 and, to be honest, I wasn't that interested in photography. It was a form of escape.' Going to college was fortuitous, as his peers included Martin Parr and Daniel Meadows.

After building a strong reputation as a creative corporate photographer for numerous business publications, he moved into music photography, where he made his name internationally.

Griffin's work is on permanent display at the National Portrait Gallery, and he received a string of accolades during his lifetime, including a Centenary Medal from the Royal Photographic Society and induction into the Album Cover Hall of Fame.

See more on [www.briangriffin.co.uk](http://www.briangriffin.co.uk)



The cover of *A Broken Frame* by Depeche Mode exemplifies Griffin's creative, beautifully lit approach to album photography



The OnePlus 12

## OnePlus 12 smartphone launched globally

**C**HINESE smartphone maker OnePlus has made its newest flagship phones in the OnePlus 12 series – the 12 and 12R – available outside China.

The OnePlus 12 features a triple camera set-up that includes a 50MP main camera, a 64MP periscope telephoto with 3x optical zoom, a 48MP ultra-wide and a 33MP selfie device. The cameras were developed in partnership with Hasselblad, and like the recently released OnePlus Open, the 12's

main camera uses a Sony-developed LYT-808 sensor. It will be available from 6 February for £849 (256GB storage) and £999 (the 512GB storage option).

The OnePlus 12R, meanwhile, is primarily designed to be a gaming phone but also sports a flagship camera system, powered by a 50MP Sony IMX890 sensor. It goes on sale from 13 February, starting at 649 (256GB storage option).

See [www.oneplus.com/uk](http://www.oneplus.com/uk)



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Waiting to enter the Blue Grotto, Capri, Italy, 2014

FROM 'SMALL WORLD' © MARTIN PARR / MAGNUM PHOTOS

# Small World By Martin Parr

£36, Dewi Lewis, hardback, 112 pages, ISBN: 978-1-916915-00-8



**David Clark** finds that this revised edition of one of Martin Parr's books is still relevant today

*Small World* was first published in 1996 and remains one of Martin Parr's most enduringly popular books. Here, global tourism is the target for his acerbic eye and he homes in on the contradiction between the idealised myth of travel and the messy, more complicated reality.

Parr's images highlight all the unwelcome evidence of modern life that most tourists try desperately to exclude from their photos. Crowds of tourists queue grimly to board a gondola in Venice; sightseers try to ignore insistent street vendors in Bethlehem; Shakespeare's birthplace is upstaged by a passing street cleaner and a parent with a pushchair. They perfectly capture

the irony that we travel to exotic and historic locations to escape our normal lives, but we take our normal lives with us and spoil the places we visit. In our search for something different, we make everywhere look the same.

*Small World* has been in print for almost 30 years and this 'revised and extended' edition includes over 80 photographs. Some are classic images from previous editions, such as the shot of groups of tourists posing for photos in front of the Acropolis, but many are new to the book and have been shot as recently as 2023. These new pictures ensure that the book remains relevant to today's tourist landscape and show that Parr still retains his ability to find and capture insightful, thought-provoking images that can make us laugh – or at least provoke a wry smile of recognition.

**'Parr retains his ability to find and capture insightful, thought-provoking images'**



FROM 'SMALL WORLD' © MARTIN PARR / MAGNUM PHOTOS

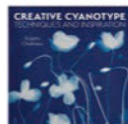
Tower of London, England, 2015

## Also out now



### Creative Cyanotype: Techniques and Inspiration

By Angela Chalmers, Crowood Press, £14.99, 128 pages, softback, ISBN 9780719842672



As easy as it might be nowadays to recreate the appearance of a cyanotype digitally, there remains a charm and authenticity about a traditionally made print, with its

characteristic white-on-blue, that cannot be replicated in pixels. Artist and photographer Angela Chalmers became fascinated by the process of laying down objects on paper coated with iron salts while at art school. Since then, she has gone on to master the process and is now sharing her expertise in this book. Covering everything from how to get started to paper choices, toning and creative techniques, it's an inspiring read, and is packed with Angela's signature ethereal images. There's even a section on how she created and printed onto a stunning muslin dress, using 8m of fabric.

With step-by-step instructions, gorgeous illustrations and an approachable writing style, this is a must-have for anyone interested in experimenting with this creative and deceptively simple process.

### Zwischen den Jahren

By Valentin Goppel, GOST Books, £40, 80 pages, hardback, ISBN 9781915423177



On 31 December 2020, Valentin Goppel picked up his camera and started to photograph his friends.

The Covid-19 pandemic had created a uniquely disorientating nine months, and Goppel felt the need to record it. The title, *Zwischen den Jahren*, is used to describe the period between Christmas and New Year, but literally translates as 'between the years', and Goppel used this as the basis of his thinking – using the phrase as a metaphor for the transition between childhood and adulthood.

The images are not straight documentary. Some are staged, while others are more classic observed moments. This merging of the two styles makes it intriguing and compelling – a book to ponder over and return to. It's strikingly mature, given that Goppel was only 20 when he began the project.



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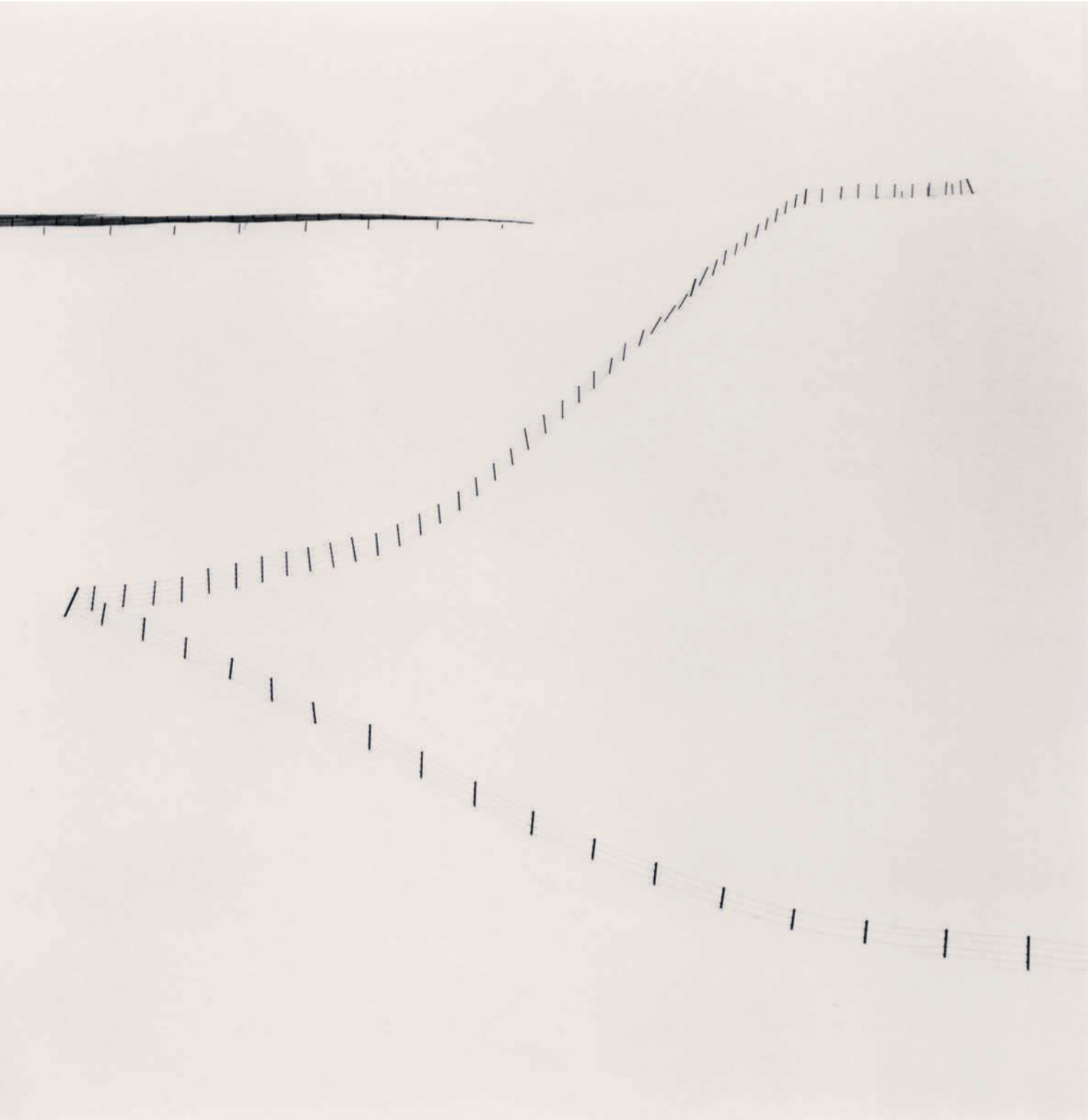
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Hillside Fence, Study 6, Teshikaga, Hokkaido, Japan, 2007



# Continuing the conversation

Having recently celebrated his 70th birthday, Michael Kenna is keen to revisit old friends and send parcels of beauty and mystery back for us to enjoy. His latest book, *Photographs & Stories*, is one way of sharing what he's learnt, says **Tracy Calder**

In a recent webinar hosted by his friend Peter Fetterman, Michael Kenna declared, 'If I was to create a school of photography it would be the Michael Kenna Sticks in Water School.' If such a school existed, there's no doubt it would be well attended – art lovers, gallerists and photographers have long been attracted to Kenna's exquisite black & white observations of humanmade structures set against moving water, clouds and other natural phenomena. In fact, the photographer's work is so instantly recognisable that 'it reminds me of a Kenna' is a comment often overheard at camera clubs.

After his more than 50 years spent honing his craft and bringing back carefully composed 'visual haikus' from around the world, I'm curious to know if this copycat behaviour ever bothers him. 'It would be hypocritical of me to be annoyed at others for doing precisely what I did in my early career,' he admits. 'Studying, emulating, even copying the works of masters is a means to an end, a form of education. It

happens in all disciplines. Having said that, any artist worth their salt would, and should, search for their own unique path, vision and voice.'

## The desire to suggest

In the early days, Kenna was inspired by Bill Brandt, Eugène Atget, Josef Koudelka, Mario Giacomelli and Alfred Stieglitz, among others. 'Much of my career was spent learning and chasing other photographers to see how they looked, what they photographed, where they photographed and how they photographed,' he reveals.

But, looking back, he also counts the seven years he spent at St Joseph's College, Upholland (a Catholic seminary boarding school) as hugely influential. 'There were aspects of my religious upbringing that I believe strongly influenced my photographic work, including discipline, silence, meditation and a sense that something can be unseen, yet still present,' he notes in his new book, *Michael Kenna: Photographs & Stories*. This desire to suggest, rather than describe, is central to his work – we see it in his pictures



Schoolyard, Heptonstall, Yorkshire, England, 1983





► of torii gates, scribbled vines and graphic, ink-like smudges of fenceposts in the snow.

### It's all about respect

Kenna is well versed in the power of negative space (often referred to as Ma in Japan) and he uses it to invite viewers into his work. For him, the relationship between artist, subject and viewer is enlivening and fluid. 'When I photograph, a conversation takes place between me, the photographer, and what's being photographed,' he suggests. 'I take my role as a medium or messenger very seriously, and I feel that I have a responsibility to pass on the conversation and have it continued with others. Photographer, subject and viewer make a triangle of communication, always unique and changing.'

The conversation begins when Kenna asks his subject for permission to shoot, be that a nuclear power station, a garden or a tree. For him, it's about respect and connection. By way of an example, he considers many trees as friends (he has more than 600 tree studies in his archive

**'I take my role as a medium or messenger very seriously and I feel a responsibility'**

and once returned to a favourite specimen seven years in a row). He also uses his mastery of negative space to encourage viewers to 'read' a picture in their own way. 'I like to invite viewers into an image, so I leave a lot of space for them to create their own dialogue with what is happening,' he explains.

So much has been written about Kenna and his photographs that I'm keen to know if he ever comes across

**Above: Chariot of Apollo, Study 1, Versailles, France, 1988**

**Below: Swings, Catskill Mountains, New York, USA, 1977**

**Right: Plank Walk, Lancashire, England, 1992**

misconceptions. 'Not that I know of,' he laughs. 'Although I rarely read what's written about me!' I, on the other hand, have read countless articles about Kenna and there are two things that have always intrigued me. Firstly, he often describes himself as a postman – but why? 'I guess what I mean is that I interact with what I see, pick up by way of photographing and then eventually disseminate my visual







experiences to others via prints, exhibitions and books,' he explains. 'I find parcels of beauty and mystery around me and deliver them to others.' Secondly, despite being in the business for more than 50 years, he still refers to photography as his hobby. When you consider Kenna's bond with Japan (and Zen Buddhism) I guess this desire to keep a beginner's mind is not all that surprising. 'I find ignorance to be bliss,' he remarks. 'Once dogma creeps in, creativity goes out the window.'

### Sources of inspiration

Creative minds often draw from a well of mixed sources, and Kenna is a case in point. In the past he's enjoyed long-distance running, playing the guitar, practising yoga and belting out Japanese love songs. While they might seem unrelated, I'm curious to find out if there's any cross-pollination between these leisure pursuits and his photography.

'Yes,' he says. 'There are many examples, but the most obvious is long-distance running.' (Unfortunately, Kenna had to give this up after two unsuccessful partial knee replacements). 'Running helped me solve the world's problems without thinking – an active body encourages a constant stream of consciousness. It gave me peace of mind. I found many locations to photograph' ➤



Covered Urn, Study 1, Versailles, France, 1987



On the Hermitage, Study 7, St Petersburg, Russia, 2000





**Kussharo Lake Tree, Study 9, Kotan, Hokkaido, Japan, 2009**

▶ while I was out running, too!' He may have been forced to hang up his trainers, but this 70-year-old polymath shows absolutely no signs of slowing down. His passion for photography (and his beloved Everton Football Club) remains unshakable.

### **The importance of sharing**

Having said that, Kenna now finds himself more interested in revisiting old friends (human and non-human) than making new ones. 'I have been very fortunate to photograph in many locations over the five decades of my professional

life,' he says. 'Much as I want to discover new locations, I'm also perfectly happy to revisit good old friends. Old associations are built on, new ones are made, and life continues to evolve. I can't say what the future holds; it will be what it is.'

In recent months he has been given many opportunities to revisit old friends while working with Chris Pichler, founder and publisher of Nazraeli Press, to create *Michael Kenna: Photographs & Stories*. Together, the pair selected one photograph for each year of Kenna's career. Sharing the beauty and mystery of the world via



*Michael Kenna: Photographs & Stories* is published by Nazraeli Press. For more information visit [www.nazraeli.com](http://www.nazraeli.com)

photography is important to Kenna, as his list of previous books and exhibitions testifies, but he is quick to point out that what we share is never ours to own. 'When it comes to creativity, we shouldn't attempt to own anything,' he argues. 'Life and beauty should be shared. We are but stewards of the light which comes into our cameras, and whatever is given to us should ultimately be given back.'

And, with that, Kenna heads off to make a coffee. It's 5.37am in Seattle and he is very much awake and ready for whatever the day may bring.



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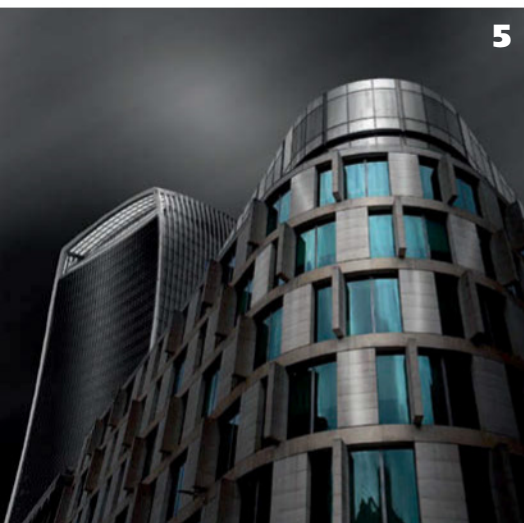
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**1 Sophie Unwin and Jenny Holl Winning by Frank Roscoe** This image captures the delight and surprise on the cycling duo's faces

**2 Pale Pink Tulip by Kirsten Bax** Delicate, muted colours and a balanced composition combine to make an effective still-life image



**5 Looming by David Moyes** A moody, atmospheric, mainly monochrome architectural study that effectively incorporates splashes of colour



**6 Predator and Prey by Mick Durham** This sharp, perfectly timed action image records the decisive moment when a coal tit is captured

# Join the Club

Dumfries CC offers varied activities and has had PAGB contest success

## When was the club founded?

1947. We celebrated 70 years in 2017 with a very successful and popular exhibition in Gracefield Arts Centre, Dumfries, featuring 1,000 pictures of people in Dumfries and Galloway taken by club members.

## What does your club offer new members?

The Dumfries Camera Club gives a warm welcome to all levels of photographer. Visitors can come along and hear guest speakers for a small fee. Becoming a member also gives you access to the Members' Area of the club website where you can view 'members only' pages, make comments, upload images to your gallery and enter league competitions.

## Describe a typical club meeting

The club meets on a Wednesday evening from

the end of August to the end of April at Gracefield Arts Centre, Dumfries. The evenings are from 7.15pm to about 9.30pm with a tea break in the middle. The meetings usually include a guest speaker or contributions from club members, plus league competitions. Sessions this season include talks from members on Falkland Island wildlife, kingfishers, local churches, photographers who have influenced us, studio portraiture, and photo books.

## Do you invite guest speakers?

We have a wide range of guest speakers, hailing from Scotland and the North of England. So far this season we have had talks from Dylan Nardini, a successful Scottish landscape photographer, and from Michele Campbell who does fine art

**3 What Do You Think?**  
by **Jean Robson** Jean's title sums up the humorous pose of these two King Penguins



4



**4 Red Squirrel by Suzi Hicks** A lovely wildlife shot that captures both the squirrel and its reflection in the body of water below

**9 Sophia by Teresa Mitchell** This seemingly spontaneous black & white portrait shows the warmth and good nature of the subject



7

**7 Round-Up by Maybeth Jamieson** Although moving at high speed, all the elements of this action shot are perfectly arranged in the frame

**8 My Faithful Friend by Sheila Farries** A touching shot of a much-loved pet's head, being held in the hands of its owner



8



9

portraiture, specialising in children.

**Do members compete in regional or national competitions?**

The Dumfries Camera Club is one of the most successful amateur photographic clubs in Scotland and is consistently in the top rank of clubs in the UK. We are one of only two clubs who have qualified to compete at every PAGB Print championships and we have won it three times. We have more members with Awards for Photographic Merit distinctions than any other UK club. We also have six members with FRPS distinctions.

**How many members do you have?**  
Currently around 40.

**Are any trips or outings planned?**

Last season we had a couple of talks followed by practical sessions. We had one on ICM (intentional camera movement) with a trip to the coast. We have also had a session on sports photography followed by a shoot at hockey training in the dark and at a local rugby match. Club members have got together for trips to Edinburgh Festival and Appleby Horse Fair.

**Do you have any funny stories about the club?**

One of our annual prizes is The Parrot on a Stick, which is awarded to someone who has done something funny. Last year it was awarded to a member (who shall be nameless) who was due to give a presentation and left his memory stick at home and had to go back for it.

**What are the club's goals for the future?**

We aim to be a place where our members can meet, have fun and develop their photography skills. Like probably every other camera club, we would like more members and younger members, and to continue enjoying our varied photography.

**Club essentials**

**Dumfries Camera Club**

Gracefield Arts Centre, Dumfries

**Meets:** Wednesday evenings (end August to end April)

**Membership:** £72

**Contact:** secretary@dumfriescameraclub.co.uk

**Website:** www.dumfriescameraclub.co.uk







# A studio for the world

Is there a place for a mobile portrait studio on your street? Fatoumata Diabaté believes so. She tells **Keith Wilson** why she has spent the past ten years taking her studio all over the world

The idea of a photographer using a large-format view camera and mobile studio to randomly photograph strangers on the streets might seem anachronistic in this age of mobile phone imagery and TikTok. But for the Malian photographer Fatoumata Diabaté, her mobile photography studio project, Le Studio Photo de la Rue (The street photo studio) continues a tradition popularised in Africa by the street studio photographers of the 1950s and 60s, notably Seydou Keïta, Malick Sidibé, Samuel Fosso, Oumar Ly, Mama Casset and Youssouf Sogodogo.

The project was conceived in 2013 soon after Fatoumata completed a residency at the Musée du Quai Branly – Jacques Chirac in Paris. Although inspired by the spontaneity of street photography, she wanted to pay homage to these pioneers by adopting many of the techniques they deployed. 'My parents were both immortalised in a portrait by Seydou Keïta, who was our neighbour when I was growing up in Mali,' she says. 'So, I created Le Studio Photo de la Rue as a tribute to the great masters of African studio photography and to keep this tradition alive.'

## Another time and culture

In the past ten years, Fatoumata has taken her mobile studio beyond her home countries of Mali and France, photographing more than 2,000 people on streets as far apart as Colombia and China, Brazil and Ethiopia. Her first portraits were made while living in Senegal. The public response was reassuringly positive. 'My first efforts exceeded my expectations. People who came to the studio were pleased and surprised to discover the technique of another time and culture.'

As with her parents' experience with Seydou Keïta, many of Fatoumata's early sitters remembered their own parents' street studio portraits and took great delight at attempting to recreate the experience. 'They get to feel both pride and fun at the same time,' she says. 'Everyone smiles or even bursts out laughing looking at his or her own parents from the 1950s and 1960s.'

Like Keita and his contemporaries, Fatoumata shoots in black & white. This approach might seem like a missed opportunity given the colourful attire of many

of her sitters, but more important to her is the spontaneity of their reaction and her own response to the moment, which she describes as 'a singular dialogue between the model and the photographer'. She continues: 'I let the encounters guide me. I'm focusing on what appeals to me in their appearance. Beyond all, it is this social atmosphere, this spontaneity that draws my attention.'

This atmosphere and spontaneity is also influenced by Fatoumata's selection of props and vintage accessories, which include old telephones, lamps, radios and glasses. She explains: 'Through props, costumes and other elements, people gradually enter into a role that is personal, but at the same time not always completely under their control! I remain the one giving instructions for the final shot.'

A sketch of her mobile studio reveals a three-sided space of nine square metres with an open top. For a backdrop, Fatoumata uses black & white patterned carpet and shoots with a large-format view camera, although she also creates digital files with a Canon EOS 5D Mark III to produce 13x18cm prints for her sitters to take away as a keepsake.

## Common values

She believes the reason behind the popularity of her mobile studio is the opportunity it provides people to have photos made of them in a style they'd normally see only

**Left: These boys walked up from the beach in their sandy feet and goggles to pose in the outdoor studio. Sombédioun, Senegal**

**Right: Fatoumata provides many of the props used for her portraits, such as the plastic flowers held by this cyclist. Sombédioun, Senegal**







## Fatoumata Diabaté

Born in Bamako, Mali, in 1980, Fatoumata's photography was first recognised at Rencontres de Bamako 2005, where she won the Afrique en Créations prize. Since then her clients have included Rolex, Oxfam and World Press Photo. She has exhibited at Addis Photo Fest, Les Rencontres d'Arles and is President of the Association of Female Photographers in Mali.

in an exhibition. Her ultimate goal is to take Le Studio Photo de la Rue on a world tour. 'I want to play and explore the principle of geographical mobility as much as possible,' she says. 'Through this process, I meet an astonishing array of people in different contexts. From the city to the countryside, from one culture to another, I invite participants to interact and slip into a specific era – the 1950s and '60s – within the small space of the mobile photo studio.'

Taking the studio abroad has convinced her that photography has an innate ability to emphasise people's common values over any cultural differences. Growing up in Mali, where photography was regarded as a man's vocation, Fatoumata heard of a school that taught photography to women, so she enrolled in 2001. Once there, she says she found her voice as a photographer and has since enjoyed international success with solo and group exhibitions in Germany, France, Ghana, Morocco, Sweden, Ethiopia and Spain, as well as her native Mali. However, her high hopes have been dampened by current global political and environmental realities.

'The world is in a terrible state and it's being destroyed by humans,' she declared in another interview late last year. 'It's those same humans that can rebuild it and make it a better world through love, respect, consideration and collaboration.' And, one could add, by dressing up and posing for Fatoumata's camera in her mobile studio.

**Above: 'The moment must remain precious and unique,' says Fatoumata about her studio street photographs. Soumbédioun, Senegal**



**Right: Groupe de Lutteurs (Group of Wrestlers). Soumbédioun, Senegal**



**Left: Participants are invited to interact and slip into a specific era – the 1950s and '60s – through the addition of costumes, vintage props and accessories. Cali, Colombia**



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# SECOND-HAND CLASSIC

## Canon EOS 5D Mark III

It was a must-have full-frame DSLR in its day. Now it's possible to pick one up for under £500 in good used condition

When Canon unveiled the EOS 5D Mark III in 2012, it received a lot of interest from enthusiasts and working pros. Its 22.3MP resolution wasn't a big increase over its predecessor, but it promised improved dynamic range and low-light performance. Its sensitivity range of ISO 100-25,600 (expandable to ISO 50-102,400) and 61-point AF system with 41 cross-type AF points were identical to the then-flagship EOS-1D X. Other features include 6fps shooting, a reliable 63-zone metering system, fixed 3.2in 1.04k-dot screen and an optical viewfinder with 0.71x magnification and 100% coverage. Full HD video (30p) and dual card slots (CF & SD) are supported too.

### What we said

- 'The viewfinder is bright, clear and offers 100% coverage'
- 'Those more interested in video may be left wanting a little more'
- 'The 5D Mark III focuses faster than its predecessor and has all the advanced settings one would expect'
- 'There are signs of noise at ISO 800, but it is only when ISO 6400 is reached that luminance noise really becomes visible'

### How it fares today

The EOS 5D Mark III is starting to show its age, yet it remains a great option for enthusiasts looking to get into full frame and those seeking a capable and reliable DSLR for well under £1,000. It lacks Dual Pixel AF, meaning focusing in live view is clumsy, and the dynamic range, high ISO performance and burst speed are other areas where newer mirrorless cameras present an advantage.

See over to find out what Canon EOS 5D Mark III owners have to say

### What to pay

The EOS 5D Mark II cost £2,999 when we reviewed it in 2012. Today you can pick one up in 'good' used condition with a shutter count of under 20,000 between £460 and £510. Examples with a shutter count in excess of 100,000 frames in 'well used' condition sell for around £380, while the very best examples in excellent condition typically sell closer to £600.

### New alternatives

If 24MP resolution is suitable for your needs, don't overlook the EOS R6 Mark II. Working out 280g lighter than the 5D Mark III, this mirrorless sensation and Gold Award winner features superb low-light capabilities (ISO 50-204,800), 12fps burst shooting, 3in 1.62m-dot fully articulated touchscreen, 4K 60fps video and dual SD card slots. Battery life isn't as good, however.



Amateur  
Photographer  
Testbench  
Recommended  
★★★★



As well as a durable shutter that's rated to 150,000 cycles, it accepts Canon's LP-E6 battery that's good for 950 shots before a recharge is required



The body is built to survive the rough and tumble of heavy use. This includes a very good level of weather-sealing

### At a glance

£460-£525

body only (good used condition)

- 22.3MP full-frame CMOS sensor
- ISO 50-102,400 (extended)
- 100% viewfinder coverage
- 3.2in, 1.04m-dot fixed LCD screen
- 950g (body only)

### For and against

- + Robust, weather-sealed body
- + Excellent colour rendition
- + Intuitive layout of controls and menu system
- + Impressive battery life (battery grip also available)
- 6fps burst is slow by today's standard
- Fixed screen with no touch functionality
- No in-built Wi-Fi or GPS
- Lacks in-camera charging



## What the owners think

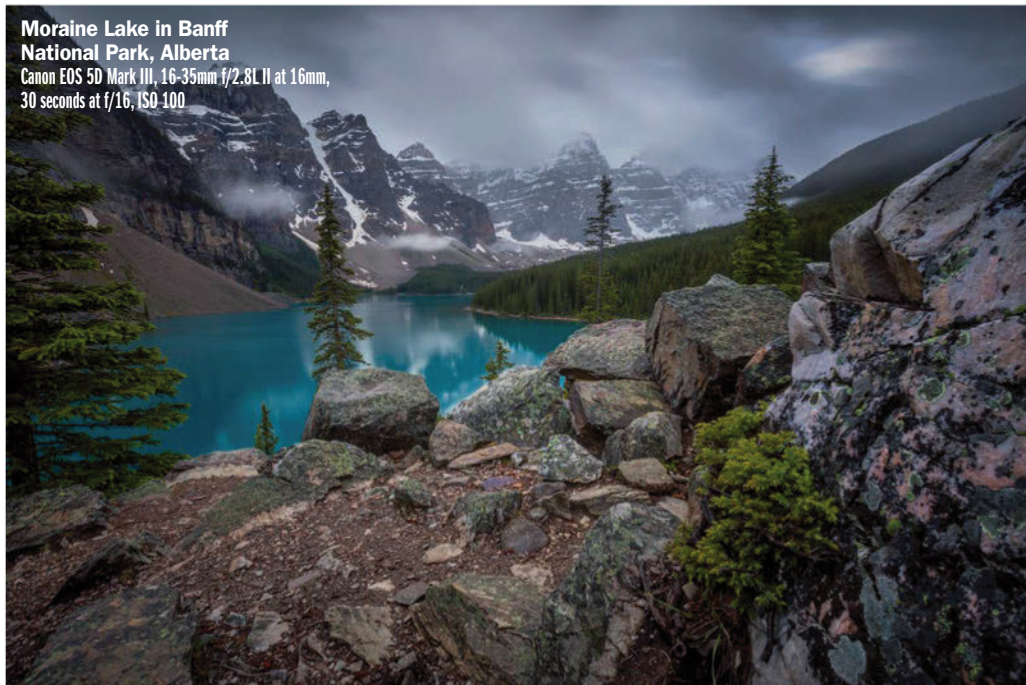
Three Canon EOS 5D Mark III users give their verdict

### Dani Lefrancois

I preordered the Canon EOS 5D Mark III in 2012 and I still actively use it as a second body for my long lens in 2023. It really dictated how I shot and used the camera, which has been something I've had to unlearn with my new gear. When I was using it as my main body, I would shoot in manual focus 100% of the time with my ultra-wide lens. I shot in Av mode and would set my lens to MF and put the focus to infinity and would use the large rectangle box on the live view to choose the light in my image.

The weather-sealing is amazing, because it still works

**Moraine Lake in Banff National Park, Alberta**  
Canon EOS 5D Mark III, 16-35mm f/2.8L II at 16mm, 30 seconds at f/16, ISO 100



after going for a swim in an icy lake. Additionally, still to this day I have not figured out which setting I switched in the menu, but in low light conditions my live view would get noisy and push the light.

It allowed me to compose really

easily at night because I could see stars and I could see the northern lights. This was unheard of back in 2012.

**More of Dani's images can be viewed on Instagram @danibanff**

#### For and against

- + Extremely durable
- + Great in low light
- + Faithful colour
- No flip-out screen

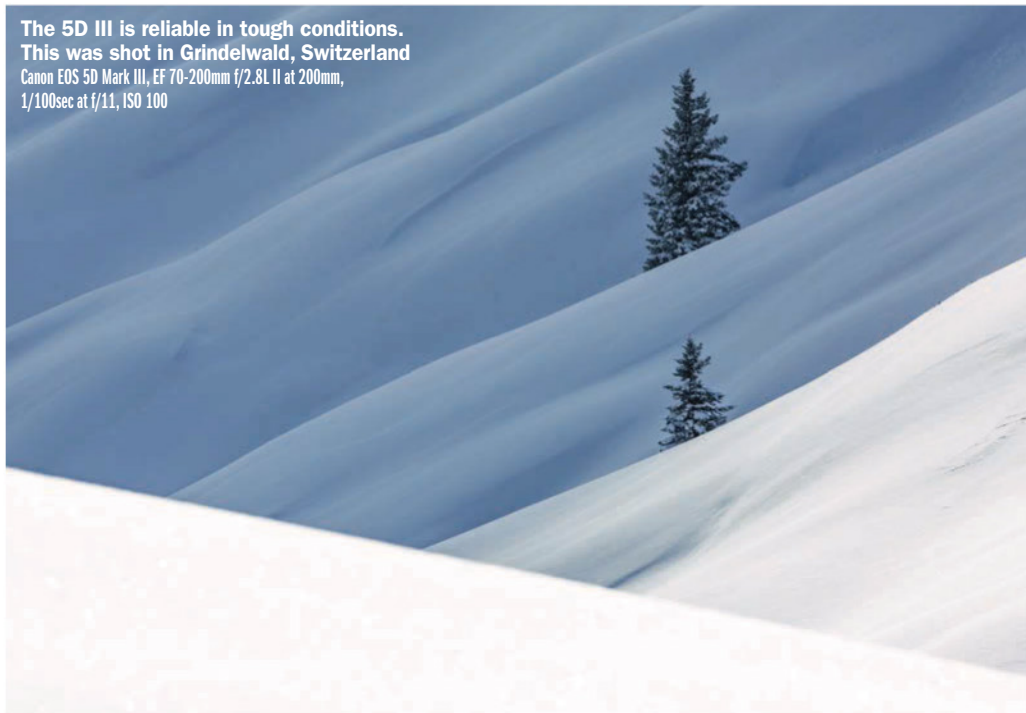
### Ronald Jansen

My travel mate in the first years as a landscape and nature photographer, the Canon EOS 5D Mark III never left my side during my photography trips around the globe. Being my first full-frame DSLR it had the hard task of never failing me. Once I'm out there and my eye finds the viewfinder, I want to be in my photography bubble and not have to worry about my gear.

The main reason I started with photography, was to escape my daily work and busy schedule. I love the 5D Mark III for its build, always working in the hardest weather conditions. The easy way of navigating through the buttons and menus so I could easily set up my settings and shots. For me in combination with Canon's L lenses it was the perfect match. I recently switched to the Canon EOS R5 system as a technology upgrade and to reduce the weight in my backpack, but thinking back at my time with the EOS 5D Mark

**The 5D III is reliable in tough conditions. This was shot in Grindelwald, Switzerland**

Canon EOS 5D Mark III, EF 70-200mm f/2.8L II at 200mm, 1/100sec at f/11, ISO 100



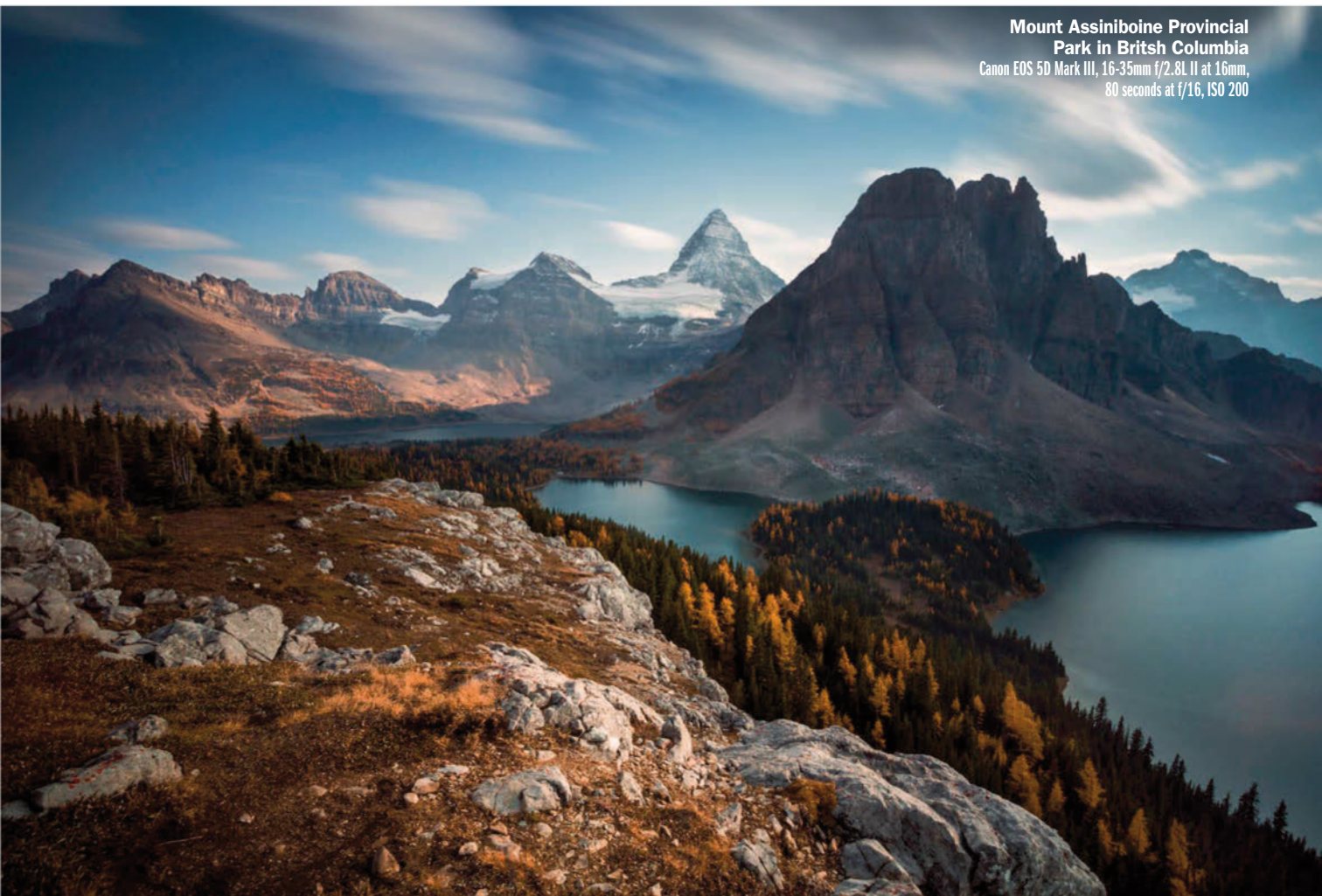
III still puts a smile on my face.

**More of Ronald's work can be found on Instagram @rnld.jansen**

#### For and against

- + Controls and intuitive menu system
- Heavy and bulky





## Michael Topham

Having given the EOS 5D Mark II a miss, the Mark III felt like the natural upgrade from the original EOS 5D. I immediately warmed to it, with the increase in resolution from 12.8MP to 22.3MP offering much improved scope when cropping and the 1.04m-dot screen presenting a far superior reviewing experience. As I began to take on more weddings, I bought another as my second body, very reasonably priced at £1,500 brand new in 2016. Both served me exceptionally well.

As they were dependable and robust, I put all my faith in them to capture people's weddings for more than eight years with my L-series lenses. It was the colour science I loved more than anything though, particularly the way the camera rendered natural skin tones so faithfully.

In the end, it was the combination of carrying two heavy DSLRs all day, and a deal that



Michael shot weddings with the  
EOS 5D Mark III for eight years  
Canon EOS 5D Mark III, 70-200mm f/2.8L II at 200mm,  
1/1600sec at f/2.8, ISO 400

was too good to be true, that made me trade in my entire Canon system for a pair of Nikon Z 6II cameras and a selection of

super-sharp prime lenses.

**More of Michael's work can be found on Instagram @michaeltophamphotography**

### For and against

- + Rendition of skin tones
- Size and weight



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Panasonic's new 100mm macro lens provides close-up shooting in an unusually portable package  
Panasonic Lumix S5IIX, 0.4sec at f/11, ISO 100



# Panasonic Lumix S 100mm F2.8 Macro



Panasonic has made a startlingly small and lightweight full-frame macro lens, but are there any compromises?

**Andy Westlake** digs into the finest details

Panasonic has been making full-frame mirrorless for just as long as Canon and Nikon, having been a founding member of the L-Mount Alliance in 2018. While it initially struggled for market traction, its Lumix S5II and S5IIX cameras have provided considerable impetus to the system.

Now the firm has launched another eye-catching product – the implausibly compact Lumix S 100mm F2.8 Macro.

Designed for shooting close-ups, this is, by a considerable margin, the smallest and lightest lens of its type. It's just 8.2cm long and weighs less than 300g, which means it's exactly the same size as Panasonic's highly

regarded f/1.8 primes, and very similar in weight. In contrast, its closest L-mount competitor, the Sigma 105mm F2.8 DG DN Macro, measures 13.4cm and 715g, which is pretty typical for its class.

Despite its tiny size, the Lumix 100mm is still capable of life-size magnification – in other words, filling the frame with a subject

measuring 36 x 24mm. Its 100mm short-telephoto focal length means it can also double up as a handy portrait lens.

Unsurprisingly, the Lumix lens is more expensive than the Sigma, at £1,000 compared to £699. But that's not dissimilar to other camera makers' equivalent optics; for example, the Nikon Nikkor Z MC 105mm f/2.8 VR S is £1,049. Everything points to you getting a fully fledged macro lens, but in a package that's less than half the usual weight and two-thirds of the size. So what is the catch?





Images are packed full of detail from corner to corner  
Panasonic Lumix S5IIX, 1/3sec at f/11, ISO 100

## ▶ Features

Panasonic has employed an optical design with 13 elements in 11 groups, including three aspherical elements, two made from extra-low dispersion (ED) glass, and one from ultra-low dispersion (ED) glass. Together, these are designed to maintain sharpness from corner to corner while suppressing colour fringing. The aperture diaphragm is formed of nine curved blades which maintain a rounded shape at larger openings, with the aim

of delivering attractive bokeh.

Autofocus is handled by a new 'dual phase linear motor', which Panasonic says is a key factor in its compact design. At 1:1 magnification, the minimum focus distance is just 20.4cm, which is shorter than comparable lenses. This results in an unusually close working distance between the front of the lens and the subject of about 10cm. That's not necessarily a good thing; it means you're that bit more likely to get in your own light,

or to disturb twitchy subjects.

A deep cylindrical hood provides protection for the front element against both stray light and physical impact. Like many other Panasonic Lumix S lenses, the filter thread is 67mm.

## Build and handling

Thanks to its petite size and light weight, the Lumix S 100mm F2.8 Macro handles somewhat differently from other lenses in its class. It's just that bit better balanced on the camera; other short-telephoto macros tend to feel slightly front-heavy.

One of the ways Panasonic has kept the weight down is to use a plastic skin for the barrel. But this doesn't mean the lens feels cheap. Instead, it's similar in terms of styling and finish to the firm's other L-mount optics. Despite its light weight, the lens still boasts dust- and splash-resistant construction, and is designed to be freezeproof to -10°C. This is good news, as it's likely to be used outdoors often.

At the front of the barrel, you'll find a large manual focus ring, which is electronically coupled and rotates smoothly with no hard end stops. By default, it

operates in a non-linear fashion, meaning that the quicker you turn the focus ring, the more rapidly the distance changes. With some cameras you can switch to a linear focusing response, which personally I prefer.

The only other controls are two switches on the side. One selects between autofocus and manual, while the other can be used to limit the focus distance range, either within the macro range (50cm – 20.4cm), or for subjects further than 50cm. This can be useful to reduce hunting.

## Autofocus

One area where the Lumix S 100mm F2.8 Macro excels is with regards to autofocus. Traditionally, this has been a weak point of macro lenses. But that's not the case here, with the lens instead focusing quickly and accurately.

Unlike most older macro lenses, this one also acquits itself well when shooting moving subjects. You might still be better off with the likes of a 70-200mm f/2.8 zoom for fast, unpredictable action. But the 100mm should be fine for less-demanding subjects such as portrait photography.

The lens is capable of life-size magnification  
Panasonic Lumix S5IIX, 1/13sec at f/8, ISO 100







**100mm is also a useful focal length for portraits**  
Panasonic S5IIX, 1/100sec at f/2.8, ISO 2000

Photographers often think it's necessary to use manual focus for macro work, but that's no longer necessarily true. If you engage the Pinpoint Focus setting on a Panasonic camera, you can position the focus area pretty much exactly where you want, and then autofocus perfectly accurately. Alternatively, you can press the AF-ON button even when using manual focus mode, and autofocus exactly at your selected point.

Of course, you can still use manual focus if you prefer – it often works very well for slow, considered macro shooting. Again, the lens is very well behaved, making it easy to position sharpest focus exactly where you want.

Those who like to shoot video will be delighted to find that the autofocus is extremely quiet, so it shouldn't disturb your soundtrack. Likewise, focus breathing is suppressed very effectively at longer subject distances down to about 1.5m. Once you get into the macro range, though, the angle of view narrows considerably on focusing closer.

### Performance

We expect macro lenses to be impeccably behaved when it comes to optical quality, and that's essentially what I saw

from the Lumix 100mm f/2.8. Image files are packed full of detail, with no troublesome aberrations. Out-of-focus areas are handled nicely, too.

Tested on the 24MP S5IIX, the lens resolves impressive levels of detail from corner to corner, even wide open at f/2.8. It gets a little crisper on stopping down to f/4 or f/5.6, if you stare closely at your image files onscreen, but the difference isn't huge. Close the aperture past f/8, and diffraction progressively blurs away pixel-level detail. But this doesn't stop the lens from being eminently usable at f/22 when you need the depth of field.

With this kind of lens, we're just as much concerned with the way it renders out-of-focus areas of the image, as those that are sharp. In this respect, the Lumix 100mm f/2.8 acquits itself admirably for both close-up and portrait shooting. Backgrounds are, in general, attractively rendered, while transitions between sharp and blurred areas are handled in a smooth and natural-looking fashion, too. If you're primarily interested in photographing people, an 85mm f/1.8 would still deliver a greater degree of blur, but the 100mm f/2.8 will also do a fine job.

I saw barely any hint of colour fringing, either in the corners due to lateral chromatic

aberration, or in out-of-focus regions at large apertures due to the longitudinal variety. There's a little in the way of vignetting at f/2.8, but often this will help frame your subject. It goes away at f/4, too.

Examining uncorrected raw files does, however, give a clue as to how Panasonic has achieved the lens's tiny size. It exhibits visible pincushion distortion that needs to be corrected in software. This wouldn't have been acceptable on a macro lens designed for film, but the world has moved on now, so it's mainly of academic note. You'll see a geometrically corrected image in the viewfinder, while out-of-camera JPEGs are automatically corrected, too. The requisite correction parameters are also embedded into the raw files and applied automatically by Adobe software. Most users won't even be aware this is happening, let alone care – they'll just get sharp, clean images with straight lines where they should be.

The lens also deals very well with shooting into the light. I saw no problematic loss of contrast due to flare, and nothing to worry about with regards to ghosting with bright light sources in the frame. Overall, the optical performance is pretty much exemplary.



## Verdict

I'M A big fan of short-telephoto macro lenses, and the Panasonic Lumix S 100mm F2.8 Macro is an excellent example.



I really appreciated its small size and light weight; getting 1:1 magnification from such a portable lens on full-frame is a revelation. Other compact macro lenses have shorter focal lengths, which usually equates to awkwardly tight working distances and less attractive perspective. Crucially, I was also delighted by the image quality it delivered.

As for compromises, there's barely anything to worry about. The working distance is a little close compared to its peers, which means the Sigma 105mm F2.8 might be a better choice for L-mount users photographing skittish subjects such as insects. It's also possible that some raw converters won't deal properly with the required distortion correction. But for most users, neither should be a big problem.

Overall, this is a fantastic lens from Panasonic that completely redefines what a short telephoto macro can look like. It's just so much easier to drop into your bag and carry around with you than any comparable optic. If I were an L-mount user, I'd buy one in a heartbeat.



### Data file

<b>Price</b> £999	<b>Minimum focus</b> 20.4cm
<b>Filter diameter</b> 67mm	<b>Length</b> 82.0mm
<b>Lens elements</b> 13	<b>Diameter</b> 73.6mm
<b>Groups</b> 11	<b>Weight</b> 298g
<b>Diaphragm blades</b> 9	<b>Lens mount</b> L mount
<b>Aperture</b> f/2.8 - f/22	<b>Included accessories</b> Caps, hood



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The British Museum, taken using the ultra-wideangle camera  
14mm equivalent, 1/33sec at f/2.2, ISO 320

# OnePlus Open

This folding phone offers a triple-camera setup made in collaboration with Hasselblad. **Joshua Waller** takes a detailed look

The OnePlus Open is the firm's only folding phone. It's a rather impressive first attempt as well, with a priority being put on the Hasselblad cameras on the back. But could this be one of the best folding phones for photography?

## Design and features

Often because of space and design complications of the folding system, the camera setup

can be a bit lacking compared to non-folding phones. Not with the OnePlus Open, which has put a strong emphasis on the triple-camera system on the back.

The first camera to mention is the main 48MP wideangle camera, with an f/1.7 aperture, optical image stabilisation (OIS), and phase detection autofocus (PDAF). This gives pixel-binned 12MP images, and uses a 1/1.43in sensor. It's joined by a 48MP ultra-wideangle camera



with an f/2.2 aperture. This also features PDAF, which can be used for close-ups. Again, this gives pixel-binned 12MP images, and has a 1/2in sensor.

There's also a high-resolution 64MP telephoto camera with an f/2.6 aperture, PDAF, and optical

## At a glance

£1,399 16GB/512GB

- 48MP main camera, f/1.7, 24mm equivalent, OIS, PDAF
- 48MP ultra-wide, f/2.2, 14mm equivalent, PDAF
- 64MP telephoto, f/2.6, 70mm equivalent, OIS, PDAF
- 20MP f/2.2 (inner), 32MP f/2.4 (cover) selfie cameras
- 7.82in folding screen
- 6.31in outer screen
- Android 13
- 153.4x143.1x5.8mm open  
153.4x73.3x11.7mm closed
- 239g/245g (black/green)

image stabilisation. The telephoto camera can be used for close-ups, gives pixel-binned 16MP images, and also uses a 1/2in sensor.

One of the useful things about dual-screen smartphones is that you can use the main





24mm equivalent



2x digital zoom



70mm equivalent



6x digital zoom

cameras for selfies, portraits, and group photos. This means you don't have to use the lower-quality selfie cameras.

However, if you do want to use the selfie cameras, then you've got a 20MP f/2.2 inner camera and a 32MP f/2.4 outer camera. However, it's worth noting these have much smaller sensors than

the main cameras and therefore quality is likely to be lower.

The OnePlus Open looks like, and feels like, a premium folding phone, with a quality of construction up there with the best, yet the price is really rather competitive, at £1,399 currently. This is still significantly more than many flagship phones, but not

much more than the higher-memory options available from Samsung and Apple.

Other folding phones include the Samsung Galaxy Z Fold 5 and the Google Pixel Fold. Both currently cost more but there are regularly offers of bundled freebies, or discounts available.

As mentioned, the OnePlus Open looks great. It's got a thin body with premium metal-framed construction. The thinness of the phone is only broken by the larger circular camera bump on the rear. There's even a sliding switch on the side with three positions to adjust the volume between on / vibrate and silent, as found on OnePlus phones of the past.

When opening the phone, you can adjust the level of fold to suit your needs – for example, if you wanted to watch a film or adjust the camera angle. However, it's worth noting that when completely open it's not entirely flat, there is still a very slight bend. This isn't really noticeable day to day, unless you're a bit

obsessive about things like this. It is, however, flatter than the Google Pixel Fold.

Wireless charging is not available, which is a real shame. This is a premium phone, and wireless charging is now seen as a must-have feature for many. Included in the box is a 67W charger, USB cable, and a free two-part case.

The screens look great, with a high level of brightness available, on both the external and internal screens, and this can be really useful for viewing photos and websites, and anything else you use the phone for.

### Camera app

There is a wide range of shooting modes available in the camera app, including full manual controls in the Pro mode. Here you're able to change settings on all of the cameras, from the 0.6x camera through to the 3x telephoto camera, as well as the 2x and 6x digital zoom modes.

The phone gives quick access



Group portrait using the main camera  
24mm equiv, 1/17sec at f/1.7, ISO 5000





Using the telephoto camera gives good results, as long as light is good, and you're not too close to the subject. 70mm equivalent, 1/50sec at f/2.6, ISO 500

to Pro, Video, Photo, and Portrait shooting modes, with additional shooting modes found under 'More'. These include night, hi-res, panoramic, film, slow-mo, long exposure, dual-view video, time-lapse, text scanner and XPAN. Film is a video mode, with the option to record LOG video.

### Performance

Hasselblad has been working with OnePlus since 2021. This means that its imaging experts help tune the cameras to give improved colour output and performance. So we should expect to see some great results from the OnePlus Open.

The main 48MP wideangle camera gives pixel-binned 12MP images. Dynamic range is handled nicely, with automatic HDR (high dynamic range) combining a number of shots for enhanced detail in both the shadows and highlights. Taking the same shot at the same location and same time, but with 2x (digital) zoom, shows a degradation in image quality.

The 64MP telephoto camera gives a 3x view, which is a good telephoto camera to have on a smartphone, rather than just 2x for example. The output is actually a pixel-binned 16MP image. Shown above left is the

photo from the 3x telephoto camera, and you can also see a 6x digital zoom shot, where image quality drops.

The ultra-wideangle camera gives reasonable results; however, images are a little bit softer than I would have liked to see. Colour reproduction is very good, without being overly saturated.

Telephoto close-ups can switch to using the main camera with digital zoom if light levels drop too far, or when you get too close to the subject. In comparison the Vivo iQOO 12 will keep using the telephoto camera even in low light, and with the subject closer. This is a shame, as the images using digital zoom are of lower quality, and it's often difficult to tell when the phone has switched to digital zoom.

Thankfully, when the device continues to use the 3x telephoto camera for macro and close-up photos, rather than switching to digital zoom, the results are very good, with plenty of detail and good colour.

Low-light performance from the main camera is very good, even when shooting handheld. The telephoto camera can also give some really nice results in low-light conditions.

The inner and outer selfie

cameras are fixed focus, but give reasonable results. For the most flattering portraits though, you'd be better off using the main cameras. It's straightforward switching screens to enable self-portraits with the main camera.

Similarly, you're going to get better video results when vlogging if you use the main cameras. Then you can use the portrait mode to adjust the level of background blur.

The phone offers 4K video recording at 60/30fps from the main cameras, as well as 4K 30fps from the selfie cameras. Stabilisation is good, helping to keep video stable when recording without a gimbal.

### Value for money

The OnePlus Open is currently priced competitively at £1,399 with 16GB/512GB – normally it costs £1,599. This makes it cheaper than either the Samsung Z Fold 5, which costs £1,849 for 512GB, or the Google Pixel Fold at £1,869 (512GB). There are often special offers available, though, so make sure you see what's on offer before you choose which to buy. Compared to non-folding phones, though, the price is at the upper end of the scale.

## Verdict

THE ONEPLUS Open is a really nice folding phone, and shows that you don't have to buy a Samsung model to get a premium experience. There's an impressive set of rear cameras – with good results from the ultra-wide camera, great results from the main camera, and really good results from the telephoto camera.

In terms of downsides, the ultra-wideangle camera is perhaps one where I would have liked to see sharper images, as results can look soft at times. In addition, the lack of wireless charging is an odd omission on a flagship phone at this price point.

The next generation of camera phones are on their way, and looking to take smartphone photography to the next level.

Non-folding phones still look like they will have an advantage over folding phones for now, but the gap doesn't seem to be as big as it once was.

In terms of folding phones, the OnePlus Open is up there with the best, and has a much more impressive build quality when compared to the Google Pixel Fold. If you're looking for a folding phone, then the OnePlus Open gives photographers some high-quality results and a great shooting experience.





# Canon has cameras for all

Whether you're moving up from a phone, switching from a DSLR or looking to upgrade, there has never been a better time to go mirrorless with Canon

**W**hile Canon continues to market its renowned EOS DSLR cameras and lenses, the company's energies have been directed onto its EOS R system.

It's been a fruitful period as in the past 18 months, Canon has introduced no fewer than six new cameras and 15 lenses into its already formidable mirrorless range, and there's more to come. There's a wide range of kit to suit various budgets.



**The EOS R100 is ideal for beginners but suits more advanced users too**

## Canon EOS R cameras: under £1000

First-time EOS R system buyers have three entry-level models to choose from. These sub-£1,000 APS-C format cameras can happily cater for experienced users too, especially now that there are four dedicated RF-S lenses.

The 24.1-megapixel EOS R100 is available with the RF-S 18-45mm F4.5-6.3 IS STM standard zoom for just £499.99, which makes this camera/lens combination a compelling proposition.

Key features include 6.5fps burst shooting, Dual Pixel CMOS autofocus with face tracking and eye detection and an advanced exposure system to deliver perfect results. Take the next step up the price ladder and there's the EOS R50, a 24.2-megapixel camera – available in black or white – priced at £789.99 body only or £899.99 with the RF-S 18-45mm F4.5-6.3 IS STM kit zoom lens.

The EOS R50 also has options when it comes to shooting video footage including an articulating monitor that can face forwards, Movie Digital Image Stabilisation for smoother handheld movie shooting and longer shooting time.

While the EOS R50 is designed to be simple to use, there is headroom for its users to grow into, including 14 scene modes, focus bracketing and continuous



**Above: The EOS R5 set new standards with its AF tracking performance and its eye-tracking and subject-detect skills. This, coupled with the camera being able to produce full-size raws at 20fps with the electronic shutter, opens up lots of exciting possibilities**

shooting at an incredible 12fps and 15fps with the electronic shutter. Such features for a camera of this price level makes the EOS R50 remarkable value.

Mid-priced at £999 body only, the superbly specified EOS R10 is a strong contender as a leading value hybrid camera. It was one of the first two EOS R-mount APS-C format mirrorless cameras launched by Canon (the other was the EOS R7) with an array of features aimed at new and experienced content creators.

Slightly heavier and bigger than the two EOS Rs that are featured in this sub-£1,000 category, the EOS R10's feature set will suit those keen to take their next steps into content creation with market-leading photo and video skills. It can shoot at 15fps with the mechanical shutter and 23fps with the electronic shutter, both with focus tracking and, for even more shooting speed, a Raw Burst mode that works at 30fps with a 75% crop.

For video, there's the option of 4K/30p or 4K/60p for even smoother results, and for stills and movies the deep-learning Dual Pixel CMOS AF II system ensures tack-sharp results time after time.

There's also AI subject-detect too which is cascaded down from Canon's flagship EOS R3 and gives the EOS R10 the skills to deal with most situations.

All round, the EOS R10 offers a class-leading performance in a nicely priced camera that's generally fun to use and you get a lot of really useful features for its sub-£1k body price.



**Left: The EOS R50 is great as a take-anywhere camera**



© WILL CHEUNG

**The EOS R10 is a likeable, responsive mirrorless model that consistently turns out high-quality stills and video footage**



## Canon EOS R cameras: £1000-£3000

This price segment of the camera market is highly competitive and Canon is represented with three class-leading cameras. It's in this area that you'll get the emergence of full-frame models mixing it with top-of-the-range APS-C format models.

The Canon EOS R7 is the flagship APS-C format camera. It packs in a 32.5-megapixel sensor so there's plenty of capacity for big enlargements as well as the leeway to crop into images. This ability plus the 1.6x crop factor of the APS-C format has made the EOS R7 a sought-after machine amongst action and nature photographers where long telephoto lenses are essential.

Factor in a capable high ISO performance, in-body image stabilisation and the ability to shoot at 30fps with its electronic shutter, and the EOS R7 has a wide appeal. It sells for a competitive £1,449.99 (body only). At this price level, there's the opportunity to invest in a full-frame mirrorless camera, the format of choice among expert and pro image creators.

Vying for your attention in the price sector is the very able Canon EOS R8 selling at £1,699.99 and the EOS R6 Mark II, at £2,779.99 body only. Both models ideally suit hybrid content creators and share many similar features including the 24.2-megapixel sensor, up to 40fps burst mode shooting with the electronic shutter and the same AF features.

The EOS R8 is the more compact camera, has only one SD card slot, uses a lower-capacity battery and lacks in-body image stabilisation (IBIS) so while it's not as well-endowed as the EOS R6 Mark II model, it is significantly more affordable and its feature set is impressive for the money.

If you have the extra budget, opting for the EOS R6 Mark II is worth a thought and having IBIS is a seriously handy benefit when shooting in low light or using long lenses and it offers raw 6K/60p external video recording if advanced movie shooting is your ambition. It got five stars in our review and the accolade of Testbench Gold.

## Canon EOS R cameras: £3000-£6000

For those on a bigger budget, there are two state-of-the-art full-frame cameras on offer – the EOS R5, selling at £3,999.99 body only, and Canon's flagship, the EOS R3, which retails at £5999.99.

For those needing supreme image quality and high-speed performance in a compact body, the EOS R5 is the camera of choice. It has proved itself incredibly popular among discerning still and video shooters and its 45-megapixel sensor is capable of poster-size enlargements and 8K raw. As the image top left shows, the EOS R5 set



**Above: The EOS R3 is handy for action. Here, it was partnered with the new RF 200-800mm F6.3-9 IS USM**

new standards with its AF tracking performance, and its eye-tracking and subject-detect skills are second to none. This, coupled with the ability to generate full-size raws at 20fps with the electronic shutter, opens up lots of previously tricky opportunities. Aimed at pro action and sports photographers, everything about the EOS R3 is focused on speed without sacrificing reliability or performance. Its stacked, backside-lit 24.1-megapixel CMOS sensor can deliver a shooting rate of 30fps without any viewfinder blackout and its top native ISO peaks at 102,400 so even the most unpromising lighting can be handled. Add an incredible AF system which features subject tracking and Canon's Eye Control AF, which lets you choose which subject to focus track just by looking where you want to focus in the viewfinder, and the R3 is one of the best cameras money can buy.

## Lots of home printing options

Canon's extensive range of photo-quality printers starts with dye-sub mini printers to home-friendly units that can output exhibition-quality 13x19in (A3+) fine art prints. For making small prints on the go, there's the Canon Selphy CP1500 from £134.99, a portable wireless dye-sub unit which is fun to use yet still very capable.

For home-based printing, Canon has its PIXMA Photo range. The PIXMA TS8350a is a multi-purpose unit that can scan, copy and produce A4 colour prints wirelessly or via a built-in SD card slot with a six-colour individual tank inkset. For making A3+ size prints, the iP8750 is a great-value option. It costs £239.99 and can output up to A3+ size pro-standard full colour and black & white enlargements using with its ChromaLife 100+ inks that gives outstanding print life. The six colour inks can be replaced individually and there's the option of XL inks for greater printing capacity at lower running costs. The hybrid ink system is handy for document printing, too.

**Right: Canon's extensive range of photo-quality printers goes from dye-sub mini printers to home-friendly units that can output exhibition-quality, A3+ fine art prints**



**Left: Shooting full-frame at wide lens apertures helps achieve narrow depth-of-field images with attractively smooth backgrounds**



If you're thinking of upgrading your camera kit, then simply check out Canon's latest offers by visiting [www.canon.co.uk/offers/sale](http://www.canon.co.uk/offers/sale)



# All creatures great and small

**Graeme Green** speaks to Swedish wildlife photographer **Mattias Klum**, whose 'gritty' creative language and willingness to go to great lengths for his images has kept him at the top of his game for four decades

## Mattias Klum



Born in Uppsala, Sweden, in 1968, Mattias Klum has been a professional photographer for four decades. He has worked for international publications, including *National Geographic*, *Geo*, *Audubon* and *The New York Times*. He's also produced several books, including a collaboration with Jane Goodall, and directed documentary films, including *The Young Sea*. [www.mattiasklum.com](http://www.mattiasklum.com), Instagram @mattiasklumofficial @mattiasklumcollection

**T**hirteen is an unlucky number for many people. For Swedish photographer Mattias Klum, it has a more positive meaning. 'I've had exactly 13 *National Geographic* covers,' he tells me, proudly.

Although his photographic work ranges from landscapes to people, it's wildlife and nature, usually with a strong conservation focus, that's at the heart of his work, whether working in the rainforests of Malaysian Borneo or the icy wilderness of Antarctica.

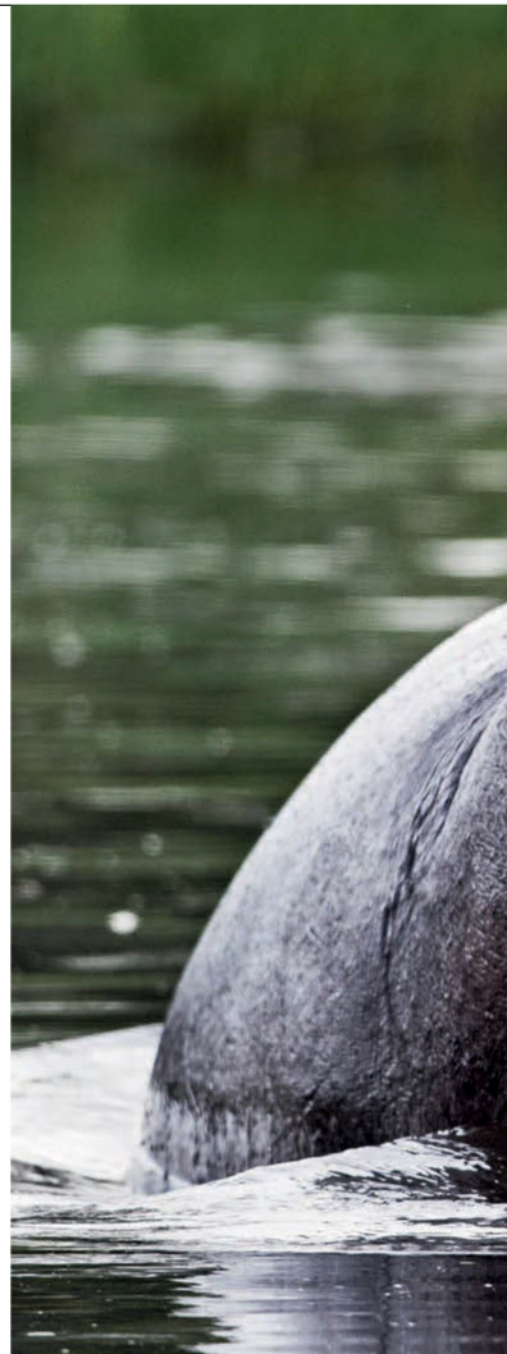
'As a young boy, I was drawn to nature,' Klum says. 'Even if I ventured into our backyard or the centre of Uppsala, the fourth biggest city in Sweden, where I grew up, I felt that I could find miracles. It was like a treasure hunt. I started taking pictures with my father's camera, a Pentax K1000, to bring those treasures back home. It was contagious to show people what I'd seen, whether it was a pattern on a stone or a spider's web.'

Growing up, Klum drew on influences, not just copies of *LIFE* magazine and *National Geographic* that his parents subscribed to, but also art and music. 'I grew up looking at things in awe,' he

explains. My parents talked about great artists like Picasso, Chagall or Salvador Dali. I still get more inspiration from Miles Davis or Bach than from an average photographic exhibition.'

A professional photographer since the mid-1980s, Klum must have been a prodigious talent. Playing drums in a band as a teenager, the group's older bass player recognised something special in his photos and suggested he try to get sponsored. 'I said, "That's ridiculous,"' he recalls. 'But Pentax Scandinavia came back to me – I was sponsored by Pentax from 1984. They sent me equipment, a camera and lenses, things I could never ever have afforded myself. I didn't have a salary – I was a child, still at school.'

Four decades on, his enthusiasm and curiosity are undimmed. 'I've treasured that sensation of not becoming blasé or thinking that every subject needs to be dangerous, far away, or never seen before. I still treasure the mundane stuff because miracles, photographically, are just everywhere – it depends how you look at it. I taught myself that from the beginning. Even if I'm smack bang in the middle of the Amazon or Patagonia, or Uppsala, I



always find things I love.'

## Creative language

What does it take to get your photos on the cover of *National Geographic*? 'You have to do something the editors like,' he laughs, as if the answer's that simple.


As well as images that 'communicate a certain story or situation, a narrative that can be engaging and inspirational,' Klum believes photographers should develop their own 'creative language'. 'A musician, such as Miles Davis, had a particular style that's very easily recognised,' he explains. 'The same thing happens ideally with photography. You strive to have your own language. It develops over time – it



I took this photo in Botswana's Okavango Delta where hippos change the land in and around this wetland, flushed yearly by nearly 11 cubic kilometres of water. Hippos are known to be a bit grumpy, but if you read their behaviour and play your cards right it works really well.  
Nikon D4, 400mm, 1/320sec at f/7.1, ISO 800



becomes a signature. People can see it in a frame. People sometimes say to me, "I saw that photo in a magazine and I knew it was yours." It's like being a chef that cooks in a certain way – you photograph in a certain way. If you replicate everyone else's work, you can be a great copycat, but where's your own "soul"?"

What distinctive elements set his wildlife photos apart? 'It's the grittiness,' Klum suggests. 'I also like multi-layered photographs, whether in landscapes, people or animals, often shooting through things, like leaves or grass. I like images to be aesthetically appealing to me. I hope other people like the photos, too, but I shoot for me.' 

[www.amateurphotographer.com](http://www.amateurphotographer.com)



**Kinkajous are hard to find and photograph. This female kinkajou holds on to a balsa flower filled with nectar mixed with rain water**  
Camera details unknown



# Technique WILDLIFE PHOTOGRAPHY

## Go the extra mile

Klum's career has taken him to the ends of the Earth, including wild, often hard-to-reach locations, from China to Panama to Botswana. Rather than the charismatic giants – elephants, polar bears, lions... – that many wildlife photographers concentrate on, his assignments often involve small, rare, and endangered species. Locating and photographing such creatures takes time and effort. 'For wildlife photography, and any type of photography, it's about getting into the right flow,' he says. 'The more I've known about a place, a species, or an ecosystem, that's really helped me to find the images that I wouldn't have found otherwise.'

For one *National Geographic* assignment, Klum completed a 14-month expedition in the Danum Valley in Malaysian Borneo, building 12 tree blinds up to 210 feet high in the forest canopy to photograph orangutans, hornbills and other species. 'There are parallel skillsets in becoming a photographer. The knowledge part is important. Patience is important. The combination of knowledge and patience means you understand that in order to get certain kinds of pictures, you'll have to build a blind or have to be there for a long time. Learning to "read" nature is a third skillset. There are different skillsets, such as technique, timing... You need multiple skillsets that make the totality.'

## No excuses

Photographing hard-to-find creatures has meant working in difficult conditions, such as dense rainforests and low light conditions – not every photographer's idea of ideal wildlife photography conditions. 'When I first got to a rainforest, I was 20. I'd read up and planned as much as I could. But the reality was totally different – the



The Dipterocarp trees are the skyscrapers of the rainforest and can rise nearly 70 metres from the ground. Borneo's rainforest is considered to be at least 130 million years old and is the world's oldest and most diverse

Nikon D3, 14-24mm, 0.6sec at f/11, ISO 200

## WILDLIFE PHOTOGRAPHY TIPS



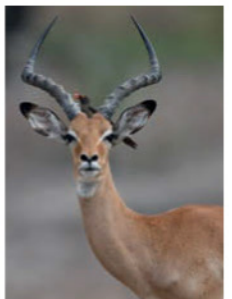
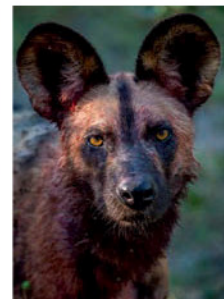
### Anticipate the moment

Learn to read a scene and the animals to see what's going to happen. You can anticipate the moment and see the energy changing. Then, bam, it's happening. You can't then start thinking about camera settings. You have to be already there. It's about timing.



### Find meaningful angles

Whether it's your dog, a flower or a rare snake, try to find angles that make the photo feel real. That often means getting down on the ground. For me, when I'm lying with my chest on the ground or on the ice, it anchors me and makes my pictures feel more real.



### Make eye contact

If you make eye contact with your subject, it adds personality. The viewer is drawn in, it's the same with people. Symmetry can also be very effective. Details, such as an oxpecker sitting on an impala, adds an extra dimension to the picture.





**Above: The king cobra – our world’s longest, venomous snake – photographed on assignment for @natgeo in Malaysian Borneo. They can grow nearly 6metres (19ft, 6in) and feed almost exclusively on other snakes**  
Camera details unknown



**Left: Orangutans transported by wheelbarrow to their night quarters by BOS’s (Borneo Orangutan Survival Foundation) baby sitters**  
Nikon D3, 24-70mm, 1/13sec at f/11, ISO 200

trees were tremendously tall, I didn’t have the right climbing gear or the right knowledge. The light can be difficult.’

‘But I remember going to a lecture by William Albert Allard, a fellow *National Geographic* photographer, one of my “gods” growing up. At the lecture, someone in the audience asked him a question, and they suggested a photographer has to go out early morning and late in the afternoon to get the good light, and there’s not much use working around midday. Allard said “That’s a sack of shit. There is never ‘bad light’. You are just a shitty photographer if you think that way. If there is high contrast, use the high contrast. Just make use of what you’re given.” I was, like, “Wow, that’s so impressive. I will never again blame anything but myself – I can’t blame the gear, I can’t blame the light, I can’t blame anybody. If I can’t do something great, it’s my fault.”’

### Keep it real

Klum prefers to do almost all of his work in-camera. He avoids ‘shooting wide’ in order to crop images later – what he sees in the viewfinder is the image he wants. ‘I’m fostered in that tradition,’ he says. ‘I started shooting analogue, where what you saw was what you got. If you screwed up, you had to throw it away. You learned how to compose and expose.’

Minimal post-production work is also part of his ‘creative language.’ While some wildlife photographers go to town, Klum likes his photos to be an authentic representation of what he saw. ‘With the documentarian work I’ve done for the *New York Times* or *National Geographic* or most of my books, I do very little editing. I have an assistant and I just say, “No dust, and maybe check the white balance is okay...” Minimal stuff. I never remove



### Sense of place

Having a sense of place in a photo means you see your subject’s territory. I like to get close and use a wideangle lens, like a 14-24mm or a 24-70mm. Compositions like this are often about using the rule or thirds or setting the animal off to one side.



### Find visual diversity

Not all wildlife photos need to be a portrait or an animal set in its environment. I also like thinking more abstractly, using shapes or multiple layers. Be creative, you can shoot up or down, or use drones, or look up at the sky, all to find different angles and perspectives.



### Tell a story

As a photographer you must read what’s happening and anticipate the moment that will say something important to contribute to the story. A detail, such as an interaction between a human caregiver and an animal, can create a lot of impact.



## WHAT'S IN MATTIAS'S KIT BAG

### Nikon 600mm f/4 lens

The largest lens I use is a 600mm f/4 lens. I work with Nikon's Z series. The 600mm means I can work with anything from painted wolves to birds. The benefit of a lens like this is getting close to animals that are very shy of humans, although you still have to be closer than people think. It's super-sharp.

### Nikon 14-24mm f/2.8

I use this lens for anything from shooting from a helicopter or crawling up to a snake. It's sharp at the edges and it's a wonderful lens for landscapes and creatures where I want the sense of place.

### Tripod

I use a big Gitzo or Sirui tripod with a Arca or Wimberley head, especially when my camera is fitted with a big lens, like the 600mm. A tripod is important for stability for sharp images but also, when using large lenses, to hold the camera in place, as it can be exhausting to hold for long periods of time.

### Waterproofs

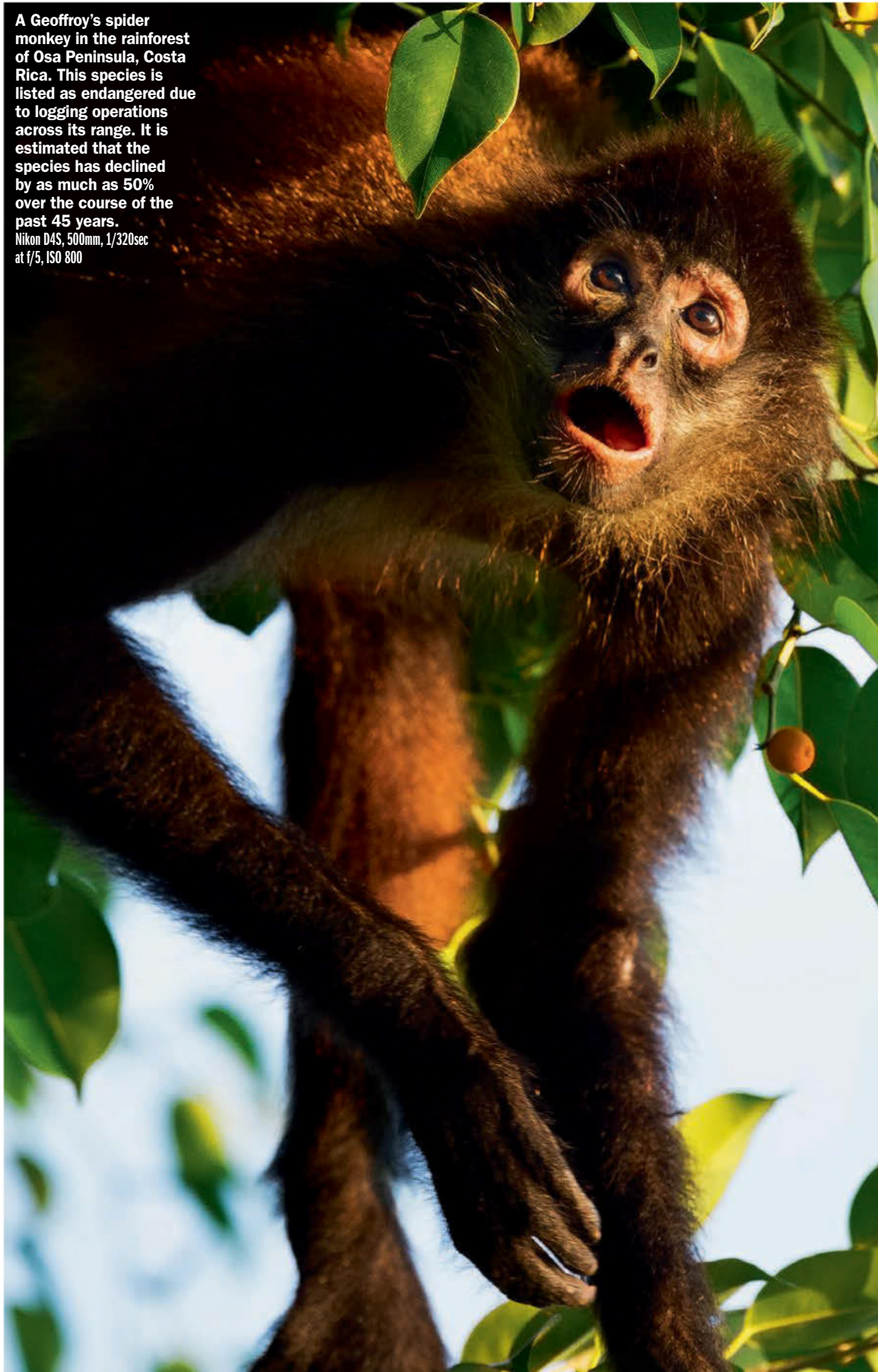
In rainforests and other places where there can be a lot of water, I often have a poncho over myself to stay dry. There are also rain covers that I put over the camera and the lens. With small rain covers, you get condensation, which screws up the camera, so I keep air between the camera and the rain cover.

### Cable release

I use a cable release a lot. I play a lot with long exposures. Long exposures in wildlife photography are great to get a sense of movement, the blur of action and activity, or to play around with other interesting effects. I like to have a cable release always in my kit.

A Geoffroy's spider monkey in the rainforest of Osa Peninsula, Costa Rica. This species is listed as endangered due to logging operations across its range. It is estimated that the species has declined by as much as 50% over the course of the past 45 years.

Nikon D4S, 500mm, 1/320sec at f/5, ISO 800





branches or take things out.'

### Work with purpose

Many of Klum's assignments highlight urgent issues, such as deforestation or threats to a species. 'To me, it's extraordinarily important to have a purpose to my work, especially given what I've seen and what I know, and that I've been on the "barricades" for 40 years,' he says. 'I've seen some of the most beautiful things we have in the world. But I've also seen the unprecedented pressure we're putting on the planet. I want to use my voice, my storytelling, my art, my personality, and my life to see if I can help to create a mindshift to help our planet. Like musicians, when storytelling and photography works, we can bridge the gap between our clever human mind and our emotional human heart. That's what I try to do. That's why I wake up in the morning.'

AP

Join Mattias on a guided photography holiday to Uganda or Costa Rica. See [amateurphotographer.com/photo-tours](http://amateurphotographer.com/photo-tours) for details of these and all our Zoom Photo Tours trips



**Iguazu Falls, on the border of Argentina and Brazil. Rainforests help stabilise the world's climate and are among the most species-rich ecosystems in the world. Nikon D3, 14-24mm, 1/100sec at f/22, ISO 200**



## Why it works

'This is a female Jameson's green mamba in Cameroon. I shot this for *National Geographic*. It's one of the most beautiful snakes in the world and one of the deadliest. When I work with snakes, I try to habituate them, and work myself closer and closer. I might use a telephoto lens at the beginning, then shoot with a 200mm macro and then a 105mm macro, getting closer and closer until I'm at a 14-24mm wideangle lens and I can

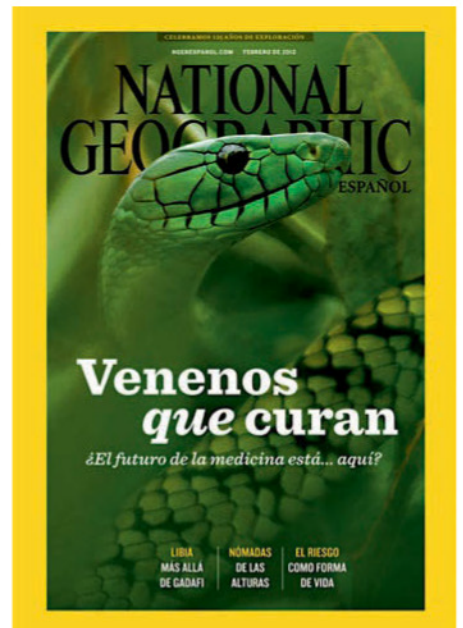
have soft boxes and stuff.

'For this photo, I used a Nikon 105mm, f/2.8 macro lens, and was able to move quite close. It's a very low adrenaline situation – you have to be very calm and peaceful.

In this case, I wanted to diffuse her. She has such beautiful, elegant features, and I wanted them to be softened up. I was shooting through the typical 'Mattias stuff', the layers. I isolated her head and face as the focal point, and the rest of her is framed and dimmed by natural filters, like leaves and debris.

'The rule of thirds applies here. The rule of thirds is part of me, but without even thinking of it. She's positioned off to the side. The colours, the shades of greens, are so beautiful.

'This is what the photo looked like in my camera. I didn't take a wide frame and crop it in post-production. I think perhaps I've missed a lot of shots over the years because I don't want to take the picture unless it looks good in my viewfinder.'





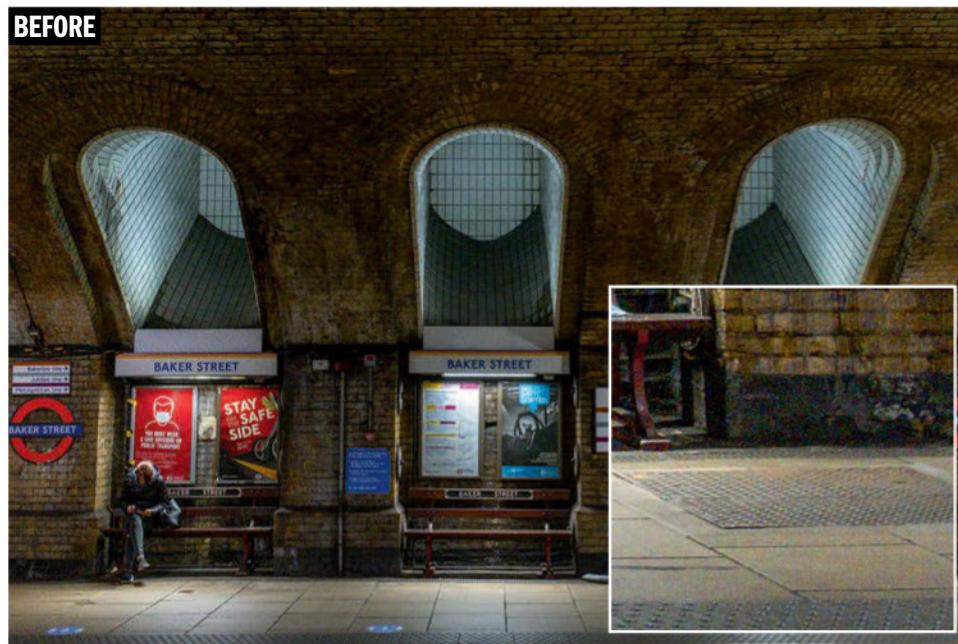
# Denoise high ISO shots in Lightroom

The fairly recent Denoise feature in Lightroom provides incredible results, but how does it stack up against the noise-stacking technique in Photoshop? **James Abbott** puts the two approaches head-to-head to find out

**H**igh ISO noise has been a problem going back to the days of film. Although contemporary digital cameras outperform their film counterparts in this area, noise remains an issue when pushing settings above the ISO 1600 mark with most digital cameras; the exception is the best professional cameras available that perform well at higher settings.

To be fair, even entry-level cameras are excellent performers these days, but even so, there will inevitably be times when you need to crank up the ISO to be able to expose correctly when shooting handheld in low light or to freeze subject movement in certain situations. One thing to always remember is that it's better to have a noisy photo that captures what you intended than no photo at all.

Third-party noise-reduction software options have long been the best way to reduce high ISO noise, alongside a technique called noise stacking which works well for static subjects because it involves shooting several images at a high frame rate. But with Lightroom now providing a powerful Denoise feature that maintains colour and detail when

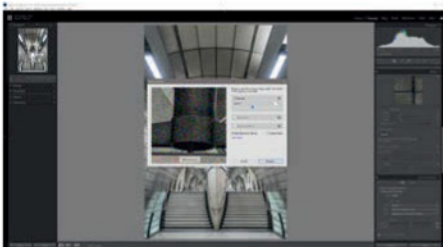


smoothing noise, is this the only noise-reduction feature you need?

Rather than providing a comparison of all the noise-reduction software available, we're going to focus on Denoise in

Lightroom and the noise-stacking technique in Photoshop. If you already subscribe to the Adobe Photography Plan, they're options that you already have at your disposal.

## HOW TO USE DENOISE IN LIGHTROOM



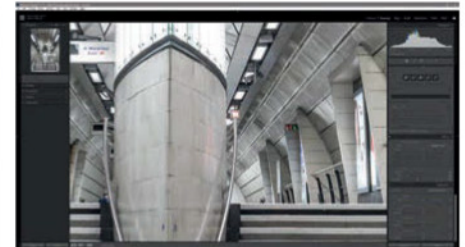
### 1 Open Enhance dialogue

Process your image as normal but don't worry about Noise Reduction because this will be overwritten by Denoise. Scroll down to the Detail tab and click on the Denoise button to open the Enhance dialogue. The default Amount of 50, or the last Amount you applied, will be set. Left mouse click on the image window to see the original image.



### 2 Adjust the Amount

Increase or decrease the Amount slider to see what looks best. The aim here is to reduce the amount of noise present while not making the image appear waxy. It's a fine balance, but once you're happy click on the Enhance button and a new DNG file will be created with the adjustments made in the first step in place.



### 3 Add Grain if necessary

Adding Grain may sound counterintuitive, but it can produce a more realistic result if, and only if, the Denoise result looks slightly waxy. Only a small amount of fine Grain is required, here Amount was set to 20, Size to 10 and Roughness to 35. This is an optional step and deleting the DNG and running Denoise at a lower Amount may be better so experiment.





AFTER



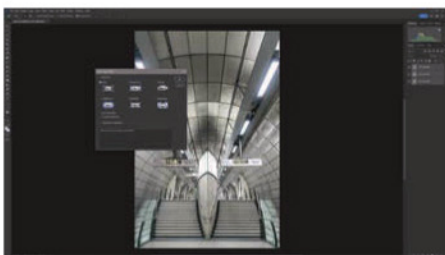
### Top tip

## How to shoot for noise stacking

Noise stacking is simple, you just shoot normally but raise the ISO level to the necessary amount and shoot at a high frame rate to take 3-5 images in quick succession to reduce camera movement. If your camera

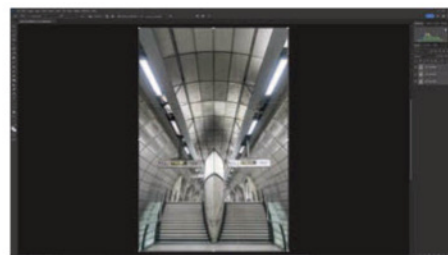
or lens has Image Stabilisation it's worth switching this on, and this can help to reduce the ISO level if you have a steady hand; at high ISO settings, a stop or two can make a huge difference to noise levels.

## HOW TO NOISE STACK IN PHOTOSHOP



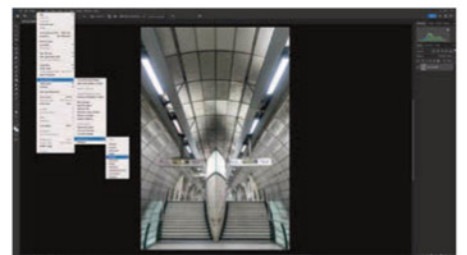
### 1 Process and align

Process the first of 3-5 shots taken in quick succession in Lightroom, apply Manual Noise Reduction and use Sync settings. Select images, right-mouse click on the thumbnails, go to Edit In>Open as Layers in Photoshop. When the images load, select the 3-5 Layers and go to Edit>Auto-Align Layers to correct any movements between the exposures.



### 2 Crop and convert

After aligning the Layers there's likely to be some space around the edges which needs to be cropped out. Next, select the 3-5 Layers, right-mouse click on them and select Convert to Smart Object from the menu that appears. This will group the Layers into a Smart Object which allows for the next step where the blending is adjusted.



### 3 Set the Stack Mode

Smart Object should be selected and active by default. Go to Layer>Smart Objects>Stack Mode>Median. Changing the Stack Mode will apply the noise-reduction effect through blending because of how noise is irregular and the blending averages everything out for a smoother result. It works well for static subjects but not where movement is present.

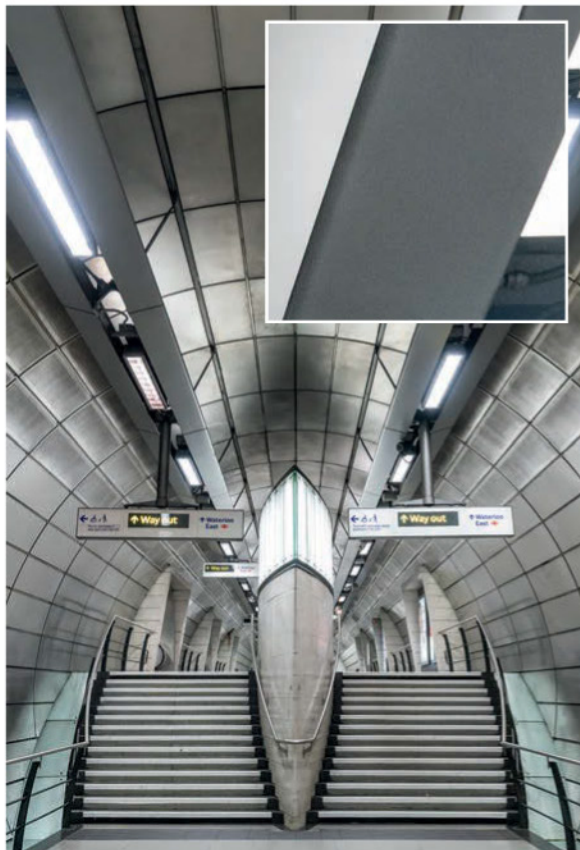


## Denoise put to the test

How Denoise compares to an older more manual approach to reducing noise in high ISO images

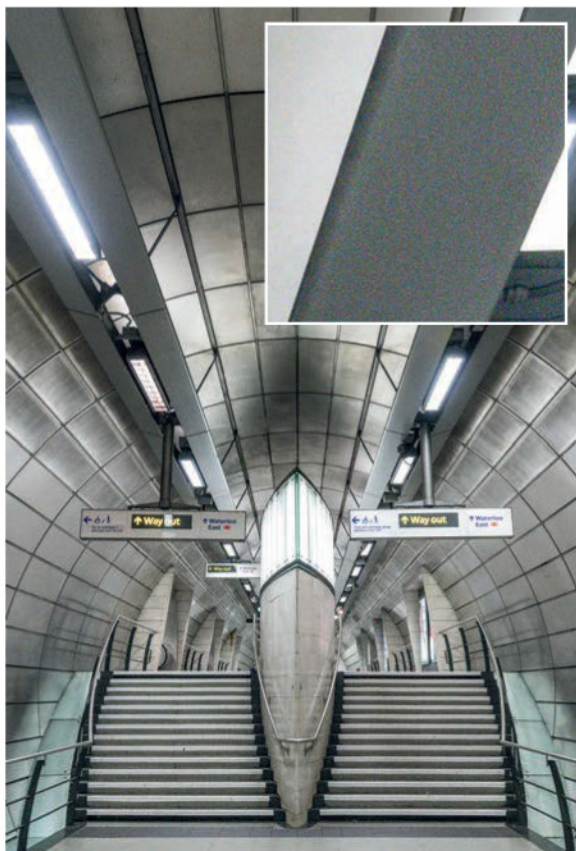
Digital cameras only have one true ISO setting – their base ISO. Higher settings are an amplification of this signal which, interestingly, produces two types of noise that were also present in colour film. Keeping things simple, chroma noise is the coloured flecks you see in high ISO images, while luminance noise is the grain. Both can be resolved manually in Lightroom, but the settings can only be pushed a small amount before colours diminish and fine details take on a waxy appearance, so while useful, Lightroom's original Noise reduction controls are limited.

Denoise is a fairly new Lightroom feature that's part of the Enhance dialogue that can also interpolate images and improve detail. Once a raw file has been run through Denoise with the Amount set, a new DNG file is created with Denoise applied to maintain a non-destructive workflow. It's incredibly easy to use with just one slider, but you do still have to take care not to push the Amount too far because Like Manual Noise Reduction in Lightroom, Denoise can produce waxy details so restraint is required.



### Noise stacking

Noise stacking has produced a clean result, but it's not quite as effective as Denoise. Also, the downside of this approach is that it doesn't work with moving subjects and you have to take several shots with minimal camera movement between each to minimise cropping.



### No noise reduction

The noise in the start image taken at ISO 6400 isn't horrendous, but it is noticeable with both chroma and luminance noise visible. Fine detail and sharp edges have also been diminished slightly, so overall it represents a typical result photographers face when shooting handheld in low light.

### Denoise

Lightroom's Denoise feature is the best option of the two and provides the added bonus of working with photos that include a moving subject. It also has the advantage of working with astrophotography shot without a star tracker thanks to only needing one image rather than several.





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## LETTER OF THE WEEK

### Wedded bliss

A few months ago AP published my letter concerning me stupidly leaving my Panasonic FZ2000 on a bus. With an insurance claim out of the question I resorted to a few other cameras including my Nikon D90. Having not used it since 2015, it felt cumbersome, and I wondered whether its 12MP sensor would still be up to the job.

I needn't have worried. Despite being 16 years old, the camera still performs like a champion. I was asked to photograph a friend's wedding recently and the resulting pictures came out very well. The bride and groom were thrilled, as was I. So much so, that I felt a little bit guilty at having abandoned my



Mick writes that his D90 DSLR still takes great photos

D90 back in 2015 in favour of a Four Thirds system. I've never held the belief that more megapixels equals better pictures. And my old Nikon D90's 12MP sensor can still rise to any challenge.

**Mick Bidwell**

Thanks, Mick. Indeed, the D90 still delivers. While we have a duty to keep readers informed of the latest camera and lens releases, we also say it's not just about the gear.

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### So, funny

Ross Samson's *Viewpoint* (AP 23 January) was salient when it came to the subject of a lack of humour in photography, and I broadly agree with him. But I think there's a few extra things that have brought about this lack of humour. One is social media: an image of birds in flight above a monochrome beach is

transnational: everyone who sees it gains an immediate sense of mood no matter where in the world it's viewed, and so it gets pushed to the top of the algorithms through Likes. That inevitably popularises a certain style. But humour tends to reflect national character – if that character isn't understood, the joke falls flat. Martin Parr is the

exception but perhaps he owes that to the export of British sitcoms in the 1970s and '80s; the protagonists in *Fawlty Towers* and *Only Fools and Horses* aren't a million miles away from the people in Parr's images.

Another is photography's still relatively lowly status as an 'art form' in the broader cultural landscape. An email I received recently from a photography organisation told me of the upcoming exhibitions locally; all were worthy social causes and warranted attention. But I doubt very much any of them will be funny or humorous. To do so would be seen – wrongly – as trivialising the subject, by its funders and other interested parties.

**Mark Peachey**

### Full steam ahead

I found your feature on railway photography extremely interesting as I've spent the past two summers hurtling around the Midlands taking photos at heritage railways for a book to be published this summer. As well as images of locomotives, I captured a sleeper carriage used by George VI and a dining car used by Queen Elizabeth II. Some engines had real stories to tell: a small locomotive was used in the Far East during World War Two and is now a registered war memorial.

**Simon Elson**



Simon's shot of the locomotive memorial

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# It's good to share

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

## AP picture of the week

### A Reedbed's Gentle Secret by Ashleigh Shreeve

Nikon Z 6II, Sigma 150-600mm Contemporary, 1/800sec at f/5.6, ISO 3200, 1.3EV

'Taken during high floods, feeding at the reed seeds at Norfolk Wildlife Trust's Hickling Broad Nature Reserve. Bearded reedling so, perched upon the swaying reeds, nature's tiny king. A reclusive soul, master of camouflage, secret in the reeds.'

Social media: [ashleighmae\\_photography](#)



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to share**

## Manchester Cathedral Reflection by Dominic McEvoy

Nikon Z 6II, Nikkor Z 24-120mm F/4,  
1/250sec at f/5.6, ISO 6400

'I shot this in Manchester Cathedral, UK, while on a short city break. As a wedding photographer I'm always trying to be a creative and one way for me is to find reflections. I pulled a glass table into the centre of the aisle, I waited until there were no members of the public walking past, and I took the shot. I'm happy with the final result.'

**Creative work:** @travelphotographylife1

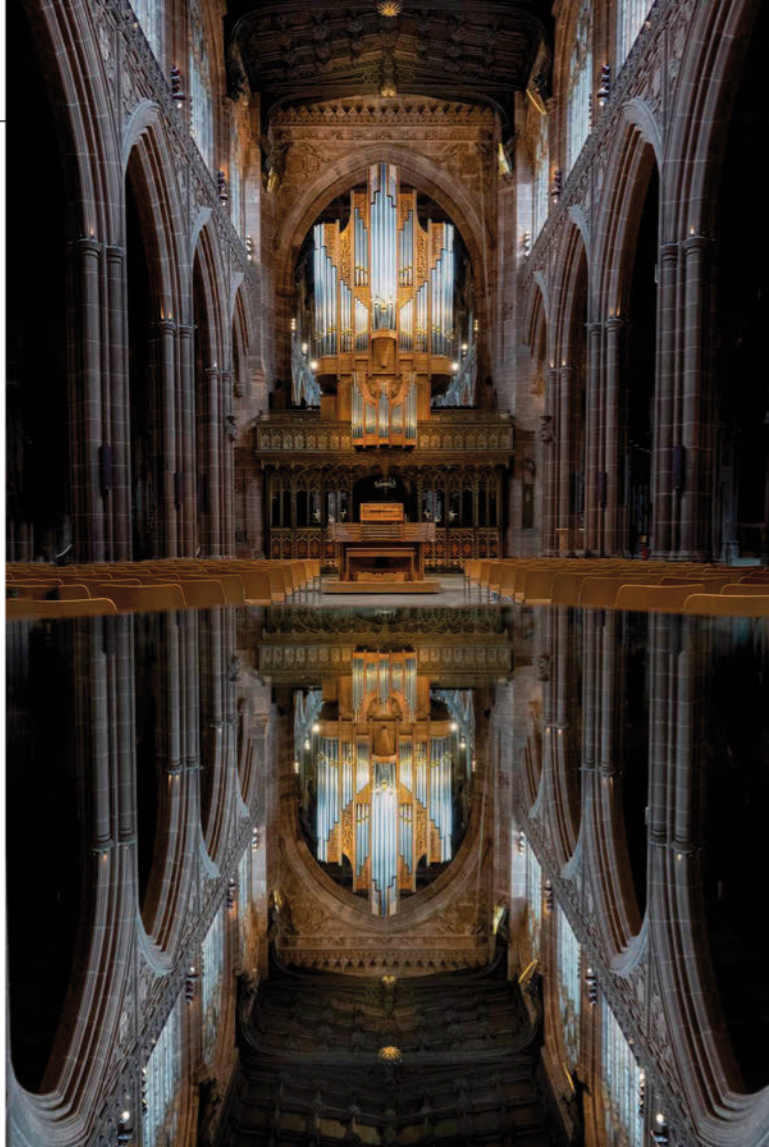
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## Cormorants Enjoying the Winter View by Connor Hill

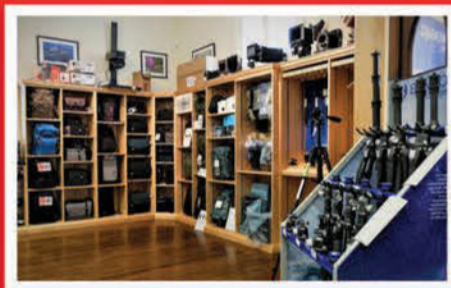
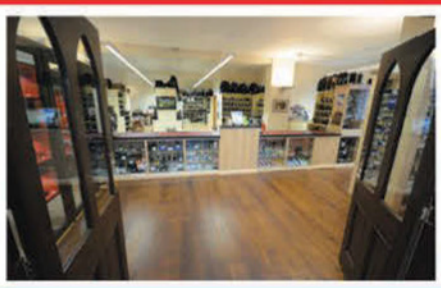
Olympus OM-D E-M1 Mark II,  
Olympus M.Zuiko Digital ED 100-  
400mm F5.0-6.3 IS, 1/800sec at  
f/5.8, ISO 80

'While on a walk around Rickmansworth Aquadrome I noticed two cormorants atop a tree almost perfectly silhouetted. Shortly after, two more cormorants joined on the adjacent branches. Naturally, one had to be difficult and dry its wings the whole time but I felt this added character to the final photo.'

**Instagram:** @Connor.Wildlife  
connorwildlife.wixsite.com/wildlife

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3 Feb 2018



## Fujifilm X100V

● £1,349 ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's charismatic rangefinder-styled compact employs a fixed 23mm f/2 lens, APS-C sensor, traditional analogue controls and a unique hybrid optical / electronic viewfinder. In this latest version the lens has been redesigned for improved sharpness, and the back is now adorned with a tilting screen. It's a truly gorgeous little camera.

★★★★★ Reviewed  
25 Apr 2020



## Ricoh GR III

● £949 ● [ricohgr.eu/en-gb](http://ricohgr.eu/en-gb)

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keeps image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★★  
Reviewed  
3 Aug  
2019



## Sony RX100 VII

● £1,050 ● [www.sony.co.uk](http://www.sony.co.uk)

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20 fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★★  
Reviewed  
5 Oct 2019



## Sony RX10 IV

● £1,500 ● [www.sony.co.uk](http://www.sony.co.uk)

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24 fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★  
Reviewed  
2 Dec 2017





## Canon EOS 250D

● £650 with 18-55mm IS lens ● [www.canon.co.uk](http://www.canon.co.uk)

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★★

Reviewed  
7 Sep 2019



## Canon EOS M50 Mark II

● £700 with 15-45mm lens ● [www.canon.co.uk](http://www.canon.co.uk)

This likeable little camera is simple and approachable for novices, while offering plenty of manual control for enthusiasts. Its central electronic viewfinder is joined by a fully articulated touchscreen, autofocus is fast and accurate, and it's capable of producing consistently fine images. The updated Mark II version adds a few minor extra features.

★★★★★

Reviewed  
22 May 2021



## Fujifilm X-S20

● £1,249 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Styled like a mini DSLR, the X-S20 uses electronic dials for changing exposure settings, as opposed to the X-T series' analogue controls. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. It also boasts an array of advanced video features, making it a great choice for vloggers and photographers alike.

★★★★★

Reviewed  
25 Jul 2023



## Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm ● [explore.omsystem.com](http://explore.omsystem.com)

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

The 16MP Mark III is also still a great buy.

★★★★★

Reviewed 26  
Sep 2020



## Fujifilm X-T30 II

● £899 with 15-45mm lens ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

This lovely little camera provides excellent performance, while preserving the charm and charisma of the X-series. It's a great all-rounder, and handles exceptionally well thanks to an intuitive interface based around traditional analogue dials. Image quality is superb in both raw and JPEG, aided by Fujifilm's peerless Film Simulation modes.

★★★★★

Reviewed  
8 Feb 2022



## Panasonic Lumix G9

● £1,000 body only ● [www.panasonic.com/uk](http://www.panasonic.com/uk)

The finest Micro Four Thirds stills camera Panasonic has ever produced, the G9 backs up its sturdy construction with a winning combination of high-speed shooting, fast focusing and effective in-body stabilisation. Boasting a control layout as complete as most pro-level DSLRs, it's an extremely versatile camera that's capable of dealing with any subject.

★★★★★

Reviewed  
27 Jan 2018



## Fujifilm X-T5

● £1,699 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed  
3 Jan 2023



## Panasonic Lumix GH6

● £1,949 body only ● [www.panasonic.com/uk](http://www.panasonic.com/uk)

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Pro-spec video functionality and highly effective in-body stabilisation round off a fine package for content creators.

★★★★★

Reviewed  
26 Apr 2022



## OM System OM-1

● £1,999 body only ● [explore.omsystem.com](http://explore.omsystem.com)

It may be nostalgically named after a classic 35mm SLR, but there's nothing old-fashioned about this high-speed powerhouse. It's capable of shooting at 120fps with focus fixed, or 50fps with AF. AI subject detection recognises vehicles, animals and birds. It's also rugged, with IP53-rated weather-sealing, and includes class-leading stabilisation.

★★★★★

Reviewed  
15 Mar 2022



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## Nikon Z 6II

● £2,000 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This upgraded full-frame mirrorless all-rounder boasts a 24.5MP sensor, 273-point autofocus and rapid 14fps burst shooting. It also gains an SD card slot, alongside XQD/CFexpress. Its excellent viewfinder is complemented by a tilting screen, and both image quality and handling are superb. The older Z 6 remains a good buy for £500 less.

★★★★★  
Reviewed  
9 Jan 2021



## Nikon Z 7II

● £2,999 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★★  
Reviewed  
6 Feb 2021



## Sony Alpha 7R V

● £3,999 body only ● [www.sony.co.uk](http://www.sony.co.uk)

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★  
Reviewed  
17 Jan 2023



## Sony Alpha 7 IV

● £2,399 body only ● [www.sony.co.uk](http://www.sony.co.uk)

Sony's latest enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★  
Reviewed  
11 Dec 2021



## Nikon Z 9

● £5,299 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

Without doubt Nikon's finest camera yet, the Z 9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★  
Reviewed  
22 Mar 2022



## Leica M11 Monochrom

● £8,300 body only ● [uk.leica-camera.com](http://uk.leica-camera.com)

Within its own specialist niche, this monochrome-only manual-focus rangefinder is almost perfect. Its build quality is stunning, and the pared-back design allows you to immerse yourself completely in the process of taking pictures. Most importantly, the 60.1MP sensor produces fantastic results, reaching a new pinnacle in black & white image quality.

★★★★★  
Reviewed  
16 May 2023



## Nikon D780

● £2,299 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This highly accomplished 24MP full-frame model shows that there's life in the DSLR yet. It's superbly built with extensive weather sealing, handles brilliantly, and gives excellent results in any conditions. It'll provide top-level service to photographers who want to keep using their F-mount lenses and still prefer an optical viewfinder.

★★★★★  
Reviewed  
4 Apr 2020



## Canon EOS R6 Mark II

● £2,779 body only ● [www.canon.co.uk](http://www.canon.co.uk)

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★  
Reviewed  
21 Mar 2023



## Fujifilm GFX100 II

● £6,999 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's latest super-high resolution medium-format camera places an updated 102MP sensor in a pro-spec modular body. Subject-detection autofocus is on board for animals, birds and vehicles, while in-body image stabilisation helps keep handheld shots sharp. It's the ideal camera for serious photographers who demand the ultimate in image quality.

★★★★★  
Reviewed  
21 Nov 2023



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**Tenba DNA 9 Slim Messenger**

● £110 ● [uk.tenba.com](http://uk.tenba.com)

If you'd like a small shoulder bag to carry a camera and a couple of lenses, this is among the best you'll find. Measuring 28cm wide by 20cm tall, it's well suited to holding a mirrorless camera or a compact DSLR. The quality of materials and construction is excellent, and there are plenty of handy pockets for organising accessories.

★★★★★ Reviewed 26 Apr 2022



**Vanguard Veo Select 46BR**

● £120 ● [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

This backpack is capable of swallowing a substantial amount of kit while retaining a travel-friendly 28cm slim profile. An array of access points allow you to get at your kit from the back, top or either side. It's capable of holding a full-frame DSLR with 4-6 lenses along with a 13-in laptop.

★★★★★

Reviewed 6 Jul 2019



**Wandrd Prvke 31**

● £279 (photography bundle) ● [eu.wandrd.com](http://eu.wandrd.com)

This spacious backpack offers an excellent combination of uncluttered style, rugged construction and a selection of genuinely useful pockets. The roll-close top section is the icing on the cake that always seems to allow just one more item to be squeezed in. Crucially, it's comfortable to carry over long distances.

★★★★★ Reviewed

11 Sep 2021



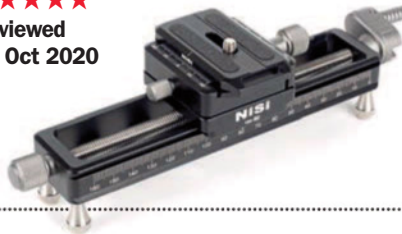
**NiSi NM-180 Macro Rail**

● £105 ● [www.nisioptics.co.uk](http://www.nisioptics.co.uk)

Arguably the best macro focusing rail available right now, the NM-180 combines excellent quality build with super-smooth operation. It's easily capable of supporting a full-frame SLR while offering up to 130mm of travel, with a fold-out handle providing fine adjustment. It also boasts extensive compatibility with the Arca Swiss quick release system, with a dovetail profile along its base and a rotating clamp on top.

★★★★★

Reviewed 24 Oct 2020



**Cullmann Rondo 460M RB8.5**

● £75 ● [www.transcontinenta.co.uk/cullmann](http://www.transcontinenta.co.uk/cullmann)

If you want a fully featured tripod kit on a budget, this is a great choice. Four-section aluminium legs provide a max height of 160cm, while packing down to 43.5cm. It's rated to support a 4kg load, weighs 1.46kg, and one leg can be combined with the centre column to form a monopod.

★★★★★

Reviewed 21 Mar 2020



**MeFOTO RoadTrip PRO**

● £225 ● [uk.benroeu.com](http://uk.benroeu.com)

Few tripods come close to matching this one for sheer versatility. It extends to 152.5cm, folds down to 38.5cm and weighs 1.37kg. One leg can be detached for use as a monopod or boom arm, and there's even a small desktop stand stowed inside the centre column. It's sturdy enough to support a full-frame mirrorless set-up.

★★★★★

Reviewed 12 April 2022



**Benro Rhino 24C tripod with VX25 head**

● £250 ● [uk.benroeu.com](http://uk.benroeu.com)

Benro has got pretty much everything right with this sturdy, well-designed tripod and head that'll support a substantial load. This four-section carbon fibre model offers a maximum height of almost 1.7m, while folding down to 49cm and weighing 1.74kg. It's easily capable of supporting a full-frame DSLR with a telephoto zoom. Quite simply, it's a fantastic kit for the money.

★★★★★ Reviewed

28 Nov 2020



**NiSi True Color ND-Vario 1-5 stops**

● £89-£189 ● [www.nisioptics.co.uk](http://www.nisioptics.co.uk)

This high-quality variable neutral density filter is ideal for regulating the amount of light entering your lens, without introducing any colour cast. It's optically excellent, boasts an oil and water-repellent coating, and includes a handy and accurate density scale. It's available in sizes from 40.5mm to 95mm.

★★★★★

Reviewed 24 May 2022



**Benro SupaDupa Pro MSDPL46C**

● £190 ● [uk.benroeu.com](http://uk.benroeu.com)

It may have a ridiculous name, but this five-section carbon fibre model might just be the best monopod we've ever tested. One clip leg lock provides easy length adjustment, while the lower twist locks are waterproof. On the top there's a clever bowl head with an Arca-compatible clamp. It's a great choice for those who regularly shoot with large telephotos.

★★★★★

Reviewed 24 April 2021



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## Nissin i40

● £159 ● [www.kenro.co.uk](http://www.kenro.co.uk)

A compact flashgun that's designed for mirrorless cameras, the i40 stands out for its high specification, compact size and ease of use. Its auto-zoom head covers lenses from 24-105mm equivalent. With a powerful output that belies its size, and a built-in LED video light, it's available for most brands of camera.

★★★★★

Reviewed  
3 May 2014



## RØDE Wireless Go II

● £309 ● [en.rodex.com](http://en.rodex.com)

RØDE's compact wireless system makes it easier than ever to get high-quality audio for video recording. This dual-channel wireless mic kit includes two transmitter units and a receiver (a single-transmitter set is also available for £200).

Key features include built-in rechargeable batteries lasting up to 7 hours, onboard backup recording, and up to 200m range.

★★★★★

Reviewed  
15 May 2021



## Hahnel ProCube2

● £80 ● [www.hahnel.ie](http://www.hahnel.ie)

This dual battery charger boasts a sturdy metal shell and interchangeable plates that each accept a pair of batteries. An LCD display shows progress, and a 2.4A USB output allows phones or tablets to be charged once the camera batteries are full.

Versions are available for all the main camera brands.

★★★★★

Reviewed  
24 Feb 2018



## Datacolor SpyderX Pro

● £159 ● [www.datacolor.com](http://www.datacolor.com)

If you like to post-process your images, you need to be sure that your monitor is showing colours accurately. Datacolor has designed the SpyderX to calibrate your display faster than ever before, with the process taking about two minutes. For most photographers the Pro package makes most sense.

★★★★★

Reviewed 6 Apr 2019



## Rotolight NEO 3

● £549 (Ultimate Kit) ● [www.rotolight.com](http://www.rotolight.com)

LED lighting technology has advanced in leaps and bounds over recent years. Rotolight's compact on-camera NEO 3 offers a unique feature set thanks to its full colour RGBWW LEDs, with the ability to provide either continuous light or flash in 16.7 million colours. This firm has also programmed in the characteristics of 2,500 colour filters. Power is provided by an NP-F type Li-ion battery.

★★★★★

Reviewed  
5 April 2022



## Hoya Ultra-Pro Circular Polariser

● £47-£179 ● [www.intro2020.co.uk](http://www.intro2020.co.uk)

Hoya's premium range of circular polarisers is available in 13 sizes from 37mm to 82mm. These filters feature 16 layers of anti-reflective coatings, high transmission, and are designed to repel water and oil while being scratch and stain resistant. An ultra-thin aluminium frame prevents vignetting when used with wideangle lenses.

★★★★★

Reviewed  
3 Mar 2018



## Kase Wolverine K9 100mm Entry-Level Kit

● £385 ● [www.kasefilters.com](http://www.kasefilters.com)

With this top-quality filter system, Kase has carefully rethought every component. The slimline, low-profile holder benefits from extensive light-sealing, while the 82mm polariser clips into place magnetically; it's also easy to adjust from behind the camera. All of the filters use top-quality glass, and everything fits together into a single case. The result is a top-quality set-up that's easy to use and delivers superb results.

★★★★★

Reviewed  
5 Dec 2020



## Intrepid Compact Enlarger

● £280 ● [www.intrepidcamera.co.uk](http://www.intrepidcamera.co.uk)

For film photography enthusiasts wishing to make prints at home, this compact and affordable unit includes lots of handy features. Based around full-colour LED technology, it supports both mono and colour printing. It's perfect for those who don't have space for a permanent darkroom.

★★★★★

Reviewed  
17 July 2021



## Fujifilm Instax Link WIDE

● £140 ● [www.instax.co.uk](http://www.instax.co.uk)

This brilliant portable printer produces great-looking 6x10cm prints on Fujifilm's Instax Wide film. It connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. Powered by a built-in rechargeable battery and available in white or grey, it'll slip easily into a bag.

★★★★★

Reviewed  
25 Jan 2022



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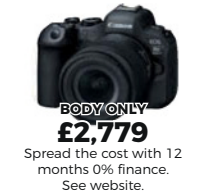
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### CANON EOS R6



### CANON EOS R6 II



### CANON EOS R5



### M.ZUIKO 9-18MM



### M.ZUIKO 100-400MM



### M.ZUIKO 150-600MM



### CANON RF 600MM



### CANON RF 100-400MM



### CANON PIXMA PRO-200



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### SONY FE 90MM



### SONY FE 100-400MM



### SONY FE 200-600MM



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### XF 100-400MM



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 F/5-6.3 DG DN OS | C

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**TAMRON 11-20MM**  
 F/2.8 DI III-A RXD

**£799**  
 Available for Fujifilm X-Mount

**TAMRON 35-150MM**  
 F/2-2.8 DI III VXD

**£1,799**  
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**TAMRON 70-180MM**  
 F/2.8 DI III VC VXD G2

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RF 100 F2.8 L IS USM macro.....£1099	RF 100-500 F4.5/7.1 L IS USM.....£2199	RF 600 F11 IS STM box.....£499
RF 800 F11 IS STM box.....£699	BG-R10 grip fits R5.....£279	

Used Canon



<b>200-400mm IS USM</b>	<b>300mm F2.8 IS USM LII</b>	<b>400mm F4 IS USM</b>
£3999	£3499	£3499
<b>CANON AF LENSES USED</b>		
8-15 F4 L USM.....£749	10-18 F4.5/5.6 IS STM EFS.....£149	10-22 F3.5/4.5 USM EFS.....£149
11-24 F4 L USM.....£1399	14 F2.8 USM LII.....£799	15-85 F3.5/5.6 EFS.....£199
16-35 F2.8 USM LII.....£899	16-35 F4 USM LII box.....£499	17 F4 TSE box.....£1199
17-40 F4 L USM.....£299	17-55 F2.8 IS USM box EFS.....£399	18-55 F3.5/5.6 IS STM EFS.....£99
18-135 F3.5/5.6 IS EFS.....£149	18-200 F3.5/5.6 IS EFS.....£299	24 F3.5 TSE II box.....£1199
24 F3.5 TSE.....£699	24-70 F2.8 USM LII box.....£699	24-70 F4 IS USM L.....£599

Used Canon



<b>50mm F2.8 USM macro box</b>	<b>90D body box</b>	<b>7D MKII body box</b>
£1299	£1899	£599
<b>CANON AF LENSES USED</b>		
24-105 F4 IS USM LII.....£799	24-105 F4 IS USM L.....£499	28-135 F3.5/5.6 IS USM.....£199
35 F1.4 USM LII box.....£1199	40 F2.8 STM.....£149	50 F1.2 L USM box.....£599
50 F1.4 USM box.....£249	50 F1.8 STM.....£99	55-250 F4.5/5.6 IS EFS.....£149
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70-300 F4.5/5.6 IS USM L box.....£599	70-300 F4.5/5.6 IS USM L Nano.....£499	70-300 F4.5/5.6 IS USM.....£249
75-300 F4.5/5.6.....£149	85 F1.2 USM LII box.....£599	85 F1.8 USM L.....£299
100 F2.8 IS USM L macro box.....£699		

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Z7 body box.....£1199	Z6 MKII body box.....£1199	Z50 body box.....£499
14-24 F2.8 S box.....£1699	16-50 F3.5/6.3 S VR DX.....£249	20-70 F2.8 S box.....£1699
24-70 F4 S.....£599	35 F1.8 S box.....£399	40 F2.8 box.....£199
50 F1.2 S.....£1699	50 F1.8 S.....£449	50-250 F4.5/6.3 S DX.....£1199
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18-200 F3.5/5.6 AFD.....£99	18-35 F3.5/5.6 AF VR DX.....£99	18-105 F3.5/5.6 AF VR DX AFS.....£149
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OM-1 body Mint box.....£1599	EM1 MKII body box.....£599	EM10 MKII S body.....£279
EM10 MKII body.....£279	8 F1.8 Pro.....£499	7-14 F2.8 ED Pro box.....£699
9-18 F4/5.6 ED box.....£299	12-40 F2.8.....£399	12-45 F4 Pro box.....£349
10-15 F2.8 Pro.....£849	40-150 F4.5/5.6.....£149	60 F2.8 macro.....£369
75-300 F4.8/7.6 MSCII.....£399	MC20 converter.....£299	

PANASONIC MICRO 4/3 USED

G9 body.....£699	G7 body.....£299	G4 body box.....£499
GX8 body box.....£299	7-14 F4 box.....£449	12-60 F3.5/5.6.....£299
14-45 F4/5.6.....£1199	25 F1.7.....£149	42.5 F1.2 DG.....£299
45-175 F4.5/5.6.....£299	45-200 F4.5/5.6 box.....£149	100-300 F4.5/6 MKII.....£399

PANASONIC 5 DIGITAL USED

Lumix S5 + 20-60 F3.5/5.6.....£1199	TAM 16-35 F2.8/5.6 OIS box.....£699	TAM 24-70 F2.8 USD VC box.....£399
TAM 90 F2.8 macro.....£149	TAM 150-600 F5.6/3.1 DI VC.....£499	TAM 200-500 F5.6/3.1.....£399
SB-700.....£149	SB-900.....£149	SB-910.....£199
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GT3541LS.....£499	GT3542.....£499	GT35325.....£499
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100-400 F4.5/6.3 R.....£899	1.4x converter.....£329	Samyang 12 F2 man focus.....£149
XF50 flash.....£349	XF42 flash.....£119	

SONY FE MOUNT DIGITAL USED

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24 F1.4 G.....£1699	24-70 F2.8 GM.....£999	24-70 F4 ZA OSS.....£399
24-105 F4 G OSS box.....£669	35 F1.4 ZA OSS box.....£599	35 F2.8 box.....£499
50 F1.2.....£1499	55 F1.8.....£499	100-400 F4.5/6.3 OSS D.....£1699
200-600 F5.6/6.3.....£1199		

PANASONIC MICRO 4/3 USED

OM-1 body Mint box.....£1599	EM1 MKII body box.....£599	EM10 MKII S body.....£279
EM10 MKII body.....£279	8 F1.8 Pro.....£499	7-14 F2.8 ED Pro box.....£699
9-18 F4/5.6 ED box.....£299	12-40 F2.8.....£399	12-45 F4 Pro box.....£349
10-15 F2.8 Pro.....£849	40-150 F4.5/5.6.....£149	60 F2.8 macro.....£369
75-300 F4.8/7.6 MSCII.....£399	MC20 converter.....£299	

PANASONIC MICRO 4/3 USED

G9 body.....£699	G7 body.....£299	G4 body box.....£499
GX8 body box.....£299	7-14 F4 box.....£449	12-60 F3.5/5.6.....£299
14-45 F4/5.6.....£1199	25 F1.7.....£149	42.5 F1.2 DG.....£299
45-175 F4.5/5.6.....£299	45-200 F4.5/5.6 box.....£149	100-300 F4.5/6 MKII.....£399

PANASONIC 5 DIGITAL USED

Lumix S5 + 20-60 F3.5/5.6.....£1199	TAM 16-35 F2.8/5.6 OIS box.....£699	TAM 24-70 F2.8 USD VC box.....£399
TAM 90 F2.8 macro.....£149	TAM 150-600 F5.6/3.1 DI VC.....£499	TAM 200-500 F5.6/3.1.....£399
SB-700.....£149	SB-900.....£149	SB-910.....£199
SU-800 commander.....£199	DR-6 angle finder.....£149	DR-4 angle finder.....£99
MC-3A remote.....£59	MC-30A remote.....£59	SC-19/SC-28 cable each.....£49

BRONICA ETR 645 USED

ETRSi + AEII prism + 75 EII + speed grip + 120 back.....£699	ETRSi body.....£299	ETRS body.....£199
40 F4 PE.....£399	40 F4 E.....£199	50 F2.8 PE.....£299
50 F2.8 E MC.....£119	135 F4.....£299	150 F3.5 E.....£299
180 F4.5 PE.....£299	200 F4.5 E.....£99	250 F5.6.....£49
2x extender.....£49	ETRSi 120 back RWC late.....£119	AEII prism.....£199
AEII prism.....£199	Ext tube E14 or E28 each.....£49	Speed grip E.....£99
Rotary prism E box.....£149	Plain prism E box.....£149	

BRONICA SQ 6x6 USED

SOAI + 80 + WLF + 120 box.....£799	SOA + 80 + WLF + 120.....£599	SOAI body.....£399
SOA body.....£299	50 F3.5 P5 box.....£349	110 F4 macro.....£299
150 F4 P5.....£299	2x converter P5.....£149	2x converter S.....£69
SOAI waist level finder.....£199	SOAI prism late.....£399	SOAI 120 back late.....£199
SOAI 120 back early.....£149	Plain prism S.....£199	Polaroid back.....£20
SOA speed grip.....£99	SOA speeds various.....£20/50	

BRONICA GS 6x7 USED

150 F4 PG.....£199	AE prism.....£199	Speedgrip G box.....£99
Hasselblad 6x6 USED	503CC.....£299	503CM + 80 F2.8 CF + A12.....£299
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645 Pro body.....£399	Teleplus 2x conv.....£39	WLF Super.....£199
120 insert.....£29	Ext tube 1/2/3 ea.....£29	MAMIYA TLR 6x6 USED
C3305 body + WLF.....£499	55 F4.5.....£249	MAMIYA 7 RF 6x7 USED
150 F4.5.....£399	110 F8.....£399	Polarising filter ZF02 box.....£149
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55 F4.5.....£299	Prism early.....£129	Chimney box.....£149
Extension tube 1.....£59		

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55-110 F5.6 FA.....£499	120 F4 FA macro.....£499	150-300 F5.6 FA ED box.....£499
200 F4 FA.....£399	300 F5.6 FA.....£499	400 F5.6 FA.....£499
PENTAX 645 MF USED	45 F2.8.....£299	55 F2.8.....£399
80-160 F4.5.....£299	120 F4 FA.....£399	200 F4.....£199
300 F4.....£199	300 F4 green T.....£499	1.4x or 2x converter each.....£199
Auto ext tube set.....£149	Helicoid ext tube.....£149	REF converter angle finder.....£299
Wooden grip.....£299		

PENTAX 6x7 USED

6x7 + meter prism.....£599	35 F4.5 fisheye.....£599	55 F4 early.....£399
55 F4 late.....£599	55-100 F4.5.....£499	75 F4.5 box.....£499
90-180 F5.6 box.....£499	105 F2.4 early box.....£699	105 F2.4 early.....£499
120 F3.5 soft focus.....£399	135 F4 macro.....£299	165 F2.8.....£299
200 F4 latest.....£299	300 F4 latest.....£299	1.4x or 2x rear converter grey ea.....£199
Plain prism.....£199	Chimney.....£199	REF converter angle finder.....£299
Helicoid ext tube.....£199	Wooden grip.....£299	

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100-300 F5.6.....£149	100-210 F4.....£99	135 F3.5.....£69
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Dynax 9xi, 7xi or 800Si body each.....£99	20 F2.8.....£299	50 F1.7.....£99
75-300 F4/5.6.....£99	100 F2.8 macro.....£299	100-300 F4.5/5.6 box.....£129
100-400 F4.5/6.7.....£299	VC700 grip Dynax 700S/800Si.....£399	Sigma 50 F1.4 Art box.....£399
Tamron 28-75 F2.8 XR Di box.....£199	Tamron 90 F2.8 Di macro.....£199	Sony SAL 1.4 TC converter.....£299
<b>MINOLTA MD USED</b>		
X300 body black.....£199	X300 body blk/chrome.....£99	35-70 F3.5/4.5.....£69
35-105 F3.5.....£149	50 F1.7.....£99	50-135 F3.5.....£149
70-210 F4.....£99	100 F4 macro + 1.1 tube.....£199	300 F4.5.....£199

NIKON AF BODIES USED

F5 body.....£499	F100 + MB-15 grip.....£299	F90X body.....£299
F801/F801S body.....£99	<b>NIKON MF BODIES USED</b>	
F Photomic FTn Apollo chrome body.....£399	F + plain prism Apollo chr body.....£399	F + plain prism black.....£499
F + plain prism chrome.....£499	F + plain prism black.....£499	F3HP body.....£599
F3 body.....£499	F2 Photomic + DP-1 chrome.....£399	F2A body blk/chrome.....£399
FM2N body Black.....£399	FM2N body Chrome.....£399	FE2 body chrome.....£349
F301 body.....£99	Angle finder F fits FE/FF etc.....£49	DG-2 Eyepiece magnifier.....£49

NIKON MF LENSES USED

24 F2.8 AIS.....£199	28 F2 AIS.....£399	28 F2.8 AIS.....£299
28 F4 shift.....£299	28-85 F3.5/4.5 AIS.....£299	35 F2.8 shift.....£269
35-70 F3.5.....£99	35	



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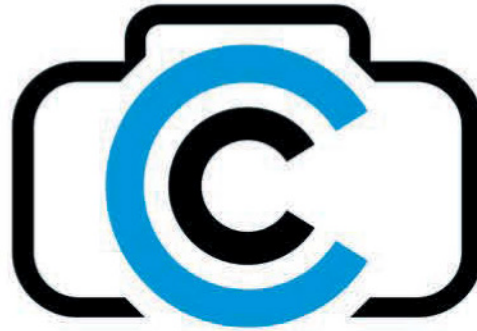
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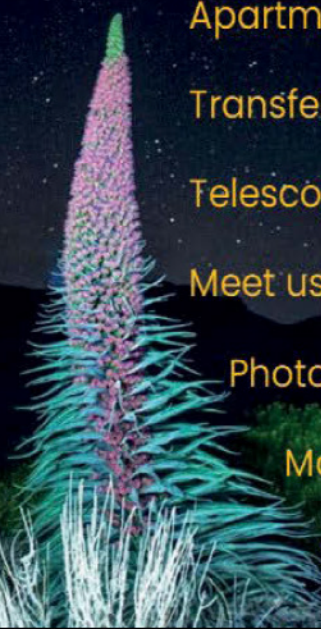
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# Final Analysis

**Peter Dench considers...  
Putla by Mary Ellen Mark**

I've noticed a recent predilection by individuals and publishers not to have a photograph on the cover of their photo book. A cover photo can sell a book but is also a difficult choice. Who can predict how the chosen image will be received or how history will define it? Perhaps it's safer or braver to confine all images to inside a book. I've always insisted on a photograph on the cover of my own photo-books and so far, have no regrets.

In 1968, photographer Mary Ellen Mark visited the notorious Falkland Road red light district of Mumbai (then Bombay). For ten years she tried to take photographs and each time was met with hostility by the prostitutes and their customers – pinched, punched, pickpocketed, insulted, doused with water and pelted with garbage. Not forgetting her experiences and not wanting to give up, she returned in 1978 on assignment for *Geo* magazine and slowly began to make friends and photographs, finally embedding in the daily lives of the prostitutes. The magazine felt the images were too explicit for the US market. The more tolerant Germans published 13 pages in *Geo's* sister magazine, *Stern*.

## Revised edition

A book, *Falkland Road: Prostitutes of Bombay*, was initially published in 1981 by

**'For ten years she tried to take photographs and each time was met with hostility by the prostitutes and their customers – pinched, punched, insulted, pelted with garbage'**

Knopf then in 2005 by Steidl, with additional photos. The latest 132-page, 76-image edition also published by Steidl (2023) has a revised sequence and printed from scans of the original 35mm Kodachromes. The photograph chosen as the cover for each edition is a topless photo of 13-year-old prostitute Putla. There are several other photos of Putla in the book, including this one.

## Worship and fear

'Saroja is 26 years old but looks 40. Like all madams, she has complete control over her girls. The relationship is one of master and slave but also of mother and daughter. The girls worship and fear their madam. One night Putla, Saroja's youngest girl, allowed a drunken customer to have her for only three rupees. Saroja grabbed her by the hair and pounded her with her fists. Putla didn't utter a sound. The other girls stood by and watched silently. Five minutes after her beating, Putla was ready for work again, her face washed and her dress changed. Later that night I saw Putla embracing Saroja and giving her a back massage,' writes Mary in the book's introduction.

Putla, a 13-year-old prostitute from a small village, was sold to the brothel when she was 12 by her mother, who pledged to visit her every year. 'I don't like to take virgin girls. It is too



dangerous. I can get in trouble with the law. It took me four months to break in Putla,' says the Madam.

Putla may not have uttered a sound while being pounded but this photograph screams volumes. The dress may be the one she wore after her beating. Her eyes are deep, defiant yet vulnerable, witness

to what no 13-year-old girl should bear. It's a devastatingly powerful and emotional photograph. An intimate image of youth taken with compassion. Perhaps it belongs on the cover. AP

*Falkland Road: Prostitutes of Bombay* by Mary Ellen Mark is published by Steidl 2023, ISBN 978-3-96999-092-6, price £75

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1*; *Dench Does Dallas*; *The British Abroad*; *A&E: Alcohol & England and England Uncensored*. Visit [peterdench.com](http://peterdench.com)



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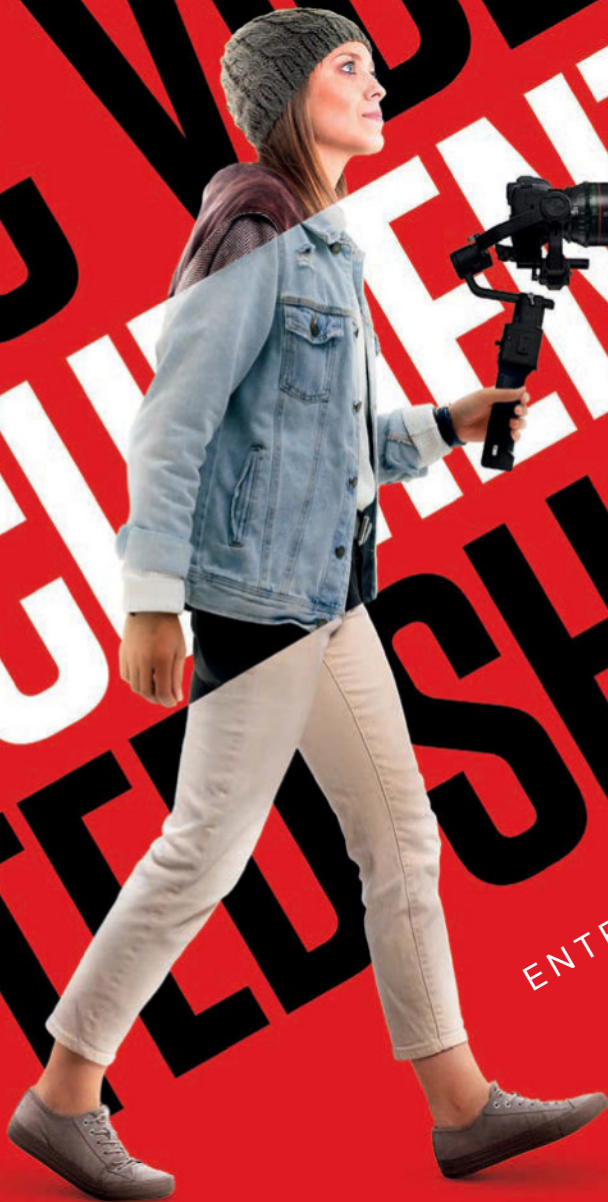
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