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Ground-breaking flagship with world's first global shutter. What does this mean for you?

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Toast the coast

The UK coastline offers endless possibilities for great photos. **Emily Endean** shares her tips for success

Toned cyanotypes

Sepia cyanotypes? Why not? Angela Chalmers shows how



Drowning world

Nick Brandt's extraordinary new work in the Fiji islands

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Plus Women on the frontline – an IWD project • Kodak Ektar H35N on test



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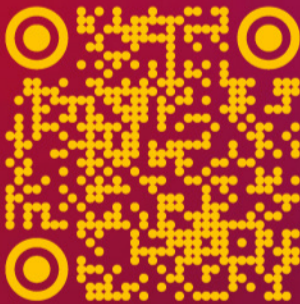
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Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

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© ANGELA CHALMERS



© NICK BRANDT



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Welcome



There's an aquatic theme running through this issue. Emily Endean discusses the joy and photographic possibilities of the British coast, which is good news because we have quite a lot of it and no one lives more than a couple of hours away from it. Emily photographs not just the scenery, and the motion of the sea, but also the people who spend their leisure time around it, demonstrating the endless variety to be found there. Meanwhile, on the other side of the world, Nick Brandt's latest project illustrates the problem of rising sea levels in a powerful way, working with islanders whose country will one day disappear beneath the waves. Finally I hope our review of the ground-breaking new Sony A9 III floats your boat.

Nigel Atherton, Editor



COVER PICTURE © EMILY ENDEAN / INSET PICTURE © NICK BRANDT

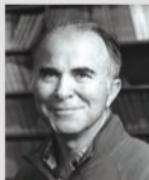
Our cover photograph is by Emily Endean, who shares her tips for great coastal photos on page 34.

THIS WEEK'S CONTRIBUTORS



EMILY ENDEAN

Seascape specialist Emily Endean shares her diverse approach for taking images of the coast



KEITH WILSON

AP's former editor talks to Nick Brandt about his powerful Fiji project on the impact of sea level rise



AILSA MCWHINNIE
Acting Features Editor

Ailsa talks to Liz Okoh about her important project on frontline women



ANGELA CHALMERS

The author of *Creative Cyanotype* shows you how to tone cyanotypes for a nostalgic look



ANDY WESTLAKE
Technical Editor

AP's resident kit expert tests the Sony A9 III, the world's first with a global shutter



ISABELLA RUFFATTI
Online Writer

Isabella tests a half-frame 35mm film camera, the Kodak Ektar H35N

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The Fujifilm X100VI seems to be a hit

AS OUR First Look in the previous issue revealed, the Fujifilm X100VI is a major release for the company, and early indicators are that it will be a big seller. According to Fujifilm UK general manager Theo Georghiades, pre-orders are already at a record high. 'It's Fujifilm's biggest ever launch in terms of [pre-order] numbers. I've never seen anything like it.'

Fujifilm hopes that the premium compact, which replaces the TikTok-cult X100V, will open up new markets, packing a 40.2MP sensor and in-body image stabilisation (IBIS) into a compact, retro-styled body.

Retailers are getting excited too. 'The response has been unprecedented,' said Richard Calcutt, Wex Photo Video commercial director. 'We have seen a huge surge in initial demand and are now on course to break all records. We're seeing pent-up demand from the previous model transform into strong



Fujifilm says that pre-orders of the X100VI are at a record high

commitment from existing customers as well as huge levels of excitement from new ones.'

It's a similar story from Park Cameras, albeit with worries about meeting demand. 'With the resolution bump, IBIS and other features introduced, it's understandably been an incredible success,' managing director Roscoe Atkins told AP. 'It's great that Fujifilm has doubled manufacturing capacity, however this is not going to be enough, and I hope they can increase supply.'

New Sony E-mount standard zoom

SONY has revealed the FE 24-50mm F2.8 G, a relatively small and lightweight large-aperture standard zoom lens for its full-frame E-mount cameras.

The Sony lens is approximately 75mm in diameter and 92mm in length, while weighing 440g. The optic is similar in size to the firm's FE 20-70mm F4 G and FE 24-70mm F4 ZA OSS standard zooms, while being considerably smaller than the premium Sony FE 24-70mm F2.8 GM II. With its 24-50mm range and f/2.8 maximum aperture, the new lens should be suitable for a wide range of



The lens will be for full-frame E-mount cameras

subjects. Its 16-element, 13-group optical formula includes 4 aspheric elements for maximising cross-frame resolution, along with 2 extra-low dispersion (ED) glass lenses designed to suppress chromatic aberration.

The minimum focus distance ranges from 19cm at wideangle to 30cm at the long end, which affords 0.3x maximum magnification. Switch to manual focus and the lens will get slightly closer, giving 0.33x magnification. Two linear motors are employed for autofocus, with support for 120fps shooting with continuous AF on the Sony Alpha A9 III camera. Various video-friendly features are included, including compatibility with Sony's active image stabilisation and focus breathing compensation.

Onboard controls include a manual focus ring, aperture ring, aperture click switch, AF/MF switch, and a single focus hold button. According to Sony, the lens features a dust- and moisture-resistant construction, and a water- and oil-repellent fluorine coating on the front element.

The Sony FE 24-50mm F2.8 G is due to go on sale in April for £1,150.



© MARK BOYD/WILDLIFE PHOTOGRAPHER OF THE YEAR

Call of the wild

MARK Boyd's touching image of a lion cub being groomed came second in the Wildlife Photographer of the Year People's Choice award, and he's running a guided conservation tour in Zimbabwe from 2-13 June. Mark will be joined by Nick Murray, an award-winning conservation photographer who advised David Attenborough on the filming of wild dogs for the hit BBC series, *Dynasties*. For full details of the tour, visit bit.ly/boydour



OM-1 firmware update

 OM DIGITAL Solutions has announced a firmware update for its Micro Four Thirds mirrorless camera, the OM System OM-1, scheduled for the autumn. The firm cites improvements to some of the OM-1's AF capabilities, such as S-AF and C-AF in all-target mode, and the option to assign the delete button as a menu shortcut. The company stressed that even with these updates, the AF performance of the OM-1 will still not match the OM-1 Mark II's. See explore.omsystem.com/gb/en/ and click on Support.



Improvements are planned for the OM-1

Very fast prime lens for Sony E

 VOIGTLÄNDER has announced the 50mm F1 Nokton Aspherical VM lens for Sony E-mount. Key features include a GA (ground aspherical) lens element, which the company claims delivers superior performance at wide apertures, a floating lens mechanism for stable image quality from short to long shooting distances (the minimum focus is a close 0.5m), a 12-blade aperture diaphragm and Selective Aperture Click for quiet video shooting. It is available from www.robertwhite.co.uk for £1,349 including VAT.



Voigtlander's new Nokton 50mm F1.0 Aspherical VM lens

Panasonic's new 28-200mm superzoom macro lens is for full-frame cameras



World's 'smallest, lightest' superzoom

PANASONIC has released what it claims is the world's smallest and lightest all-in-one superzoom lens for full-frame cameras, with the Panasonic Lumix S 28-200mm F4-7.1 Macro OIS being 93.4mm in length, 77.3mm in diameter, and weighing in at just 413g.

It provides a handy close-up capability too, with a minimum focus distance of 14cm at wideangle and half life-size maximum magnification. This equates to a working distance of 3cm from the front of the lens to the subject.

The lens has 17 elements in 13 groups, including 1 aspherical lens, 4 ED lenses, and 1 UHR lens, designed to optimise cross-frame sharpness and minimise colour fringing due to

chromatic aberrations. Panasonic claims that it 'achieves outstanding photographic performance, and stunning bokeh in entire zoom area, from the centre of the image to the edges'.

Boasting a dust and splash-resistant construction, the lens is also designed to deliver fast, precise, and silent autofocus for both stills and video. Focus breathing is suppressed, meaning the angle of view shouldn't change dramatically on focusing closer. Optical image stabilisation is built-in that's compatible with the in-body stabilisation of Lumix camera bodies via Dual IS 2 technology.

The Panasonic Lumix S 28-200mm F4-7.1 Macro OIS is due to go on sale in April for £899.

Sigma aims for the stars

IT'S been a busy week for lens releases, with Sigma announcing the 15mm DG DN Diagonal Fisheye Art for Sony E and Leica L mount. The company claims it's the world's first such lens for full-frame mirrorless cameras, and is aimed at landscape, architecture and astrophotography shooters.

Indeed, the lens has several special features for astrophotography, including a built-in rear filter holder that allows for gel-type ND filters to be inserted, a lens heater retainer for preventing heat strips from slipping over the front glass, and a unique manual focus lock switch that disables the focus ring. In addition, Sigma claims its latest optical design corrects each type of aberration, with high resolution delivered through the entire aperture range.

The new lens measures 104mm x 157.9mm and weighs a chunky 1,360g, including tripod foot. It's available to buy from 14 March for £1,859.



The 15mm DG DN Diagonal Fisheye Art



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Eurasian otters, which are commonly seen on Shetland



ALL PICTURES © BRYDON THOMASON

Wild Shetland Through the Seasons By Brydon Thomason

£36.99, Shetland Times Ltd, hardback, 288 pages, ISBN: 978-1910997567

Shetland-born photographer Brydon Thomason's book is a lavish celebration of the islands' wildlife and landscapes, writes **David Clark**

Located between Scotland, the Faroe Islands and Norway, Shetland is an archipelago comprising around 100 islands, only 16 of which are inhabited. Its remote location, rugged landscape and rich variety of wildlife makes it an exceptional place for outdoor photography. This book, by Brydon Thomason, himself a Shetlander who grew up on the island of Fetlar, takes full advantage of the subject-matter on offer.

Thomason is a naturalist, a photographer and runs a wildlife tour company, Shetland Nature. He clearly has an encyclopaedic knowledge of Shetland's nature as well as a great eye for a photograph.

Wild Shetland takes us on a visual journey through the year on the islands in chapters that focus on each of the seasons in turn. Images include atmospheric landscapes and seascapes, spectacular shots of wildlife in action (from otters to humpback whales) and macro studies of the islands' insects.

The abundant bird life on Shetland forms the majority of the pictures, from bluethroats, skylarks and lapwings to gannets, black guillemots and northern goshawks. The image quality is excellent throughout, and their sheer variety demonstrates evidence of many years of dedicated work.

Accompanying the images is Thomason's

own engaging and informative text, which offers insights on the subjects pictured and puts them in geographical and historical context, while sometimes adding anecdotes from his own personal experience.

Although this book is mainly about celebrating the islands' wildlife and wild places, in his text he acknowledges the 'narrative of decline associated with many species' and highlights some of the challenges and issues faced in recent years. They include the catastrophic bird flu that wiped out up to 85% of Scotland's great skua population in 2021-22.

Wild Shetland, he admits, is a project that 'has been on an off the shelf for more years than I care to remember', but it's finally here and has been worth the wait. For anyone interested in Shetland's natural history, it's difficult to imagine a more detailed, thorough and visually enjoyable book on the subject.



A young otter finds a nutritious meal among the seaweed



The ever-open beaks of a brood of newly hatched skylark chicks



Humpback whales are increasing in number and are sometimes sighted off Shetland

Books & exhibitions

The latest and best books and exhibitions from the world of photography



© COURTESY OF THE ARTIST AND THE PHOTOGRAPHERS' GALLERY

Raúl Cañibano, Villa Clara, 2019

Raúl Cañibano: Human Landscapes

Until 7 April, The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW

This exhibition comprises a range of black & white work from throughout this Cuban documentary photographer's career. Born in 1961, Cañibano began making photographs in 1984 and has worked on several extended projects made around his homeland, covering diverse subjects in locations ranging from cities to rural farming communities.

The photographs show his playful, sometimes Surrealistic style of documentary work and highlight the way he often engagingly juxtaposes what's in the foreground and the background of his images. Dogs, whether airborne while jumping into the sea, stretching lazily on the ground or staring dolefully at the camera, are a recurring subject. It's an impressive selection of work from a photographer with a knack for conjuring up something intriguing or mysterious from everyday life.

52 Assignments: Drone Photography by Fergus Kennedy

£12.99, Ammonite Press, hardback, 128 pages, ISBN: 978-1781454855



Drone photography continues to grow in popularity. However, in his introduction to this book, Fergus Kennedy addresses a problem he personally experienced: 'After the initial novelty had worn off, it was sometimes difficult to find the motivation and inspiration to get the drone in the air.'

This title is the latest in a series from Ammonite Press that has included books on street photography, Instagram photography and photographic exposure. It offers useful advice on tackling a range of subjects, including abstract nature images, sports and snow scenes; and each chapter is prefaced with a section offering technical or creative tips. It will give you all the inspiration and advice you need to dust off the drone in the cupboard and try something new.



ALL PICTURES © NICK BRANDT 2023

A drowning



Above: A behind-the-scenes image of Nick Brandt shooting his project, SINK/RISE

Left: Serafina and Keanan, who will lose their homes due to rising sea levels

Nick Brandt ventures underwater for the latest chapter of his global project exploring themes of environmental destruction. He tells **Keith Wilson** about the challenges faced and lessons learned

When Nick Brandt released the first chapter of his climate crisis-inspired project, *The Day May Break*, I questioned him about the reasons for the ambiguous meaning of the title. In an AP interview three years ago, he replied: ‘Yes, it’s dual meaning: either the day may break and the world will shatter, or the day may break and the dawn will still come. The dual meaning is because the people and the animals in these pictures are all survivors, and in that alone lies hope and possibility.’

With an accompanying book of the same name, *The Day May Break* continued Brandt’s focus on ‘addressing humankind’s destruction of the natural world’ as depicted in his celebrated, large-scale photo epics of the previous 20 years. But with this work – first in Zimbabwe and Kenya, and then Bolivia – equal billing was granted to the human occupants of these affected lands photographed alongside the

endangered wildlife.

As he put it at the time, ‘Climate change dramatically impacts the human race as well. I feel that we are all creatures on the same planet, both animal and human.’

Visual connections

Now, with the third chapter of this series, *Sink/Rise*, Brandt’s camera has focused entirely on the human predicament, as represented by the people of Fiji who are faced with the prospect of a drowning world caused by the unrelenting rise in sea levels. But the absence of wildlife isn’t the only point of difference to the first two chapters of this ongoing project: the images in *Sink/Rise* have been shot entirely underwater.

At first, it might seem a radical departure from Brandt’s photographic canon, but these portraits of sombre-faced locals weighted down on a seafloor littered with bleached and broken coral maintain the visual and symbolic connections to his

world



any accusations of post-production trickery. In 2021, he told AP, 'A lot of people may think, "oh, it's just composited". No, it's not! Those animals and those people are all in the same frame, at the same time, photographed together. It's not fxxxing Photoshop.' Three years later, with the release of the Sink/Rise images, he now adds, 'or fxxxing AI!'

You can see the images for yourself at Newlands House Gallery in Petworth, West Sussex, which is now staging the world's first showcase of Sink/Rise, together with Chapters One and Two of The Day May Break, until 29 May 2024. In the meantime, below are Nick Brandt's responses to the latest questions I put to him about the making of Sink/Rise.

AP: For this series, you have travelled from Zimbabwe and Kenya to Bolivia and now Fiji. What are the factors that determined your choice of locations?

NB: Good question. Spread across the planet, there is a common link between these countries. They all are among the many countries that are the least responsible for climate breakdown. Their global carbon emissions are, and have been, tiny compared to industrial nations. Yet, like so many other poorer countries in the world, they are

disproportionately harmed by its effects. The grim irony is that many people in these countries are the most vulnerable to the calamitous consequences of the industrial world's ways.

Of course, in Kenya, Zimbabwe and Bolivia, I had to photograph in countries where there were sanctuaries or conservancies that cared for local rescued animals which were habituated to humans and therefore safe for strangers to be photographed close to them in the same frame. However, unlike in the first two chapters, the local people in Sink/Rise are representatives of people who, in coming decades, will lose their homes, land and livelihoods to the rising oceans. In fact, some of the people in these photos live close enough to the ocean that they would lose their homes. Two of the people in the images, Serafina and Keanan, currently live just a few metres away from the shoreline. Considering how young they are, if they stay where they are, they will be among those affected.

AP: What were the main challenges you had to overcome for this shoot?

NB: Figuring out how to weight people down so they did not float up and sway back and forth in the current was a big challenge.

➤ earlier photos of the ravaged lands of Kenya, Zimbabwe and Bolivia. There may be no fog this time to remind us of the smoke of a burning planet or a creeping pandemic, but the cloudy water makes for a perfect parallel as it reveals these rising seas to be sick, lifeless and unstoppable in their reach.

The idea for The Day May Break began when wildfires were burning out of control across much of California, where the British-born photographer now lives. However, Brandt's plans to begin the series in the Golden State were thwarted by the outbreak of Covid-19 in early 2020 and the resulting travel restrictions. Instead, he returned to his familiar African haunts of Kenya and Zimbabwe to begin this global series photographing wherever 'there are people suffering from climate breakdown and there are animals that have been rescued from habitat destruction'.

No tricks

Once out of Africa, Brandt travelled to the jungles of the Bolivian Amazon, fog machine in tow, photographing more extraordinary juxtapositions of human and animal. His insistence that behind-the-scenes photos are included in any publicity material is to dismiss

Above: Akessa Looking Down II, Fiji, 2023

Below: A behind-the-scenes shot of Akessa and Maria being photographed on a sofa



Established in 1998, Carmarthen Camera Centre Ltd initially specialized in second-hand cameras and lenses, eventually taking over Francis Photographic in 2000, becoming the largest source for second-hand cameras in Wales with an extensive range, embracing online sales early, expanding their stock, and opening a beautiful new premises in May 2019, transforming a chapel into a display room and warehouse, ultimately becoming the premier destination for new and second-hand cameras, optics, and photo-related products in all of Wales. Renowned for their knowledgeable and enthusiastic team of staff, including experts in all types of photography, eager to provide expert guidance and exceptional service, inviting you to visit their store or call for assistance on your photography journey.



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Joel and Petero on Seesaw, Fiji, 2023. Nick says the seesaw symbolises 'how one person tries to help the other up, towards the light'

➤ That took much ingenuity on my team's part. Finding local people who, although free divers, looked comfortable and relaxed when underwater was another challenge – we auditioned maybe 200 people and many just stiffened up too much and looked like they were holding their breath.

AP: Was this the first time you have photographed extensively underwater?

NB: Yes. I'm a fanatical scuba diver and have wanted to photograph a project underwater for a long time. With the issue of sea level rise related to climate change, there was a very relevant reason to finally do an underwater shoot.

AP: But with no scuba gear, so how long can you hold your breath underwater?

NB: Well, as you see in the 'making of' photos, there was always a safety dive master close by to hand the cast member a regulator when they

needed it. Everyone is different in how long they can hold their breath, of course.

AP: What were your camera and lens choices? I remember you saying you used a zoom lens for the very first time on The Day May Break.

NB: Yes, I'm still using a zoom. I had a crazily expensive underwater housing made for my medium format Fujifilm GFX 100.

AP: The water in Sink/Rise is very cloudy. Was this as it really was – and a deliberate choice?

NB: Everything is always as it really was. However, it was not deliberate. And this degree of 'fogginess' was by far the biggest challenge on the shoot: the terrible visibility in the water, day after day. I chose to shoot in April and May; after the rainy season but before the water got too cold in the Southern Hemisphere winter. In theory, ➤



Onnie by Cliff II, Fiji, 2023

➤ the amount of plankton in the water was meant to be reducing in intensity, creating clearer water. In reality, the opposite happened. As the shoot progressed, the visibility got worse and worse.

There was one period in May when the visibility was so bad that we were unable to shoot for nine days. An unseasonably torrential storm generated a huge amount of muddy freshwater runoff from the island's rivers. The ocean water just got greener and greener until it looked like we were swimming in a fetid stagnant pond in the middle of a jungle. It was totally un-shootable. In total, over the six weeks we had just two mornings of genuinely good visibility. However, aesthetically a little 'fogginess' in the water is a good thing, again symbolic of the natural world we once knew disappearing from view.

AP: There is a greater emphasis on portraits this time. Is this because of the absence of marine life – apart from the bleached and broken coral?

NB: No, it's because this project is mainly about the impacts of sea level rise on humans. As a result of climate breakdown, sea level rise will impact hundreds of millions of humans that live along coastlines and low-lying areas around the planet. For people who have lived in these places for their entire lives, to abandon their homes and land and often their livelihoods – to abandon everything they know – will of course be deeply traumatising as they search for a new, and likely very different and compromised, place to call home.

The islands of the South Pacific are especially vulnerable. Many of them are barely a few metres above sea level and so in time will disappear entirely. Their economies are also significantly based on the ocean that surrounds them. This is why I ended up choosing to photograph in this region of the world for Sink/Rise. However, the location choice is very relevant: a field of broken coral

‘This destruction had been caused in 2016 by Cyclone Winston, its power intensified by climate change’





Above: Serafina Holding her Brother Keanan II, Fiji, 2023

Left: Petero by Cliff, Fiji, 2023. Nick says the biggest challenge on the shoot was weighting down the people in the images 'so they did not float up and sway back and forth in the current'

fragments spread far and wide. This destruction had been caused in 2016 by Cyclone Winston, its power intensified by climate change. I don't think that I fully understood until then just how much damage cyclones could inflict under the ocean surface, smashing the delicate coral into millions of pieces.

AP: Props include a table, bench and a bed, also a seesaw. Is the seesaw symbolic?

NB: It relates to the idea of lost childhoods, lost innocence. Trying to play, as if everything was still normal, when clearly it is not. The

seesaw also shows how one person tries to help the other up towards the light, to hope, to a future. This is especially the case with Joel and Petero on a seesaw where Joel, the older generation, is effectively the Seesaw Man, his job is to weigh himself down in order to lift Petero up towards the light. Anyway, that's the basis for my taking the photo; I am sure that others will interpret in other ways.

AP: What exactly is the impact on the waters and marine life of Fiji?

Well, it has pretty much the

➤ same issues as in in all tropical waters everywhere. Of course, climate change will also have an apocalyptic impact on sea life. The higher temperatures are going to cause acidification of the oceans to a degree not seen in more than 50 million years. This oxygen depletion and acidification will result in the death of everything from most of the world's coral reefs to the massive loss of sea ice. And with the loss of sea ice will go many wondrous creatures that rely on it for their continued existence – polar bears and walruses, seals and penguins, to name just a few. However, my focus for this series was on humans, and the consequences for them.

AP: When we last spoke, you said you had never felt more despairing about the climate crisis and the state of the environment. How do you feel now?

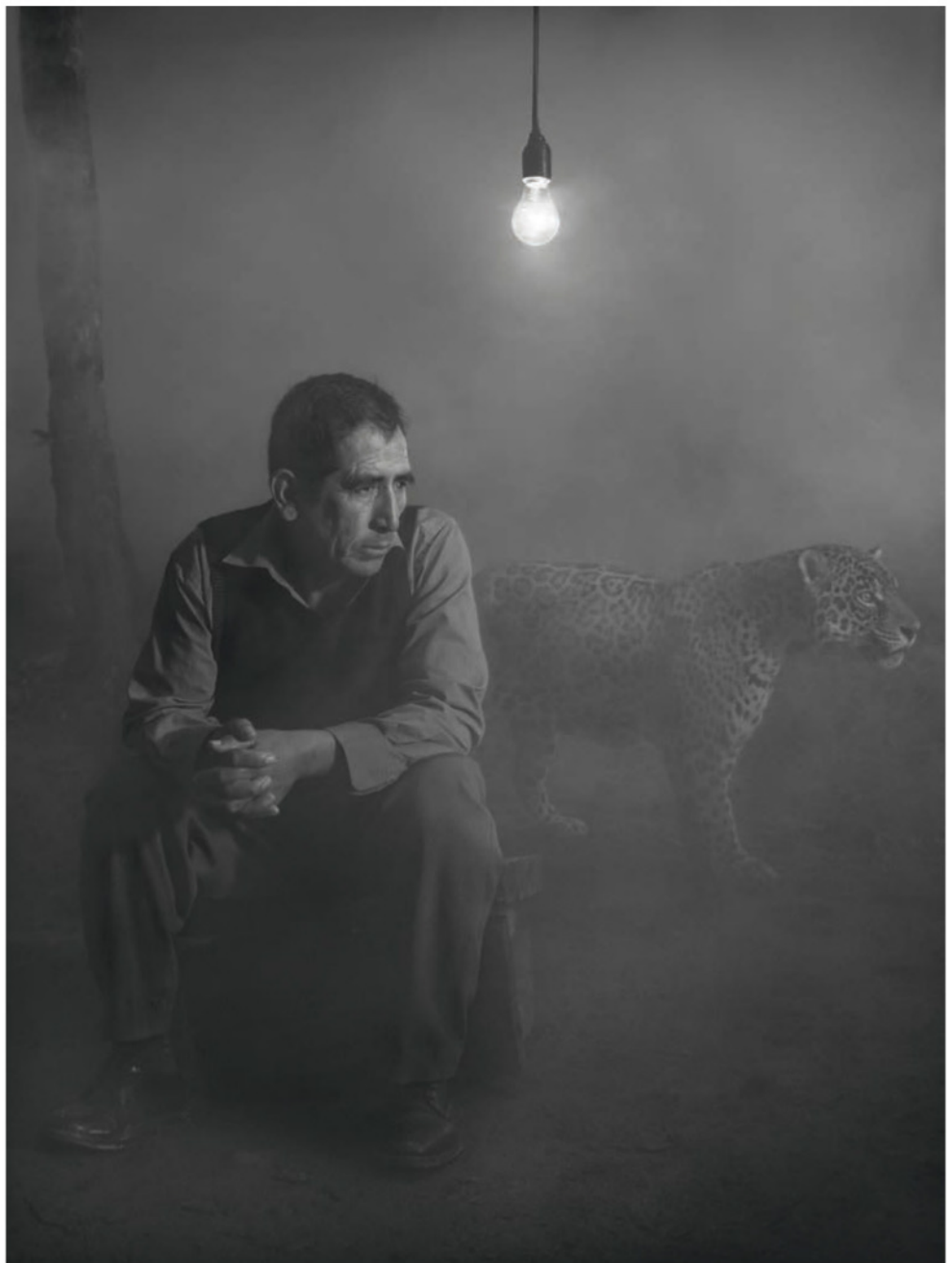
NB: Hah! Even more so, but that's only made me even more determined, speeding up more to try in my own way to make a tiny difference. As I have said before: we can all do something. It doesn't have to be on an international level or scale. Millions of small actions accumulate in significance. From what we eat: local, organic, plant-based; to what we wear: no fast fashion; to what we drive; to cutting out single-use plastic. Every little bit helps. I always return to this: it is better to be angry and active than angry and passive. Once we become active, the despair feels less overwhelming. Our actions, no matter how small, can energise and focus us.

AP: Finally, three years ago you described *The Day May Break* as your 'acoustic project'. Does this mean you are unlikely to return to the large-scale shoots that you are also renowned for?

NB: I start photographing in Jordan tomorrow for what will be chapter four of the project. It's beginning to feel semi-acoustic at this point and that is more complicated and expensive than I hoped for. Stay tuned.



The Day May Break: SINK/RISE, together with Chapters One and Two of the series, is now showing at Newlands House Gallery, Petworth, West Sussex, until 29 May 2024.



Above: Luis and Hernak I, Bolivia, 2022, an image from Chapter Two of Nick's project *The Day May Break*



Left: Fatuma, Ali and Bupa, Kenya. This image is included in Chapter One of *The Day May Break*, which shows people who have been badly affected by climate change in Zimbabwe and Kenya

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Frontline heroines

To mark International Women's Day, **Elizabeth Okoh** reflects on her project, **Women on the Frontlines**

When did you start taking pictures?

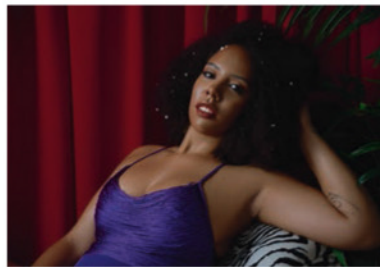
My journey in photography started when I was about 15 in Lagos. I found an old camera at home that no one was using. I hadn't even known we had one! So I bought a roll of film and I've never stopped taking pictures since. It initially started as a way for me to document people and events. I carried the camera with me everywhere – from church to school. Events in our lives and our memories will fade, but with pictures, we get to remember and recall them for years to come.

What inspires and informs your work?

I've always loved to observe people, and through that, the structures, beliefs and values that govern us as a society. So I'm very much inspired by my identity as a Black migrant woman, my culture, and events happening around me.

What is the story behind the images here?

The pandemic was a traumatic time for me and as a freelancer at the time, I couldn't work. The quote by Nina Simone, 'An artist's duty, as far as I'm concerned, is to reflect the times,' perfectly explains why I embarked on Women on the Frontlines. I needed to hear and understand what these women went through during the lockdowns. And importantly, I wanted to celebrate them for their efforts and give them their flowers now. The women are



Kasia Nwansi, ITU staff nurse, NHS

from different industries: the NHS, the postal service, funeral services, transport and so on. I wanted to give them a platform to share their truths and to invite the public to laud them for their sacrifices.

How did your interest in boudoir photography evolve?

As an intersectional feminist, I want my work to empower and embolden women to love themselves despite what the world throws at us. The way we tear ourselves apart due to socialisation and horrible beauty standards is damning and very hard to unlearn. I stumbled on boudoir and it just felt like I had found my purpose. To use my gift and passion to exalt others to become the best versions of themselves.

Why and how do you feel boudoir photography empowers women?

To me, boudoir photography isn't about pretending body issues and other life issues that affect us don't exist. Instead, it's helping women to love themselves just as they are. So, it's about finding the beauty amidst the flaws or perception of what one thinks is a flaw. Of course, there's also the fun and exhilarating part of a boudoir session, where you get to put makeup and lingerie on, and sashay about like you're a star. I think that can be healing too. I believe self-love is the catalyst to how we move through the world. If you love yourself enough, you'll



Above: Monique Peynado, train driver

Right: Sheryl Ibbotson, police constable, emergency response policing

have standards and not fall for any bullshit at work, with friendships and in romantic relationships.

In what ways do you think International Women's Day is still important?

Until every woman in the world is free from prejudice, injustice and persecution events, International Women's Day remains important. Yes, we've come far, but there's still far more to go. There's a lot I can say about the different ways women continue to suffer around the world but that would probably be a dissertation!



Natasha Watson, bus driver



Elizabeth Okoh is a multi-disciplinary artist based in London. Her work has been published in publications such as *The Guardian* and the BBC, as well as curated in exhibitions nationally and internationally. Her debut novel, *The Returnees*, was published in 2020 by Hodder & Stoughton. Women on the Frontlines is being exhibited at Buckle Street Studios by Locke, London, until the end of March. Visit elizabethokoh.com

MAKEUP BY AISHA RABBANI AND YULIYA KUZNETSOV





At a glance

£6,100 body only

- 24.6MP full-frame stacked-CMOS sensor with global shutter
- ISO 250-25,600 (standard)
- 120fps continuous shooting
- 4K 120P video recording
- 9.44m-dot, 0.9x viewfinder
- 3.2in, 2.1m-dot articulated touchscreen

Sony Alpha A9 III

Sony's latest sports and action camera is the world's first with a global shutter. **Andy Westlake** finds out how it performs

For and against

- ✚ Extraordinary autofocus and continuous shooting
- ✚ Excellent body design and handling
- ✚ No rolling shutter distortion
- ✚ No banding under artificial lighting
- ✚ Flash sync available at any shutter speed
- ✖ Minimum ISO 250 native sensitivity limits 'best' image quality
- ✖ Relatively poor dynamic range and high-ISO noise performance
- ✖ Over-complicated and occasionally incomprehensible menus

Data file

Sensor	24.6MP CMOS, 35.6x23.8mm
Output size	6000x4000
Focal length mag	1x
Lens mount	Sony E
Shutter speeds	1/80,000sec to 1sec
Sensitivity	ISO 250-25,600 (standard), ISO 125-51,200 (expanded)
Exposure modes	PASM
Metering	Multi, centre-weighted, spot, average, highlight
Exposure comp	+/-5EV in 0.3EV steps
Cont shooting	120fps
Screen	3.2in, 2.1m-dot articulated touchscreen
Viewfinder	9.44m-dot, 0.9x magnification
AF points	759
Video	4K 120P, Full HD 120P
External mic	3.5mm stereo, MI shoe
Memory card	2x CFexpress Type A / UHS-II SD
Power	NP-FZ100 Li-ion
Battery life	400 (EVF), 530 (LCD)
Dimensions	136.1x96.9x82.9mm
Weight	702g inc battery

Sony's Alpha A9 III is the latest in the firm's line of specialist cameras purpose-designed for professional sports and action photography. In an eye-catching technological breakthrough, it's the first full-frame camera with a global shutter sensor. Technically, this means that the camera is capable of exposing and reading out every pixel simultaneously. This distinguishes it from other pro sports cameras like the Canon EOS R3 and the Nikon Z 9 (or Z 8), where the sensor is read out sequentially line-by-line, albeit at extremely high speed.

For the A9 III's target audience, the global shutter is something of a holy grail, as it brings several unique advantages. In principle, there should be no subject distortion due to rolling shutter, nor any flickering or banding

artefacts in artificial light. Flash sync is also available at all shutter speeds, without needing to use a power-sapping high-speed sync mode. Sports photographers should also find it's immune to a phenomenon where parts of LED advertising boards can appear blacked-out.

These advantages are backed up by astonishing continuous shooting and autofocus specifications. The camera is capable of 120 frames per second in full-resolution raw, while tracking focus on subjects as they move around the frame, and with no viewfinder blackout. It'll also record 4K video at 120fps using the full sensor width. Such capability doesn't come cheap, though; you'll have to pay £6,100 for the privilege of owning one.

Sony's original Alpha A9 was



The Sony A9 III is a brilliant camera for its intended use of shooting sports and action
Sony A9 III, Sigma 100-400mm F5-6.3 DG DN OS at 400mm, 1/250sec at f/6.3, ISO 250



undeniably a landmark camera, as it was the first mirrorless model to comprehensively outperform high-end sports DSLRs. Sony certainly wants us to believe the same of the A9 III, describing it as a 'game-changer' in its marketing. But while the global shutter may be a godsend for pro photographers shooting the Paris Olympics this summer, what does it mean for the rest of us, and is it a pointer towards how all cameras will work in the future?

Features

Let's take a closer look at what the A9 III offers. It's built around a 24.6MP full-frame sensor, which in addition to having a global shutter, employs stacked-CMOS architecture for rapid shooting and data readout. Sony is sufficiently confident in this

technology that it's left out a physical shutter entirely, which means the camera can operate completely silently.

Sports cameras are often used with very fast shutter speeds, and the A9 III offers settings as high as 1/80,000sec. The catch is that initially this is only available in single-shot mode, with the top speed limited to 1/16,000sec for continuous shooting. Sony is promising to fix this with a firmware update.

In the first clue that the global shutter is not without its drawbacks, the sensitivity range covers ISO 250-25,600 as standard, and ISO 125-51,200 extended. This is narrower at both ends than the previous A9 II, which offered ISO 100-51,200 as standard. The lack of an ISO 100 option means that logically, the A9 III won't be able to deliver

images with quite such low noise and high dynamic range as its predecessor in favourable lighting conditions. Meanwhile, the reduced top setting suggests increased noise at high ISOs.


There's an argument that the ISO 250 limit isn't really a problem, as sports photographers rarely employ such low ISO settings anyway. However, it could impact their ability to take panning shots at slow shutter speeds without having to fit a neutral density filter.

While the A9 III can shoot at 120fps, Sony has recognised that nobody needs to shoot this fast all the time. So there's a new Continuous Shooting Speed Boost function which allows the camera to be temporarily switched up from a slower speed, simply by holding down a button. This can also be set to slower

speeds if you prefer.

In another new feature for Sony, Pre-Capture is also available. Here, the camera can continuously buffer up to a second's worth of images, then record them to card when the shutter button is fully depressed. In principle, this allows you to capture unpredictable action when normally you wouldn't have time to react.

Sony's latest subject detection autofocus system is onboard, inherited from the high-resolution A7R V. It's powered by its own AI processor, with dual Bionz XR processors handling everything else. The system can recognise and track focus on a wide range of subjects, including people, animals, birds, insects, cars and airplanes. One new feature, at least for Sony, is custom AF areas, that allow the user to



Autofocus is astonishingly quick and unerringly accurate
Sony A9 III, FE 300mm F2.8 GM, 1/2000sec at f/2.8, ISO 5000

➤ specify rectangular zones for autofocus.

In-body stabilisation is included, promising an impressive 8.0 EV of shake reduction. You may think this will bring little benefit for sports photography, but it could be handy for those who'd like to convey a sense of motion using long exposures.

While the A9 III isn't especially designed for video, it can still record in 4K at 120fps, with 6K oversampling for maximum quality. This is backed up by 10-bit 4:2:2 colour, with S-Log3 and S-Cinetone support. Sony's active image stabilisation is also on board to provide smooth handheld footage.

Pro-spec connectivity is built-in, including an Ethernet port and a super-fast 10Gbps USB-C port. As usual, Bluetooth and Wi-Fi are also on board for connecting to a smartphone via the Sony Creators app. This offers the expected functions, including the ability to control the camera remotely and copy images to your phone for sharing.

Build and handling

In terms of design, the A9 III is a relatively compact, single-gripped camera that accepts an optional add-on VG-C5 vertical grip. This stands in contrast to the Nikon

Z 9 and Canon EOS R3, both of which include integrated vertical grips that house hefty batteries for extended shooting. As for the control layout, it's very similar to the high-resolution A7R V, with most of Sony's latest design tweaks on board. However, the A9 III boasts additional dials on the top left for continuous shooting and autofocus modes. Existing Sony users should be able to pick it up and use it pretty much straight away.

There are no fewer than four electronic dials for changing settings, with an exposure mode dial on top (which is unusual for a camera of this type). A large AF-ON button is placed above the AF selector joystick, while the video button is tucked away next to the viewfinder. A switch beneath the mode dial selects between stills, video, and quick/slow motion, and you can tell the camera to use entirely separate settings for each.

However, there's more to the A9 III than just a lightly reworked A7R V. Its handgrip has been reprofiled and moved further away from the lens mount, resulting in a body that's 7mm wider than the A9 II's. This also creates space for a new C5 function button on the front, which by default engages the 120fps speed boost

option. Meanwhile, the two function buttons on top behind the shutter release have been made larger and more positive.

It's noticeable how much of an improvement this all makes when you're wearing gloves, which I found very welcome on some freezing winter days. On other Sony cameras, your fingers can end up feeling uncomfortably jammed in between the handgrip and the lens. This may sound like a minor point, but many pro sports shooters have to shoot outdoors in the cold and rain.

In this regard, the only fly in the ointment lies with the locking buttons on the top-plate dials. These must be held down whenever you want to change the drive or exposure mode, but their shallow travel makes this awkward with gloved hands. Here, Canon and Nikon's approach of pushing a button and spinning dial arguably still makes more sense.

As on other recent Sony models, the A9 III gains a whole new level of touch operation. This works not only with the onscreen Fn menu, but also with a second set of touch buttons that can be called up and dismissed by swiping left or right at the edge of the screen. It's a nice option to have available for changing

secondary settings more quickly.

Naturally, a high level of customisation is available. For example, you can remap pretty much every button to whichever function you find most useful, change how the dials behave, and customise the Fn menu. It's also now much easier to build a custom My Menu of your most used settings, simply by pressing the Delete key when you have an item selected. This is especially welcome, as the menu is vast and suffers from more than its fair share of incomprehensible abbreviations. This minor gripe aside, though, it's clear that the A9 III is the best-handling camera that Sony has made to date.

Viewfinder and screen

When it comes to composing and viewing your images, the A9 III employs a similar set-up to the A7R V. It boasts a huge, detailed 9.44m-dot viewfinder that offers 0.9x magnification, but with a key difference being that it's entirely blackout-free during continuous shooting. This results in a fantastic viewing experience that none of its competitors can quite match (although to be fair, they're not far off in practical terms).

It also uses the same rear screen design as the A7R V. The 3.2in, 2.1m-dot LCD is attached

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to a side-hinged, fully articulated mechanism that allows it to face in almost any direction; up, down, left, right or even forwards. This is mounted onto a frame that also enables the screen to be tilted up and down while keeping it behind the camera. As a result, it's particularly easy to set up the camera in awkward shooting positions.

There's a comprehensive array of viewing aids on hand, too. Sony previews colour, exposure and depth-of-field by default, which means you get a very good idea of how your images are going to turn out. You can also display a small live histogram and electronic levels, although not at the same time. There's not a lot else you could ask for, really.

Autofocus

We've become used to Sony's high-speed cameras offering class-leading autofocus, and the A9 III doesn't disappoint. I tested it with a range of subjects, including athletes, rally cars, and birds in flight, and found it to be astonishingly fast and reliable. Indeed, among the many thousands of frames I shot with the camera, it's hard to find many that are out of focus.

Subject detection works incredibly well, regardless of whether it's faced by people, vehicles, or animals. It's impossibly quick, locking onto subjects in an instant, and then following them precisely as they move around the frame. It will also concentrate on the most important part of a subject as it gets larger within the frame.

However, if you use one of the wide area AF modes, Sony doesn't make it very easy for you to select between multiple subjects that the camera has detected. Instead, it'll usually concentrate on whichever is largest and closest to the centre of the frame. I found the easiest way to deal with this was to use a smaller AF area to pick up the subject initially.

You will also need to use Sony's own lenses to get AF tracking to work at the very highest frame rates. Having said that, I shot both birds in flight and rally cars using the Sigma 100-400mm F6-6.3 DG DN OS and found the camera still tracked focus effectively in the 15fps mode.

I do have a couple of operational gripes, though. Where Canon and Nikon allow you to toggle AF tracking on or off at the touch of a button, Sony forces you to select between a replicate set of AF-area modes instead. There's also no auto option where the subject detection can select between the various subject types automatically. I suspect that much of the time, that won't be a concern for the camera's target audience. But there are certainly some sports where it would be helpful to have the camera recognise people at the same time as cars, motorcycles, or animals.

My overwhelming impression from working with the A9 III, though, is that it's a camera that will autofocus on pretty much whatever you point it at, no matter where it is in the frame or how fast it's

Focal points

The A9 III gains an evolved, and considerably improved, body design

Power

Sony's standard NP-FZ100 battery is rated for 400 shots per charge using the EVF and 530 with the LCD. The camera can also be powered via its USB-C port.

Connectors

On the side, you'll find 3.5mm headphone and mic sockets (behind separate covers); USB-C and Sony's micro-USB 'multi-connector' port; RJ45 ethernet; full-size HDMI; and a PC flash sync port.

Storage

There are dual card slots, with each accepting either UHS-II SD cards or the faster but expensive CFexpress Type A.



Flash

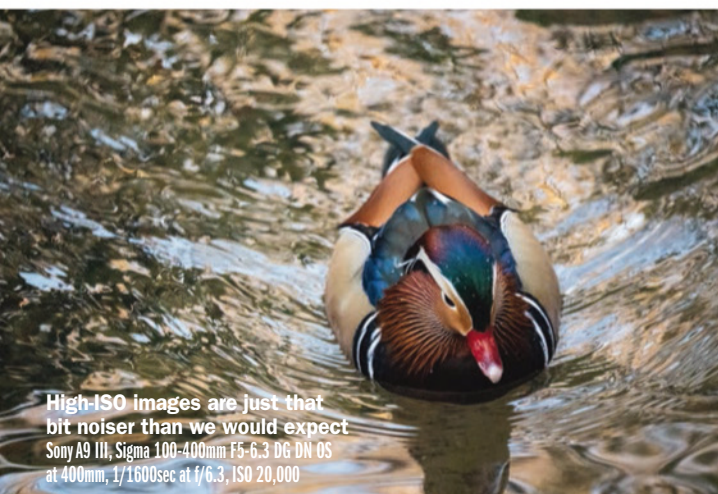
Flash sync is available at all shutter speeds up to 1/80,000sec using Sony's HVL-F60RM2 or HVL-F46RM units, dropping to 1/16,000sec at apertures of f/1.8 or larger. With other units, the top sync speed is 1/500sec.

Vertical grip

The wider body requires a new vertical grip, the VG-C5, which accepts two batteries and provides a replicate set of shooting controls for £390.

Sensor cover

The shutter can be set to close when the camera is switched off, to protect the sensor from dust.



High-ISO images are just that bit noisier than we would expect
Sony A9 III, Sigma 100-400mm F6-6.3 DG DN OS
at 400mm, 1/1600sec at f/6.3, ISO 20,000

moving. You just have to work out how best to configure it for each type of subject you shoot.

Performance

Just as we'd expect from a pro sports camera, in practical use the A9 III is incredibly quick and responsive. It fires up the moment you flick the power switch, and then reacts instantly to all the controls. Its shutter button requires only the lightest of touches before focusing and firing off a burst of frames.

With no mechanical shutter, the A9 III is inherently silent in operation. That's great for many situations, but there are times when you could do with audible feedback that you're actually shooting. Here the camera can play fake shutter sounds, and Sony has assigned the volume control to an external button (C3). This allows you to easily change it from loud, through quiet, to muted. I must admit I couldn't understand this decision when I first got the camera, but it really does make sense.

Battery life is highly dependent upon how you shoot. The CIPA-standard figures of 400 shots per charge using the EVF, or 530 with the LCD, only really apply when you're shooting single frames at a time. In reality, when mostly shooting bursts, I got the

best part of 2,000 frames from a battery with plenty to spare.

As for the continuous shooting performance, suffice to say that this is a camera that'll shoot faster than you'll normally ever need, for longer than you'll normally ever need. In my tests, it maintained its headline 120fps speed for at least 190 frames when shooting compressed raw, before throttling back to a mere 30fps or so. Drop back to a still-rapid 15fps, and it'll keep on shooting for about 400 frames.

You don't necessarily need to use a CFexpress card to benefit from its sheer speed, either. Instead, the advantage of the faster media lies in how rapidly the camera can write buffered frames to the card. For a 200-frame burst, this takes about 10 seconds with CFexpress, but 30 seconds with even the fastest UHS-II SD cards. Pro users will surely invest in CFexpress, but it's good to know you can fall back on SD cards too.

I found the metering and auto white balance systems to be very reliable – perhaps more so than on Sony's other recent cameras. It generally does a good job of retaining highlight detail without underexposing and blocking up shadows. However, when playing back your images on the rear screen, it often looks as though highlights are clipping in a rather

ugly fashion, but then the same files will look much better on a computer. This can tempt you to apply unnecessary exposure.

Shooting in daylight, you'll get natural-looking colours that err more towards realism than making punchy-looking JPEGs. But that's probably not a bad thing on a camera that's tilted mainly towards photojournalism. You can always boost the warmth, vibrance and contrast later.

Under artificial lighting, though, things are more complicated. You won't see colour banding on any individual image, but you can certainly get colour variations between frames due to the flickering effect of the lighting. This can result in some frames with rather unattractive colour if you're using a preset or manual white balance.

When it comes to examining the raw image quality, though, we see the compromises Sony has made in building this astonishing camera. Because of how the global shutter works, each pixel is limited in terms of the amount of light it can capture. The upshot is that it simply can't match its 24MP full-frame peers, such as the Nikon Z f or Panasonic Lumix S5 II, in terms of dynamic range and high-ISO noise.

In practice, this means that at its highest standard ISO settings, the A9 III's files end up just that

The autofocus can track fast, erratic subjects remarkably close to the camera

Sony A9 III, Sony FE 70-200mm F4 Macro G OSS II at 112mm, 1/1600sec at f/5, ISO 500



bit lacking in detail and colour compared to its peers. However, that doesn't mean those images are unusable. And while ISO 51,200 raw files look pretty bad when viewed in Adobe Camera Raw, Sony's in-camera processing does a surprisingly good job of cleaning up the JPEGs.

Probably the biggest drawback comes with respect to dynamic range, and in particular, the ability to recover extra shadow details from raw files. Things aren't too bad at ISO 250; I shot a couple of sunrise landscapes, and was able to convincingly bring up as much extra detail as I needed. But the moment you try to bring out extra shadow detail in files shot at even slightly higher settings, you'll find there's just not very much on offer.

It's important to acknowledge that for much of the A9 III's target audience, these image quality compromises will be an entirely acceptable trade-off for its unique superpowers. But they do mean that it's a specialist product that makes little sense outside of its own particular niche.

You can shoot landscapes with the A9 III, but almost any other camera would be a more sensible choice

Sony A9 III, FE 24-105mm F4 G OSS at 49mm, 1/100sec at f/11, ISO 250





Verdict



AFTER a couple of weeks shooting with the Sony Alpha A9 III, it's impossible not to be hugely impressed. It's ridiculously fast, even in 24MP raw, and the autofocus system is incredible. The global shutter sensor brings real benefits, some of which are unique, most obviously the ability to use flash at any shutter speed. However others are more marginal compared to cameras with stacked sensors, which aren't greatly troubled by rolling shutter distortion anyway.

We shouldn't overlook the updated body design, either. Compared to previous Sony models, the A9 III is easier to use when you're wearing gloves, thanks to its wider body and remodelled grip. For those who often have to shoot outdoors in the cold and rain, that's a welcome gain. There are still some annoying flaws with the user interface, but that's true of most cameras.

Unfortunately, we can't completely ignore the image-quality hit that users must accept in exchange for the A9 III's very real superpowers. In terms of resolution, dynamic range, and high-ISO noise, it demonstrably lags behind its peers. That probably won't matter much to its target audience, but it limits the camera's suitability for other purposes. It also means that we probably won't see global shutters in consumer cameras any time soon.

What this all means is that, once you get the past the 'wow' factor of the global shutter, and take into account its price tag, the A9 III is distinctly a niche product. It's impossible not to conclude that the Nikon Z 8 is a better all-rounder at a much lower price. However for those who make their living from shooting sports, the Sony A9 III is an incredibly accomplished and compelling option.

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

ISO and noise



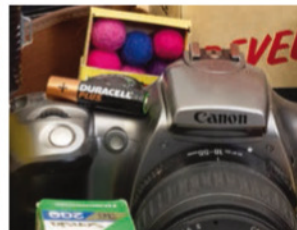
The crops shown below are taken from the area outlined above in red

While the A9 III's base sensitivity may be relatively high at ISO 250, it can still deliver decent image quality. There's every bit as much detail as we'd expect from a 24MP sensor, and barely any noise. As usual for a full-frame camera, there's little degradation in quality on stepping up to ISO 1600, but beyond this, noise becomes increasingly destructive. Almost all fine detail blurs away by ISO 6400, while shadow detail takes a serious hit at ISO 12,800. The ISO 25,600 top standard setting looks very rough when examined on screen, but images are still usable at smaller sizes. However, ISO 51,200 should probably be avoided.

RAW ISO 250



RAW ISO 1600



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200





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Kodak Ektar H35N

Isabella Ruffatti tries out a retro half-frame 35mm film camera

● £65 ● www.kodak.com

The Kodak Ektar H35N is an update to the popular Ektar H35 half-frame reusable 35mm film camera. Externally, the new model doesn't look too different other than a shinier exterior. But it has a few extra features, including a built-in star filter and a glass lens element for sharper photos.

The camera isn't exactly tiny, but it's smaller than my Google Pixel 7a phone. As a result it has gone pretty much everywhere with me, whether in a bag, jacket pocket or comfortably in-hand. It's lightweight too, weighing only 110g. The retro styling is reminiscent of old Kodak Instamatics and the sample I was sent has a shiny, CD-like surface in the glazed blue option. Although it did not win me over at first, it does look stunning in the sunlight and has slowly but surely grown on me.

The physical controls on the camera are handy, while getting film in and out is a straightforward process. The viewfinder is smaller than the H35's, but the newer model does come with a tripod socket and the ability to do long exposures.

Many of my photos were surprisingly sharp, even if they tended to blur around the edges of the frame. The star filter is a nice addition, and while I personally didn't use it very much, it was a fun creative feature to use on Christmas lights put up around London and for a self-portrait in front of a mirror reflecting the light of the flash back.

While the built-in flash was reliable, I found the control located around the lens hard to rotate at times to turn the flash on and off. I lost a few fingernails in the process, and this was annoying when I was trying to take photos in the cold.

Verdict

As a relative beginner film photographer, I found the Kodak Ektar H35N to be a good entry-level option with a few tricks up its sleeve that make it a step up from disposable cameras. It's one to consider for travel photography too, its reusability meaning you don't have to buy a new (if cheaper) single-use camera when you go on holiday.

While it may not be as appealing to more-experienced users, its half-frame capabilities also mean that it is a great everyday camera for practising your film photography on a budget. This is a definite plus any day, especially if you're just starting to experiment with film.

Built-in star filter
This is used to create four-beam flares on point light sources.



Colours
Choose between Glazed pink, Glazed orange, Glazed blue, Striped green, Striped silver, and Striped black finishes.

Glass lens
One element of the 22mm lens is made of glass rather than acrylic for sharper images.



Bulb function
For shooting long exposures with the help of a tripod.



At a glance

- 35mm film camera
- Half-frame format
- Choice of six colours
- Built-in flash
- Switchable star filter

HALF FRAME

What does half-frame mean, exactly? In short, you get double the photos, with two 18x24mm exposures per frame. I shot three rolls of Kodak Gold 200 film. Each would normally have 36 exposures, but that went up to 72, giving me 216 photos. I almost felt a digital camera type of freedom to shoot as many photos as I wanted!



How to make a poster

Ready to publicise your photography business with a special exhibition event? Then you'll need a poster, and that's a simple job in Affinity Publisher

So far in this series we've been looking at everyday business stationery to give your photography business a professional look and a consistent image. We've made a business card, letterhead, compliments slips, a website banner and even an email signature.

But now it's time to try something a little more ambitious. Let's make a poster to advertise an upcoming exhibition. This will involve some more advanced design techniques and some new tools including layer effects and artistic text.

Don't be daunted by the work of professional designers. You don't have to do this for a living, to create straightforward and effective posters. The trick is to keep it simple, keep it consistent, and don't clutter up your poster with unnecessary tricks.

Let's start with the business card document we created in the first video. There's no point re-inventing the wheel, and this already has much of the basic information we need.

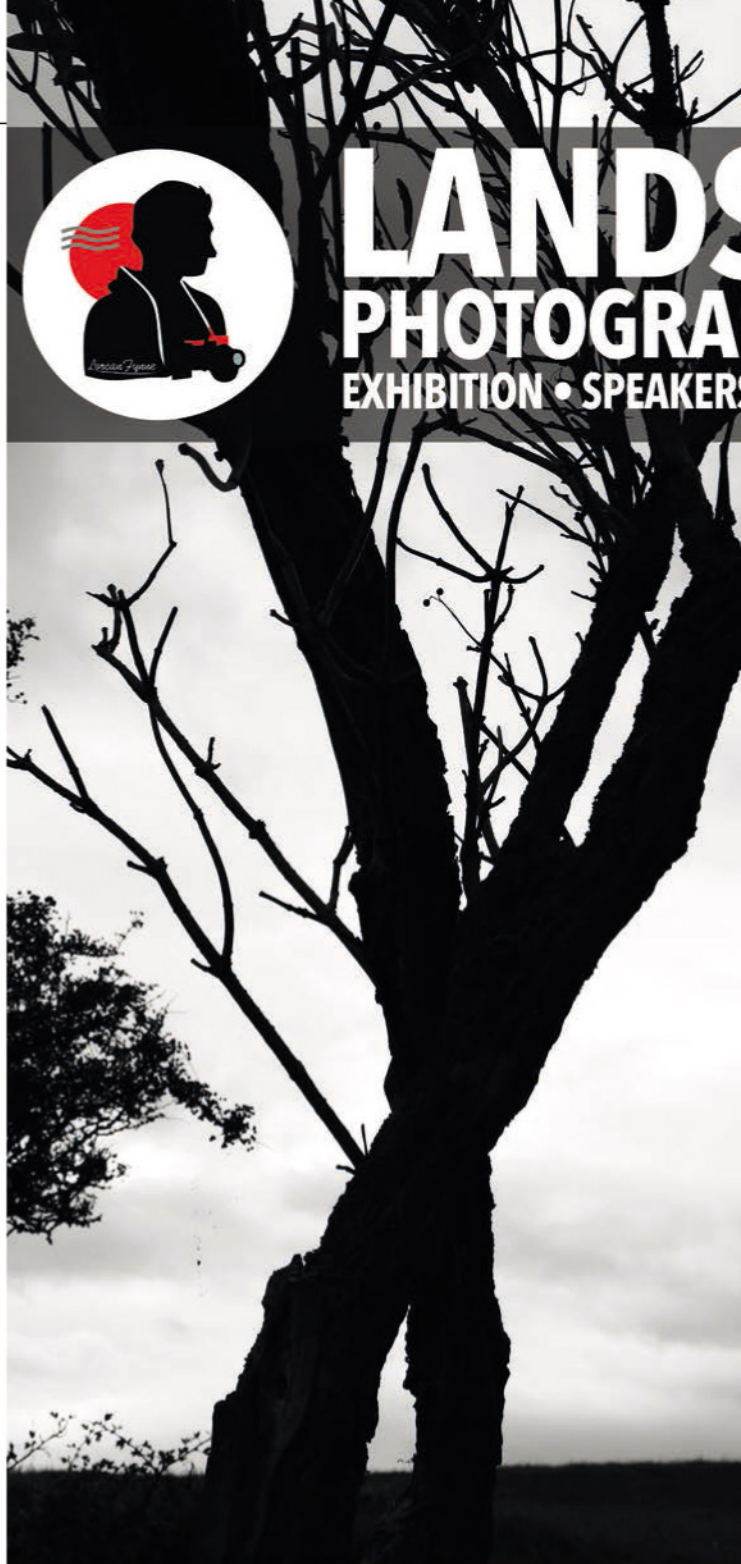
We'll use the File>Save As command to save a new version, then open the Document Setup panel, select the Dimensions panel and set the Page Preset to A3. This does assume you have an A3 printer, of course. If you don't, just choose A4 instead. Your poster will be smaller, but it will still stand out on noticeboards or doors.

This is the same approach we used when turning our business card into a letterhead and, again, we need to make sure we select the vertical format in the Dimensions panel.

This poster tutorial does introduce some useful Affinity Publisher tools, including Artistic Text, vector shapes and partial transparency. Artistic Text (as opposed to Frame Text) is especially useful for headings and other short blocks of text, as you can resize and align it much more freely. See the next page to get started...

For more about the software, visit bit.ly/serifpubap

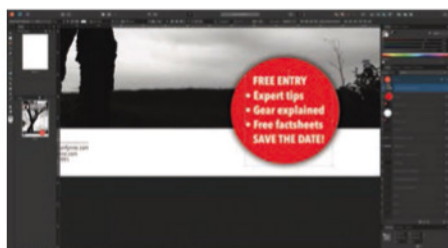
Right: Here's our finished poster. It conveys all the necessary information with a clean and straightforward design that uses the same fonts, colours and logo we've used throughout



Lorcan Fynne

Fynne Art Gallery
Beach Road
Westham on Sea
Dorset

e: info@lorcanfynne.com
w: lorcanfynne.com
t: 0722 333991



Top tip

Adding a call to action

Let's add a 'bullet' or a 'flash, whatever you want to call it, to our poster that's a call to action. For this we use the Ellipse tool, but this time we set the colour to a solid red.

Then we create a text frame to list some of the things that the audience will get out of this event. In Affinity Publisher you can add text directly with shapes, but sometimes it's easier to position it how you want it if it's in a separate text frame. You'll probably want to be able to move them around as a single

SCAPE PHOTOGRAPHY TODAY EXHIBITION • WORKSHOP • Q & A

October 3

venue 18:45 Fynne Art Gallery
Beach Road

screenings 19:00 Present Imperfect
Reaction Chain
How Things Look
Attention Span

presentations 19:30 Bethany Platt
Lorcan Fynne

refreshments 20:30 ArtHouse Café

debates 21:00 Bethany Platt

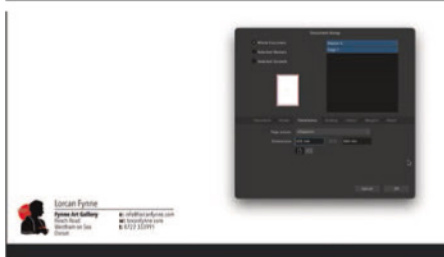
closing address 22:00 Mystery Guest

FREE ENTRY

- Expert tips
 - Gear explained
 - Free factsheets
- SAVE THE DATE!**

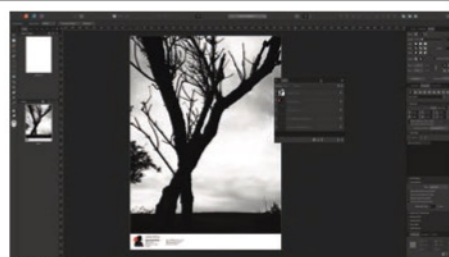
item, though, and to do this you select them both and use the Layer>Group command. You can group any objects in Affinity Publisher and then manipulate them as single objects or select them individually for editing – they are shown as nested groups in the Layers palette.

STEP BY STEP FOR CREATING A POSTER



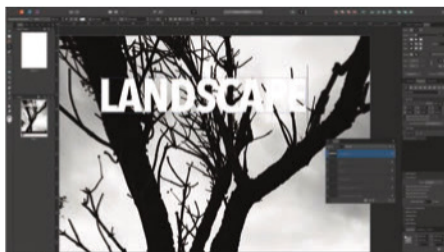
1 Rearranging our content

In our new document we've rearranged the graphics and text blocks we want to keep, moving the photographer logo, name and contact information down to the bottom of the document – we'll treat this as a footer area. Your poster size will depend on the largest size you can print, or get printed, and you can check and change this in the File>Document Setup panel.



2 Adding a photograph

We'll start with a photograph which takes up the whole of the document area except for our footer area at the bottom. Use the Picture Frame Rectangle tool to drag out a frame from the top left corner of the document down to the bottom right, leaving just enough space for our footer. Now, with this frame selected, we can use the File>Place command to locate and import our image.



3 Creating a title with Artistic Text

We need to add the exhibition title, and for this we're going to use the Artistic Text tool. What we actually want is a three-deck, or three-line, title, with the word 'Landscape' large on the first line, the words 'photography today' on the second line and some bullet points about the event on the third line. So in the first frame, we enter 'LANDSCAPE' in all capital letters.



4 Resizing and aligning Artistic Text

Next, we create another artistic text frame with the words 'PHOTOGRAPHY TODAY' and a third with the words 'EXHIBITION • SPEAKERS • WORKSHOP • Q & A'. Now you'll see the advantage of artistic frame text. We can drag on the corner handles for all three text frames to make them exactly the same overall width, and we can also drag on the centres to position them precisely.



5 Adding a semi-transparent background

However, you can't read the text against the photo. To fix this we can place a partially transparent box behind the text, using the Rectangle tool. We drag this below the text in the Layers palette, set the rectangle fill colour to black and the opacity to 60%. We've also created a white circle to the left and copied and resized our photographer's logo to place it on top.



6 Exhibition info and timings

Now we just need the exhibition info and timings. We want three columns here, showing the topic in the first column, the time in the second, and the speakers or title in the third. The easy way to do this is to create a text frame listing all topics, then Alt/option-drag this text frame to create a copy, then do it again to create the third column. Now we can just type in the information.

Bournemouth Beach, Dorset. The surfers pause their evening session to stop and witness the setting sun, casting lovely elongated shadows across the beach
Nikon D7200, 10-20mm, 1/500sec at f/8, ISO 320



ALL PICTURES © EMILY ENDEAN

Make the most of **the coast**

Seascapes present many photographic opportunities... from sweeping vistas and crashing waves to close-up details, human interaction and even the details beneath the surface.

Emily Endean shares her diverse approach to exploring this varied landscape subject



The ocean is my favourite subject to photograph, whether at the shoreline or out in the water – it's something I've always been drawn to. The connection runs deep in my soul, probably from a childhood spent in the sea, jumping the waves no matter the weather. More often than not, you will find me bobbing around in the water at dawn with my camera in hand, or hanging out at the shoreline, shooting both personal and work projects. It only felt natural as I got further into photography that the ocean became my focus and subject. From the movement of the water at the shoreline to people out in the water, I became fascinated by continually seeking new perspectives and new ways to capture this. Seascapes are such a versatile subject that there's always something new to learn, which for me is part of the fun of photography!

Time of day

Ever since I got into landscape and seascape photography I quickly learnt time of day was everything in how a scene is represented. Seeking out the best light became my obsession! We all know that sunrise and sunset can display a spectacular change in light, but it's also about the times leading up to and after those moments. Like being out for sunrise 45 minutes before the sun is even going to rise and seeing how the colour behaves in the clouds and how it changes as the sun comes up and touches everything in front of it, bringing a warm glow to the land and the sea. I love to use the sun's light directionally once it's too bright to shoot into; side light is a beautiful thing, helping to reveal details and shadows. ➤

Bournemouth Beach, Dorset. A brief moment in between rain showers, just as the sun rises along the coast
Fujifilm X-T3, 14mm, 2.5sec at f/16, ISO 80

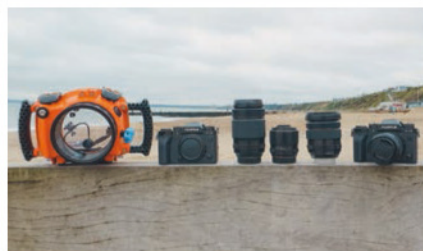


Emily Endean

Emily is a freelance photographer from the UK. She loves capturing soulful imagery with great light, can't live without coffee, and is obsessed with the ocean and being out in nature. From playing with a film camera as a child, to getting her first DSLR as an adult, photography has become such a big part of her life. Whether she's out working creating content for a client or shooting for a personal project, her photography usually features the ocean in a big way!

www.emilyendeanphotography.co.uk

KIT LIST



Emily's go-to kit for coastal landscape photography

Underwater housing

The first step when taking your camera out into the water is thinking about keeping your gear safe and dry. I've tried many types of housing, from a cheap zip lock bag (a little scary with your equipment inside!) to finding a reliable and trustworthy housing which I now use exclusively. I use a dedicated AquaTech Edge Pro Water Housing for the Fujifilm X-T5. It's well worth the investment to keep your camera nice and safe, and dry! The AquaTech Edge is compact and lightweight, and perfect for the type of photography I shoot when out in the water.

Underwater lenses

Next up are my lens choices when out in the water. My go-to lenses are currently the Fujifilm 30mm and 60mm, both macro lenses. Not only do these give a great range of perspective, they also allow me to shoot at a very close range to record all the details in the water.

Tripod and bracket

A good tripod is essential. I use the 3 Legged Thing Bucky and the firm's dedicated X-T5 L Bracket, Ellie. Bucky is a carbon fibre tripod, lightweight yet sturdy and easy to fold down. Travelling around means I need a compact tripod that is easy to attach onto my bag and quick to set up when needed.

Filters

I use Kase Filters, ranging from graduated filters to a polariser and neutral density (ND) filters for a creative approach. I wouldn't be without the ND filters, they are a great bit of kit for unleashing your creativity. I use them to create some motion through extending the shutter speed – anything from half a second to 30 seconds and beyond.

Lenses

My lens choice on land can vary greatly depending on whether I'm photographing the movement of the ocean or the surfers out there in it. But, as a rule, my go-to for seascapes is the Fujifilm 14mm for a lovely wide view, making the most of the foreground and movement of the water in front of me. When photographing the surfers from the shoreline I'll switch to the Fujifilm 55-200mm to be able to get right in where the action is happening!

Porthcawl Lighthouse, Wales. The crashing wave rises up and towards the lighthouse, frozen in time
Nikon D7200, 18-105mm, 1/250sec at f/7.1, ISO 100



EMILY SHARES HER FAVOURITE SUBJECTS TO SHOOT AT THE COAST



Traditional seascapes

By this I mean the way most landscape photographers would approach this type of location – settling on your composition with a landmark or rocks around a third of the way in. Ensuring your camera is secured on a tripod, with settings of f/11 and ISO 100 and a shutter speed to allow some movement, maybe a couple of seconds.



Surfers at the shoreline

Adapt to a quicker way of shooting and become more reactive to life moving around you. Watching the surfers going in and out of the water and capturing moments at the shoreline will require a faster shutter speed, so I'd aim for 1/250sec with a wide aperture and a low ISO if possible – anything up to 1000 shouldn't cause any noise issues.



Surfing action

Still photographing from the land and switching to a zoom lens to capture the action unfolding out in the surf. Try a shutter speed around 1/15sec for a creative approach and moving with the surfer to retain a level of sharpness where needed. This method can be trial and error, but when it pays off it can really work.

Durdle Door, Dorset. Just as day breaks across the coast, a small gap on the horizon allows the light to flood through the arch
Fujifilm X-T3, 14mm, 0.5sec at f/18, ISO 200



➤ It helps portray the atmosphere of the moment. I tend to shoot in manual mode as this gives me much more control over the amount of light I'm letting in and how my camera sees the scene in front of me. If anything, I'll underexpose the scene, shooting in raw to retain as much of the information in that file as possible.

Challenges

There can be countless challenges faced when photographing seascapes, and one of those might be the conditions thrown at you. I check my weather apps constantly before heading out, and a frustration I am sure many of you can relate to is that sometimes these are completely wrong! They do provide us with an insight on what to expect but I'd always be prepared just in case it doesn't go as planned. However, I do find challenges like this work in my favour, so rather than being stuck on a certain approach or a certain shot it pays to stay reactive to what's unfolding around you. Especially by the sea, with so many elements in play. It can force you to see things differently, and being able to adapt can help you grow creatively. Heading out in challenging conditions or being ready during those fleeting moments of great light are sometimes the most special.

Another challenge is not only ensuring your gear is reliable to be out in any weather, but keeping the salt water at bay! You can be as careful as you like but sea spray will get in the legs of your tripod. My advice would be to ensure your camera gets a dry wipe over to ensure no sand is in any of the elements. Filters can be easily cleaned with any microfibre lens cloth and screen cleaning spray. My

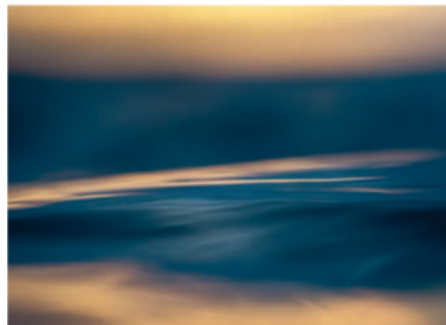


Swanage, Dorset. In this long exposure, time seems to slow down, transforming the sea into silk. The decaying old pier of Swanage changes on every visit
Fujifilm X-T5, 16-80mm, 8sec at f/14, ISO 125



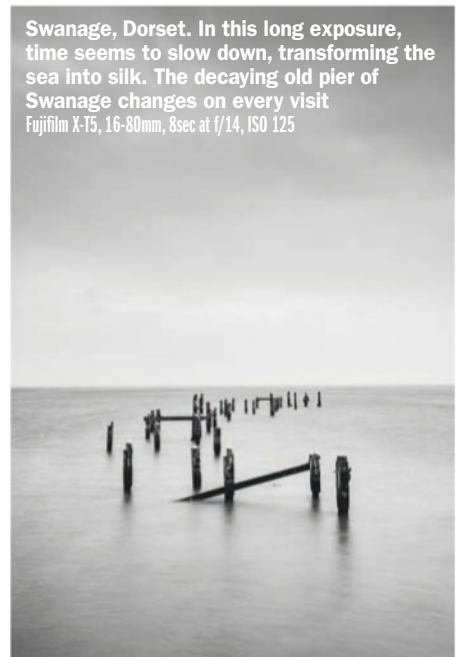
Shooting from the water

Try capturing those traditional scenes we are familiar with and see them in reverse, from the water instead of the land. When I enter the water, I'm already set up with a shallow depth of field, a shutter speed around 1/500 sec and an ISO as low as I can go. I can make some adjustments, however I prefer to be ready to shoot as it can be tricky to adjust!



Abstract moments

Once you are out in the water there are so many other ways to capture your environment. It really brings out my creativity using macro lenses and looking for smaller details. With a similar camera set-up, I'll focus on the ripples and water movement as close to me as possible, which is where a macro lens comes in very handy!



Technique SEASCAPES

➤ cleaning spray of choice is the Urth cleaning spray, as it's gentle yet effective, has no chemicals, is affordable and a 30ml bottle lasts me ages. Next, the tripod. Get it into the shower! A good fresh water rinse off, with all the legs at full extension, should get it all nicely cleaned and then let it dry off. I tend to do this before leaving my location. There are taps all along our local beaches so it's convenient and easy to do it straight after a shoot before packing up and heading off.

With regards to my camera, the Fujifilm X-T5, the weather-sealing is brilliant. Not only did I choose this make and model for its compact size and the beautiful image quality it produces, I also chose it because the Fujifilm X-series models are so well known for their reliability. I've had the X-T2 and X-T3 in the past and I can honestly say I would take them out in any conditions – the weather-sealing hasn't let me down and that's without any additional rain covers.

Lens selection

I'm a firm believer in carrying everything with you that you might need, as you don't know what you might be presented with and I'd never want to miss the shot! This means I carry quite a varied lens selection with me most of the time. From a wideangle to a tele-zoom, it's all about being prepared. Sometimes the action is immediately in front of you in the details of the water, sometimes it's way out in the swell and you need a longer reach. So, my kit bag can be pretty jam packed on most shoots – the (Fujifilm) 14mm, 16-80mm 30mm, 60mm and 55-200mm are my main choices.

Preparation is key

With my personal approach to seascapes being quite varied, before I head out I already know which way I'm approaching my photography for each shoot, as preparation is an important element. If I'm heading out for sunrise then I would have prepped the night before, getting my bag packed and ready so that the only thing I need to think about is brewing a coffee, getting dressed and heading out the door. If I am heading out into the water then I will have checked over my housing, making sure that the port is clean inside and out, then I will make my lens selection for the shoot and secure my camera body inside, locking it in. If I am going to be shooting from the shoreline, then I'll check over my kit bag, making sure I have three or four lenses to cover all bases, filters packed, lens cloths, L-bracket attached and ready, and my tripod strapped onto my bag. With either approach, of course I will check on batteries and memory cards ahead of this to ensure there are no surprises on the morning.

Location choices

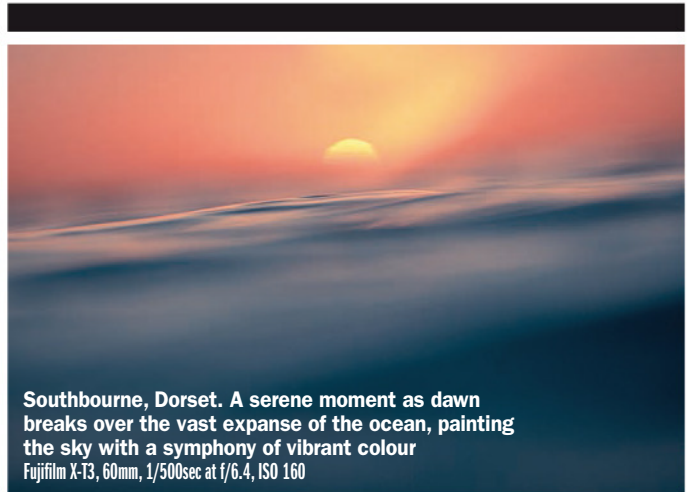
My main locations to go to are all along the south coast of the UK. Growing up in Bournemouth and living there all my life, I have to mention the stretches along Bournemouth Pier, Boscombe Pier, Hengistbury Head and Sandbanks, and they have been my go-to areas. I also love the Studland Peninsula for photographs out in the water. The Jurassic coast is great for varied photographs, including some incredible geology and rocky shorelines or big cliffs, from Durdle Door to Old Harry Rocks or Kimmeridge Bay and the lesser-known spots in between.

I love just getting out with the camera and being able to document these fantastic places. I travel the UK in my van so these days the locations that I visit are all over, but I always gravitate to the coast.

Hengistbury Head, Dorset. The early morning sky comes alive with bright colour as a stark contrast to the angry, dark clouds above; the light and dark converging just for a moment

Nikon D7200, 10-20mm, 0.8sec at f/11, ISO 100





Southbourne, Dorset. A serene moment as dawn breaks over the vast expanse of the ocean, painting the sky with a symphony of vibrant colour
Fujifilm X-T3, 60mm, 1/500sec at f/6.4, ISO 160

A unique perspective

When I am out in the water I love to photograph in a style of partially under and over the water. I find that it gives an interesting perspective and one that's quite unique. It can draw the viewer in and make them feel like they are in the water with this eye level view of the ocean. It could be photographing the sun as it creeps up over the horizon, or portraits of the surfers and anything in between.

Being out in the water pre-sunrise can be exciting, as with any seascape sunrise, approached traditionally or not, you never quite know how it's going to unfold. I'll be prepared with my settings and if anything, I'll aim to underexpose the image. The reason for this is that once the sun appears everything gets much brighter very quickly, and you don't want any of the images with blown-out highlights. I will want to retain the details and the tones of the sun rising. With photography of this nature, it can get very creative and therefore there's no hard and fast rule with the settings. I'll be shooting in manual mode usually with a shallow depth of field, a shutter speed around 1/500sec and an ISO as low as I can go. As we know with all photography – it's all dependent on the light!



Emily out in the ocean with her underwater set-up of the Fujifilm X-T5 and AquaTech Edge Pro underwater housing

Beyond the blues

Do you desire timeless classic sepia photographs? **Angela Chalmers** reveals how to create a nostalgic look by toning cyanotype prints



Angela Chalmers

Angela is a visual artist, educator and writer living in the North of England. She is the author of *Creative Cyanotype: Techniques and Inspiration*, published by Crowood Press (2023). Her cyanotypes were published in *Cyanotype Toning: Using Botanicals to Tone Blueprints Naturally* as part of the Routledge series on Contemporary Practices in Alternative Process Photography. www.angelachalmers.com

Alternative photography has become increasingly popular over recent years, both in art galleries and on social media platforms. The traditional cyanotype print is known for its beautiful Prussian blue tones and is admired for its eye-catching qualities. However, cyanotypes don't always have to be blue and can be manipulated by a simple yet engaging step that transforms them into sepia-toned images reminiscent of early photography.

This is done by using natural tannins as the toner, which not only adds variety to the prints but also allows you to explore the possibilities of what can be done with this art form. Tannin is a remarkable organic chemical compound found in trees and plants, green and black tea, coffee, and red wine. The tannins chemically bind to the iron salts impregnated within the cyanotype during toning.

Toning cyanotypes

Toning cyanotypes typically requires two basic steps: bleaching and toning. Bleaching is primarily done to lighten, fade and reduce the blue so that the toner can produce an alternative colour. The pH value of your tap water can also play a part in the process. If it is high (over pH 7), you may not



Cyanotype of ferns
and leaves toned
with black tea

BOTANICAL TONING

Angela Chalmers shares her method of toning cyanotypes using wild rose tannin. Exploring various botanicals can unlock many tones; the discoveries are endless.

Recipe: 1oz (30g) of chopped foliage soaked in 2 pints (1100ml) of boiling water



1 Equipment

You will need a measuring jug and kitchen scales for weighing toning material, a sieve for straining, and a heatproof pot or saucepan with a lid and funnel to prevent spills. Plus, two trays; one filled with plain water for soaking and rinsing, and the other for the toner bath.

2 Grind materials

To release the most significant amount of tannin from plants, chop, crush, or grind them carefully. You can easily cut flowers, stems, and leaves with scissors. But for denser materials such as tree bark, pinecones, and seeds, you'll need to use a pestle and mortar or grinder.



3 Make your toner

Infuse your foliage in boiling water for 15-20 minutes. Strain and use around 100-125°F, taking care when pouring. The best results are achieved whilst the toner is hot rather than cold. The quantity of toner you may require will depend on the size of your print and the tray you are using.

4 Tone and check

Immerse your pre-wet cyanotype print into the toner and gently agitate continuously to cover the entire piece for a few minutes. Then, turn the cyanotype face down and leave for 10 to 15 minutes. Keep agitating every few minutes whilst checking the print for any colour changes.



5 Rinse

Depending on the type of toner, the change of colour may occur quickly, within seconds or minutes. Soak for at least 20 minutes for deeper tones. Observe closely to get your desired results. The toning can be stopped quickly by placing it into clean water and then rinse well for 5 minutes.

The toning results after a 20-minute soak in wild rose tannin

'During bleaching, you will witness the blue fade to the palest yellow'

➤ need to bleach at all. Soaking your cyanotype in fresh, clean water for a few hours should reduce the blue because of its high alkaline content.

To prepare a bleaching solution, use sodium carbonate (soda crystals). Dissolve half a teaspoon for every pint (550ml) of water. If using household bleach, use one part bleach to ten parts water, and remember to wash out thoroughly, as bleach can damage paper fibres if not rinsed enough. During bleaching, you will witness the blue fade to the palest yellow. The next step of toning will provide a new intensity of colour depending on the type of toner used.

It is worth noting that bleaching is not always necessary when searching for a darker blue-black. The blue of the cyanotype will deepen to black or navy blue without bleaching. This is where you can get creative with different toning solutions and create unique artistic effects.

Botanical toners

I learned botanical toning from Annette Golaz, a Swiss photographer and author. Her book, *Cyanotype Toning: Using Botanicals to Tone Blueprints Naturally*, is an excellent source of inspiration. I was honoured to have my work included in the book after being asked to naturally tone a selection of my pieces and share my results. Preparing a botanical toner is an exciting creative process, just like inventing new recipes in the kitchen. I discuss toning cyanotypes further in chapter five of my practical book, *Creative Cyanotype: Techniques and Inspiration*, published by The Crowood Press.

AP



Above: A cyanotype of wild roses toned with tannin of wild roses



Left: Classic cyanotype of wild roses

ANGELA'S TOP 10 TONING TIPS

- 1 Choose botanicals carefully. Be aware of poisonous varieties. For example, the seeds from the flowers of the laburnum tree are highly toxic. Amongst others are hemlock, foxglove, and hogweed.
- 2 To avoid potential safety hazards, it's best to use different kitchen equipment from the ones you use for cooking, when making toner.
- 3 Experiment with fresh and dried natural ingredients to create unique tones and textures. Preserve flowers and leaves by freezing them to enjoy their magic all year round.
- 4 Always allow a freshly printed cyanotype to dry and cure for at least 24 hours to enable it to reach full development.
- 5 Pre-wet prints before bleaching and toning in a clean water tray to aid even absorption. Soak for 2 or 3 minutes.
- 6 While bleaching, closely monitor the print to achieve desired results. Quickly stop the process by placing it into clean water and rinse it well for 5 minutes.
- 7 Remove any bubbles or scum that appear on the surface of the toner, as they may leave marks and patches.
- 8 The toner can be re-heated and applied to a series of prints until it is exhausted. It is always best to make fresh toner as opposed to storing them.
- 9 To avoid making costly mistakes, it is recommended to create several test prints, varying the toning process and noting down every step along the way.
- 10 Any suitable heavyweight paper you use for cyanotype will tone successfully. Hahnemühle Platinum Rag 300gsm is an excellent paper to try.



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LETTER OF THE WEEK

Infra a pound...

I bought your 13 February edition to see Carole Baker's Reader Portfolio. I was also interested in another article on infrared. A mistake I made with black & white infrared film was to use a handheld meter to work out the filter factor using the visually opaque IR filter, but I was getting grossly over-exposed film. Then the reason dawned; it's infrared film so it sees infrared; so the filter factor is zero. I tried it out on another roll of film and bingo! This image (above right) of Buckland in Surrey was taken using said black & white IR film.

I also shoot infrared digitally. I take the original colour image, add a black and white layer in Photoshop and use Colour Adjustment sliders to darken the blue, cyan and red to lighten roofs; and yellow green sliders to



© JULIAN HEATH

Julian took this using b&w infrared film

lighten foliage. While we have 'false' infrared, it is just as effective, and without the grain clumping, typical of infrared film. It also saves spending hundreds converting a camera.

Julian Heath

Whatever you are doing is working, as the image from Buckland has bags of analogue infrared charm. Watch out for more on infrared in future issues as it's a great way to add drama and individuality to your images.

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Supporting Kiev

I was delighted to see your article on the Russian-made Kiev 4 rangefinder camera. It brought back memories of a fine, well-made camera, though my model was the 4A which incorporated a light meter. My original camera was a Prinzflex 500, which was actually a Zenit SLR. Eventually this was part-exchanged for a new Kiev 4A.

I remember the very distinctive smell of the leather case and the peculiar method of

cocking the shutter using a knob rather than a conventional lever.

I eventually had to dispose of it owing to a fault in the shutter, which kept jamming open leaving a white band on the negative caused by overexposure, which leads me into the other reason for writing in. If anyone is interested in getting a used Kiev, whichever model it is, you must cock the shutter first before setting the shutter speed. The reverse method causes damage to the

shutter. I discovered this by accident years later – had I known this when I had mine, I'd probably still



Reader Byron's evocative Snap Shooter image from Live Aid

© BYRON LEWIS

have it now. Many thanks for a fine magazine, of which I have been a devoted fan, probably for much longer than you've been editing it.

Richard Williams

Thanks for the advice and for your loyalty – we're very lucky to have so many long-standing readers. We must be doing something right!

Disc-o-tech

It was fascinating to read Tony Kemplen's piece on the Hanimex Snap Shooter. I bought such a disc camera back in the day. As I recall, they were marketed as sort of eco-friendly long before that term became the norm, as they used less silver than conventional rolls of film.

Owing to the camera's compact nature, it was ideal to cart around when backpacking but I did have trouble getting hold of the discs on Interrail trips around Europe. I still have about half a dozen of the discs with many cherished images, including this one (below) of myself and a friend at Live Aid.

I've been able to self-develop some of them, by taping the disc to a south-facing window on a sunny day and take macro shots of the negative. I could use some advice on how to easily and cheaply convert the negative image to a positive, however. **Byron Lewis**

50000

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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

Oh but you sure are always being watched; by your conscience by Abhay Desai

Sony Alpha A7 IV, Zeiss 55mm f/1.8, 1/320sec at f/1.8, ISO 1000

'It was only during post-processing that the sudden revelation of the unexpected third eye left me feeling exposed and prompted introspection, echoing the wisdom of my Guru Pramukh Swami Maharaj. We stray and veer when alone, but our inner truth remains ever-observant, underscoring the importance of congruence with one's conscience above all else.'

Website: www.abhaydesai.com

Instagram: [@the_inordinary](https://www.instagram.com/the_inordinary)

Facebook Page: [@the_inordinary](https://www.facebook.com/the_inordinary)

YouTube: www.youtube.com/@the_inordinary

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**It's good
to share**

A Colourful Cliffside by Simone Pellegrino

Nikon D300, Sigma 150-500mm, 1/2500sec at f/6.3, ISO 400

'This picture, captured last summer, depicts a couple of puffins. It is now only a matter of time till they come back to our cliffs. Personally, I'm always fascinated when I think that seabirds live most of their lives offshore, and then return to the coast just to breed. We don't know precisely how these birds can do it, but they usually come back with the same fiancé in the old nest.'

Instagram: @simon_pelle_wildlifeh



We also liked...

Turquoise Dreams by Chloe Neilson

Canon EOS 90D, Canon EF-S10-18mm f/4.5-5.6 IS STM, 1/60sec at f/11, ISO 125

'I shot this image in Joffre Lakes Provincial Park, British Columbia, Canada. I was mesmerised straight away by the turquoise glacier-fed lake contrasting against the rugged mountains. I really strived to capture the serenity and wilderness in my image. The challenging hike was worth the view!'

Instagram: @Chloeneilsonphotography

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



1 Sycamore Gap Aurora by Dan Knight
The famous and much-missed tree was captured by Dan under a starry and colourful sky



2 Moonshot by Zishan Ali
This is a great shot of the moon by the club's youngest member, who is just 11 years old. It's sharp and shows so much detail in the lunar surface

3 Rugby Action by Stephen Barnes These two local rugby enthusiasts look like they're enjoying their game, and Stephen has captured them both in full flight



Join the Club

This friendly club has a focus on learning together and having fun

When was Shipley Camera Club founded?
2019.

What does your club offer to new members?

We pride ourselves on being a very friendly, supportive and novice-friendly group whereby we all – whether beginner, intermediate or experienced photographers – partake and share knowledge in this wonderful hobby (or in some cases profession) that we all share. The main ethos of the club is learning together, supporting each other, inspiring each other and having fun while following our photography passions.

Describe a typical club meeting

Meetings are held on the first Wednesday of each month from 7.30pm, and typically

last from two hours to two and a half hours. Subjects include:

- Talks by experienced members about their particular genre;
- Instructional talks and demonstrations on photography and post-production techniques;
- Practical nights which have included light painting, studio lighting and macro photography;
- Informal photographic treasure hunt;
- Open night demonstrating various aspects to members of the public and/or other clubs;
- And a fun print competition is held annually and always well attended.

Do you invite guest speakers?

Yes, although because we are a relatively new club this is one area we are looking to expand on in the future.



4



5

4 Alhambra Theatre by Diane Murrell A colourful and unique shot of Bradford's famous Alhambra Theatre

5 Portrait in Mono by John Jawnyj John has created a nicely lit and tightly cropped studio portrait of this fresh-faced model



6



7

6 Alice in Wonderland by James Scrivener An imaginative and well-executed image based on Lewis Carroll's famous story

7 Buttermere Lake by Graham Fearnley Great light, beautiful scenery and a clear reflection combine for this lovely landscape image

Do members compete in any regional or national competitions?

The club is not competition-orientated, although some of our members do compete individually in local, national and international competitions, with some success. The club will always support any members who wish to enter competitions.

How many members do you have?

We currently have around 65 members.

Are any residential trips or outings planned?

We regularly organise various outings and club events throughout the year, and members also self-organise smaller ad hoc outings through the club Facebook page.

Do you have any funny stories about the club?

We have one member who is so enthusiastic that he can – and often does – talk forever, providing a great deal of merriment. He is also extremely cheeky in the nicest possible way and his cheekiness has got him into places that most people wouldn't get into. The result is always visible in his outstanding images.

What are the club's goals for the future?

Our goals for the future are to continue to grow in numbers and to offer support to novices so that they can grow in confidence while at the same time maintaining the friendly, non-judgmental ethos that our members prize so highly.

Club essentials

Shipleigh Camera Club

The Saltire Bar, 70 Saltire Rd, Shipleigh, BD18 3HN

Meets: First Wednesday of each month, AGM January. Refer to the club calendar on the website for specific details.

Membership: Annual, pro-rata currently £24pa payable on joining and renews at AGM.

Contact: Through the club website at shipleighcameraclub.org.uk/contact. New members are welcome to attend club meetings, the first visit being free to non-members.

Website: shipleighcameraclub.org.uk



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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £499 ● explore.omsystem.com

This is the latest in a long line of cameras that have become well established as the leaders of their class. It's waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. This is also one of the few rugged cameras that can record raw files.



Ricoh GR III

● £949 ● 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



Canon PowerShot G1 X Mark III

● £1,139 ● www.canon.co.uk

This unique zoom compact offers excellent image quality by employing the same 24.2MP APS-C sensor as several of Canon's DSLRs and mirrorless cameras, along with a 24-72mm equivalent lens. A central viewfinder, fully articulated touchscreen and comprehensive external controls round off a superb little camera for enthusiast photographers.

★★★★★
Reviewed
3 Feb 2018



Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical/electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★
Reviewed
Apr 2024



Sony RX100 VII

● £1,049 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20fps 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

● £1,499 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24fps 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

● £769 with 18-55mm IS lens ● 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 R50

● £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★★
Reviewed
6 Jun 2023



Fujifilm X-S10

● £999 with 15-45mm lens ● www.fujifilm.eu/uk

Fujifilm's X-S10 brings a distinct change in design. It looks much like a conventional DSLR, with electronic dials for changing exposure settings. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. The result is a camera that's perfect for APS-C DSLR users looking to upgrade to mirrorless.

★★★★★
Reviewed
23 Jan 2021



Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm lens ● www.olympus.co.uk

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.

★★★★★
Reviewed
26 Sep 2020



Fujifilm X-T30 II

● £899 with 15-45mm lens ● 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



OM System OM-5

● £1,199 body only ● explore.omsystem.com

This small, fully featured and weather-sealed mirrorless camera is both a pleasure to use, and capable of great results. Its petite body finds space for an extensive complement of controls, along with class-leading 5-axis in-body image stabilisation, yet weighs in at just 414g. On-chip phase detection enables fast, decisive autofocus.

★★★★★
Reviewed
13 Dec 2022



Fujifilm X-T5

● £1,699 body only ● 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

● £1,399 body only ● 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 Mark II

● £2,199 body only ● explore.omsystem.com

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★
Reviewed
12 Mar 2024



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Nikon Z f

● £2,149 body only ● www.nikon.co.uk

This lovely-looking full-frame mirrorless model combines plenty of substance with its classic retro styling. It boasts tactile top-plate dials for shutter speed, ISO and exposure compensation while delivering lovely image quality in both JPEG and raw. There's some cutting-edge technology on board too, including impressive subject detection autofocus.

★★★★★
Reviewed
9 Jan 2024



Nikon Z 7II

● £2,899 body only ● 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

● £3,699 body only ● 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

● £2,179 body only ● www.sony.co.uk

Sony's 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 8

● £3,789 body only ● www.nikon.co.uk

This stunning camera takes all the best bits of Nikon's flagship Z 9 and places them in a smaller, less-expensive body. Combining high resolution, rapid speed, cutting-edge autofocus and pro-level build, it's capable of shooting 45.7MP raw files at 20fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's a stunningly capable camera.

★★★★★
Reviewed
11 Jul 2023



Leica M11

● £7,299 body only ● uk.leica-camera.com

Leica's 60MP full-frame rangefinder is a beautiful anachronism - a camera type that has been obsolete for decades, yet which still remains an object of desire for many photographers. This elegant mix of the old and the modern offers triple resolution raw recording, including 36MP and 18MP options, and vastly improved battery life. It's a really lovely camera that can deliver stunning results.

★★★★★
Reviewed
8 Mar 2022



Nikon D850

● £2,699 body only ● www.nikon.co.uk

This brilliant professional all-rounder provides a winning combination of high resolution and speed. Its 45.7MP sensor produces fine results at high ISOs, and the autofocus is incredibly responsive and accurate. Build quality and handling should satisfy the most demanding of users. It's an absolutely sensational camera capable of tackling any type of subject.

★★★★★
Reviewed
21 Oct 2017



Canon EOS R6 Mark II

● £2,779 body only ● 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 GFX100S

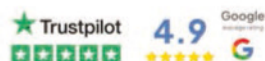
● £5,499 body only ● www.fujifilm.eu/uk

Fujifilm's second-generation super-high resolution camera places a 102MP medium-format sensor in a body the size of a full-frame DSLR. On-chip phase detection provides rapid autofocus while in-body stabilisation allows the camera to be used hand-held easily. It's perfect if you need to shoot in the field with compromising image quality.

★★★★★
Reviewed
8 May 2021



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Billingham Hadley Pro 2020

● £293 ● www.billingham.co.uk

The latest model in this iconic line of British-made satchel-style bags includes some well-considered updates, such as a detachable shoulder strap. It's impeccably constructed from premium materials to keep your kit protected, including Billingham's signature triple-layer canvas that's impermeable to water. It's pricey, but will last for decades.

★★★★★ **Reviewed 5 Oct 2019**



Vanguard Veo Active 42M

● £160 ● www.vanguardworld.co.uk

Vanguards's VEO Active backpacks are designed for hiking. This model is small enough to carry on a plane, but still has space for a camera and three lenses, plus a 13in laptop and personal items. It offers excellent protection thanks to its metal frame and padded insert.

★★★★★

Reviewed 19 Jul 2022



Gitzo Adventure 30L

● £239 ● www.gitzo.com/uk-en

This sizeable backpack will hold a pro-spec DSLR with a 70-200mm lens attached and a second body plus up to 4 lenses. An expandable roll top provides plenty of space for personal items, and the bag also boasts tablet and laptop compartments. It's comfortable to carry fully loaded and offers first-class protection.

★★★★★

Reviewed 8 Sep 2018



Essential Film Holder Kit

● £90 ● www.clifforth.co.uk

Many photographers either still enjoy shooting film, or have old negatives and slides that they'd like to digitise. Probably the best way to do this is to copy them using a DSLR or mirrorless camera. This easy-to-use device holds film flat over a lightbox for copying. It gives excellent results and is much quicker than using a scanner.

★★★★★

Reviewed 29 Aug 2020



NiSi Bluetooth Remote Control

● £29.90 ● www.nisioptics.co.uk

If you use strong neutral density filters, this device makes it much easier to work with the long exposures required. It connects to your smartphone by Bluetooth and is controlled by NiSi's free ND Calculator app. Camera connection cables cost £5.90 each.

★★★★★ **Reviewed 11 Jan 2022**



Manfrotto 190 Go! MT190G0C4

● £299 ● www.manfrotto.com/uk-en

With 4-section carbon fibre legs that can each be set to four angles, this sturdy, versatile tripod achieves a maximum height of 147cm while folding down to 45cm, and weighs 1.35kg. But its party trick is a centre column that can be set horizontally for overhead or low-level shooting.

★★★★★

Reviewed 1 Jun 2019



Benro GD3WH

● £169 ● www.benroeu.com

This relatively lightweight and portable geared head employs an Arca Swiss type quick release. Three large control knobs, one for each axis of movement, drive the camera directly in the corresponding direction, allowing highly accurate setting of composition. With its sturdy magnesium alloy construction, it's rated to support a 6kg load.

★★★★★ **Reviewed 26 May 2018**



Novo Mantis T3 Mini Travel Tripod

● £70 ● www.ukdigital.co.uk

This neat 27cm-tall mini tripod has two-section carbon-fibre legs that can be set to three different angles, and chunky rubber feet that unscrew to reveal ground spikes. The matched MBH-25 ball head (£60) provides impressive strength, and an optional centre column is available for £30.

★★★★★

Reviewed 6 Feb 2021



Vanguard VEO 2S AM-264TR

● £99 ● www.vanguardworld.co.uk

This unusual monopod boasts an extended height of 1630mm, a folded height of 565mm and a maximum load capacity of 6kg. Three foldable legs at the base provide a tri-stand platform, and are linked to the four-section carbon fibre leg via a ball joint that allows smooth panning and tilting motions.

★★★★★

Reviewed 30 May 2015



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Adaptalux Studio Nature LED Macro Combo Pack

● £372 ● www.adaptalux.com

This clever modular LED system is perfect for lighting small subjects creatively. The pack includes a control pod with a built-in rechargeable battery, four flexible lighting arms (two white, one blue and one green), plus three diffusers and two colour filters. Always-on LED lighting makes it easy to visualise the results in real time.

★★★★★

Reviewed
20 Sep 2022



RØDE VideoMicro II

● £82 ● en.rodemicro.com

RØDE's updated compact on-camera video microphone brings a number of welcome improvements. Along with a much-improved Helix shock-mount, it comes with cables for use with both cameras and smartphones, plus a choice of foam or furry windshields. Audio quality is a dramatic improvement over most cameras' built-in mics, too.

★★★★★ Reviewed 20 Jun 2023



Tenba Tools Cable Duo 4

● £20 ● uk.tenba.com

Not all handy accessories have to cost a fortune. This well-designed tech organiser pouch features a dual-compartment layout, with a shallow space on one side for cables, and a deeper one on the other for such things as battery chargers or computer mice. The simple rectangular design fits easily into a bag and the tough transparent covers make it easy to see what's inside.

★★★★★

Reviewed
20 Sep 2022



Formatt Hitech Onyx 85mm Seascape Kit

● £345 ● www.formatt-hitech.com

This 85mm filter kit is ideal for APS-C or Micro Four Thirds users. It includes a polariser, 6-stop neutral density, and 3-stop soft-edge and hard-edge ND grads. It'll fit filter threads up to 77mm, with step rings for 72mm, 67mm and 58mm supplied in the box.

★★★★★

Reviewed
6 Feb 2021



Calibrite ColorChecker Studio

● £500 ● www.colourconfidence.com

Previously known as X-Rite i1 Studio, this kit enables users to adopt a completely colour-managed workflow, from capture through display to print. It allows profiling of cameras, scanners, monitors, projectors and printers, and works with both Mac and Windows computers. It's a great tool for any photographer who likes to print at home.

★★★★★ Reviewed 19 Jan 2019



Kase Revolution Magnetic Circular Entry Level Kit

● £230-£285 ● www.kasefilters.com

These clever kits include circular polarising, 3-stop and 6-stop neutral density filters that snap magnetically onto adapters that screw into your lens. This considerably speeds up the process of using filters and encourages you to use them creatively.

Kits are available in 77mm, 82mm, and 95mm sizes, with adapter rings from 49mm up.

★★★★★

Reviewed
21 Feb 2023



Epson Expression Photo XP970

● £219 ● www.epson.co.uk

An update to the XP960, which won our coveted gold award, this impressive multifunctional unit provides A3 printing ability while retaining a compact footprint. Along with a conventional USB connection, it can print over Wi-Fi, or directly from an SD card or USB stick, controlled using the excellent colour LCD touchscreen. Other useful features include an A4 scanner and double-sided document printing.

★★★★★



Biolite Charge 80 PD

● £70 ● uk.bioliteenergy.com

Powerbanks can be invaluable when you want to keep shooting for longer. This device houses a 20,000mAh Li-ion battery, which is capable of replenishing the average camera battery up to ten times. It can also be used to power certain cameras directly.

★★★★★ Reviewed 10 Jul 2021



Fujifilm Instax Mini Link 2

● £115 ● www.instax.co.uk

Powered by a built-in rechargeable battery, this smart little printer connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. It's small enough to slip into a coat pocket or bag, and delivers gorgeous little prints with fine detail and vivid colour.

★★★★★

Reviewed
30 Aug 2022



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CANON EOS R8

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FUJIFILM X100VI

The One and Only



The X100VI is a digital camera that combines "The One and Only" design and operability with outstanding features that deliver exceptional image quality, providing a wide range of users, from professional photographers to passionate creatives, with the joy of owning a camera and the wonder of photography.



NEW!
Expected Spring 2024

AVAILABLE IN SILVER OR BLACK
£1,599

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Final Analysis

Tracy Marshall-Grant considers...
Springclean #4 2001 by Sian Bonnell

This image by Sian Bonnell is one I have used in exhibitions, projects and as gifts for my female friends and daughter. It is one of my personal favourites by her. Sian's work often divides the crowd. Some see her as a woman working in the traditions of landscape photography, others see her as a feminist representing women and the domestic chore. Some find her work playful, others see a darker underbelly to it.

I fall somewhere in the middle. Knowing Sian personally over the years and having worked with her as a curator and project collaborator, I know she is playful and deeply thoughtful as well as sensitive in her work and her overall approach to photography and her place within it.

Go wild

This image was taken in spring 2001, as part of her series *When the Domestic meets the Wild*, which was an enquiry into the repetitive domestic experience and the desire to escape it and go a bit wild. Something I imagine many of us have often felt. By placing a number of key domestic chore-related objects from indoors into the outdoors as part of the series (including gloves, clothes pegs and feather dusters) Bonnell created a comic and amusing look at the domestic within the traditions of landscape photography.

The image here always makes me smile – at first look. It represents the spring regrowth, the flowering, and colours of



the hedgerows. It shouts tulips and daffodils and early spring flowers at me. It makes me feel bright, springlike with positivity and thoughts of new possibilities. It does all this but with a smirk and a tongue-in-cheek flavour, with the bright rubber gloves and their amusing, comical placement along the roadside verges.

Yet there is much more to this image. If you look closer, you can see barbed wire. You can see a second layer of fencing beyond the gloves. You can see the gloves tangled in the wire itself. This is all taking that darker underbelly of her work

and picking it up subtly to dilute the humour of the image and to make you think twice.

The image was made during the period of foot and mouth disease in 2001. With that in mind you can see how it was taken to represent that period, and the arrested nature of the countryside as a result. The wire holding out the animals and people from the surrounding beauty of the spring and the fencing to keep them off the farmland and countryside. Spring is there to see, but arrested and held back from being touchable.

Interestingly, this photo was

made by Bonnell using expired colour film with a home-made pinhole camera. I asked her about this and why. The reason she gave added to the complex and multi-layered nature of this image, and her work overall.

She said, 'It was important for me to give the foreground and background in each of the images in this series equal weight, and pinhole seemed the perfect medium to do this. That and the use of expired film acted as a method to provide an otherworldly surreal feel to the pictures, that perhaps hinted at sickness and death.' See www.sianbonnell.com.

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip exhibition which was recently on show at the Baltic gallery in Gateshead.

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