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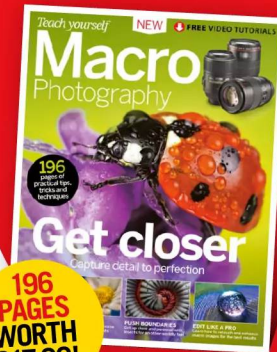
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# PhotoPlus

THE CANON MAGAZINE

Issue 212 • Jan 2024



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CANON TECHNIQUES

## GREAT WINTER LANDSCAPES

- ✓ Frosty and snowy scenes
- ✓ Amazing astro
- ✓ Camera setup
- ✓ Lens advice
- ✓ Kit tips



FUTURE

**NEW GEAR FOR CHRISTMAS!**  
85 GIFT IDEAS

THE APPRENTICE

## NIGHT OUT IN BRISTOL

How to take long exposures and traffic light trail shots



## FREE VIDEOS TO FOLLOW ONLINE

Watch our expert guides to improve your skills



• Great video tutorials for you – see page 5 for details

EASY PHOTO TIPS

## FUN FESTIVE PROJECTS

Better winter portraits both inside and outside



NEW CANON RF 200-800mm ZOOM



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The Society  
of Photographers



## CITY AT NIGHT

City scenes can be transformed at night as buildings light up and traffic builds. Learn to take great traffic light trail shots like this on page 8

Future / Peter Travers

## OUR GUARANTEE

- We're the only photo magazine in the newsagent that's **100% DEDICATED TO CANON EOS CAMERA USERS** so we're 100% relevant to your needs.
- **WE'RE 100% INDEPENDENT** and we cater for **EVERY CANON EOS DSLR & MIRRORLESS PHOTOGRAPHER** from beginners to enthusiasts to pros.
- We're **CANON ENTHUSIASTS** and, with our contributors, we offer years of **EXPERT EOS EXPERIENCE**.
- We're more than just a print mag; **YOU CAN BUY PHOTOPLUS FOR ANY DIGITAL DEVICE WORLDWIDE** via Apple iTunes, Zinio, Magzter, Amazon Kindle, B&N Nook, PocketMags or PressReader.
- We offer **THE VERY BEST CANON TECHNIQUE & PHOTOSHOP VIDEO GUIDES** – see our Canon Skills section.
- We're proud to use **THE WORLD'S TOP CANON PHOTOGRAPHERS** and experts. Meet them on page 6.



**Peter Travers**  
Editor

# Welcome

It may be cold, a bit wet, and sometimes feel like it's already dark by mid-afternoon, but that doesn't mean you should put your Canon kit into hibernation. In fact, it's quite the opposite, it's precisely these longer winter evenings that make it the perfect time of year to work on your night photography skills. I had a great time on a photoshoot in central Bristol this month, with Canon pro Paul Groom, and *PhotoPlus* Apprentice Paul Way, taking great city shots at night. To learn how to take better shots, just like the one above of the lovely traffic light trails, using long 30-second exposures, turn to page 8

Winter can also be a magical time of year for outdoor photography, as we reveal in our big Canon camera skills guide this issue. Find out how to actually utilise the colder conditions, and discover how to take great frosty, ice-filled and snowy landscape shots. Plus astro photo tips, and we look at taking fun family photos at home over the festive holidays. See page 28. Speaking of festivities, this issue we have our big Canon Gear Christmas Gift Guide, with 85 brilliant ideas for presents, for you and your loved ones. With prices starting under £50, to more serious kit for advance enthusiasts, there really is something for everyone. See page 89.

We have new photo projects with video guides for you to follow along, from shooting in the best light for landscapes, to custom festive bokeh shapes for more creative images, from page 45.

We speak to Devon-based wildlife photographer Sam Hazell who's passionate about getting out in nature with his Canon, and how it's helped his mental health, on page 62.

Plus from page 70, there's your Photo Stories, new Canon School and EOS SOS, where we answer all of your latest technical questions.

*Peter*



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# PhotoPlus CONTENTS

THE CANON MAGAZINE



## 28 **CANON TECHNIQUES** Great Winter Photography

Learn essential Canon camera skills to capture your best-ever wintry photos at this magical time of year



## ESSENTIALS

### 20 Inspirations

The winning images taken on Canon cameras from the Red Bull Illume Image Quest 2023 with a focus on action shots

### 28 Great Winter Photography

It's the season to capture everything from frosty landscapes and icy close-ups to low-light street scenes and starry skies

### 40 Christmas Subscription Offer!

Subscribe to *PhotoPlus* today and receive a Lowepro camera bag worth £95

### 70 Photo Stories

One reader captures the spirit of Christmas, while another highlights the peril of plastic pollution in the world's oceans

### 107 Next Issue

Find out what you can expect in next month's packed issue of *PhotoPlus*

### 114 Focus Point

Your letters, stats and web news – stay up-to-date with the world of *PhotoPlus*

## CANON PROS

### 08 The Apprentice

Canon pro Paul Groom has a night out in Bristol to teach our Apprentice to capture stunning cityscapes complete with light trails

### 42 David Clapp Column

It's midnight and freezing in snowy Sweden... then the tundra comes alive with the ultimate aurora borealis light show

### 62 Profile

Wildlife photographer Sam Hazell focuses on the benefits of spending time shooting nature for helping mental health

## CANON SCHOOL

### 76 Part 34 Canon School

Canon expert Marcus Hawkins explains all you need to know about Canon's different lens line-ups

### 80 EOS S.O.S

Brian answers your technical questions

## NEW TESTS

### 86 New! Canon lens news

New RF 200-800mm super-telephoto, RF-S 10-18mm F4.5-6.3 wide-angle, and all-new RF 24-105mm F2.8L IS USM Z

### 89 Christmas Gift Guide

It's Christmas shopping time! Here are 85 Canon gear ideas, from under £50 and up, there's the perfect present for every budget

### 100 Buyers' Guide

Stay up-to-date with the facts and figures for all the latest Canon EOS DSLR and mirrorless cameras plus more than 200 lenses



89





62



08

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LINKS TO VIEW VIDEOS ONLINE ON THE PAGES!



# PhotoPlus **Canon Skills**

## VIDEO GUIDES #212

### 6 WAYS TO IMPROVE YOUR PHOTOGRAPHY TODAY



**46** **Project 1** Get it in the can! Create impossible gravity-defying still-life photographs with our step-by-step photo project



**50** **Project 2** Create fun festive custom bokeh shapes with this cheap lens hack



**52** **Project 3** Discover the best times of the day and night to photograph landscapes



**56** **Tutorial 1** Boost your portraits with face feature detection in Lightroom



**58** **Tutorial 2** Use Adobe Camera Raw to fix the White Balance of your pictures



**60** **Tutorial 3** Make your very own bespoke Christmas cards in Affinity Photo

### READ THE TUTORIALS... THEN WATCH OUR EXPERT VIDEOS

#### LOOK OUT FOR THIS!



Wherever you see this icon, there's an accompanying video link to follow online



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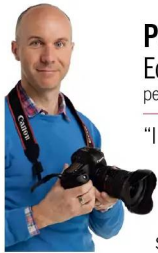


Meet the team...

# PhotoPlus

## THE CANON MAGAZINE

Who we are and our favourite Canon content in this issue...



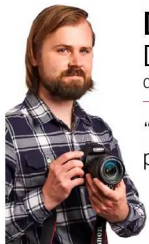
**Peter Travers**  
Editor • 5D Mk IV & R6  
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"I had a big night out in Bristol, with Canon pro Paul Groom and our *PhotoPlus* Apprentice, learning to take lush long-exposure night shots of this beautiful city." **PAGE 8**



**James Paterson**  
Technique writer • 6D Mk II  
james.paterson@futurenet.com

"In my unreal photo project this issue, I shoot a gravity-defying still-life shot with a few watering cans, essential lighting skills and Photoshop ingenuity." **PAGE 46**



**Dan Mold**  
Deputy editor • R & 7D Mk II  
dan.mold@futurenet.com

"I had great fun with our big winter photography guide this month, from frozen bubbles and frosty scenes to pet photos in the snow, our 20 tips help you take top shots." **PAGE 28**



**Matthew Richards**  
Technical writer • R5  
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"I happily collated our enormous wish list of Canon-friendly Christmas gear for our bumper gift guide. Whether I actually get any of the new kit will remain to be seen!" **PAGE 89**

## This issue's contributors...



**Paul Groom**  
Canon pro Paul teaches our Apprentice the tricks of the trade for great city night shots in Bristol. **PAGE 8**



**Justa Jeskova**  
Canon photographer Justa captured a rad action shot of a mountain biker in the Red Bull photo comp. **PAGE 25**



**David Clapp**  
Our globe-trotting columnist David talks about an amazing aurora astro photo trip in snowy Sweden. **PAGE 42**



**Drew Buckley**  
Canon pro Drew shares his secrets to better landscape shots taken at key times of day and night. **PAGE 52**



**Sam Hazell**  
Devon-based wildlife photographer and outdoor instructor Sam talks about his love of nature. **PAGE 62**



**Mandy Barker**  
Mandy photographs debris from oceans all over the world to spread awareness of plastic pollution. **PAGE 72**

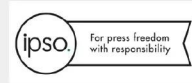


**Marcus Hawkins**  
This issue, clever Marcus explains all you need to know about Canon's lens line-up. **PAGE 74**



**Brian Worley**  
EOS expert Brian answers your toughest Canon EOS technical questions, and rates your images. **PAGE 80**

**Our contributors** Ben Andrews, Mandy Barker, David Clapp, Drew Buckley, Paul Groom, Sam Hazell, Marcus Hawkins, Sean McCormack, James Paterson, Vince Preston, Matthew Richards, Lauren Scott, Brian Worley



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# BIG NIGHT OUT IN BRISTOL!

Our *PhotoPlus* Apprentice has a night on the town learning how to capture great city shots and long exposures of traffic light trails with Canon pro Paul Groom



## CANON PRO

**NAME:**

PAUL GROOM



**CAMERA:**

CANON EOS R5

**PAUL GROOM** is a Canon professional photographer based near Bristol. With extensive knowledge from shooting the city and its buildings and bridges over the past 20 years, he was ideally placed to teach our Apprentice how to capture great night shots of the modern architecture. "After starting in graphic design, I've been working as a full-time photographer since 2005. I now proudly work with many clients including National Grid, Channel 4, Burges Salmon and various charities." See more at [paulgroomphotography.co.uk](http://paulgroomphotography.co.uk)

## APPRENTICE

**NAME:**

PAUL WAY



**CAMERA:**

CANON EOS R5

**KEEN CANON** photographer Paul Way is based in South Wales, and has been shooting wildlife for many years. "My job as a UK sales manager takes me all over the country, giving me opportunities to visit some great photography locations. I also support and take photos for the Gigrin Farm red kite feeding centre. I've recently upgraded to a Canon EOS R5 full-frame mirrorless after using a Canon 7D Mk II for many years, and have also upgraded to RF lenses." Paul was keen to get out of his comfort zone to learn how to capture city shots at night. He's on Instagram @p23way\_photos



# THE APPRENTICE

## TECHNIQUE ASSESSMENT

Pro Paul helps Apprentice Paul set up his Canon R5 to take top city night shots



### MANUAL MODE

**TO CONTROL** your aperture, shutter speed and ISO, all independently, you need to shoot in Manual mode on your Canon EOS camera. As pro Paul explains, “Manual mode means you can set both the aperture and shutter speed for an exposure of your city scenes to suit your eye, not what the camera thinks. We could set a mid-range aperture and a shutter speed for good brightness levels in the shots. At dusk, we started at f/11 and 2 secs, but the shutter speed was soon much slower as it got darker.”



### SHARPNESS SWEET SPOT

**APPRENTICE** Paul was used to using his widest aperture and longest lens for wildlife shots, to blur backgrounds behind subjects, but for city photography, he learned how he needed narrow apertures and wide lenses instead. “I explained to Apprentice Paul that while your wide-angle lens might have a maximum narrow aperture of f/22, it’s better to shoot around f/11 for the sweet spot of sharpness across the whole frame,” says pro Paul. “An aperture of f/11 or f/16 captures good depth of field so the whole scene is sharp, and also provides slower shutter speeds, ideal for blurring moving traffic into those stunning light trails at night.”

AWB



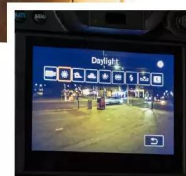
DAYLIGHT WB



### EXPERT INSIGHT

## WHITE BALANCE CONTROL

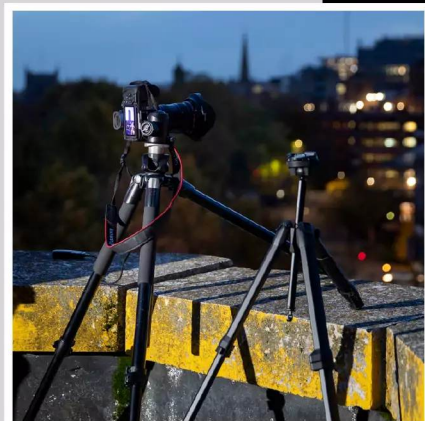
“**WE BOTH** started off using Auto White Balance (AWB) on our EOS R5 cameras,” says pro Paul, “but as light levels started to drop, the AWB was looking too cool – 3450K when looking at the temperature slider of the RAW images in Adobe Camera Raw on the computer later. So we set our white balance to Daylight preset (which was 5300K) to warm up the night scenes.”



## TOP GEAR #1

### Sturdy tripod and adjustable head

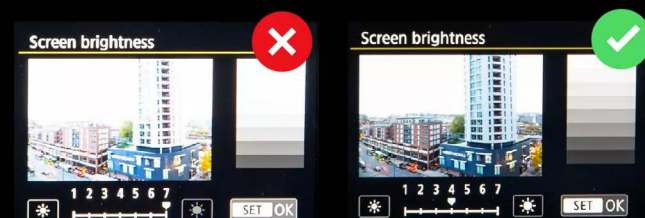
**A GOOD** tripod is essential for night photography as you’re taking exposures too long to shoot handheld. It’s worth investing in a decent pair of legs and head, as pro Paul explains: “This helps keep your camera stable for sharp shots every time, while a good tripod head is easier to adjust to get the horizontals and verticals of buildings straight.” He uses a Manfrotto 055XPROB aluminium tripod and 496 centre ball head.



PRO TIP

## LCD BRIGHTNESS

**APPRENTICE** Paul was confused because his image on screen looked a lot brighter compared to pro Paul’s, even though they had identical exposure settings. On closer inspection, we worked out that Apprentice Paul had his LCD brightness on the maximum setting of seven! This was quickly set to the middle setting for a much more accurate representation of his exposures when reviewing images on screen.





# HOT SHOT #1

SHOOT WITH A PRO

## PAUL WAY'S COMMENT



“ We started our shoot on the top level of a car park opposite the Eclipse Tower in Bristol. From here, we had a clear view of Harvey Nichols and the traffic below. We met an hour before dark, so we could set up, ready to shoot as day turned to night. Pro Paul explained about the blue hour, the brief period after sunset when the sky is brilliant blue. As we were so high up, we could shoot straight on to the tower without worrying about converging verticals. I used my wide-angle prime RF 28mm lens and made sure my horizon and tower were straight using the spirit level in Live View on my R5's screen. At f/16 and 30 secs, the scene is sharp, while I captured nice light trails in the traffic. ”

Lens	Canon RF 16mm F2.8 STM
Exposure	30 secs, f/16, ISO100





# THE APPRENTICE

PRO TIP

## ISO SETTINGS AT NIGHT-TIME

“AS WE were shooting with tripods, we could keep our ISO as low as possible, so we both shot at ISO100 for the best image quality. This ISO sensitivity setting also helps keep any noise to a minimum, because with long exposures at night, noise in shadowy areas of scenes can be more pronounced,” advises pro Paul.



## HOT SHOT #2



Lens	Canon RF 16mm F2.8 STM
Exposure	30 secs, f/11, ISO100

## EXPERT INSIGHT

### AUTOFOCUS AND FOCUS POINTS

**APPRENTICE** Paul was new to using the rear screen on his R5: “I’m used to shooting using the electronic viewfinder, so it was interesting being shown how to use the screen.” Pro Paul explained the benefits: “With my R5 on the tripod, I can fine-tune compositions, adjust white balance and exposure until the scene looks right. You can also focus more accurately on screen by zooming in to check your AF point is positioned over on the most important part of the shot.”



## TOP GEAR #2

Canon full-frame EOS camera

**BOTH PAULS** use the full-frame mirrorless Canon EOS R5. “The R5 is a brilliant camera, with a great 45MP sensor that captures a large dynamic range in RAW images, ideal for retaining detail in the highlights and shadows in high-contrast night scenes,” says pro Paul. “Also, with such large 8192x5464-pixel images, it gives me lots of scope to crop if I need to, and still have decent-sized images. It also has amazing AF eye detection for my portrait work.”



PRO TIP

## FAIL TO PLAN, PREPARE TO FAIL

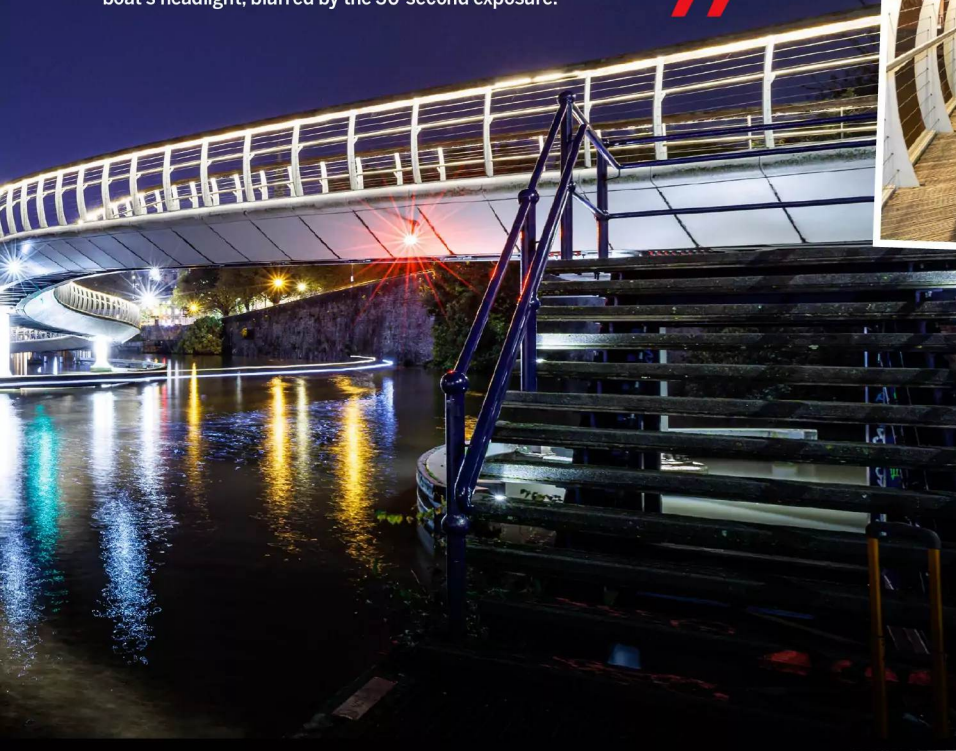
**A LOT** of photography is about knowing the locations and exactly where to shoot from to get the best shots. Pro Paul did lots of research and planning with *PhotoPlus* editor Peter Travers to work out the best modern buildings and bridges that would be lit up at night in Bristol. We planned where to start, where to be at rush hour for optimum traffic, and the order of the locations, which were each only 5-10 minutes’ walk apart.



## PAUL WAY'S COMMENT



“ A short walk through Castle Park took us to Castle Bridge, a curvy bridge built in 2017 for pedestrians and cyclists, that's lit up nicely at night. We headed down some steps to the ferry landing for a shot at water level. Pro Paul said that often the underside of bridges can be more photogenic, showing off the structural details. He used my RF 28mm wide-angle lens for this shot to capture the bridge snaking across the water, with the lit-up arches in the building opposite. The streaks in the water were actually created by a long rowing boat's headlight, blurred by the 30-second exposure. ”



## SHOOT WITH A PRO



## PAUL GROOM'S COMMENT



“ I explained to Apprentice Paul how a mundane city view in dull daytime light can be transformed at night, as buildings light up, reflections become more prominent in rivers, and you're gifted with a more colourful, high-contrast scene. Such is the case with this city view, shot in the other direction from Castle Bridge. The lights in the distant buildings were bright, so I nudged my aperture to f/13 so they weren't overexposed. ”



**HOT  
SHOT  
#3**

Lens	Canon RF 16mm F2.8 STM
Exposure	30 secs, f/13, ISO100



# THE APPRENTICE

## EXPERT INSIGHT

### RAW IMAGE QUALITY

#### IT'S ALWAYS

better to shoot in RAW, but it's even more important when taking cityscapes at night, because you can reveal more detail when editing your RAWs



in Photoshop CC's Adobe Camera Raw (ACR) and Lightroom," says pro Paul. "Compared to JPEGs, much more detail can be revealed in the shadows in dark areas, for a more balanced exposure afterwards." Plus it's really easy to correct any white balance problems, as well as use masks in Adobe Camera Raw and Lightroom to selectively adjust certain buildings in shot.



### PAUL WAY'S COMMENT



Pro Paul lead us to the picturesque Pero's Bridge across Bristol's harbour area, with lots of brightly-lit bars, restaurants and a big wheel across the water. We were very fortunate, because the big wheel was still lit up, so we set about taking different compositions, wider and tight. Then just as we were finishing, the big wheel lights went out. I shot with my wide RF 16mm lens to include the bridge and its distinctive horn counterweights (see above), whereas pro Paul went for a tighter composition with his TS-E 45mm lens.

### TOP GEAR #3

#### Wide-angle lenses

**FOR MOST** city photography, you'll be using a wide-angle lens. Pro Paul has three main full-frame wide lenses he carries: the Sigma 35mm f/1.4 DG HSM prime, the budget Canon EF 15mm f/2.8 Fisheye, and his trusty Canon EF 17-40mm f/4L USM. "I've been using this old L-series EF 17-40mm for nearly 20 years and it's still going strong. It's incredibly reliable, not too heavy, and sharp from centre to the edges at f/11. I use it all the time for my architecture photography."



### PRO TIP

### BE SAFE, BE SEEN!

**IT GOES** without saying that you need to be safe if taking photos in cities at night. Wear bright clothing, don't stand too close to roads with lots of traffic, and don't block pavements with your tripod. We also advise never to try night shoots in cities on your own when using expensive Canon kit; take a photography friend to avoid problems, and have fun inspiring and supporting each other.

## PAUL'S ARCHITECTURE PHOTOS

Canon pro photographer Paul Groom's wide-angle images



### CORN EXCHANGE, LEEDS

**TO CAPTURE** this architectural wonder, I waited until the crowds had gone, and used my wide TS-E 17mm f/4L lens to capture the scale inside.



### EDINBURGH CASTLE

**I LOOKED** for an alternative approach to photographing the iconic castle, using conflicting interest with the passing train below.



### CABOT CIRCUS, BRISTOL

**I TRIED** to get to the highest spot to take this interior because I wanted to show off the public areas but also the amazing roof design.

Hammerston



SHOOT WITH A PRO

# HOT SHOT #4



Lens	Canon TS-E 45mm f/2.8
Exposure	25 secs, f/14, ISO100



# THE APPRENTICE

## PAUL GROOM'S COMMENT



“ It was time to capture some traffic light trail shots, utilising Bristol's busy rush hour on the roads, with Cabot Circus and the cool bridge lit above. I decided to use my super-wide Canon 15mm Fisheye lens, shooting safely from the central area, with lights passing both sides. I've embraced the distortion of the fisheye! It's also enhanced the 'light speed' feel of the traffic light trails zooming out of corners during the 30-second exposure. Alternatively, you can correct the distortion of shots like this in Adobe Camera Raw, and crop the image to remove the softer corners and distortion in areas above or below. ”

”

### EXPERT INSIGHT

## WHAT'S THE BEST SHUTTER SPEED FOR TRAFFIC LIGHT TRAILS?

**BELIEVE it or not, taking city night photos is pretty simple once skies are totally dark, and if street and building lights aren't overly bright.**

You can shoot in Manual mode, set an aperture between f/11 and f/16, and choose a shutter speed anywhere from around 10 to 30 seconds. The only variable depends on the speed and density of the traffic. Experiment with five, 10 and 15-second exposures in city centres at rush hour, opening the aperture or increasing the ISO to maintain bright exposures. We found around 20-30 seconds worked best for our shots as it was fairly stop-start and slow moving due to lots of traffic lights on the stretch of road.



## TOP GEAR #4

### Canon pro tilt-shift lenses

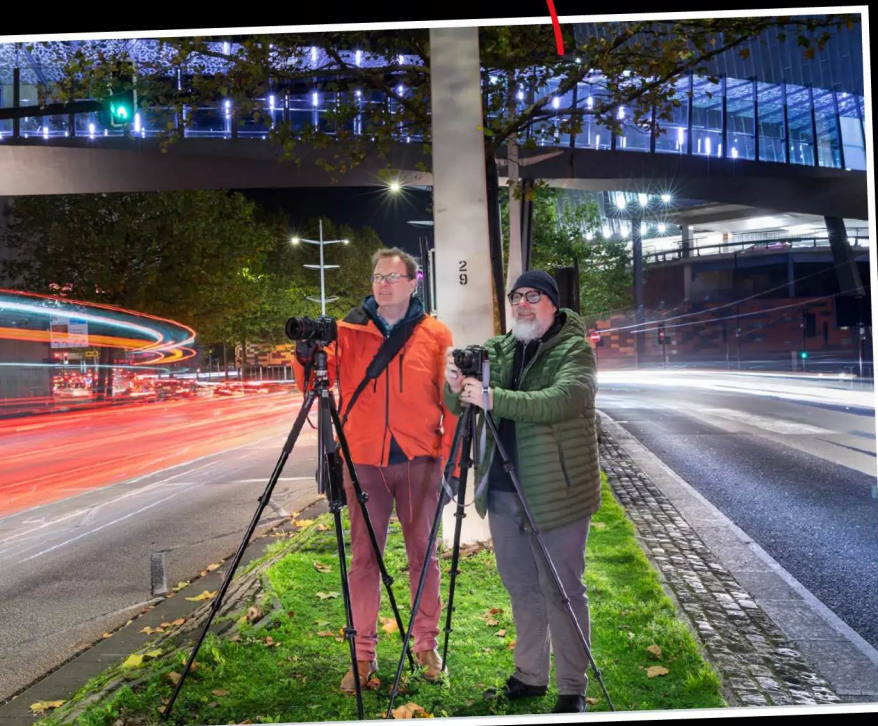
**WONKY CITY** architectural photos, when horizons aren't level and buildings aren't straight, are awkward on the eye. Even worse, is when big buildings have been shot too close with a wide focal length, as you've had to point your camera up to get the whole thing in the frame, so it looks like buildings are leaning back. Pro Paul banishes these unwanted converging verticals with his three Canon TS-E 17mm, 24mm and 45mm pro tilt-shift lenses. By composing so his camera sensor is square to the architecture, he can then shift the lenses up (see right) to fit taller buildings in shot.





HOT  
SHOT  
#5

Lens	Canon EF 15mm f/2.8 Fisheye
Exposure	30 secs, f/14, ISO100

TOP 10 TIPS FROM  
CANON PRO PAUL GROOM

- 1 Timing is everything**  
We arrived on location an hour before sunset, to get in position, ready to capture the magic blue hour, when there's amazing blue colours in the sky, which quickly turns into night with much darker skies.
- 2 Bad vibrations**  
Watch out for vibrations due to passing road traffic, or lots of pedestrians if on a footbridge, and make sure the tripod is on solid ground with rubber feet.
- 3 Hands-free shots**  
If you don't have a remote shutter release cable, use the 2 sec Self-timer drive mode on your Canon, so you don't add blur in shots as you press the button.
- 4 Depth of field**  
Consider how much of the picture you want to be in focus, what f-stop would suit? If you want everything sharp, use an aperture such as f/8 or f/11, and focus on something in the middle distance for optimum sharpness front and back.
- 5 Stay focused**  
In Live View, zoom in as close as possible to check focus. You may have to change the AF points to achieve this – swap AF mode to Expand AF Area around the AF point, but not Eye or Face Tracking AF.
- 6 Which lens to use?**  
Try the obvious lens choice, such as a wide-angle 16–35mm (full-frame) or standard 24–105mm, but then challenge yourself to be creative – what different 'feels' can you achieve from the scene?
- 7 Check your shots**  
Regularly check the sharpness of your photos to make sure the shutter speed, ISO or aperture is working as you'd hoped. Sometimes, if you're using a zoom lens, simply changing the distance it is zoomed in can throw off your focus.
- 8 Straight talking**  
When taking city photos, it's important that buildings are straight and level, so have a look at the spirit level on your tripod and/or camera screen, and adjust your tripod head and legs as necessary.
- 9 Road safety**  
Never get too close to the road or edge of the pavement – it's easy to lose yourself in your creativity and forget about safety.
- 10 Bulb mode**  
Use the Bulb setting for exposures over 30 seconds – you can then capture more densely packed traffic light trails. You'll need a remote release to start/stop the exposure. Also use a 3-stop ND filter and extend exposures from 30 seconds to four minutes!



# THE APPRENTICE



## PAUL WAY'S COMMENT



“ Thank you *PhotoPlus* and pro Paul for the opportunity. I thoroughly enjoyed my evening and learned a lot. It was such a

positive experience and has opened my eyes to expanding my portfolio beyond wildlife. For this shot, we set up in rush hour, in a prime position at street level to capture lots of busy Bristol traffic. I was taught that the trick to these light trail shots is a wide 16mm focal length and a 30-second shutter speed, and timing it to include double-decker buses to fill the frame top to bottom with their lights as they pass through our long exposures. ”

Lens	Canon RF 16mm F2.8 STM
Exposure	30 secs, f/16, ISO100

## PAUL GROOM'S VERDICT



“ Paul was an attentive Apprentice and, although totally out of his comfort zone, he quickly picked up the different camera settings

and shooting techniques for city shots at night. For this classic night-light motion-blur shot, we were outside Cabot Circus, with a road that had continuous traffic, including loads of buses. We had to time it to start our exposures as the traffic lights changed and when double-deckers were coming past. This image is a composite of six exposures for more light trails. It's easy to do as each image was shot on a tripod in exactly the same spot and composition. Once you've edited your RAWs consistently, open your edited JPEGs as Layers in Photoshop, and set the Blending mode of the top layers to Lighten to reveal the traffic trails from each image. ”





# SHOT OF THE DAY!

## BE OUR NEXT APPRENTICE

Do you need help to take your Canon photography to the next level? Let us know what genre you'd like help with and we could pair you up with a top pro for the day! Send an email to [photoplus@futurenet.com](mailto:photoplus@futurenet.com) with 'PhotoPlus Apprentice' in the subject line, and include your Canon kit, telephone number and address.

NEXT MONTH  
PET PORTRAITS



# INSPIRATIONS


AMAZING ACTION SHOTS FROM THE RED BULL ILLUME PHOTO COMPETITION







**01 MONKEY BUMPS BY RICHARD BAYBUTT**  
**CATEGORY: CREATIVE, TOP 250**

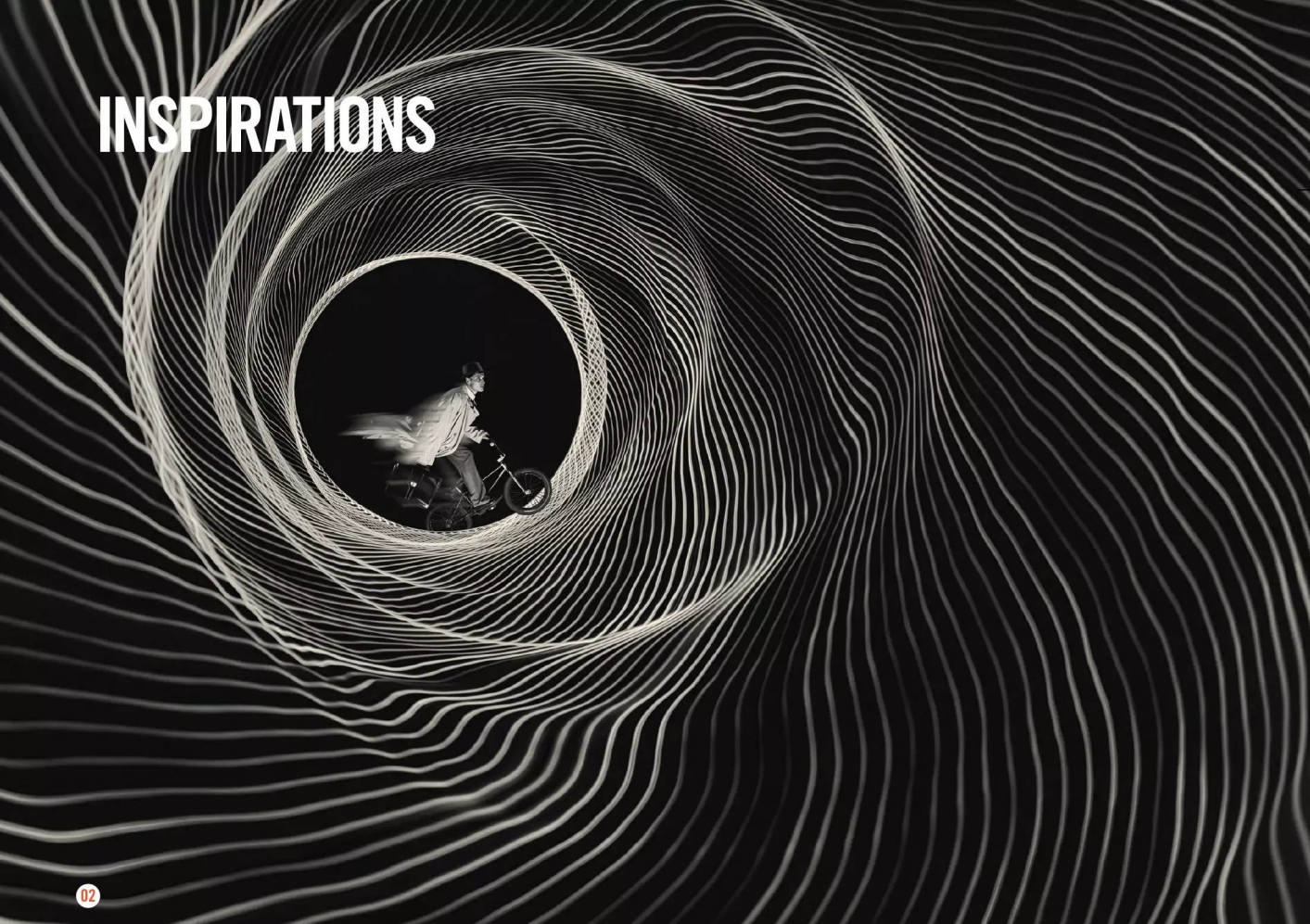
 "This was a classic evening down at the Monkey Bumps trails in Sheffield. A great crew, loads of laps, playing about with my camera with absolutely zero agenda in terms of work, commissions or photo competitions. Loving seeing my friends get the session firing. Joe Camus was warming up with his 360s – this might have been the first of the evening for him. Luckily I was in the right place on the right jump; or maybe he saw me and had a burst of courage. Either way it worked out!"

**Lens** Canon EF 15mm f/2.8 Fisheye

**Exposure** 1/1000 sec, f/5.6, ISO25,600



# INSPIRATIONS

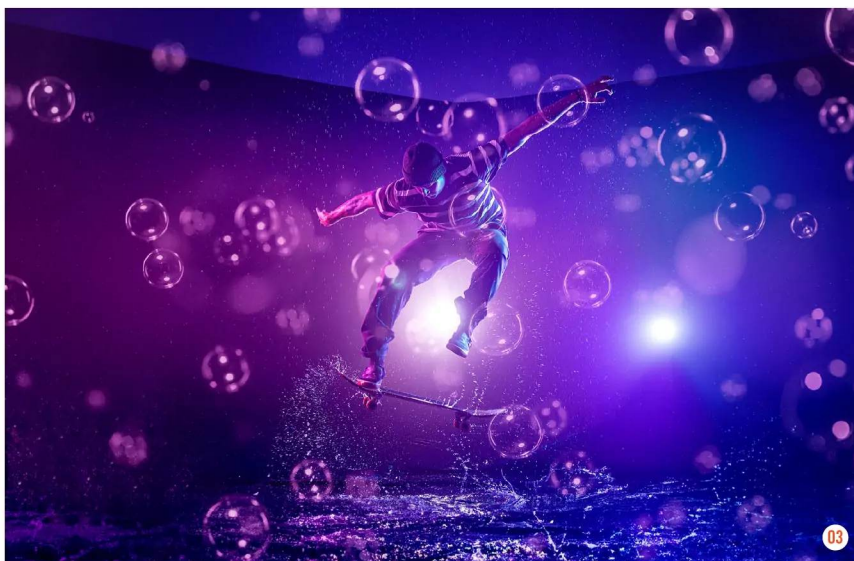


02




## Red Bull Illume Image Quest 2023

All of the images in this month's gallery are from the 2023 Red Bull Illume Image Quest, and we've picked our favourite action shots from the top 250 shortlisted images taken on Canon EOS cameras. Details for the Red Bull Illume 2024 contest are yet to be announced, but stay up to date and check their website for more information on when you can enter your best action shots at: [www.redbullillum.com](http://www.redbullillum.com)




03

### 02 SWIRLS BY DMITRY BULIN CATEGORY: CREATIVE, TOP 50

 "My friend Anton Evstifeev is a professional BMX athlete. He suggested that I shoot something for the competition. But I'm not a sports photographer, so I thought I might try the creative category. We took the picture in my home studio. And we used a lighting device, that I made myself, to create a light tunnel."

Lens	Canon EF 35mm f/1.4 II USM
Exposure	1/160 sec, f/11, ISO100

### 03 BUBBLES BY DAN KRAUSS CATEGORY: CREATIVE, TOP 250

 "I had been burned out on the photos I had been taking for the majority of the past 10 years and I wanted to bring something new. So I built this wet stage, covered it in plastic and dumped 10 gallons of water on it, and used gel lighting. Skateboarder Bryan Gennaro crushed it on set, especially considering how slippery it was."

Lens	Canon RF 24-105mm F4L IS USM
Exposure	1/500 sec, f/5, ISO640







04



05

**04 AUSTRIA BY LUCAS TIEFENTHALER**  
**CATEGORY: CREATIVE, TOP 50**



"I've invested hours, miles and nerves to create this photo, it's a miracle that it even exists! I asked the rider Thomas Göschlberger, if he would be down for it and said yes immediately. When the winter arrived I felt like everything was against us, the weather was too windy, too warm, too snowy, the list goes on! But then there was this day: fresh snow and low avalanche danger. We set everything up and had one chance. I couldn't fire a continuous burst because of the flashes. So I only had one chance to catch Thomas at the perfect moment."

**Lens** Canon EF 70-200mm f/4L USM

**Exposure** 1/1600 sec, f/4, ISO2500

**05 UNDERWATER BY NICK CHRISTY**  
**CATEGORY: ENERGY, TOP 250**



"Jordy Smith and I had been stuck in a house for about five days with not even the slightest hint of swell. He spotted a small wave at Cobblestones, near Lakey Peak in Indonesia, and we scrambled across what felt like a million sea urchins to finally make it out to the deeper water. A freak four foot set rolled through and broke directly on our heads out of nowhere. I managed to capture this photo, right before being dragged over the urchins for a second time."

**Lens** Canon RF 15-35mm F2.8L IS USM

**Exposure** 1/2000 sec, f/4, ISO320



# INSPIRATIONS



06

**06 LA MURALLA ROJA BY LORENZ HOLDER**  
**CATEGORY: MASTERPIECE BY SÖLDEN, TOP 50**



"La Muralla Roja is a huge apartment complex in the Spanish town Calp, built by Ricardo Bofill in 1969. This building is just a miracle itself – there are stairs, small corridors, platforms and concrete walls everywhere and it's very easy to lose orientation. The building is divided in different zones that are all coloured differently in pastel tones, but work together beautifully. For myself and BMX rider Senad, this was just a playground with almost unlimited spots and opportunities, where we both could live out our creativity."

<b>Lens</b>	Canon RF 28-70mm F2L USM
<b>Exposure</b>	1/640 sec, f/8, ISO200

**07 GOLDEN TRAIL BY JUSTA JESKOVA**  
**CATEGORY: MASTERPIECE BY SÖLDEN, TOP 250**



"I wanted nothing more than to do this section of trail justice for the builders who put their heart and soul into creating it. Finally after many different years and conditions of shooting and scouting this spot from winter to summer, and snow to sun to hail, the perfect day lined up. A day that I didn't know I was looking for. An abnormally hot and dry September without wind, where the light dipped low enough in the horizon to light the dusty haze from the rider's bike tyres hanging in the sky."

<b>Lens</b>	Canon RF 28-70mm F2L USM
<b>Exposure</b>	1/1000 sec, f/4, ISO1250

**08 THE FOREST BY JANIK STEINER**  
**CATEGORY: PLAYGROUND BY RADIANT PHOTO, TOP 250**



"We were confronted with unusually different weather on Madeira. In Funchal, the sun was almost too crass for us winter-plagued Germans and up here it was suddenly wet, rainy, incredibly foggy and cold. So we rolled through the wet Fanal Forest with our bikes, when Korbi suddenly pulled off over a large but crazily dripping wet root. So the spot was also found pretty quickly and we started the first session of the trip. I think what makes this shot so special is that it's actually not a MTB spot, but with a creative rider we can make something very special out of it."

<b>Lens</b>	Canon RF 24-70mm F2/8L IS USM
<b>Exposure</b>	1/1000 sec, f/3.5, ISO1250





07



08



**Red Bull Illume  
Image Quest 2023**

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# INSPIRATIONS



09

## 09 MONOLITH BY JEREMY BERNARD CATEGORY: PLAYGROUND BY RADIANT PHOTO, TOP 250



"When I showed Nina Caprez a photo from the monolith, she couldn't hide her excitement. She had just given birth, and yet figured it would be a perfect place to have a new climbing project. How could we not go and climb the Monolithe du Beaufortain? It is one of the highest 8a classed freestanding boulders!"

Lens Canon EF 15mm f/2.8 Fisheye

Exposure 1/640 sec, f/8, ISO400

## 10 LES DEUX ALPES BY JEAN-BAPTISTE LIAUTARD CATEGORY: RAW, TOP 250



"Mountain biking is not just about speed and performance, style also plays a big role in this sport. We reunited two of the most stylish riders for this shoot and headed to Les Deux Alpes, one of France's most scenic bike parks. As we were shooting a video at the same time, we decided to go on a photo mission one morning and my goal was to have an image with the two riders synchronised in front of this iconic mountain. It took us around three attempts to nail the perfect timing."

Lens Canon RF 70-200mm F2.8L IS USM

Exposure 1/8000 sec, f/2.8, ISO500



10

Red Bull   
illume

### Red Bull Illume Image Quest 2023

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# GREAT WINTER PHOTOGRAPHY

*Learn essential Canon camera skills to capture your best-ever wintry photos at this magical time of year*





**W**

ith shorter days and cooler temperatures, it's easy to think at first that winter might not be a great time to be a photographer, but it's actually the opposite. While it's true that there are fewer hours to shoot with natural daylight, the sun rises and sets at much more sociable hours for landscapes compared to the summer, when you might need to get up at 4am for a sunrise. Plus, the cooler weather brings frost, fog, snow and ice that can all transform your outdoor photos into magical winter artwork. Frozen landscapes, abstract ice patterns,

Getty: Xianqiu Han

snowy family portraits and winter wildlife can all add an extra dimension to your camera skills and portfolio.

Because it gets darker earlier in the evenings, it's also easier to shoot after dark, such as low-light streets and starry skies. And if you celebrate Christmas, your house will no doubt be adorned with festive decorations, trees and lights that can all make for wonderful photo opportunities with your family indoors, too.

In our special winter photography guide this month, we'll be covering everything from snow, frost and ice to astro, and reveal our favourite projects

that you can try for yourself with your Canon EOS camera over this festive season. And if you're lucky enough to find a new lens or camera under the tree this year, these projects are a great way to test them out and get creative with your new Canon kit.

## CONTENTS

<b>1 Get that frosty feeling</b>	<b>30</b>
<b>2 Ice ice baby!</b>	<b>32</b>
<b>3 Snowy landscapes</b>	<b>34</b>
<b>4 Christmas portraits</b>	<b>36</b>
<b>5 Shooting after dark</b>	<b>38</b>



## Get that fabulous frosty feeling

Colder temperatures turn moisture into frost which creates brilliant photographic opportunities. . .

### Abstract patterns

**01 WHEN** frost strikes, it can seem inconvenient, especially if you need your car in the morning and the windows have frozen over. But don't be so quick to reach for your ice scraper! You can capture some intricate and abstract ice patterns from inside your car, preferably with a macro lens to

show all the details, although a kit lens also works well at 55mm. To take the shot, go into Aperture Priority (Av) mode and dial in an aperture of f/5.6, then boost the ISO until you get a shutter speed of at least 1/200 sec, which should be fast enough to eliminate any camera shake.



Getty - mikromans

Mother Nature can create incredible frosty details on car windscreens during cold weather – shoot with a macro lens inside your car to backlight the abstract patterns

With a little preparation, you can produce frost-covered bubbles that make for truly unique images



### Stop your lenses fogging

**02 CONDENSATION** forms on the front element of your lens when you bring a very cold lens back into a warm house. It's best to keep your kit as dry as possible to prevent mould or water getting inside. The trick is to put your kit into large freezer bags full of the cold outdoor air, then zip them up and leave them in your bag in the coldest room in your house, so they can acclimatize slowly.







Getty - Ana Da Silva Teixeira / 500px

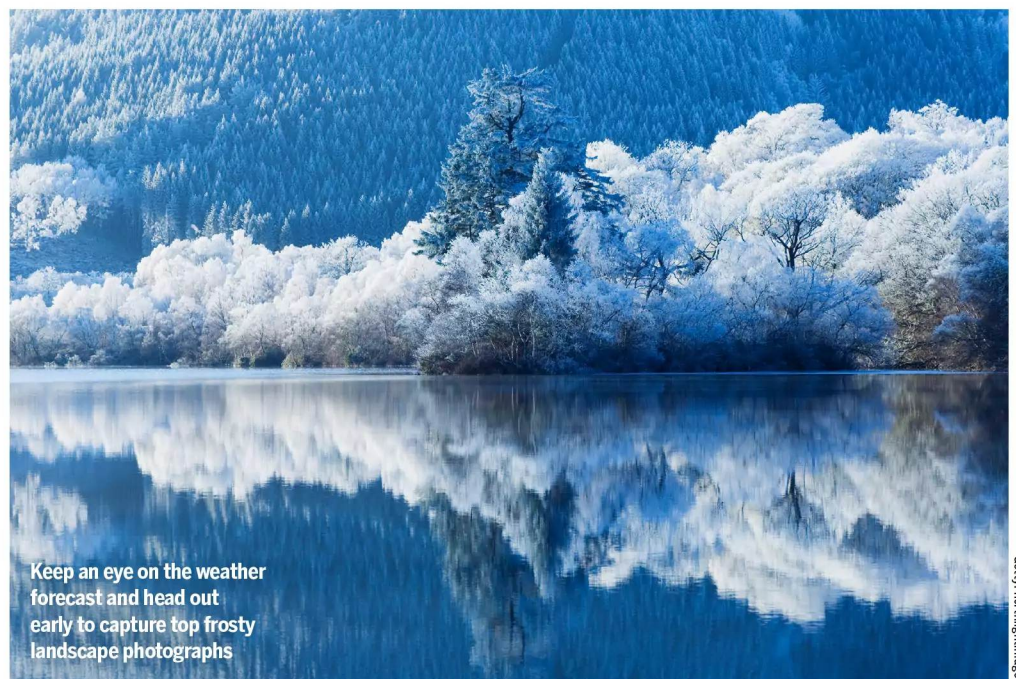
## Freezing a soap bubble

**04 IF YOU'RE** struck by snow, you'll be able to freeze soap bubbles for wonderful winter photos. Mix a ratio of 2:1 water and dish soap, and a splash of corn syrup to give your bubbles some rigidity. Use a drinking straw to carefully blow and position your bubble on some fresh snow and watch as the ice crystals form. A macro lens helps reveal all the detail here, and be sure to play around with lighting; you could set up a simple LED or bright phone light from behind to backlight it. They make fantastic videos, too, as you can capture the whole freezing process from start to finish, until the soap bubble eventually freezes before dramatically exploding!

**“Mix a ratio of 2:1 water and dish soap, and a splash of corn syrup to give your bubbles some rigidity”**

## Frozen landscapes

**03 WHILE SNOW** isn't guaranteed, frost in the UK is pretty much a given on those cooler winter nights, and it can add a brilliant winter chill to your landscapes and city scenes. Frost forms on plants outdoors when moisture and dew falls below freezing point. Watch out for cold nights and clear skies over winter, because these make frost more likely come morning. Also head out before sunrise, as not only will you be rewarded with the best light in the blue and golden hours, but the frost will melt soon as the sun and temperatures rise above 0°C in the day.



Keep an eye on the weather forecast and head out early to capture top frosty landscape photographs

Getty - northlightimages



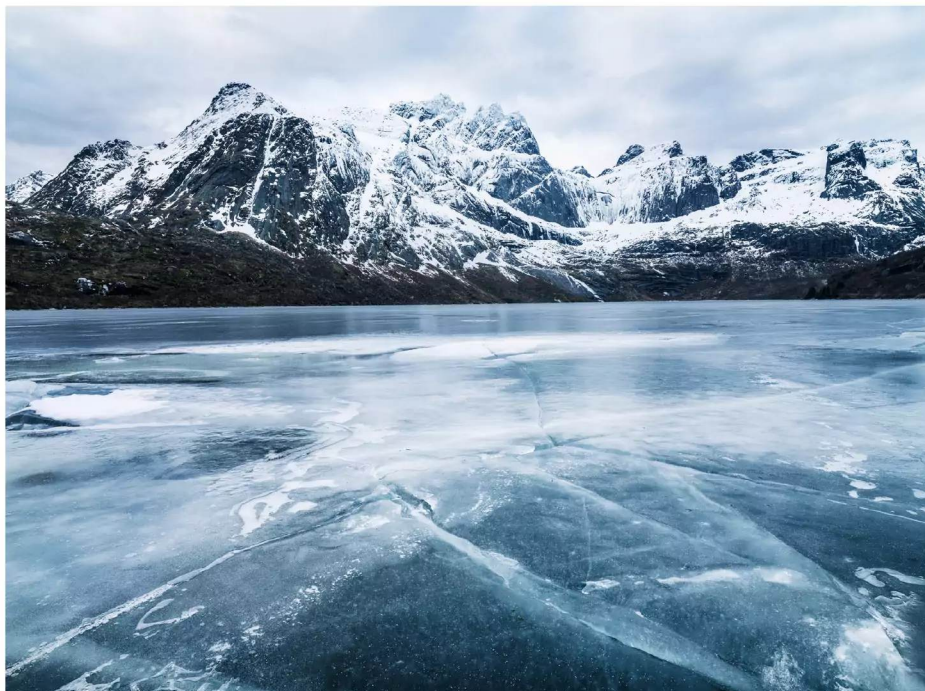
## Ice ice baby!

Chill out and shoot sub-zero still-life and landscape photos for some incredible winter shots that are anything but vanilla



### Change your tripod feet

**05** **MANY** pro-level tripods have the ability to swap their feet to suit different shooting conditions. On some models, the usual rubber feet can slide or twist to reveal built-in spikes, which can help dig into slippery, icy terrain. Clawz from 3 Legged Thing have been designed to give you better stability on snow, ice and rocky terrain, and they replace the standard rubber feet on 3LT tripods, which unscrew and allow a variety of alternative options to be attached.



Gaety: Johnner Images

## Flowers in a block of ice

**06** **A GREAT** wintry still-life shot to try is freezing flowers in a block of ice and then lighting it dramatically. Frozen water usually has a cloudy appearance, so for clearer ice, use deionized water. It's worth pouring some water into your dish and freezing this first. Arrange your flowers on top so that they sit in the middle of your ice block, then add the rest of your water and freeze to complete. It's then just a case of photographing the block on an interesting background and with some dynamic lighting. You can also crack and break the ice for interesting textures.

Shutterstock



## Include an icy foreground

**07** **FROZEN ICE** on lakes and glaciers make for brilliant foregrounds in your landscapes. With air pockets, textures and reflective sheen, these frozen sites ooze winter vibes. While they are a common occurrence in cooler countries such as Norway, in the UK we're a bit more limited – it's not uncommon to see Glasgow's River Clyde freeze over during cold winters, but you wouldn't want to walk on it. Even small frozen pools of water and puddles can work well, just get close to them with a wide-angle lens to help them fill the foreground portion of your winter scene.

**Frozen lakes, rivers and even small puddles can add an incredible textured foreground to your icy scenic images**



It might take time to set up, but a fresh flower frozen in a block of ice makes a beautiful subject for an unusual winter still-life



## Camera setup

**08 TO TAKE** top shots of landscapes with your Canon EOS, head into your Aperture Priority (Av) mode and dial in a middle aperture of f/8 or f/11 for strong sharpness throughout your scene. As you can generally take your time with landscapes, it's almost always worth setting up on a tripod to eliminate camera shake and fine-tune your composition. Dial in your lowest ISO value for best image quality and focus about a third of the way into the scene for a strong depth of field. If you find your sky too bright, you might want to underexpose a little and combine multiple exposures together, or use a graduated neutral density filter to balance the exposure in-camera.



To take top landscapes shots remember the saying 'f/8 is great' as this middle aperture delivers a large depth of field



## Let it snow!

While not always guaranteed in Great Britain, snow has the ability to transform a dull scene into a winter wonderland

### Snowflake details

**09** ON A SNOWY day, you'll have the opportunity to photograph tiny snowflakes. A black glove makes for a dark and contrast-rich background; place one outside in the snow and wait for some snowflakes to fall on it. A macro lens is a must, and even adding some extension tubes to a macro lens helps the snowflakes to fill the frame. When it comes to lighting, an LED ring light is useful. Depth of field is very limited at these close focus distances, so it's a good idea to take a series of photos at different focus distances and stack them together for sharper snowflake shots.



Getty: Juliana Medvedeva / 500px

Getty: Canon Images



The warm city street lights in urban environments contrast beautifully with cool snowy tones of winter



Getty: Montana Landscape Art

### Keep snow white

**10** **THE EVALUATE** metering mode on your Canon EOS camera does a fantastic job of producing a well-balanced exposure in a huge variety of lighting situations, making it a great all-round metering mode to use. However, because snow is white and very reflective, it can appear extremely bright to the camera and the metering algorithm often underexposes significantly to retain highlight details. This results in snowy scenes looking grey and dull, so to counter this, dial in +1-stop of positive exposure compensation (when using Av or Tv mode) to force your camera into 'overexposing' to keep the snow looking perfectly white.

**Preserve the whiteness of snow in a scene by using some positive exposure compensation**



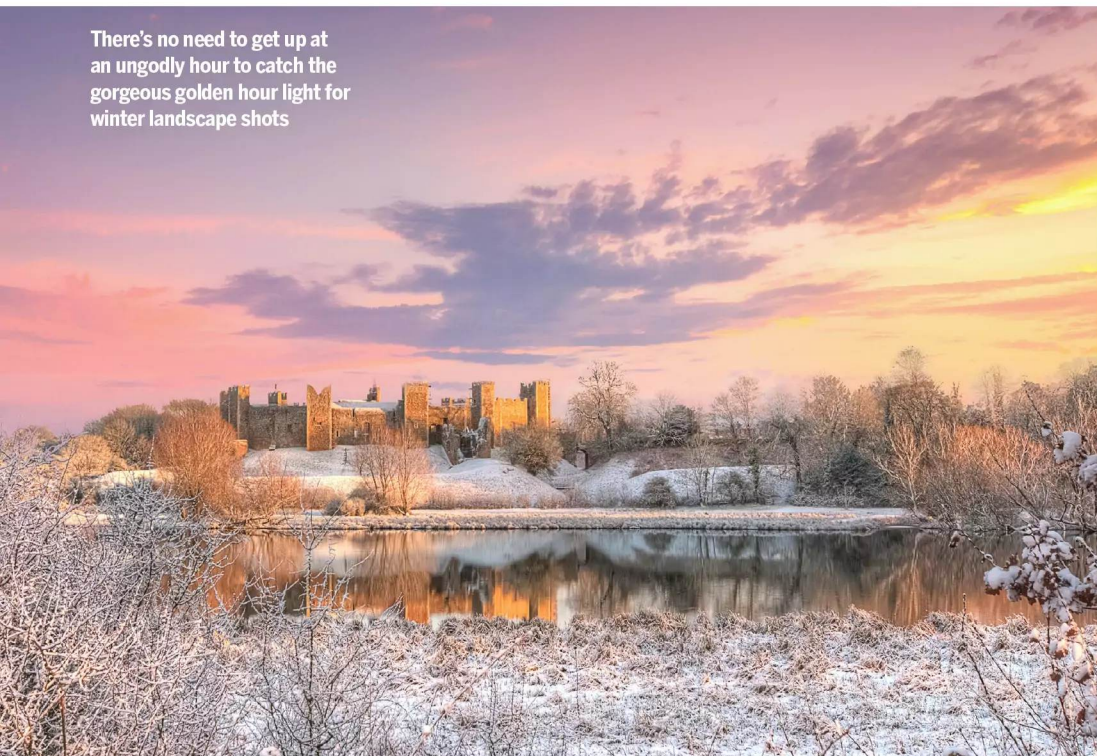


## Head into town

**11 IT'S NOT** just landscapes that work well in snowy scenes and you may not wish to drive to a scenic spot out in the sticks if weather conditions are adverse. Walking around town or in other urban environments can provide just as many photo opportunities, whether it's street shots of people in the snow to add context, or buildings with their lights on that contrast with the cool outside tones and make them appear warm and inviting.

Getty/Jonathan Andrew

There's no need to get up at an ungodly hour to catch the gorgeous golden hour light for winter landscape shots



## Shoot in the golden hour

**12 THE GOLDEN** hour is the hour immediately after sunrise or before sunset. It's an incredibly photogenic time of the day, when your scene is bathed in a rich golden light, as long as the sunset isn't blocked by cloud cover. A winter sunset not only produces lovely warm lighting for everything from portraits to landscapes, but it's also a very convenient time for us photographers to shoot in, too. Due to the shorter winter days, at the end of December, the golden hour starts at around 8am in the morning and 3pm in the afternoon, so you don't have to get up too early or stay out too late waiting for that perfect golden light.

Getty/Melahn Reardon Photography



## Christmas portraits

Brush up on your portrait pictures this winter and add some festive family and pet photos to your portfolio

### Outdoor portraits in the snow

**13** **WHILE YOUR** local scenery is dusted with snow, it can make the perfect winter background for some lovely portraits. Practise with friends and family members, or even arrange to meet up with a model and have a go. Try shooting portraits with a short telephoto

lens, such as an 85mm or 70-200mm on full-frame, or 50mm and above on an APS-C. Open your aperture as wide as it goes to blur the background and raise your shutter speed, then focus on the person's eye that is closest to the camera.

Use a telephoto lens and wide aperture for a shallow depth of field to blur a snowy background outdoors



Getty: Chris Ryan



Getty: Valeriy Tikhonov

### Telephoto lens

**14** **ANY LENS** with a focal length above 50mm is considered telephoto and 'zoomed-in', so distant subjects appear closer. Telephoto optics, such as an 85mm or 70-200mm lens, make great portrait lenses as they offer a good working distance where you don't need to get too close to your subject. They often have apertures of f/2.8 or wider, too, making it easy to blur the background.



## Indoor festive family portraits

**15 GOT A** new camera or lens for Christmas? Why not try it out on the ones you love with some fun family portraits. Whether you're all dressed up in festive pyjamas or suitably stuffed after a big lunch, adorned with Christmas cracker hats, it's a good laugh and helps you brush up on your portrait skills. So you're in the group photo, get your camera on a tripod or table, pose your family and turn on the 10-sec self-timer, so you have time to get into shot. Good settings to try would be Aperture Priority mode, an aperture of f/8 and an ISO of 800 if you have strong window light; although if you have a flash, you could try bouncing it off a ceiling or wall instead.

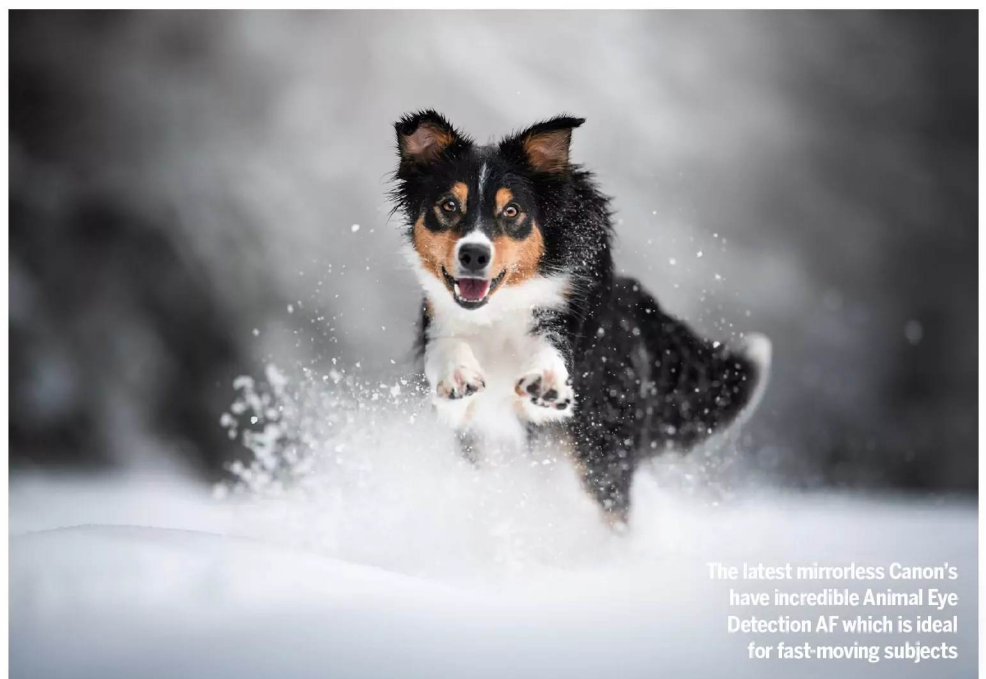
**“Pose your family and turn on the 10 sec self-timer, so you have time to get into shot too”**



Capture the real spirit of Christmas with some fun family photos – and make use of festive hats and props!

## Action shots in the snow

**16 TO CATCH** fast-paced action shots of your pets running through snow, have them wait some distance away from you and get down so that you're eye-level with them. Animal Eye Detection AF can really help, or use AI Servo autofocus if your Canon doesn't have detection. A good place to start is Aperture Priority mode with your widest aperture, such as f/2.8, then bump up the ISO until you have a shutter speed of at least 1/2000 sec to freeze them in mid-air. Now you just need to entice them to run towards you, so call their name, shake some treats or show them their favourite toy to get them bounding over.



The latest mirrorless Canon's have incredible Animal Eye Detection AF which is ideal for fast-moving subjects

Getty - Zalkson/Arts / 500px



## Shoot after dark for atmospheric photos

The sun may've set, but that means the real fun is just beginning! Get outside after dark to capture the night sky or lit-up city scenes

If you're lucky enough to see the Northern Lights, use a long exposure to capture a stunning display



Getty: David Clapp



Getty: Shanshe

Make an outdoor Christmas tree your focal point and shoot in the blue hour for a magical city shot

### Capture the Northern Lights

**17** **STRONG** solar flares have made sightings of the aurora borealis more common in the UK, though you are much more likely to see them in Scandinavia. Set up on a tripod and go into your camera's Manual (M) mode. Dial in a shutter speed of 20 secs and ISO1600. Open the aperture on your lens to f/2.8 or f/4, and focus on a bright star or your foreground interest (depending on which you want to be sharp). Take a test shot and if you need more motion in your aurora, extend the shutter speed.

**“Vivid aurora borealis sightings have become more common in the UK in recent years”**





Getty: Gary Yeowell

## Put a Christmas tree in your cityscape

**19** **THERE'S ONLY** one time of year when your city centre gets dolled up with pretty lights, festive furniture and seasonal street markets, so it makes sense to head out and capture it. Most big town centres have a large Christmas tree that you can make your focal point. Obviously, you need to wait for it to get dark for the fairy lights to take effect, but don't wait too long, because the sky will turn very dark and make the contrast a bit too strong. Instead, shoot in the blue hour: the time directly after sunset to retain a little colour in the sky.



Getty: shunli zhan

The next new moons will fall on 12 December 2023 and 11 January 2024

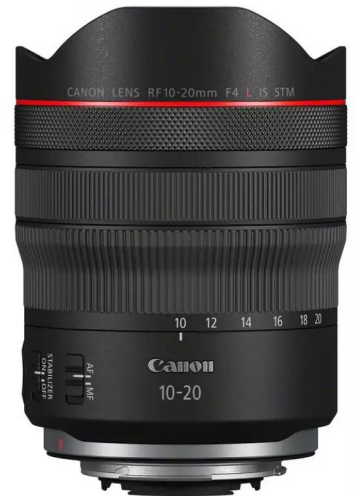
## Shoot for the stars

**18** **LONG WINTER** nights are an ideal time to point your camera to the stars. For the deepest skies and clearest stars, shoot in the short window a few days either side of the new moon (12 Dec 2023 and 11 Jan 2024), and shoot on a clear night, of course, without any clouds, in a

low light pollution area away from city lights. Set up on a tripod and focus on a bright star, then set your Canon to its Manual (M) mode and dial in a shutter speed of 15 secs and ISO3200, and use your widest aperture. Take a test photo and adjust the ISO if your shots are too bright or dark.

## Wide-angle lenses

**20** **A FOCAL** length of 50mm on a full-frame camera or about 30mm on an APS-C Canon is considered to be similar to what the human eye can see, so any lens with a focal length lower than this is described as wide angle. Wide-angle lenses come in all different shapes and sizes, from wide-angle primes, such as the Canon RF 16mm F2.8 STM, to ultra-wide zooms, such as the newly announced Canon RF 10-20mm F4L IS STM, or even fisheyes, like the Sigma 8mm f/3.5 EX DG. These wide lenses all help you fit more of the scene into your shot, and are perfect for landscapes and low-light scenes, because they can help you compose with more of the starry skies above your landscape. 📷





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# Aurora Borealis incoming

Vittangi, Kiruna, Sweden. 22:41pm. 26 February 2012

*How an all-night shoot and dogged determination finally paid off, freezing overnight in the harsh Swedish tundra*

**I**n 2010, my early days Aurora Borealis tours were truly some of the most memorable experiences of my photographic life. Those days were golden; a time of great photo-verbiage, planning and excitement with fellow tour-leader Antony Spencer.

My weapon of choice was the Canon 5D Mk II. When combined with the Canon EF 24mm f/1.4L, the camera was capable of reaching a jaw-dropping (at the time) ISO1600, although performing better at ISO800.

It wasn't uncommon for us to drive from Lofoten to Sweden in search of the Northern Lights. We had an unbroken record of seeing spectacular displays, sometimes in the most unlikely of conditions. One memorable winter trip in

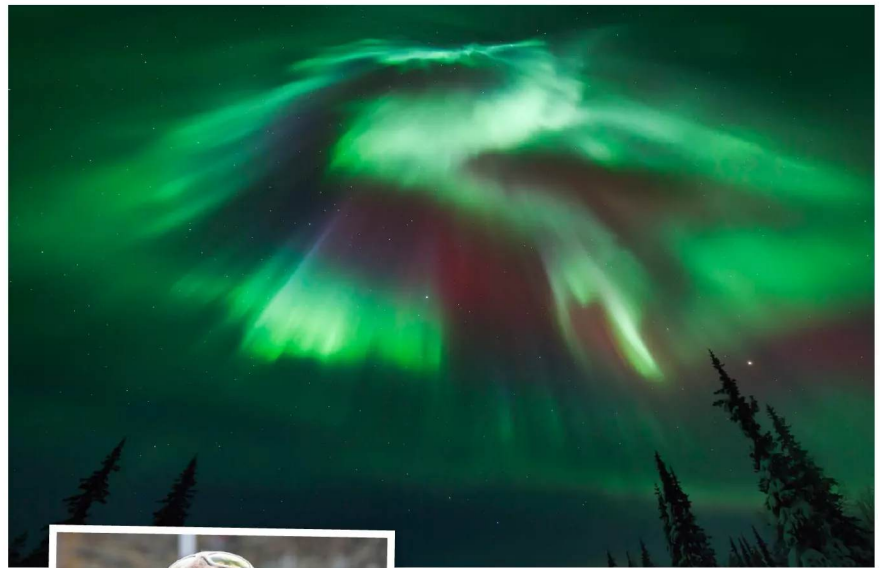




Lens	Canon TS-E 24mm f/3.5L II
Exposure	30 secs, f/3.5, ISO1600

2012 was with clients who bonded under the frozen night sky and became dear friends – Americans, Miles and Justin, Stewart, Karen, James and Arjan. Although the trip had yielded some spectacular winter imagery, clear skies were in short supply. We were about to head back to Sweden, a decision that was to rescale our understanding of what aurora could truly be.

It is nighttime and I have just blazed a trail into the edge of a pine forest. These are always hilarious escapades, floundering in the deep snow; a very good way of warming yourself up. It's a balmy -25°, nearly cold enough to freeze your eyelashes. I've made my way through a clearing to find a good composition. The one thing I cannot abide is seeing boring aurora shots, like uncreative roadside lay-by photos full of treetops and torpor.



## DAVID CLAPP

Canon professional photographer

**DAVID CLAPP** has been a full-time Canon professional photographer for 15 years and for the last 12 he has lead exciting workshops. He regularly works for Canon UK and is represented by Getty Images. Visit [www.davidclapp.co.uk](http://www.davidclapp.co.uk) for a portfolio of inspiring photos and information on all of his workshops.

To the north there is a low-level band of aurora, arcing over the road. There is also another second band, also arcing from east to west directly overhead, but nothing seems to be happening. I have found a wonderful composition of snow encrusted pine trees but the green aurora keeps building and then dropping away.

I started using my Canon TS-E 24mm f/3.5L II tilt-shift lens, not so I can keep

**“We had an unbroken record of seeing spectacular displays, sometimes in the most unlikely of conditions”**

the trees straight but because it's a superb wide-angle lens for aurora. I shoot a number of frames in the 5D Mk II, in Manual mode, f/3.5, 30 secs at ISO1600. Although very slight, the aurora is still beautifully photogenic. Sadly the colours in the night sky are all too brief.

It is midnight and still nothing is happening. My feet are blocks of ice, I am dozing in the van after the huge drive, but still in hope. Karen has actually been outside all this time, standing in the field desperate for it all to start, but she's made it back to the van to warm up. The overhead bands are still rather dim.

Karen exits and I then notice her looking upwards. She taps in the van window and says, “I think something might be happening...”

Bloody right it is! I grab my icy camera as the overhead band gets brighter, sways and pulsates. I shoot the first image (f/3.5, 30 secs, ISO1600) right by the road with the tilt-shift lens, the aurora blasting upwards over the tips of the trees.

I race down to my other composition but it's too late, I am never going to get there. A huge corona is forming to the south, with beautiful complex needles, fast moving and glowing so bright we all have green shadows! I tip the camera upwards, centre the action, lock the ballhead and boom, it explodes downwards, lines emanating from the centre of the stunning skies.

I am shaking with adrenalin, desperate to make sure that I hadn't messed up the technicals in such an intense moment. The Americans are whooping, no one believes what they have just witnessed. This aurora season finale proved yet again that we were still very much on top of our game. 🎯

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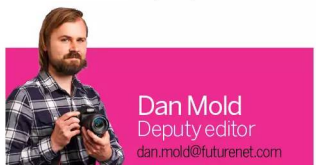
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 ALL OF OUR NEW PHOTO PROJECT AND IMAGE-EDITING VIDEOS CAN BE VIEWED ONLINE VIA THE WEB LINKS ON PAGES 46-61!

# CanonSkills

Sharpen up your photography skills with our all-new photo projects and expert guides



## New projects with video guides

Follow our Canon camera walkthrough guides and Photoshop editing videos

Welcome...

**GET** stuck into our fantastic Canon EOS projects and editing tutorials this month. Kicking us off, James has been making impossible images with in-camera trickery and editing tips (page 46). I've been feeling festive so have a go at my project on page 50 where you'll discover how to change the bokeh of optics with a cheap lens hack. On page 52 landscapes pro Drew Buckley runs through his favourite times of the day to take pictures, from the golden hour all the way to deep night skies for astro. If you're faced with poor weather, or simply want to improve your editing skills, be sure to check out Sean's Lightroom Classic CC tutorial where he runs through face detection tips (page 56). James also covers White Balance quick fixes in Adobe Camera Raw (page 58). Lastly, but by no means least, you can find out how to create your own bespoke Christmas cards in Affinity on page 60.



**46 Big project**  
 Make impossible gravity-defying still life photographs



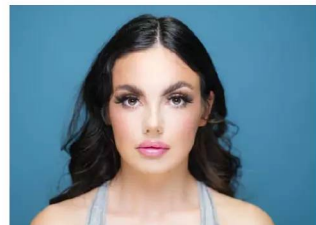
**50 Brilliant bokeh**  
 Create fun custom bokeh shapes with this cheap lens hack



**52 The magic hours**  
 Discover the best times of the day to photograph landscape scenes



**58 Tool School**  
 Use Adobe Camera Raw to fix the White Balance of your pictures



**56 Lightroom Classic CC**  
 Boost your portraits with face feature detection in Lightroom



**60 Affinity Photo**  
 Make your very own bespoke Christmas cards in Affinity Photo

VIEW THE VIDEOS

WHENEVER YOU see this icon, you'll find an accompanying video to watch online, so you can follow along. You can view the videos on a smartphone, tablet or computer. See the links on the project pages.







PROJECT 1



THE MISSION

Shoot a creative still life and get to grips with key lighting skills

**Time needed**  
2 hours

**Skill level**  
Expert

- Kit needed**
- Canon camera
  - Tripod
  - Flashes & stands
  - Buckets, water and wire mesh

# Do the can-can

**James Paterson** shows you how to shoot a gravity-defying still-life with a few watering cans, essential lighting skills and Photoshop ingenuity

**If you want to bring an extra level of dynamism to your still life or product photos, why not try playing with gravity and motion like this? With a combination of shooting skills, precise placement and a little Photoshop CC magic, images like this are within the reach of anyone with a camera.** As for the lighting, we used three flashes to light our scene here, but if you want to keep things simple you

could forego the flash altogether and use the ambient light from a window. Over the next few pages we'll go behind the scenes to see how a gravity-defying still life can be achieved. From the lighting setup to the careful posing to the simple post-processing, we'll look at each stage in the workflow, and explain key photography skills that can prove invaluable for all kinds of creative projects.

Our budget here didn't stretch to 21 watering cans plus five assistants to pour the water, so

instead we shot our set of just three watering cans in stages over several frames, using a tripod to keep the frames in alignment. This is one of the advantages of having control over the lighting, the positioning of the subjects, and the framing. It gives us the freedom to shoot our image in several stages, making sure one part of the frame is perfect before moving on to the next. Once the set of images are captured, it's a fairly simple task to bring elements together in Photoshop.



# STUDIO SKILLS CREATIVE STILL-LIFE PHOTOS WITH FLASH

Suspend objects in mid-air and set up your camera for a wonderfully watery still life

## 01 CAMERA SETTINGS

When using off-camera flash it's usually best to set your exposure to Manual mode with ISO100. To begin, set shutter speed to 1/200 sec and aperture to f/8, then take a test shot and either adjust the power of the lights or the aperture until the exposure looks right. Here we had our camera set to 1/200 sec, f/5.6, ISO100.

## 02 TRIPOD

To create our image here we arranged our three red watering cans then poured water into the top one so that it would trickle in the opening in the lower can. Once captured, we could move the lowest can and string it up in a higher position, then repeat the process. A tripod is essential to keep all the frames in alignment.

## 03 TOWELS AND BUCKETS

Messing around with water when using high-powered studio flashes can be a recipe for disaster, so we made sure to keep our equipment and wires well away from the water, with plenty of towels on hand to mop up splashes between shots, and several buckets placed to catch the falling water.



## 04 BACKDROP

A plain backdrop is usually the best choice for still life work, as it places the attention on the subject. We taped a roll of blue paper to the wall, the masking tape is easily removed later on in Photoshop. A dark backdrop like this helps the water drops to stand out (they would be much harder to see against a lighter backdrop).

## 05 WIRE GRID

A wire mesh frame is held aloft with four light stands. We used an old frame from the garden for this, but any similar grid-shaped object will do. With our watering cans strung up on wire and hooks, the grid allows us to quickly move the hooks until each can is in place exactly where we want it.

## 06 LIGHTING SETUP

We have a three-light setup using portable studio lighting units. Two lights are fitted with softboxes and placed to the left side. Directional lighting helps to emphasize the contours on the watering cans. A third flash is placed to the right and behind, fitted with barn doors which prevent the light from spilling onto the backdrop.



## TOP TIPS GRAVITY-DEFYING STILL LIFE PHOTOS

Lighting tips, posing tricks and camera skills for polished still life photos

### CONSISTENT LIGHTING

When shooting still life photos in stages like this it's crucial that the lighting stays consistent throughout. We made the mistake here of angling our rear flash to better light the watering cans to the left of the frame. It was only when we came to edit the photos we realized this had made the backdrop lighter, which took time to fix in Photoshop. So ideally once the lights are set up, don't touch them at all, and be careful not to block the light with your body as you move around the frame.



### 01 CAMERA AND LENS

Prime lenses tend to be sharper than zooms (in the same price bracket), so they're ideal for studio and product photography, where optimum sharpness and quality can make a huge difference. A nifty fifty like the Canon EF 50mm f/1.8 STM is ideal for studio work - a middle aperture value gives the sharpest results.



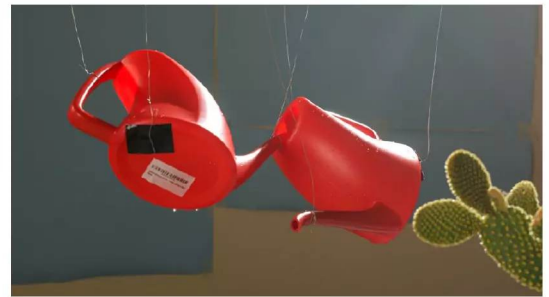
### 03 POSITION THE OBJECTS

With all still-life work the key is in posing the objects in the most pleasing way. Here our positioning is a bit like a jigsaw puzzle. Each time we moved a can, we needed to ensure it's position matched up with the previous arrangement. We moved two cans at a time, leaving the third in its previous position.



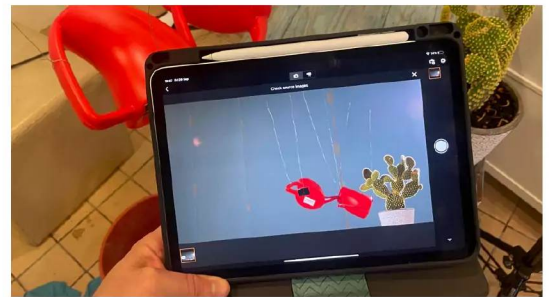
### 05 BACKLIGHT THE WATER

Water drops stand out best when they are backlit for an extra sparkle. Our bare flash placed behind and to the right here creates the backlit effect. It also creates an attractive halo around the edges of the cactus. When backlighting like this, be aware that lens flare may fog the image so keep the flash out of the frame.



### 02 WATERING CANS

All sorts of objects could work for a creative still life. We had three red watering cans to work with, each suspended in the air with thin hanging wire and hooks. Gaffer tape also came in handy to attach the wires to parts where they could not be tied. The thinner the wire, the easier it is to remove later on in Photoshop.



### 04 USE A TABLET

Connecting the camera to a tablet can be hugely useful both for arranging the still life and firing the shutter. A larger screen makes it easier to judge the composition and fix the lighting. We stuck bits of masking tape to the screen to plan out where the watering cans would go.



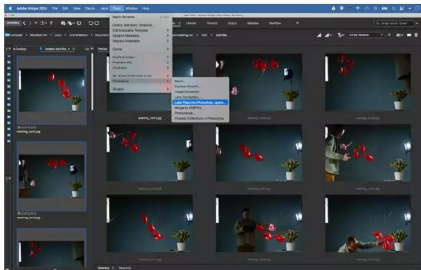
### 06 POURING THE WATER

With everything set up we could pour water into one can then capture it trickling into the next. It's impossible to keep out of the frame when doing so. So when we're in the frame like this it's important not to block the lights as this will alter the overall effect and make it harder to combine the shots in Photoshop.



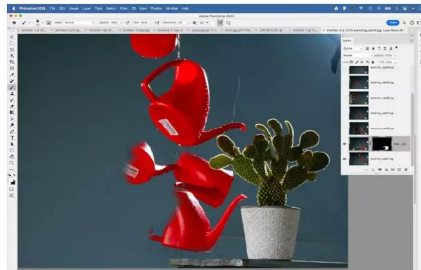
## STEP BY STEP FINISH IT OFF IN PHOTOSHOP

Bring your still life shots together and remove wires with Photoshop layers



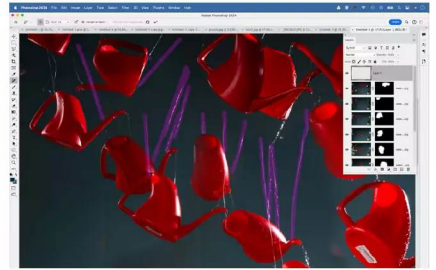
### 01 LOAD YOUR FILES INTO LAYERS

Open Adobe Bridge and Cmd/Ctrl+click to select all the images that you want to combine, then go to Tools>Photoshop>Load Files into Photoshop Layers. Once open, go to the Layers Panel and drag the layer you want to use as a base to the bottom. Alt-click the eye icon on this layer to hide all the others.



### 02 PAINT ON LAYER MASKS

Highlight and reveal the layer above then hold ALT and click the Add Layer Mask icon to add a full black mask. Grab the Brush tool, hit D then paint with white over areas you want to be visible. If you need to hide any of the elements, hit X and paint with black. Continue revealing and masking the layers, one at a time.



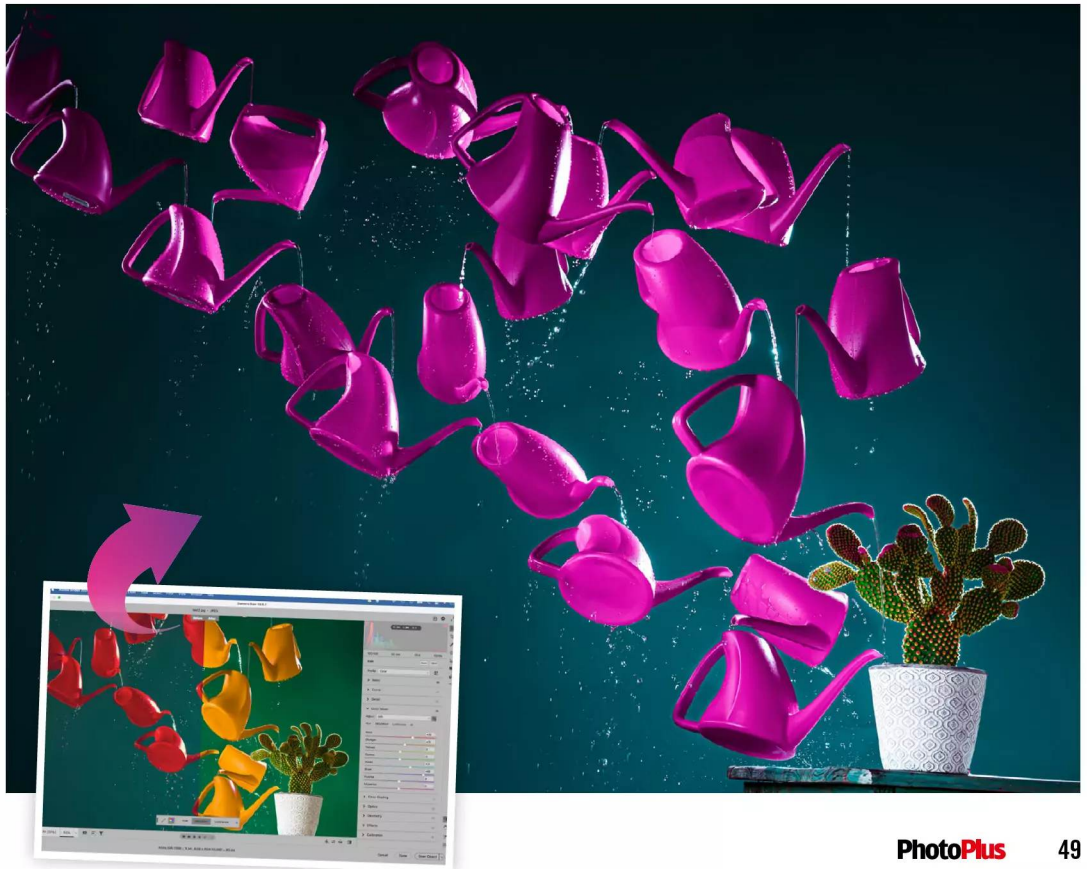
### 03 REMOVE THE WIRES

Make a new empty layer at the top of the layers stack. Click on the Remove tool from the Toolbox and check Sample All Layers in the tool options at the top, then paint to remove wires, tape and anything else until the image is totally clean. Click once, hold Shift and click again to make a straight line, useful for deleting wires.

## TOP TIPS EXPERIMENT WITH COLOURS

Use the Color Mixer Panel in ACR and Lightroom to change the hue

**ONE OF** the biggest advantages to using red and blue as our two main colours here is that they can be easily altered to other shades if we want a different look. There are lots of colour-changing options in Photoshop, but perhaps the easiest to use is the Color Mixer Panel. Available in Camera Raw and Lightroom (and also through Filter>Camera Raw Filter in Photoshop) this panel lets you target eight different colour channels and change the Hue, Saturation and Luminosity of each. Set it to Hue, then grab the target tool and drag left or right over colours in the image to instantly shift them. Then right-click and change to either Saturation or Luminosity to tweak the results as needed.







PROJECT 2

THE MISSION

Change the shape of your bokeh with this easy lens hack

**Time needed**  
 One hour

**Skill level**  
 Beginner

**Kit needed**

- Any Canon EOS mirrorless or DSLR
- 50mm f/1.8 or f/1.4 lens is ideal
- String lights

# Make fun custom bokeh shapes

Create fun shallow depth-of-field bokeh effects with **Dan Mold** as he shows you how with this simple budget-friendly lens photo project

**B**okeh is the Japanese word we use to describe aesthetically pleasing out-of-focus highlights that give your images a cinematic quality.

Bokeh takes the form of your aperture; Canon's budget EF 50mm f/1.8 II lens is known for its pentagonal-shaped bokeh due to its five-bladed aperture. But bokeh usually has a more circular appearance, with the aperture being made up of a higher number of rounded aperture blades.

A 50mm prime lens is ideal for this technique because these optics usually have super-wide apertures of f/1.8 or even wider – this makes it easier to blur the background with a shallow depth of field to exaggerate the effect.

While some 50mm lenses can be pricey, luckily they're also some of the most affordable optics on the market, too. Canon's EF 50mm f/1.8 STM costs £129 and the RF 50mm F1.8 STM costs £199, so it's no surprise that these nifty fifty optics are usually the first lenses that beginners upgrade to after a kit lens. If you don't already have one, it could be worth adding one to your Christmas wish list as they deliver brilliant bang for buck.

Bokeh shapes are caused when specular highlights are thrown out of focus with a shallow depth of field. Using your nifty fifty lens, you can take the aperture wide open, although the closer you focus to your subject, the larger your bokeh is too. We focused super-close to our Santa Claus

decoration for our shot, and also set up some colourful string lights in the background to make sure there was no shortage of specular highlights that would be turned into our custom bokeh using this cheap lens hack.

The technique costs peanuts, so be sure to get creative with your bokeh templates. Simple shapes work best, so start off with stars, a love heart or Christmas tree, as in our example, and then get more elaborate once you've picked up the technique.

With no shortage of bright lights on display at home and around cities this Christmas, it's the perfect time to get creative with custom bokeh and try it out for yourself on a simple still-life setup or even portraits. 📸

## PRO TIP

While the shape of your bokeh is dependant on how many aperture blades your lens has, if you shoot wide open, the aperture blades move out of the way and the cylindrical shape of the lens barrel then becomes the aperture, which means circular bokeh can be achieved with any lens shot wide open.

## STEP BY STEP CUSTOMIZE YOUR BOKEH

Follow our expert tips to shoot wide open for an ultra-shallow depth of field



### 01 DRAW AROUND YOUR LENS

Place your 50mm lens face down on a sheet of black card and draw around its perimeter with a pencil. Remove the lens and mark another larger circle around it, about 1-2cm bigger. Draw a cross in the middle to centre your shape.



### 02 CREATE YOUR SHAPE

Now it's time to draw your shape. We went for a tree to fit with our Christmas theme, then cut it out with a sharp craft knife on a cutting mat. Now cut around the outer circle and cut tabs at 1cm intervals between the outer and inner circles.



### 03 ATTACH IT TO YOUR LENS

Cut a strip of card about 2cm wide and wrap this around the tabs you made on your template, then stick it in place on your lens with some tape. The whole template should then snugly fit over the front of your 50mm lens.



**BEFORE**



## BEAUTIFUL **BOKEH**

### QUICK TIP!

When changing from landscape to portrait orientation, make sure you turn your bokeh template around so it's the correct way up



**AFTER**



#### 04 DIAL IN THE CAMERA SETTINGS

To make the bokeh as prevalent as possible, we'll shoot with the aperture wide open. To do this, go into Aperture Priority mode (Av) and open the aperture as far as it goes – to, say, f/1.8 or even wider if you can. Then set the ISO to 800 if you're going to be hand-holding, or ISO100 on a tripod.



#### 05 MANUAL FOCUS

As the aperture template can interfere with autofocus, it's best to manually focus, so a tripod is a safe bet. To make depth of field super-shallow and increase the size of the bokeh, set your lens to its closest focus distance, then move towards your subject until you can see that it's pin-sharp.



#### 06 START SHOOTING

Now it's time to take some test shots. If your bokeh shape looks as though it's been cut-off, you've likely drawn it too big, so it's worth making a smaller one and having another go. When taking your test shots, be sure to check sharpness and exposure on your Canon's rear LCD.





PROJECT 3

THE MISSION

Take incredible landscapes all day

**Time needed**  
3-6 hours

**Skill level**  
Basic

**Kit needed**

- Canon EOS body
- Kit or wide lens
- A sturdy tripod
- PhotoPills app

# It's about time!

Drew Buckley shares his favourite times of day for landscapes

**P**hotography is all about the light and how you use it. You'll also need to decide when you shoot too as different scenes will suit a certain type of light at specific times.

Photographing your scene before sunset or after sunrise, with warm side light bathing the

scene can create long shadows, while shooting before sunrise and after sunset in the blue hour will give your images a cooler feel as well as subtle, pastel colours.

The above two choices are the main magical hours for landscape photography, but there's a third timeframe too: twilight. This is split into three stages that

encompass some of the golden and blue hours: civil, nautical, and astronomical twilight, before, it's finally classified as nighttime. Photographing your scenes in any of these timeframes will result in vastly different looks to your photos, but fundamentally create interesting and compelling images. Let's get to it... 📸

## THE SETUP SHOOTING LANDSCAPES

Discover the core kit to take top landscapes all day long



**01 CANON EOS CAMERA**

Any Canon EOS mirrorless or DSLR body will work well for landscapes. Budget-friendly APS-C sensor models record a great level of detail, though this is improved with full-frame bodies which offer enhanced low light performance.

**02 STURDY TRIPOD**

A professional tripod is a must-have for landscapes photography as they eliminate camera-shake, allow you to take your time when framing up and also let you lock off the camera for long exposures and even time-lapse photography.

**03 LENS**

Wide-angle lenses with a focal length of around 16-35mm (full-frame) can be great for squeezing in large spanning vistas. Longer lenses with a telephoto focal length are useful for zooming in to cut out distractions around the scene.



## QUICK TIP!

Landscapes often have tricky lighting conditions so it's best to shoot in the RAW file format to capture all the data for extra editing options



## EXPERT ADVICE PERFECT EXPOSURES

Two ways to make sure your landscape scenes are perfectly exposed



**THE** histogram shows you the range of tones in your scene, from deep shadows (left) to bright highlights (right). Be sure to check it often to make sure bright areas like the sun don't clip to pure white and use exposure compensation to correct the brightness.



**DIGITAL** cameras only have a limited dynamic range, so it can be tricky to catch the depth of tones in scenes like sunsets. Filters like graduated neutral density filters and polarizers can help you tame the light for balanced exposures.



## QUICK TIPS THE 'MAGIC' HOURS FOR LANDSCAPES

Landscapes pro Drew runs through his favourite times of day for scenic shots



Met Office

### CHECK THE WEATHER

Checking the weather forecast is my first port of call. Will there be rain clearing for sunset resulting in a very golden colour due to high humidity? If there are no clouds I would shoot for side lighting; and due to there being no clouds to obscure the sun, there will be great warm light all the way to the sunset. Looking more in depth at the cloud height forecasts: if there are no clouds other than high level clouds, then I would solely be thinking about shooting straight towards the sun at sunset.



### 01 THE GOLDEN HOUR

The Golden Hour refers to the hour after sunrise and before sunset. Not necessarily lasting an hour (depending on the location and season). It's my favourite time for landscapes: the nature of the light at this time of day is simply stunning.



### 02 SUNRISE / SUNSET

When the sun is near the horizon, sunlight travels through more of the atmosphere, reducing the light intensity. A softer more diffuse light bathes across undulations casting long shadows, enhancing the landscape and clouds bring on a new life.



### 03 JUST AFTER SUNSET / BEFORE SUNRISE

Immediately after sunset it's not uncommon for the sky to have a lovely, graduated colour to it, ranging from pastel oranges, purples, and blues. This time of day really can suit all sorts of image ideas and is great if the sky has a few clouds that will take on the colour.



### 04 THE BLUE 'MAGIC' HOUR

Before the golden hour in the morning or after sunset, the world takes on a much bluer look. Namely known as the 'blue' or 'magic' hour, this is when the sun is below the horizon and the scene is illuminated by a cool and soft light, with no direct light angle.



### 05 CATCH THE RISING MOON

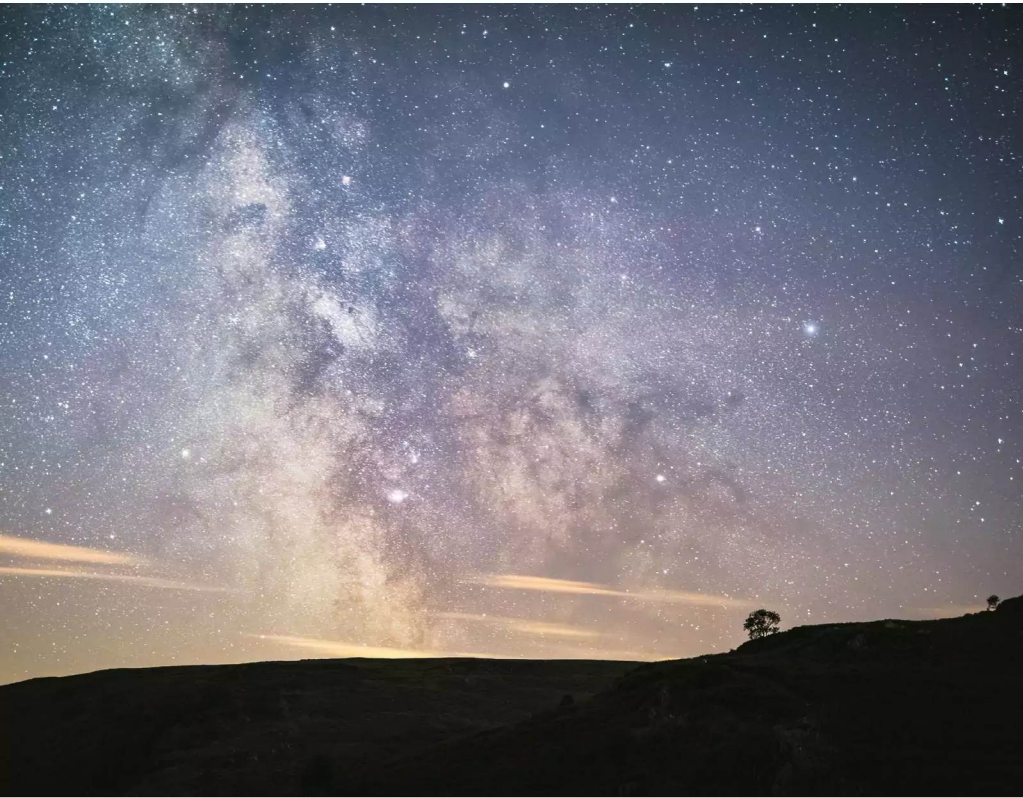
Another blue hour idea is photographing the rising moon. Usually when a full moon rises, it coincides close to the sun setting. In the first fifteen to thirty minutes when the moon rises, there is still enough ambient light to evenly illuminate the landscape.



### 06 NAUTICAL TWILIGHT

After the enjoyment of the golden and blue hours we head into nautical twilight. As the sky darkens and takes on a deep blue colour I love to shoot man-made lit areas featuring water such as harbours, castles with moats and still lakes at this time.





## 07 TOTAL DARKNESS

After civil and nautical twilight we move into astronomical twilight and the night. This is when you can have some fun with star filled night sky images. A camera body with good high ISO low-light performance like my EOS R5 is ideal, though most full-frame bodies will work well. A high ISO will allow you to capture more information in low light situations too. Wide-angles work best, as they let you fit more sky into your shots, and a fast aperture such as f/2.8 will help you suck in lots of light. A shutter speed of 20-30 secs is ideal, so a sturdy tripod is essential for blur-free shots. Focus on the stars themselves or turn your camera to manual focus and set it at infinity. Incorporating landscape features work well and it may sound obvious but head away from city lights or any light pollution that might affect your images. Keep an eye on the moon phase as well; a full moon will wash out stars, so aim to shoot your night sky images around the time of a new moon for best contrast.

## TOP TIP LOCATION, LOCATION, LOCATION

Plan your landscapes shoots to capitalise on the best light

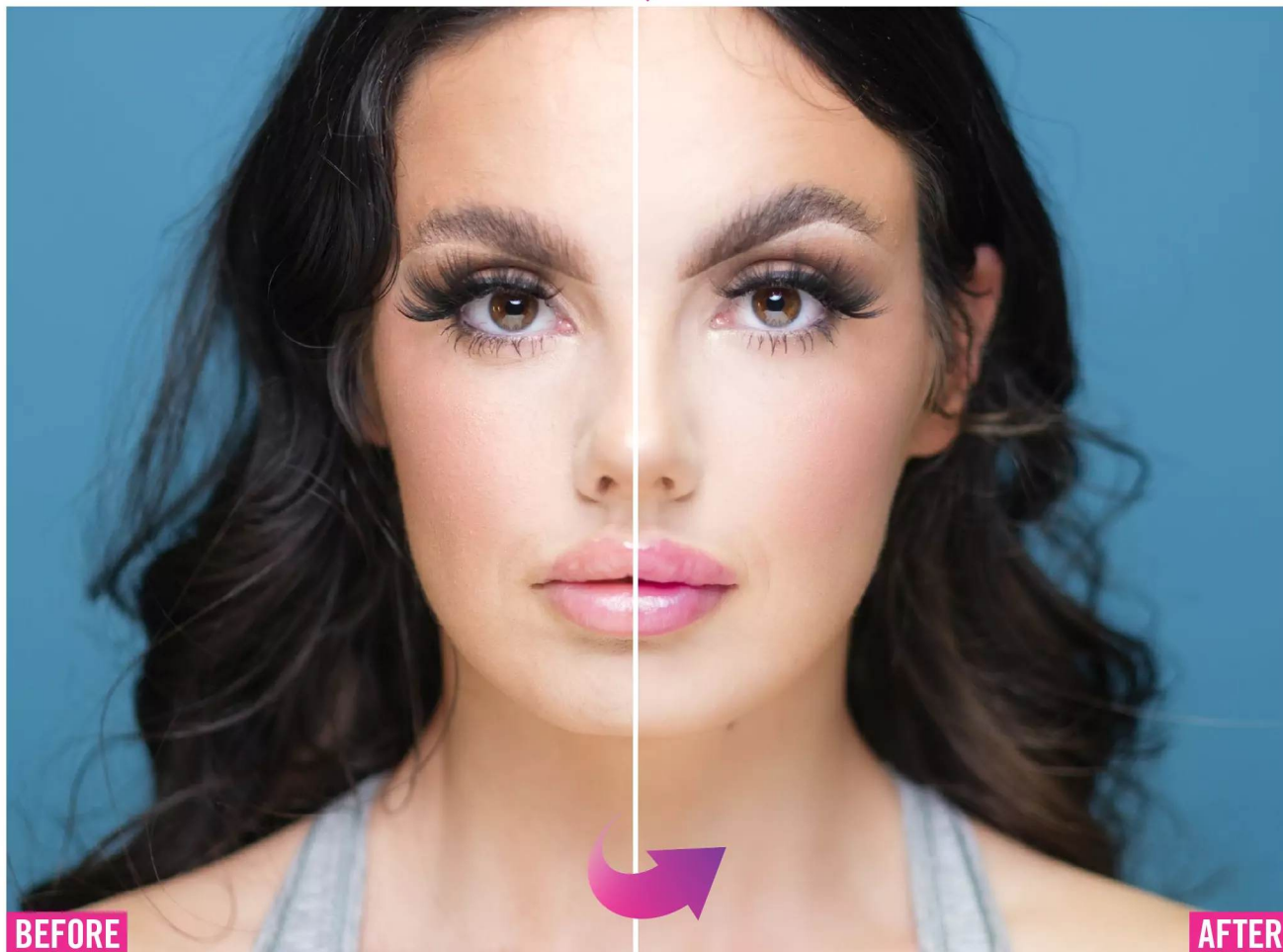
**THERE'S** nothing worse than having the best light if you're not ready to capture it in its full glory. Researching locations before you go is one of the most important aspects. Not only to find a brilliant scene with a great composition, but also try to predict the light angle and direction. Here's where online tools and maps come in. Every photographer should have a goal in mind and learn the landscape before you attend your shoot, also it is important that you're at your location and set up ready as you don't want to miss anything. Envisaging locations and scenes that will work seems difficult at first, but will come with time and experience. Use planning tools such as [weather-online.co.uk](http://weather-online.co.uk), [clearoutside.com](http://clearoutside.com) or apps such as PhotoPills – invaluable for planning the perfect shot.







## LIGHTROOM



BEFORE

AFTER

### THE MISSION

Produce portraits that could be published in a magazine

**Time needed**  
30 minutes

**Skill level**  
Beginner

**Kit needed**  
Lightroom

# Boost portraits with feature detection

Make your portraits perfect for publication with Lightroom Classic CC's clever new features and a helping hand from **Sean McCormack**

**S**ince version 12, Adobe Lightroom Classic CC has offered boosted masking powers for portraits. Before that, you could use Select Subject masks, and then by using shortcut trickery, you could intersect a Color Range mask to select skin tones. But, of course, it was all about skin, when you might

prefer that the face and body have different edits.

No more. The latest versions of Lightroom Classic CC detect face skin, body skin, eyebrows, eye whites (sclera), iris and pupil, lips, teeth and hair, and let you create masks for each, or a combination of them. These would usually take sophisticated techniques in Photoshop to achieve, but they're available to every photographer of

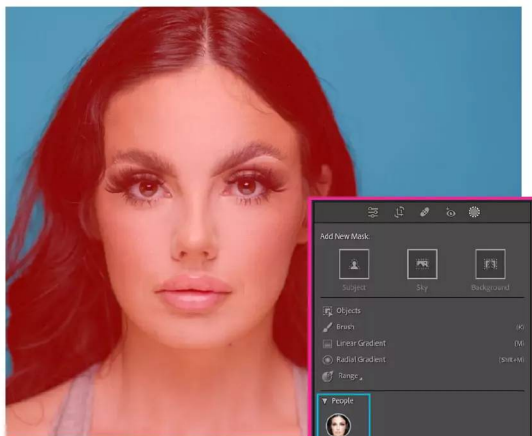
any level in Lightroom. If that isn't enough, Lightroom can do this face feature detection for every person in a photo. We're only working with one person here, but the steps can be performed for each person in a shot, so those portrait snaps can look more like the magazine-perfect photos you see on the newsstands. Open up the Masking panel and the People detection begins. **PP**

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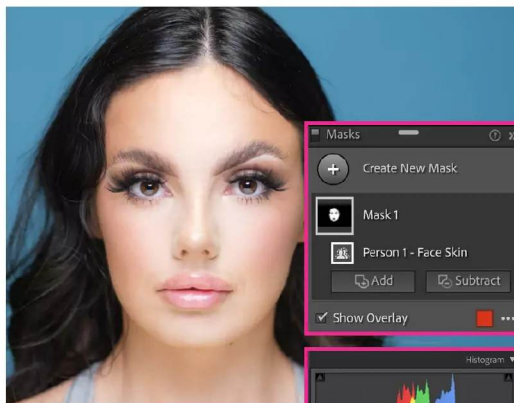
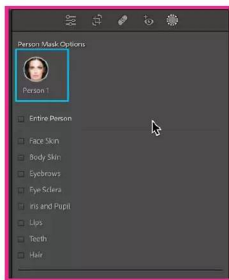
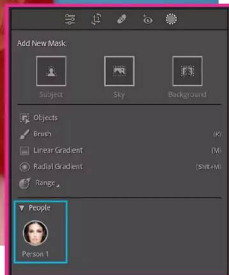
# HOW TO ADD FINESSE TO FACIAL PHOTOS

Lightroom Classic CC's handy people masking tricks for your portrait images



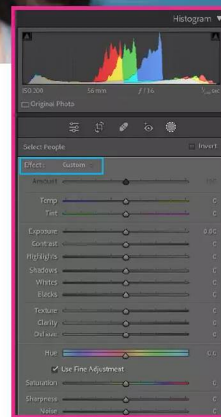
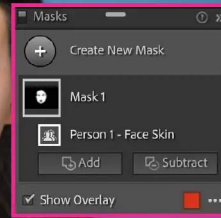
## 01 CHOOSE A FACE

Open Masking. If the little disclosure triangle beside People is open, you'll see a blue spinner and "Detecting People" message. When it's done, you'll see a face thumbnail for each person. Click one to edit. Lightroom detects features, showing the options available and Entire Person selected.



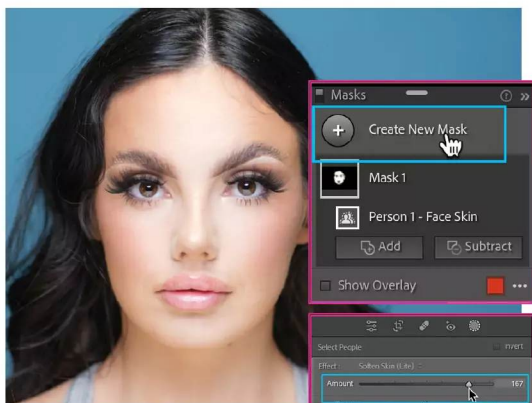
## 02 APPLY SETTINGS

Select Face Skin and the mask switches to only the skin on the face. Click Create Mask. The settings for the mask now open, with the red overlay visible. From Effect, choose Soften Skin (Lite) to apply a skin retouch for the face. The overlay is now replaced by the applied settings.



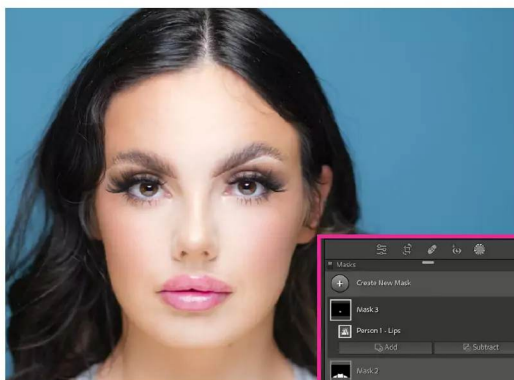
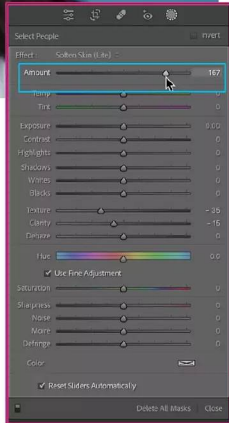
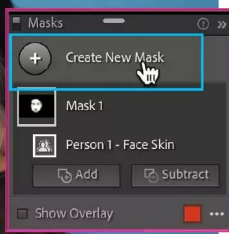
## ON-PHOTO SHORTCUTS

If you're more of a visual person, it may be easier to use an on-photo shortcut to change the amount of your applied settings. Hold down the Alt/Option key and click and drag over the mask pin to change the amount. If the pin is hidden, press H.



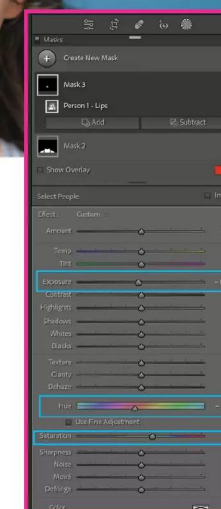
## 03 CREATE THE MASK

In the masking panel, click Create New Mask, then Select People. From People, choose your person's Body Skin and create the mask. Again, choose Soften Skin (Lite), essentially repeating step two. If you look at the top of the panel, you'll see an Amount slider. Increase this to soften the skin more.



## 04 ADJUST THE HUE

You can repeat this process for all the various face parts. To highlight a more obvious difference, repeat the steps, but create a mask based on the Lips detection. With the settings, change Hue to -18.1 to make it pinker. Set Saturation to increase the depth of colour. Finally, set Exposure to -0.19 to make it darker.







**THE MISSION**

Fix colour casts in your photos by using a range of white balance tools

---

**Time needed**  
One hour

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**Skill level**  
Beginner

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**Kit needed**  
Photoshop CC

# Harness the power of white balance

James Paterson on how to shift temperature and fix colour casts

**T**here's more to white balance than getting the whites balanced; it's about every colour in the image. There are two ways to do this: you can set the white balance in the camera, or shoot in RAW and set it afterwards. Best practice is to set it in-camera, but sometimes this isn't practical. By shooting in RAW, you can leave your white balance set to AWB, safe in the knowledge that you can tweak it after if necessary.

Photoshop's Camera Raw and Lightroom offer near-identical

white balance tools, either in the Basic panel in Camera Raw, or within the Develop module found in Lightroom.

The tools are very simple, but there are some essential tricks to learn that can help you get the most out of them. What's more, one of the great things about white balance tools is how you can use them selectively in different areas of the photo. With a landscape like the one pictured above, it means we can pull out a touch of warmth in the sky while also correcting the overall cool cast to the scene.

**MAX THE SATURATION**

**IT CAN BE** tricky to determine the right white balance settings, especially if there isn't an obvious neutral area to sample with the eyedropper tool. A handy trick is to temporarily slide the Saturation and Vibrance sliders all the way to 100%. This can make it much easier to assess the balance of colours and determine whether the image is too warm or cool (in which case, tweak Temperature) or too green or magenta (tweak Tint). Once happy, double-click both the Saturation and Vibrance sliders to reset them.

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# EXPLORE PHOTOSHOP WHITE BALANCE TOOLS

Discover how easy it is to get more natural-looking colours in your images

## 01 TEMPERATURE SLIDER

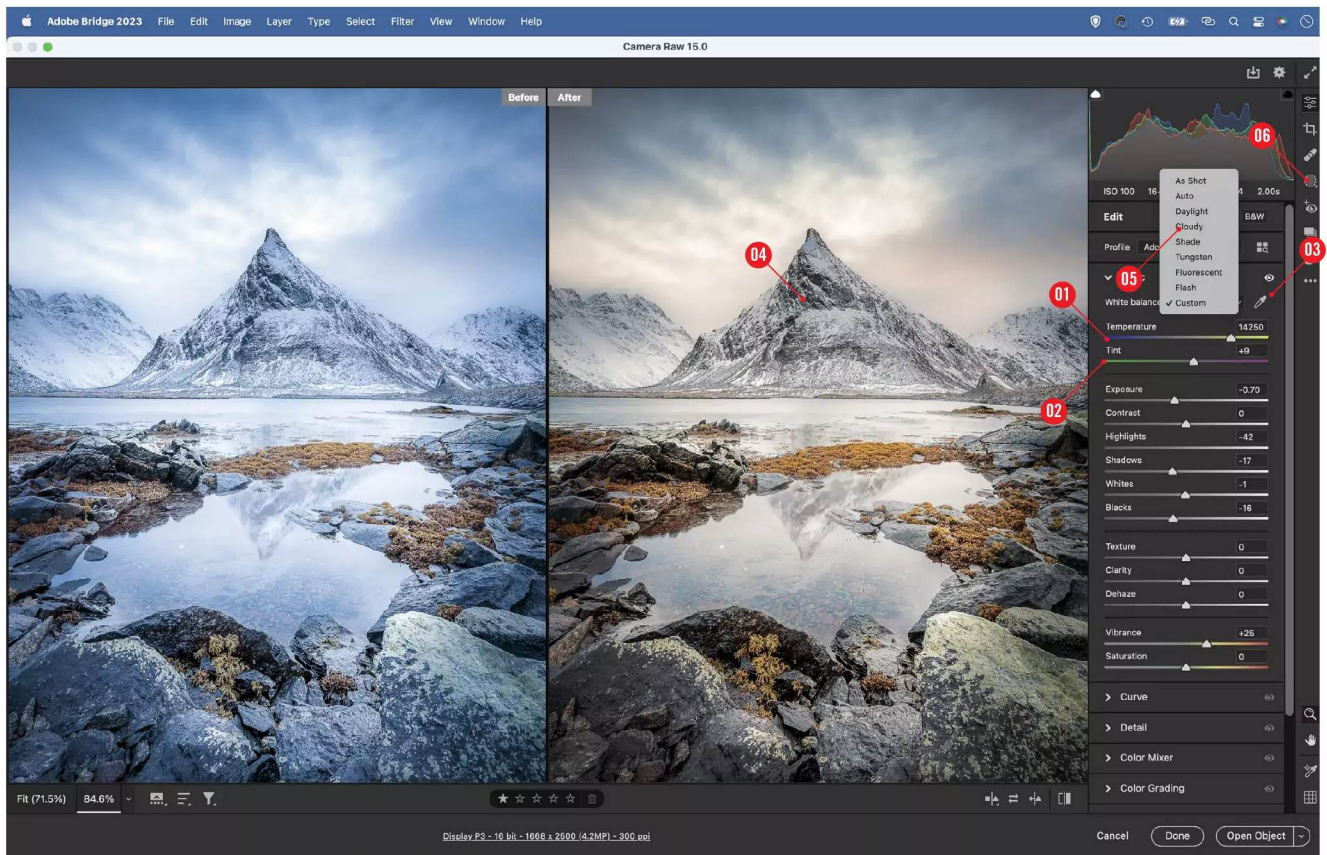
Sometimes, natural light is a cool blue, as it is at midday, while at others it's warm orange, like it is at sunrise. This can be gauged as colour temperature, measured in Kelvin. Midday light is about 5600 Kelvin, while at sunrise or sunset it may be 3000-4000K, and in twilight it's 10,000K. The Temperature slider enables you to balance the Kelvin so no matter the light, whites look white.

## 02 TINT SLIDER

The Tint slider shifts colours between green and magenta, and is used to correct artificial lighting. Fluorescent light tends to look slightly green, while tungsten can have a magenta cast. Natural light doesn't usually need a tint correction, but you can change the colours. Sunsets may benefit from a subtle magenta shift, while street scenes look more atmospheric with a green tint.

## 03 NEUTRAL GREY EYEDROPPER

The eyedropper samples colours from the image. To correct a colour cast, click on a neutral point that should be grey or white (see tip 4). All the other colours in the image are remapped around this neutral point. Click multiple times to keep sampling until you find the result to suit your eye. You can also click and drag to make a rectangular box, which allows you to sample the average of a wider area.



## 04 FIND A NEUTRAL POINT

In any scene, there are likely to be neutral surfaces, such as roads, rocks or clothes, that you can sample with the eyedropper. They might not be completely neutral, but they can be a starting point. If you want complete colour accuracy, you should take a test shot with a grey card or similarly neutral sheet. You can either set a custom white balance in-camera or use the eyedropper.

## 05 TRY WHITE BALANCE PRESETS

The drop-down option in the white balance section here enables you to choose one of the familiar white balance presets, just as you would in your camera. If you've shot in the RAW format, then the results will be exactly the same as if you'd set it before taking the shot. The presets can be useful, but they offer broad results and often need fine-tuning with the aid of the Temperature and Tint sliders.

## 06 SELECTIVE WHITE BALANCE

The masking tools in both Camera Raw and Lightroom have improved. With them, you can change the white balance in different parts of the scene. Here, it enables us to add a glow to the sky by increasing Temperature. Once you're happy with your white balance, you can sync it to photos taken at the same time. Open them in Camera Raw, highlight them, right-click and sync settings.





AFTER

### THE MISSION

Add snow, sparkles and bokeh to your photos with layering techniques in Affinity Photo

**Time needed**  
20 minutes

**Skill level**  
Intermediate

**Kit needed**  
Affinity Photo

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# Whisker wonderland

**James Paterson** shows you how to transform your photos into stunning Christmas cards and use layer skills in Affinity Photo

**W**hat better way to send season's greetings to friends and family than with a homemade Christmas card? In this photo project we'll show you how to craft a vibrant festive effect in Affinity Photo, bringing together snowflakes, colourful bokeh and eye-catching sparkles with simple layer skills, before capping it off with a Christmas message. To speed up the process, we've supplied a

range of images among the project files (download link left) that we can bring together with simple layer skills. We've also included our furry friend for you to practise on, but of course, the idea here is to use your own festive portrait. Try shooting a pet in an xmas hat or someone carrying a wrapped present, then follow the steps to create a merry masterpiece.

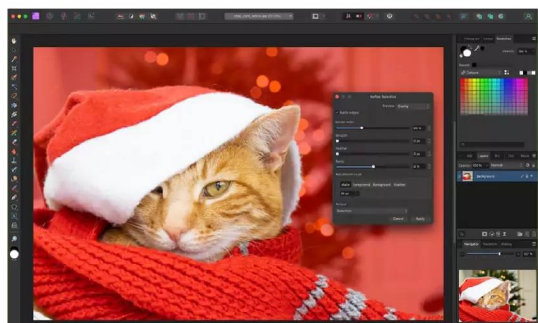
We'll begin by cutting out the subject, which is a simple task if we use a combination of Affinity Photo's Selection Brush and the Refine command. After removing

the original background we can add a new one of bold green. From here, we can blend our bokeh photos and sparkles to add depth and colour to the effect. Then comes the snow. Thanks to a handy brush tool setting, we can paint a blizzard of snow in seconds. There's an 'Ink Spatter' brush tip that handily looks like flurries of snowflakes, especially if we blur it slightly with the Motion Blur filter. Finally, we can add a line of text using Affinity Photo's text tools. Little used, they're surprisingly powerful. ☞



# STEP BY STEP MAKE A CHRISTMAS CARD

Give pet portraits a festive makeover with simple Affinity Photo skills



## 01 REMOVE THE BACKGROUND

Open Cat.jpg into Affinity. Grab the Selection Brush, check 'Snap to edges' in the options at the top then paint over the subject to select it. Click Refine at the top, increase Border Width to improve the selection edge, then choose Output: Mask and hit Apply.



## 02 COLOUR THE BACKGROUND

Make a new pixel layer and drag it below the other layer, then go to Edit > Fill. Choose a colour (we used #439a3e). Next grab the Dodge tool. Set Tonal Range: Midtones then use a large soft brush to lighten the centre of the background to create a vignette effect.



## 03 BLEND THE BOKEH

Open the two supplied bokeh images. Hit Cmd/Ctrl+C to copy then go back to the main image and hit Cmd/Ctrl+V to paste it in. Go to the Layers Panel and change the blend mode from Normal to Screen. Use the Move tool to position, resize and rotate the bokeh to fit with your image. Repeat for more bokeh layers.



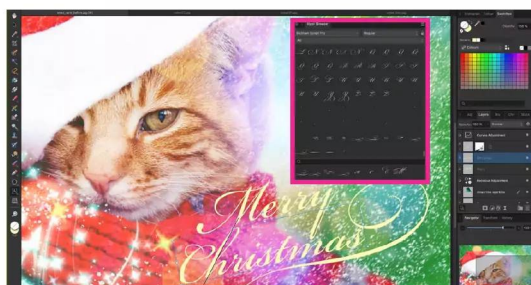
## 04 PAINT THE SNOW

Grab the brush tool then go to the Brush panel (Window > Brushes). Click the dropdown and choose the Sprays and Spatters set, then select the 'Ink Spatter Tilting' brush. Paint with white over the image. Go to Filter > Blur > Motion Blur to blur the snow. Duplicate the layer and enlarge it for a few larger blobs.



## 05 ADD SPARKLES

Open the Tree.jpg image, copy and paste it in, then change the layer blend mode to Lighten. Use the Move tool to enlarge and position the sparkles. Next highlight the cat layer then go to Filter > New Live Filter Layer > Blur > Depth of Field Blur. Set Mode: Elliptical and increase Radius to blur the edges of the subject.



## 06 WRITE YOUR MESSAGE

Click the adjustment icon in the Layers Panel, choose Recolour and set Hue 235. Set blend mode to Overlay and layer opacity 15%. Next grab the Artistic Text tool. Choose a font (we used Bickham Script) and type your message. Use the top bar to style and colour your text.

## THE GLYPH BROWSER

Affinity Photo might be geared towards photo editing, but it still offers a powerful array of tools for adding text. After adding your text with the Artistic Type tool, go to Window > Text > Character to adjust the sizing, change the colour and tweak things like kerning, tracking and leading. The Glyph Browser (Window > Text > Glyph Browser) can also be very useful, especially for decorative text like we've used here. It offers variations on lettering and other design elements like the flourish below the words here. Simply highlight text then double-click a glyph to add it to your text layer.

## QUICK TIP!

As everything here is layered, you can drop in a different portrait (cut it out first) to try out the effect on other photos





## STORY BEHIND THE SHOT

### Love Birds

Sam captured this pair of puffins after a long wait for good weather

"I had wanted to visit Skomer for a long time and photograph puffins for even longer. We had six failed attempts to go, and had driven four times from Devon to Pembrokeshire before the weather prevented our travel. Finally, we got lucky. This was one of the last images I captured before leaving Skomer and it has become one of my favourites. I call it Love Birds, and whenever I'm struggling to stay motivated or I'm feeling frustrated, I look at this image and remember that with effort comes reward," says Sam.



# SAM HAZELL

*Devon-based wildlife photographer and outdoor instructor Sam Hazell is passionate about being in nature. He reveals the profoundly positive effect it's had on his mental health*

**WE OFTEN** hear about the negative impacts of using social media, but for photographers like Sam Hazell, platforms such as Instagram can foster a real sense of community. By exploring, shooting and sharing his images of the serene landscapes and wildlife of Devon, Sam has built a following of people who share his love of the natural world. He uses an EF-mount Canon telephoto lens on his mirrorless R6 camera to create artistic wildlife portraits, where the subjects are the centre of attraction and partly obscured by their surroundings. Over the years, photography has become Sam's sanctuary, and now he's keen to use his platform to help others with anxiety to develop their own skills. We caught up with him to talk about settings and subjects, as well as staying motivated during failure.

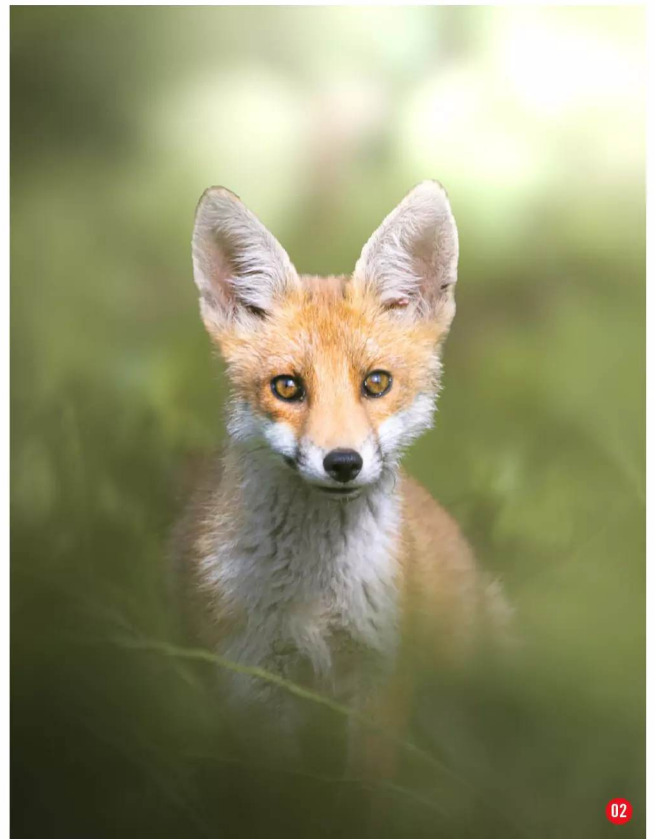
**Hey, Sam. Tell us a bit about your photography journey...**

I have been interested in photography and videography ever since a young age. It started out by photographing the adventures that my friends and I would have, whether that was skateboarding in the local car park, hiking on Dartmoor or exploring the local area. That then progressed into a job later in life taking photographs for outdoor companies. At university, I studied outdoor teaching, meaning I was a qualified climbing, kayaking and mountaineering instructor. This meant that I could take my camera to places





01



02

## 01 COMMON KINGFISHER

“One of my first images of a kingfisher. Their speed makes them tough to shoot, so I had to be quick as the bird briefly perched”

**Lens** Canon EF 500mm f/4L IS USM +2x III teleconverter

**Exposure** 1/500 sec, f/8, ISO6400

## 02 FOX PORTRAIT

“Foxes became my number-one obsession when I started out in wildlife photography. I loved spending time with them, watching them play like children”

**Lens** Canon EF 500mm f/4L IS USM

**Exposure** 1/800 sec, f/4, ISO160

## 03 RED KITES IN BRECON

“Photographing these birds was an incredible experience. They are beautiful birds of prey that have had such an inspirational reintroduction story”

**Lens** Sigma 150-600mm f/5-6.3 DG OS HSM | Sports 014

**Exposure** 1/2500 sec, f/8, ISO3200

**“It’s lovely to sit and enjoy nature, and feel fortunate for the world we have around us”**

that others couldn’t – mountaineering in Scotland and kayaking the Cornish coast. I loved being able to combine my passion for the outdoors with photography. I also started shooting weddings.

### What does photography look like for you now?

Photography is still a big part of my life. I now work in marketing for a small independent company that sells outdoor equipment. I help to promote the company and also create video and photo content, which has led to working with brands like RAB and Fjällräven.

In more recent years, photography has become not only a job but also a safe haven. I found that while struggling with anxiety and depression, wildlife photography helped clear my head and keep me calm. I would go as far as to suggest that wildlife photography saved my life, helping me to overcome many of the challenges I was facing.

### Why wildlife photography?

As I mentioned above, during Covid-19 and for a short period beforehand, I was in quite a dark place, as someone who struggled with my mental health. During lockdown, I would enjoy watching the birds on our bird table and found calm in

being present and watching them dart around. Soon, I decided to try to photograph these birds, learning their routines and personalities. As time moved on, this developed into going out for walks with my camera in search of wildlife. The time I spent committed and motivated to capture my next great photo helped clear my head and keep me in the present. This was my first exposure to wildlife photography and my passion has continued to grow ever since.

### Have you ever had any training?

I studied photography at A level but since then I have been completely self-taught, learning from YouTube videos and blogs, but mostly through trial and error. I also found a great community of wildlife photographers online and was able to ask them questions.

### Who has helped and inspired you in particular?

I have three that stick out: Andy Green (@spaceman.pics), Morten Hilmer (@mortenhilmer), and finally my grandad Ray. While struggling with my mental health, it was Morten’s videos that demonstrated the calming effect wildlife photography can have. I would sit up at night watching his videos and






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**“I found that while struggling with anxiety and depression, wildlife photography helped clear my head”**

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This is such a hard question, but they overlap with my inspirations. In the genre of wildlife, I think they would have to be Morten Hilmer, Andy Green and Mike Phelps (@phelpsphotographyx). Mike's images are beyond breathtaking and have a more documentary style to them that I love. His openness about mental health is inspirational and has encouraged me to be open about my own to help people in a similar position.

**How would you describe your own photographic style?**

I would probably describe my approach as artistic. I take time to elevate my images in post-production to create something different from what is often seen online or within wildlife photography. I think that is what has helped me stand out from the crowd when it comes to Instagram.

**Technically speaking, which camera settings do you use most often for wildlife?**

I am normally a moving wildlife photographer. What I mean by that is I don't often spend time being still, waiting; I like to get out and explore. That means I have to be quick, so I leave my shutter at 1/1000 sec, the aperture at f/4 and the ISO on auto. This gives me a good starting point if I need to react quickly or move my settings either way. If I have positioned myself in a hide, I normally adjust my settings slightly. For birds or fast-moving interactions, I bump my shutter and aperture up, as this enables me to capture sharp images and allow for any errors in focus.

**You are based in Devon, so do you mainly capture local subjects or do you travel?**

Devon is heaven (as they say) and I love exploring it. I am so lucky to have such an abundance of wildlife so close to home. I spend many evenings out walking, on the lookout for wildlife, and my most common sightings are roe deer, foxes and buzzards. I would suggest that 90 per cent of my images are taken in

these would inspire me to get up the next day to have my own adventures.

Andy Green was a real inspiration and I think you can see his style within my own. When I started out, I would send him countless questions about how to photograph a subject, how to edit and much more. He was always more than willing to help me, often pointing me in the right direction and taking time out of his day to help. Since then, we have become good friends, often communicating

**Sam's grandad Ray was a photographer who inspired him when he was young, and still supports him today**

and exchanging ideas. I think it is so easy to ignore people who reach out on social media for help – especially when you have an established account – so the fact that Andy would always reply meant a lot to me.

Finally, my grandad Ray was a photographer for Westland Helicopters, and throughout my childhood, he would share the amazing experiences that he had thanks to photography. Having both a desire to have such adventures but also to share a passion with my grandad really guided me towards photography and I think I have him to thank for all of the amazing experiences, adventures and connections I have had since. The joy I get to experience when sharing my work with him now is an amazing feeling.

**Who are your favourite nature photographers and why?**

03





## 04 MANDARIN DUCK

"These birds used to populate a lake close to our home. Their colour makes them stand out among the crowd"

Lens Canon EF 500mm f/4L IS USM

Exposure 1/800 sec, f/4, ISO2000

## 05 BUNNY IN THE BLUEBELLS

"While on Skomer Island, we were lucky enough to see puffins, but also an abundance of rabbits. I absolutely love the colours in this image"

Lens Canon EF 500mm f/4L IS USM

Exposure 1/1000 sec, f/4, ISO250

## 06 RINGED PLOVER

"Golden hour hits differently when you're flat on your belly in Scotland trying to create a sea of bokeh"

Lens Canon EF 500mm f/4L IS USM

Exposure 1/800 sec, f/4, ISO320

Devon, sometimes venturing to other parts of the country for specific subjects, like puffins.

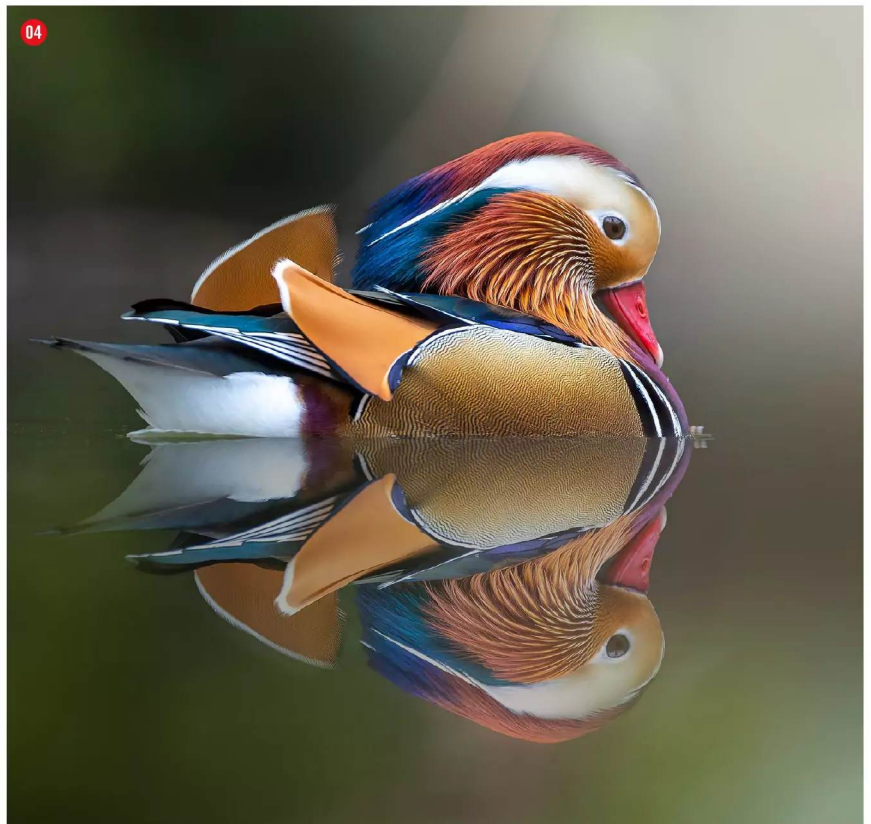
### Where would be your dream photo destination?

If I'd been asked a year ago, it would have been Skomer Island for puffins, as I had six failed attempts to get there due to poor weather. However, I have been fortunate enough to tick that off my list and now have my sights set on seeing bears in Slovenia. This would be the first time I have travelled to photograph a specific species and may be the first non-UK species on my page. Although my work is dedicated to wildlife in general, I like to keep it UK-based. I think this makes my images more relatable to others in the UK, but also shows the diversity and beauty of our country.

### What do you love most about wildlife photography?

I hope I can say a few things here. The first is the people I meet both online and in person. I love people coming to talk to

**"I describe my approach as artistic. I take time to elevate my images in post-production to create something different"**



me and ask about my work or what I'm hoping to see when out in the field. It's always inspiring to see people get excited about the natural world, and share stories and experiences with them. I also love the support the wildlife photography community shows online.

Next is how it makes me feel, and the outlet it has given me to express myself and also help myself. Being present and experiencing moments others may not get to enjoy. When I get to spend time with wildlife, I get an incredible sense of pride and fulfilment. It's lovely to sit and enjoy nature and feel fortunate for the world we have around us. Life can get busy, but these moments of quiet help keep me grounded.

### And what do you find the most challenging about it?

Finding the subject and coping with failure. There can be a lot of missed opportunities, long walks with no results, and even dry spells when it comes to wildlife photography. On social media, it's easy to think that every evening I am out capturing beautiful moments with my camera but this isn't the case. I can often go for months without seeing anything or getting an image I feel is worth sharing. It happened recently

when I spent three days on the search for a dipper with no results.

This can be tough, and retaining the motivation to get up early and head out can be a struggle. However, I have found that commitment reaps rewards and if you are patient, positive and persistent, you will get that shot you've been waiting for. I would urge people to fall in love with the process, with the early mornings, the late nights, the failures and the blurry photos. Try to focus on getting out just for the photo. It makes the failures less devastating and keeps you motivated.

### When an animal has been photographed many times before, how do you approach it?

What an interesting question. I try to capture moments people haven't seen before or edit them in a way that others wouldn't. I like to use the foreground to frame my subject and experiment with light. I always shoot at 500mm, even if I can get closer. I really like the effect and compression this gives me. We live in a world where photography is very accessible, so I think that finding a style and experimenting with light, composition and tools that weren't around 10 years ago helps.





05

have to adapt to the kit I have, but also allows me to move quickly and cover larger distances. I get less caught up in the kit and more in the photography.

#### **Have you always used Canon cameras since you started out?**

I started with a Panasonic Lumix G and then moved to a GH5. However, I moved to the R6 on its day of release as I had always loved Canon. It was a big jump to leave the Lumix ecosystem and pick up a new camera and lenses, but I'm really glad I did. My R6 has been a reliable workhorse, and moving from a cropped sensor to full-frame was a big deal, and allowed me to create images closer to the ones I had hoped for. The full-frame sensor also gives a smoother bokeh effect, which has become more important to my style.

#### **What role do social media in general and Instagram play in your photography?**

A big role. I post every other day and it's where I make most of my connections and display my work. I have been lucky enough to work with brands such as 3 Legged Thing and had photos featured by Canon UK, Sigma UK and the BBC. Although social media gets a bad rap,



06

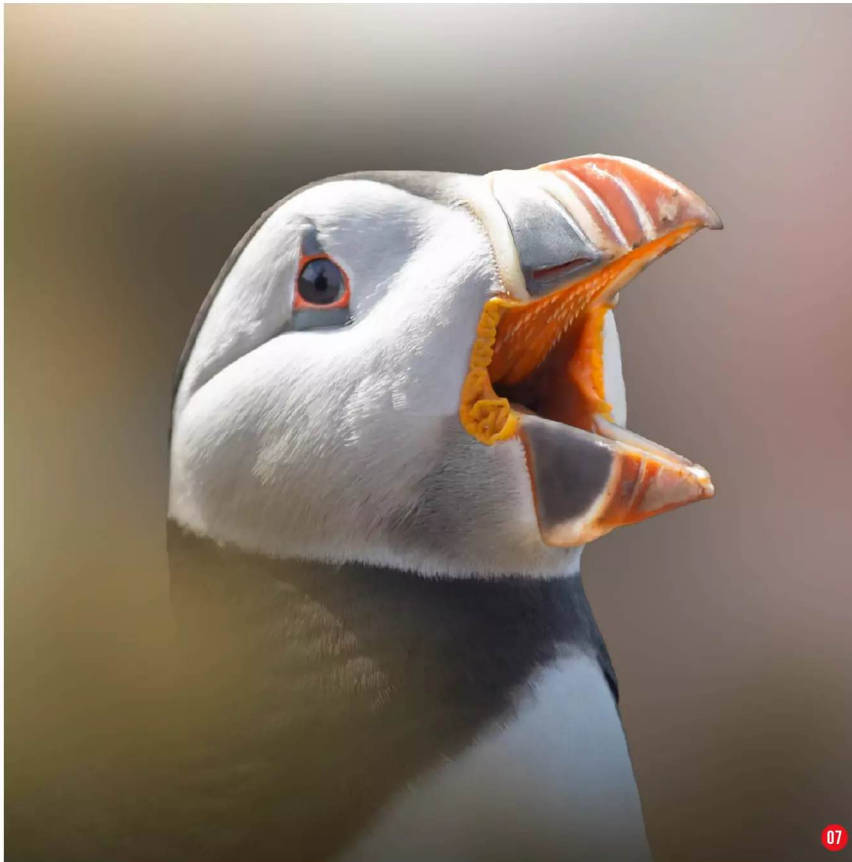
#### **Talk us through your gear. What's the essential Canon kit that you always take with you?**

I shoot on a Canon EOS R6 with battery grip and either a Canon EF 500mm f/4L IS USM prime lens or a Sigma 150-600mm f/5-6.3 DG OS HSM Sports 014 lens. This is probably quite a popular setup, but one piece of kit I use that I don't see as much and am certainly

pushing is a monopod. I use a 3 Legged Thing Trent monopod for my setup.

I can hike easily with this setup, and it's lighter than a tripod and quick to deploy. I can even leave it attached when shooting handheld without it causing too many issues or getting in the way like a tripod would. This is normally all I go out with: just my body, lens and monopod. I find it makes me more creative when I





07

## 07 MAKE SOME NOISE

"I like to think that this puffin is congratulating me on finally getting to Skomer after so many failed attempts!"

Lens Canon EF 100-400mm f/4.5-5.6L IS USM

Exposure 1/1250 sec, f/5.6, ISO640

## 08 SHOT ON THE ROCKS

"A heron perches atop a seaweed-covered lookout to sea. I captured this with a 500mm focal length to isolate the bird against its backdrop"

Lens Canon EF 500mm f/4L IS USM

Exposure 1/800 sec, f/4, ISO200

I really think it can be an amazing tool. Although I have received some frustration and trolling on social media for my work, 99 per cent is positive. You may imagine it to be a competitive area, but people are so willing to help.

**Your Instagram profile mentions that there's no use of AI. What are your thoughts on AI and how it's shaping the industry?**

When AI arrived, I was worried people would assume mine was made that way because of my artistic approach. I wanted

to highlight that I still go out and capture my images in the wild. I was worried the wildlife industry would be saturated by fake images from people who hadn't moved from their desks, so I wanted to separate myself from that. However, I don't think this has been an issue so far.

AI has a place in photography. The tools that have come out recently with Adobe are amazing and can really help elevate images. However, I don't think it should take away from the skill and patience it takes to create the images you see on wildlife accounts.

**Lastly, tell us something that we couldn't read on your profile...**

I never intended wildlife photography to have such a big impact on my life. I didn't set out to create a following, make money from it, or work with brands. I set goals that keep me committed to getting out and clearing my head. The response and support I have received are beyond incredible, and I often pinch myself when I see people producing work influenced by myself. I think the surprising thing for me is that there are so many people I have met who have started doing wildlife photography for the same reason, and I think that this is incredible. 🍷

08





PROFILE

## Sam Hazell

Wildlife photographer

Sam Hazell is a qualified outdoor instructor and spent a large portion of his early life teaching people in nature. Based in Devon, UK, he now splits his time between wildlife photography and marketing for an outdoor equipment company. Sam is passionate about being in nature for his mental health and loves the sense of calm that photographing UK species can bring. He's curious about gear, but keeps his kit to a minimum, shooting with a Canon EOS R6, two telephoto lenses and a Cotton Carrier to transport it all in the field. His work has been featured by the likes of the BBC's *Springwatch*, Sigma, Canon and many major photography magazines. Having struggled with anxiety and depression himself, Sam is now a real advocate for using his own wildlife photography platform to help others overcome difficulties, and to share the same techniques and skills he learnt from others early on in his journey.

**Instagram:** [@sam.hazellwildlife](https://www.instagram.com/sam.hazellwildlife)  
[hazellsamuel.wixsite.com/samuelhazell](https://www.hazellsamuel.wixsite.com/samuelhazell)

**Next issue:** Nick Hanson, great Scottish landscape photographer and guide on Skye



# PHOTOSTORIES

Photo essays from *PhotoPlus* readers  
and professional photographers alike

JOIN IN  
THE FUN!

One of the great things about photography is being able to share your view of the world. This month, one photographer has fun with a festive theme, while another's images have a far more serious message.

**We want your photos and stories!** For your chance to show off your images in *PhotoPlus*, email three to five high-resolution JPEGs, along with a brief synopsis – explain why you took the shots, the location, whether they're part of an ongoing project or a one-off shoot, and anything else unusual or interesting. Also include Canon EOS camera, lens and exposure details.

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## PROJECT INFO



**NAME:** Vince Preston

**LOCATION:** Leicester

**MISSION:** To take some fun festive portraits

**KIT:** Canon EOS R and RF 85mm F1.2L USM

[www.lifeinpixels.co.uk](http://www.lifeinpixels.co.uk)

## Santa baby

Vince headed to his local Santa's grotto and arranged to take some festive-themed portraits with model Daise Garcia

**I**n 2019, my mum got me my first camera and I took it up as a hobby. After taking some portraits of friends and family, I was surprised to find them offering to pay for my photos. I was shocked and thought perhaps I'm actually good at this! Today I run my own photography business and have commercial clients and high-street brands wanting to work with me, so my message

to anyone starting out is don't give up!

I took these fun festive photos in Leicester city centre the week before Christmas with model Daise Garcia (@da\_garciamo).

I wanted to capture the same magic you see in Christmas movies set in New York, to give my portraits a cinematic quality. I like to tell a story, with my images, props, poses and lighting all making a big difference to an ordinary environment.






03

## “My message to anyone starting out is don’t give up!”

The challenges of shooting in a busy city centre were access and weather. I wanted to shoot in Santa’s grotto for some of the images, so I talked to the council and organizers, who agreed to let me shoot

there for one hour before it opened to the public. It costs nothing to ask, and if you’re polite, with some luck they might say yes. I also kept them involved on the day, showing them the shots I was taking to keep them happy – they couldn’t believe the shots were taken in the city centre. My Canon EOS R and RF 85mm wide open at f/1.2 created loads of dreamy bokeh, and my Profoto flash with a beauty dish attached created that cinematic look I was after. 



02

### 01 SANTA’S GROTTTO

Vince used the wonderful set decoration in Santa’s grotto in Leicester city centre to create a Christmas-themed portrait

Lens	Canon RF 85mm F1.2L USM	Exposure	1/100 sec, f/1.2, ISO100
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### 02 MRS CLAU

Vince used some clever off-camera lighting to make this part of Santa’s grotto look as though the shot was taken outside

Lens	Canon RF 85mm F1.2L USM	Exposure	1/250 sec, f/1.2, ISO100
------	-------------------------	----------	--------------------------

### 03 LET IT SNOW

Artificial snow and a few fake sprinkles added in Photoshop give this portrait a wonderful wintry, festive feel

Lens	Canon RF 85mm F1.2L USM	Exposure	1/250 sec, f/1.2, ISO400
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## PhotoPlus FEEDBACK

Vince has taken some lovely festive-themed portraits that look as though he had loads of fun at his local Santa’s grotto. The set decoration really adds some Christmas magic to his portraits, and his Canon RF 85mm F1.2L USM has done a great job of diffusing the backgrounds into colourful blur to keep the focus on to his model, Daise. His lighting with a Profoto flash and beauty dish is really subtle. Plus we love that he scouted out this location and asked if he could do a shoot there – it just goes to show that it doesn’t hurt to ask!





## PROJECT INFO



**NAME:** Mandy Barker

**LOCATION:** Various shorelines

**MISSION:** To spread awareness of plastic pollution through her photography

**KIT:** Canon EOS 5D Mark III and Canon EF 24-70mm f/2.8L USM

@mandybarkerphotography

# Life is plastic

Mandy photographs debris from oceans all over the world and uses her images to spread awareness of plastic pollution

**I** recovered the marine plastic debris for these images from a nature reserve on the east coast of Yorkshire, collecting artificial flowers, leaves, clothing tags, balls of fishing line, and partially incinerated or burned plastic. The plastic for my image Soup: Refused was recovered from a Greek island, washed up on the shoreline and being eaten by goats.

The images are intended to be attractive to draw the

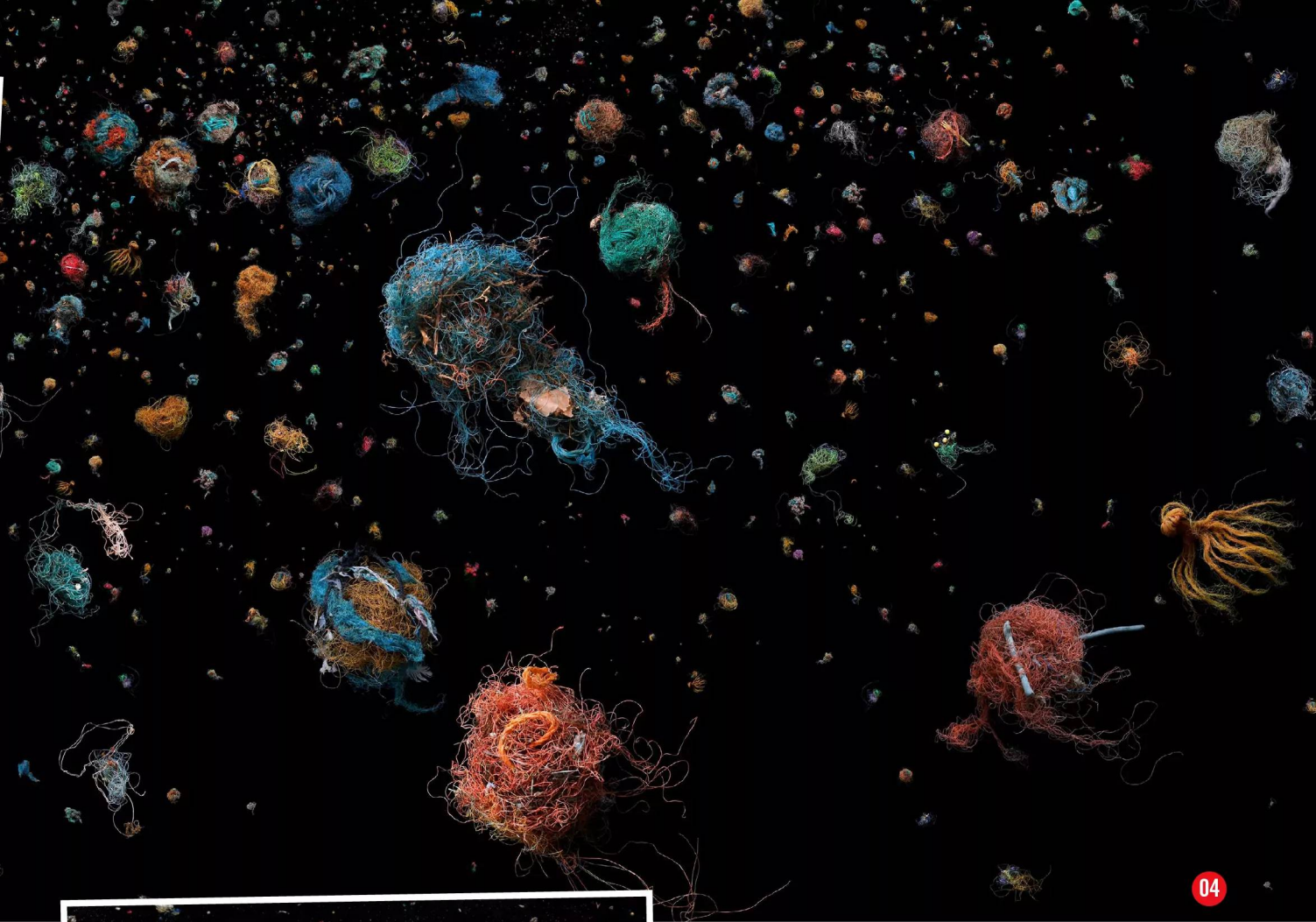
viewer in. Once the viewer has read the shocking information in the caption, hopefully it leads to the subsequent message of awareness. My ultimate aim is that people will be disturbed by what they see – enough to want to make change themselves, either through their own plastic consumption, signing petitions, speaking to their local MP, or getting involved with holding manufacturers to account.

I have visited many locations around the world to recover plastic – some of them

are the most remote places on Earth, which can involve sailing on boats, climbing and abseiling down cliffs, or hacking through jungle, all of which have had their challenges. I speak

**“My ultimate aim is that people will be disturbed by what they see”**





04



03

internationally to engage people with the plastic issue and I talk about these expeditions, as it's important to know about a specific area in the world or a species that is being affected.

To create my images, I randomly scatter the pieces of plastic on a black background in my studio, sometimes creating several layers that are then sandwiched together. I leave the plastic unwashed and unaltered, as I found it on the shore, and this follows

through to my editing, which is very minimal, to overlay the layers using Photoshop.

People ask me what the strangest thing is that I've found. There are many! From false teeth to toilet seats, but the strangest has to be a plastic pigeon that I stared at for quite some time before realizing it wasn't real. I'm never surprised by what I find in the sea any more, but then, at the same time, I always find something that I've never found before. 🐼

**01 SOUP: REFUSED**

Plastic oceanic debris affected by the chewing and attempted ingestion by animals. Includes a toothpaste tube and teeth from goats

Lens Canon EF 24-70mm f/2.8L USM Exposure 2 secs, f/18, ISO100

**02 SOUP: RUINOUS REMEMBRANCE**

Plastic flowers, leaves, stems and fishing line. Additives: bones, skulls, feathers and fish

Lens Canon EF 24-70mm f/2.8L USM Exposure 2 secs, f/18, ISO100

**03 SOUP: BURNT**

The ingredients in this 'soup' are all partially burnt plastics

Lens Canon EF 24-70mm f/2.8L USM Exposure 2 secs, f/18, ISO100

**04 SOUP: BIRDS NEST**

Discarded fishing line that has formed nest-like balls due to tidal and oceanic movement

Lens Canon EF 24-70mm f/2.8L USM Exposure 2 secs, f/18, ISO100

## PhotoPlus FEEDBACK

*It's not often we see totally unique images, so Mandy's thought-provoking still-life shots instantly caught our attention. Her Soup images are inspired by the mass accumulation of plastic waste in the North Pacific Ocean, and aim to raise awareness of plastic pollution, which is a noble task. Her powerful and captivating images really draw the eye in. At first glance, we thought her image Soup: Birds Nest was a group of jellyfish, only realizing it was bits of fishing net, rope and plastic debris when getting in closer for a better look.*



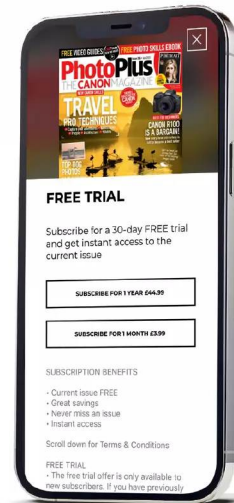
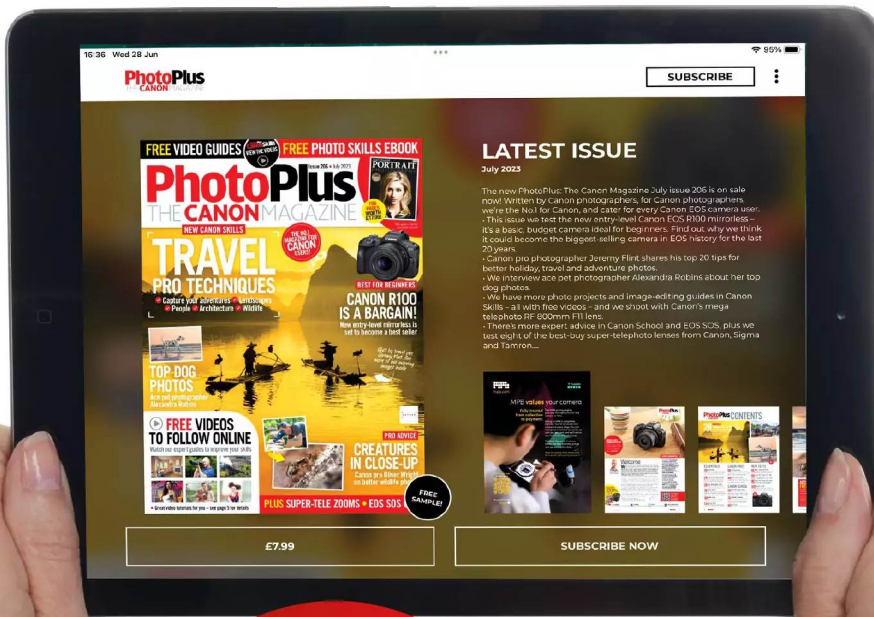
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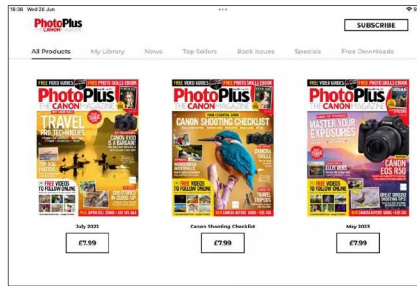
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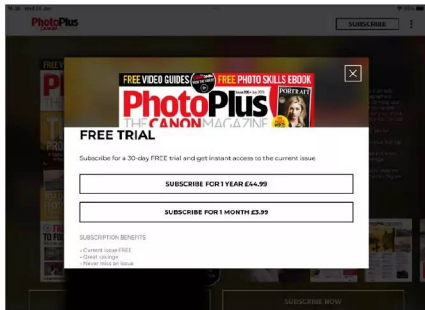
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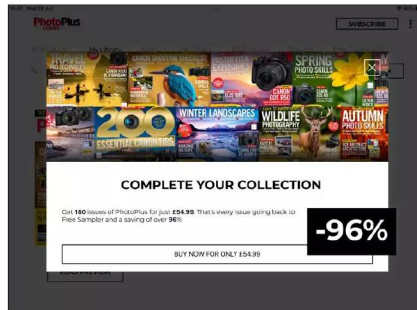
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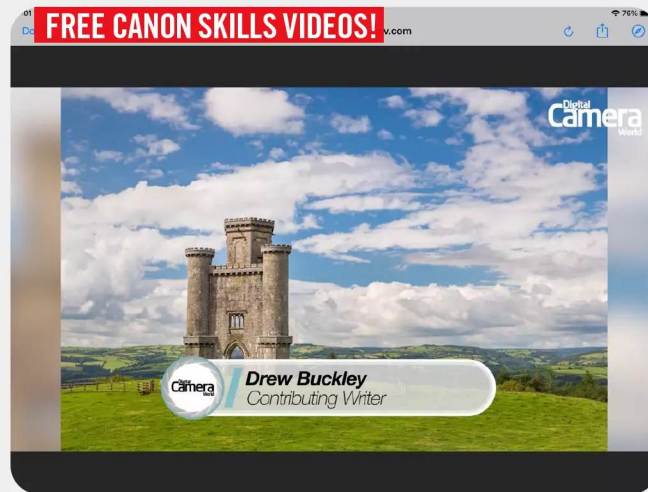
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### time

motion blur into moving water in your set your shutter speed to 1/30 sec it will enter your camera at this speed, so adjust your aperture to compensate for a correct exposure. below 1/60 sec will likely require r support to stop camera shake.

### ire triangle

the exposure triangle is the key to your Canon camera and to get to the next level. By relationship between aperture, and ISO, you'll be able to create perfectly exposed and creatively e the time to learn about the le and how one setting affects the amazed at how quickly your our images will benefit.



Learn the exposure triangle to master the roles of aperture, shutter speed and ISO settings – and you won't look back



# CANON SCHOOL

In part 34 of our series: The RF lens range is growing, but building your own collection can pose a challenge

## PhotoPlus EXPERT

MARCUS HAWKINS

PHOTO EXPERT

Marcus has been passionate about photography for more than 25 years. A former editor of our sister publication *Digital Camera*, he has written about photography and cameras for a wide range of clients, including Canon and Jessops, and uses a Canon EOS 5D Mk IV.



## Canon's lens line-up

What essentials should you be looking for in your next prime or zoom purchase?

**T**he current Canon lens line-up covers focal lengths from 5.2mm to 1200mm, although the type of EOS camera you own determines which lenses you can use. The RF lens range is where the exciting lens developments are happening, but they only work on EOS R System cameras. EF lenses work on all EOS cameras (with the help of an adaptor in some cases). If you use an EOS R System camera you can benefit from the best of both worlds – RF lens innovation and EF lens variety. You'll find a full lens compatibility guide on page 78. Despite the new types of lenses enabled by the RF mount, the fundamentals of choosing a lens remain the same. What focal lengths do

you shoot the most? How wide do you need the aperture to go? Do you need a zoom or a fixed-focal-length prime?

The faster, higher-capacity communication of the RF mount has enabled Canon to develop new types of zoom lenses that offer enhanced levels of performance and optical quality.

Take the beefy Canon RF 28-70mm F2L USM, for example. This zoom is favoured by travel photographers because it covers a versatile range of focal lengths, it offers a bright maximum aperture with prime-level image quality. The downside, apart from the cost, is that it's a heavy lens – zooms are more complex than prime lenses, and there's a lot of glass to shift with a lens like this.



## Zooms vs primes: what you need to know

**ASIDE FROM** the flexibility with a zoom, there are other differences between zoom and prime lenses. Primes usually offer better image quality as they have less moving elements. While zooms generally have smaller maximum apertures, which means they let less light into the camera (although the capabilities of modern EOS R cameras means this isn't the problem it used to be – see

page 77). Zooms are often more cumbersome than prime lenses, but a single zoom can mean you don't need two or more primes. Plus the flexibility of a zoom means they're also useful for video. If you're in control of the subject and setting, a prime lens with a fast aperture can create cinematic images. But for video work and live events, being able to zoom on the fly can be a welcome advantage.



RF zooms are typically more compact than equivalent EF zooms, and have assignable Control Rings (shown)



LET THERE BE LIGHT

# Does maximum aperture matter?

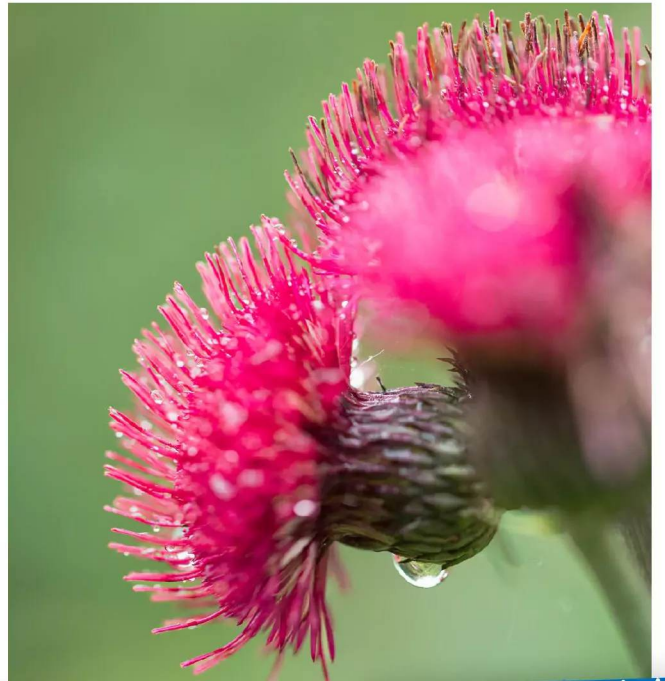
You pay more for 'fast' lenses – but do you really need the speed?

**T**he maximum aperture in the lens description can be an important consideration when you're looking for a new prime or zoom. Some zoom lenses have a range of apertures instead of a single aperture. This means that the maximum aperture gets smaller as you zoom. The Canon RF 24-105mm F4L IS USM offers a constant f/4 maximum aperture throughout the zoom range for example, whereas the maximum aperture on the cheaper RF 24-105mm F4-7.1 IS STM decreases from f/4 at 24mm to only f/7.1 at 105mm.

The larger the maximum aperture, the more light it's capable of letting into the camera – and the more light you have available, the faster the shutter speed can be. That's why lenses with large maximum apertures are often described as being 'fast'. A larger aperture makes it easier to shoot in low light or freeze action without having to push up the ISO too high.

Fast maximum apertures also make it easier to achieve shallow depth of field effects. There are a number of other factors that affect the depth of field, including the distance you are from the subject, but opening the aperture wide is a simple way to make the subject stand out against a blurred background. If you shoot landscapes or other subjects where you need lots of depth of field, small maximum apertures are less of an issue.

The RF mount has been a game-changer when it comes to maximum aperture. The ability to autofocus at apertures as small as f/22 has opened up new opportunities for lens design. Take the RF 800mm F11 IS STM super-telephoto lens; thanks to its smaller maximum aperture, it's more compact, lightweight and affordable than the RF 800mm F5.6L IS USM. Attach a 2x extender and it becomes a 1600mm f/22 lens with usable AF.



*Shooting for bokeh*  
A large maximum aperture, such as f/2.8 used here, gives you more freedom to explore shallow depth of field effects

## EOS sensor size & the crop factor

Sensor size will have an impact on your choice of lens

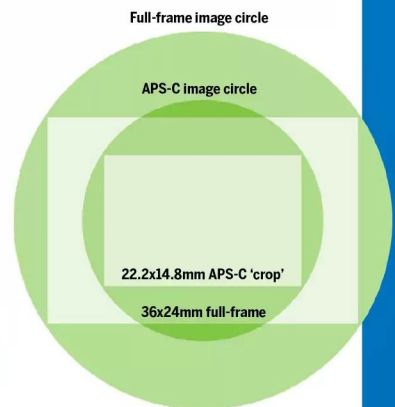
**C**anon EOS cameras have either a 'full-frame' sensor (which is the same size as a frame of 35mm film negative) or a smaller APS-C-sized sensor. The APS-C format has a crop factor of 1.6x compared with full-frame, which means that a lens will appear to have more reach. This crop factor has to be applied even when you're shooting with RF-S/EF-S/EF-M lenses that are designed for APS-C sensors. That's why APS-C standard zooms are 18-45mm

or 18-55mm – they offer a view that's equivalent to a standard 24-70mm full-frame lens.

While the crop factor of an APS-C sensor can be good news for wildlife and sports photography with long lenses, it's less useful for landscapes and interior shots. For example, the full-frame RF 10-20mm F4L IS STM lens effectively becomes a 16-32mm F4L IS STM when it's attached to the APS-C EOS R50 or EOS R7. While that's still very wide, it doesn't give you the same impact. On the other



Canon RF-S 18-45mm F4.5-6.3 IS STM  
Canon RF 24-70mm F2.8L IS USM



hand, the RF 800mm F11 IS STM acts like a 1280mm F11 IS STM lens on APS-C cameras – with the option of adding a 1.4x or 2x Extender to

effectively take you up to 2560mm! There aren't many wild animals or birds that you'll be unable to photograph with such an extreme focal length.



# How to match lenses with your camera?

Some lenses won't physically fit all EOS bodies, but mount adapters give you more options

**THE EOS** system has three mounts – EF/EF-S, RF/RF-S and EF-M. Using a lens that natively fits the lens mount makes for a convenient option, but sometimes you can use a lens that has a different type of mount.

### EOS DSLR (APS-C)



### EOS DSLR (Full frame)



### EOS R System (APS-C)



### EOS R System (Full frame)



### EOS M Series (APS-C)



### EF, TS-E, MP-E



APS-C DSLRs have the EF lens mount, so they're compatible with EF, TS-E and MP-E lenses. The sensor's 1.6x crop factor increases the effective focal length: eg 100mm to 160mm.



Full-frame EOS DSLRs are fully compatible with EF, TS-E and MP-E lenses, although TS-E tilt-shift lenses and the MP-E Macro Photo lens are manual focus only.



These lenses are compatible with EOS R System cameras via an EF-EOS R mount adapter – although APS-C sensors will deliver a 1.6x crop to the image.



The full-frame EF, TS-E and MP-E lenses can also be used on full-frame EOS R System cameras with the help of an EF-EOS R mount adapter.



EF, TS-E and MP-E lenses can be used on EOS M Series cameras via an EF-EOS M adapter fitted between the lens and the camera, although there's a 1.6x crop factor.

### EF-S



EF-S lenses are fully compatible with APS-C DSLRs such as the EOS 4000D and EOS 90D, although you'll still need to consider the 1.6x crop factor.



EF-S lenses are not compatible with full-frame EOS DSLRs. They project a smaller image circle to match the size of an APS-C sensor.



You can use EF-S lenses on APS-C EOS R System cameras with an EF-EOS R mount adapter – although the lens and camera combination will give a 1.6x crop factor.



EF-S lenses are compatible with full-frame EOS R System bodies via an EF-EOS R mount adapter, but there will be a 1.6x crop factor and potentially other limitations.



EF-S lenses are also compatible with EOS M Series cameras with an EF-EOS M adapter. The 1.6x crop factor should be taken into account when choosing a lens.

### RF



RF lenses are designed to be used only on mirrorless full-frame EOS R cameras and they are not compatible with EOS DSLR APS-C cameras (which have mirrors).



RF lenses are not compatible with full-frame DSLR bodies. The image projected by the RF lens would be formed in front of the DSLR sensor.



Full-frame RF lenses are fully compatible with APS-C EOS R System cameras, although the sensor's 1.6x crop factor increases the effective focal length.



RF lenses and full-frame EOS R System cameras go together like coffee and cream. Fully compatible!



RF lenses are not compatible with mirrorless EOS-M APS-C bodies.

### RF-S



RF-S lenses are designed to work with mirrorless APS-C EOS R cameras. They are not compatible with Canon's EOS APS-C DSLRs.



RF-S lenses are not compatible with full-frame EOS DSLR cameras.



Canon's RF-S lenses are fully compatible with mirrorless EOS R System cameras that have smaller APS-C sensors.



RF-S lenses are compatible with full-frame cameras in the EOS R System, but there will be a 1.6x crop factor and potentially other limitations.



RF-S lenses are not compatible with mirrorless EOS-M APS-C bodies.

### EF-M



EF-M lenses are not compatible with APS-C DSLRs. The distance between the lens mount and the sensor in the cameras is 44mm, but EF-M lenses are built for 18mm.



EF-M lenses are not compatible with full-frame EOS DSLRs. The 'flange focal distance' is too short and the throat diameter too narrow.



The EOS R System cameras are no different to EOS DSLRs when it comes to EF-M lens compatibility: EF-M lenses won't work on EOS R cameras either.



EF-M lenses are not compatible with full-frame EOS R System cameras. They don't physically fit, and the image they project is too small.



EF-M lenses are designed to work with Canon's mirrorless EOS-M cameras, and together they provide a compact, lightweight solution.



TRY A TRINITY

# Adding to your Canon lens collection

What should you consider beyond the kit lens? We look at your next upgrade options...

**PART 35**  
Next issue:  
Learn to control  
depth of field

**W**hen you're buying a new Canon lens, first think about how it can complement your other lenses. There's no point having both a 24-105mm and a 24-70mm, for example, as they cover the same focal lengths pretty much. It's one of the reasons that Canon offers different variations on a 'trinity' of zoom lenses – a wide-angle 15-35mm or 16-35mm lens, a 24-70mm standard zoom, and a 70-200mm telephoto. These three lenses allow you to cover most day-to-day photography, from landscapes to portraits.

The three lenses in the pro full-frame EF and RF trinity all have fast f/2.8 apertures throughout the zoom ranges. There's also a trinity of zooms

that have an f/4 maximum aperture, for those who have a smaller budget and don't need the extra brightness or weight of the faster zooms.

All of these zooms are L-series lenses, which means they're built to withstand professional use, complete with weather sealing, powerful AF motors and the best glass. Lenses that don't have the L-series red ring are still capable of capturing beautiful, sharp images though.

Once you've got a core focal length range of 15-200mm covered, consider adding a fast prime lens to your kit. The classic 50mm f/1.8 'nifty fifty' is still a worthy first fast lens – cheap, compact, lightweight. Then you're into specialist lens

territory, there's the unique MP-E 65mm f/2.8 1-5X Macro Photo lens, to the new mega RF 200-800mm F6.3-9 IS USM (see page 86) for wildlife photography, or the EF 8-15mm f/4L Fisheye USM, and TS-E tilt-shift lenses for architecture; there's a wealth of creative options if your interest in specific types of photography develops.



A trinity of classic zoom lenses can cover from 15mm to 200mm. They are the pro RF f/2.8 options, but versions are available with smaller apertures



You're gonna need a bigger bag... Be ready to protect your investments so a backpack is a welcome option when working with larger zooms



Canon's mount adapters allow you to use EF/EF-S lenses on EOS R cameras, such as this adapter which has a built-in filter

## School tip On your marks...

Use the coloured clues on mounts to attach the lens

**CANON CAMERAS** have coloured indicators on the lens mount that show you which types of lens can be natively attached. The mount on full frame DSLRs such as the EOS 5D Mark IV share the same red dot as full-frame EF lenses – simply line up the red dot and rotate the lens to lock it in place. An APS-C DSLR has both a red dot to show where to attach a full-frame EF lens, and a white square

that matches the white square on EF-S lenses. Lens mount adapters have two sets of marks. Line up the coloured mark on the rear of the adapter with the mark on the lens mount, then line up the lens with the corresponding mark on the front.

As a precaution, switch off the camera before attaching or detaching a lens to prevent particles being attracted to the camera's sensor.



*EOS 5D Mark IV (EF)*



*EOS 90D (EF/EF-S)*



*EOS R7 (RF/RF-S)*



*EOS M200 (EF-M)*



# EOS S.O.S

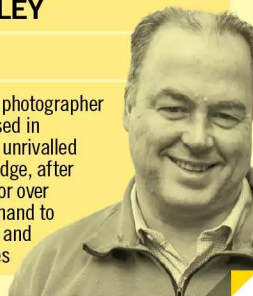
Our technical guru is here to help. No Canon conundrum is too big or small. Get in touch today at [EOSOS@futurenet.com](mailto:EOSOS@futurenet.com)

## PhotoPlus EXPERT

**BRIAN WORLEY**

CANON PRO

Brian is a freelance photographer and photo tutor, based in Oxfordshire. He has unrivalled EOS camera knowledge, after working for Canon for over 15 years, and is on hand to answer all your EOS and photographic queries



Strongly backlit subjects are challenging for Evaluative metering systems so this is when it helps to use Spot or Partial metering

## What kind of situations would it be beneficial to switch from Evaluative to Spot or Partial metering?

Clive White, Derby

**BRIAN SAYS...** Evaluative metering with mirrorless cameras appears to be highly reliable and accurate for most situations, but for some shoots switching to Spot or Partial metering will help you capture correct exposures more readily. Strongly backlit subjects, especially if small in size subjects, are the most challenging for Evaluative metering. Choose Spot or Partial metering to suit the size of the area you want to

meter from, and remember that Spot metering measures from the centre of the frame. Use the camera AE lock to retain the metered exposure before recomposing. Make sure to meter from a part of the subject that is mid-toned for the best results. It's not necessarily wrong for areas behind a backlit subject to be blown out, and it is often possible to recover some additional details from a RAW image when post processing.

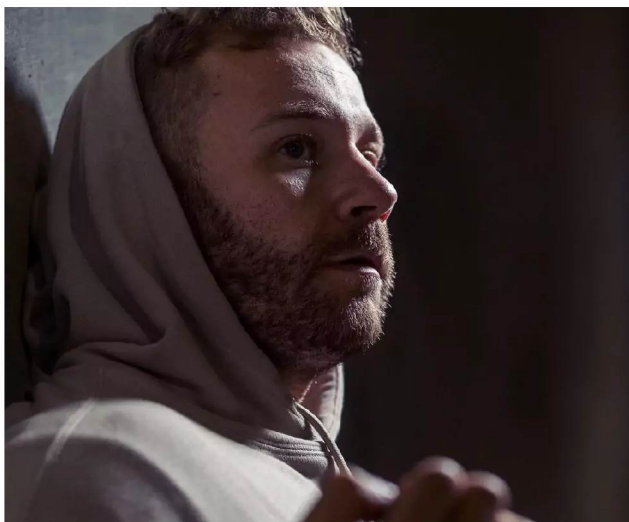
## Why is the ISO limited to ISO1600 when using Speedlite flash with my Canon EOS 6D Mark II when set to Auto ISO?

Bob Imming, Netherlands

**BRIAN SAYS...** Older EOS DSLR cameras with Auto ISO are limited to ISO100 to 1600 when using a Speedlite. This is part of the Canon flash system design. In many cases ISO400 is selected to extend flash battery life, especially for the built-in flash. However in low light, the ISO can be increased up to ISO1600 to extend flash range.

Since the introduction of the EOS R in 2018, EOS cameras changed the operation and when Auto ISO is selected, the ISO can range from 100 to 6400. This has a greater flash range and more

balanced results in low light. Additionally these cameras changed the way that aperture priority worked when using flash. Older cameras could select 30 sec to the sync speed, which sometimes results in blurred shots due to slow shutter speeds. The EOS R and later cameras can select 1/60 sec to the sync speed by default for program and aperture priority to reduce the chance of blurring with flash. This can be changed for both modes to range from 30 sec to the sync speed with a custom setting in the flash menu.



You should try using higher ISO settings with flash to balance the available ambient light and flash power for a more balanced exposure



## REVIEWING SHOTS

Slideshows are back! Connect your camera to a TV to share your photos with friends and family



**Ask Brian!**  
Confused with your Canon camera? Send your questions to [EOSSOS@futurenet.com](mailto:EOSSOS@futurenet.com)

# Much more than just a pretty picture

Reviewing images in-depth is more than just seeing what you captured

**R**eviewing your pictures on the camera is such a common activity yet most photographers only use the review to check if the frame is well composed, suitably exposed and in focus. The reality is that there are many more capabilities on the camera that many photographers don't use.

The first is that pressing the Info button changes the display to show different information including simple or detailed camera settings for the shot, and a histogram to check the exposure is not unexpectedly clipped in highlights or shadows. Histograms show the frequency of tones, with the darkest on the left and brightest on the right. The histogram does not have to resemble the typical bell curve for the exposure to be correct. Toggle on the highlight alert for a visual indication of where in the

frame there is significant overexposure; remember that some flashing highlights in parts of the frame are not necessarily a reason to delete the shot.

Rating your images on the camera can speed up your post-processing as the ratings help to sort the pictures when it comes to the main edit. When photographing people, I often let them rate images that they like, as it's a good guide to me when making selections later. Even if your camera doesn't have a rate button, it may be possible to use a custom button as a rate button.

When you shoot RAW images, many cameras can process the pictures to create a JPG with different White Balance, exposure and Picture Style from what was selected when the shot was captured. It's also ideal to compare the effects of different camera settings.



**RAW processing is a feature where your captured images can be reprocessed to create a JPG image that is saved to the card**

But why not connect your camera with a cable from the HDMI port to TV, and use the slideshow function to set the interval for each picture. You can also combine the slideshow with search conditions to show a small selection of images from a specific folder, date, file type or rated pictures. When there are hundreds of images on the card, you can jump between images using the main dial. By default, this jumps 10 images, but for most cameras this is configurable. Most of my cameras are set to jump by 30 images.





Use 45-point AF with an initial AF point to target a specific subject in the frame, such as a bird in flight, and then track it with all the AF points

## 🔵 A friend's EOS 80D has a yellow AF point at the centre when using 45 AF points and AI Servo mode, but it's not displayed on my camera. Why? 🔵

Scott Bates, Gaydon

**BRIAN SAYS...** Your friend has configured custom function C.Fn II-11 to give an initial AF point when using AI Servo AF with all 45 points. With this configuration, the position of the initial AF point is used to select the specific section of the frame to initially focus on and, once focus is achieved, the camera tracks the subject using any of the other AF points. Your camera uses all AF points initially to identify the subject, but would make it harder to target a subject such as a single bird in a flock. Select auto for no initial AF point, or either other option for the initial point to be displayed.

## 🔵 Is a macro lens essential for photos of flowers and insects? 🔵

Caroline Wilson, Ayr

**BRIAN SAYS...** A true macro lens should be able to capture a subject so that it is recorded at life size on the image sensor, so called 1:1 magnification. This is not always needed if subjects are larger than the sensor, but helpful for very small insects and flowers. Macro lenses have other features that makes them highly suited to

small subjects. For flowers and insects, a 100mm macro lens captures life-size images at a comfortable 30cm working distance. Additionally, macro lenses have a fast maximum aperture, which makes it easier for the camera AF systems or for you to manually focus.

**A 100mm macro lens was used for this picture of an orchid even though the flower is larger than the image sensor**



## I have several EF-M lenses and EOS M50, would it be worth updating to the EOS M50 Mark II?

Brian Davies, County Down NI

**BRIAN SAYS...** The EOS M50 Mark II is a minor update and most of the updates are video functions. The only significant update would be to the EOS M6 Mark II.

## Can the RC-6 wireless remote control work with the EOS R10?

Gary Robinson, Lincoln

**BRIAN SAYS...** The EOS R10 does not include an infra-red receiver. The alternative is the Canon BR-E1 Bluetooth Remote Control.

## Is there an off-camera cable for the Speedlite EL-5 and EOS R8?

Daniel Reeve, Rugby

**BRIAN SAYS...** Canon introduced an off-camera shoe cable for the Speedlite EL-5 with the multifunction accessory shoe connection. The off-camera shoe cord OC-E4A is a useful 80cm long.



The EOS R6 can be set up to store movies and still images on separate cards if required

## 🔵 Can my EOS R6 be set up to store movies and stills on separate memory cards? 🔵

Graham Mason, Malvern

**BRIAN SAYS...** Yes, this is possible to configure for your camera. All the EOS R cameras with two card slots have a setting in the setup menus for this. Navigate to Record Function + Card/Folder Selection, and the first option is to set stills and movies to be recorded to separate cards. When this is enabled, stills are recorded on one card and movies on the other. Your EOS R6 stores stills on card 1 and movies on card 2.



Activate Touch & drag AF to change AF point position while you're using the viewfinder

## 🔵 Is it possible to move the AF point position while using the EVF with EOS R8? 🔵

Gwen Jones, Caernarfon

**BRIAN SAYS...** When using the EVF it is possible to change the position of the AF point if you enable touch and drag AF. Navigate to Touch & drag AF settings in the camera's AF menu to enable Touch & drag AF. Then while using the EVF to take photos, you can move your thumb over the LCD screen to reposition the AF point a little like a computer trackpad. There is a choice of active screen areas and relative or absolute positioning.



## SETTINGS IN A FLASH

## Is there a shortcut to access the Speedlite flash settings on the EOS R6 Mark II, as on my old EOS 7D Mark II?

Charlie Dixon, Nottingham

**BRIAN SAYS...** The EOS R6 Mark II has no built-in flash, but there are multiple routes to change Speedlite settings from the camera touchscreen LCD. Access flash settings from the camera menu on the third page of the shoot setting menus. For speedier access, add this to My Menu.



Press the menu button on the Speedlite Transmitter ST-E10 to display the flash function settings screen on the EOS R6 Mark II

Using a shortcut button is also possible, although one is not assigned with the camera's default factory configuration. A wide variety of the camera's customizable buttons, M-Fn, AF-ON, AE-lock, AF selection, depth of field preview and SET buttons can all be configured to access the flash settings.

If you have one of the large telephoto lenses with a lens AF-stop button, this can also be reconfigured to give quick access to flash settings.

The Speedlite EL-5's quick menu button is a shortcut to flash settings for the EOS R6 Mark II and EOS R8 by default. The menu button on the Speedlite Transmitter ST-E10 provides the same function.

When using the Canon radio wireless system with



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**Quick flash group control is a new screen that speeds up working with off-camera flash in group mode**

off-camera flash, there is a new quick flash group control display screen. This can be accessed by any of the same custom buttons as the normal display. The EOS R6 Mark II and EOS R8 both include this to speed up making changes to any of the five individual groups when

using group mode with radio wireless flash. It uses the EOS R6 Mark II's three control dials to select the group to configure, change mode and power or exposure compensation amounts. For the EOS R8 the two dials plus the Info button are used in a similar way.

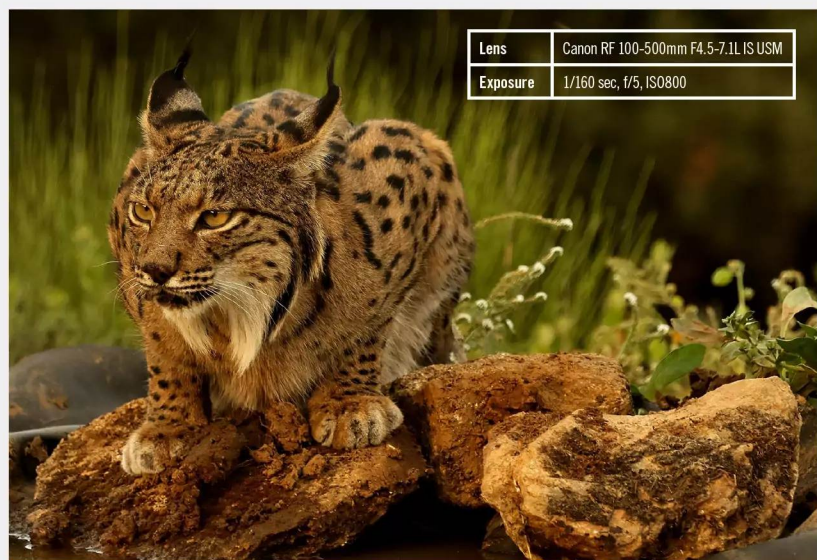
## RATE MY PHOTO

### Back from the brink

**JIM FRANCE, SEDGFIELD SAYS...**

I took my Canon EOS R7 on a wildlife photography trip to Spain, where I captured this shot, and others of the region's birds of prey. I did five sessions of four hours in a hide that was set up to observe this area favoured by this Iberian lynx and her two cubs. Iberian lynx were on the verge of extinction, with fewer than 100 individuals by the turn of 21st century. But with intensive conservation efforts, their number around 1500, yet are still classified as vulnerable.

**BRIAN SAYS...** This is a super wildlife shot of a rarely seen animal with a suitably natural setting. The lynx's eyes and face are super-sharp and detailed, with a catchlight in the eye. Your long lens and choice of wide f/5 aperture has rendered the background with



detail rather than smoothed to nothing. The lower right corner has black material cutting across that would be good to clone out and the same black material is to the left of the lynx, too, so you could clone that out as well.

I would also consider changing this to a square crop to reduce the amount of bright rock on the right of the image, as it draws the viewer's eye away from the lynx. Your trip was very worthwhile to come back with a picture like this.





**Guru's Top Pick: Julia Arditi** Israel



# GuruShots

We've joined up with online photo game GuruShots to print the winning images from the Spring Photo Challenge including the Top Photographer, Top Photo & Guru's Top Pick

GuruShots is billed as the world's leading photo game. It's an online platform conceived to give global exposure to people who love taking photographs. GuruShots members start out as Newbies and compete with other photographers to win challenges, increase their ranking on the site and eventually progress to

coveted 'Guru' status. Challenges are voted on by Gurus and the wider GuruShots community, and there's a fresh photo challenge every day – like 'Spring Photos'. Winners receive prizes from GuruShots' sponsors, including Lowepro, Kodak and Lensbaby. Check out [www.gurushots.com](http://www.gurushots.com) to find out more. 📷



**Andrey Bogachev** Iraq



**Darius Cosmin** Romania



**Ondrak** Czechia



**Agnes Brunner** Hungary



**Ophira Eschinasi** Belgium





**Top Photographer: Anca** Romania



**Top Photo: Xavier Boulenger** France



**Salvijs Bilinskis** Latvia



**lyndsy stuart** USA



**Marc Modave** Belgium



**Jane Currie** Canada



**Gabriella Barta** Hungary



**Frederic Gombert** France



**Gil Shmueli** Israel



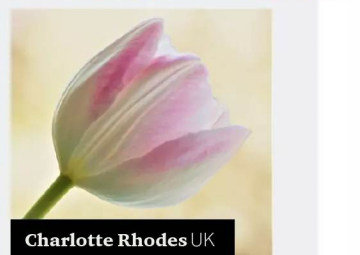
**Becky Kolb** USA



**Debbie Squier-Bernst** Canada



**Matt Crawford** USA



**Charlotte Rhodes** UK



**Nagarajan Subramanian** Germany



**Richard Russell** Italy



**swimcovens** USA



**Ryszard Tutko** Poland





## CANON RF 200-800mm F6.3-9 IS USM

World's first 800mm super-telephoto zoom from Canon – it's even compatible with extenders for up to 1600mm of reach!

**C**anon has leveraged the power of its RF mount to produce the world's first super-telephoto zoom lens that boasts a reach of 800mm. The Canon RF 200-800mm F6.3-9 IS USM will enable you to "reach the unreachable". Even better, it's also compatible with Canon's RF 1.4x and 2x Extenders, giving it a supreme reach of an astounding 1600mm.

While this is one of Canon's Big White telephoto lenses, possessing weather sealing and a white coating for heat dissipation, it is not an L-series lens. Instead, it is an "affordable" super-telephoto that sits between the Canon RF 100-400mm F5.6-8 IS USM and the Canon RF 600mm F11 IS STM – offering a massive focal range without a massive price.

That reach is bolstered by a robust optical image stabilization system, offering up to 5.5 stops of compensation lens-only, with up to 7.5 stops when mounted to a mirrorless Canon EOS featuring in-body image stabilization.

The lens can focus as close as 0.8m at 200mm, adding flexibility

to your shooting, and boasts a Nano USM motor for quick and quiet focusing. It features UD (ultra-low dispersion) elements with a low refractive index to minimize chromatic aberration, complemented by a Super Spectra lens coating to reduce both ghosting and flare.

It's all contained in a package that's surprisingly compact, at 314mm in length (unextended) and weighing in at 2050g.

Canon sees it as an ideal companion for high-end cameras such as the Canon EOS R3, R5 and R6 Mark II, as well as APS-C bodies



Canon pro Guy Edwardes putting the impressive RF 200-800mm through its paces in the field



The big 200-800mm zoom range and huge reach enable you to get frame-filling shots of even distant wildlife

such as the R7 – a popular choice for wildlife photography, thanks to its 1.6x crop factor, giving a maximum potential reach of 2560mm when combined with a 2x teleconverter.

Note that the AF area is reduced when using the lens with a Canon Extender – when using the 2x Extender with a full-frame body, the AF coverage of the image area is reduced to approximately 40% horizontal and 60% vertical coverage. When a 'doubler' is used with an APS-C body, the AF area is reduced to some 60% horizontal and 80% vertical. When the 1.4x Extender is used, the area becomes approximately 90% horizontal and 100% vertical on all bodies.

The RF 200-800mm F6.3-9 IS USM is on sale in December, and an RRP of £2299 seems reasonable, especially when you consider Canon's RF 600mm F4L IS USM costs a whopping £14,179!





## CANON RF-S 10-18mm F4.5-6.3 IS STM

**M** eet Canon's ultra-wide, ultra-cheap APS-C zoom lens for EOS R mirrorless cameras. The new RF-S 10-18mm F4.5-6.3 IS STM brings a much-needed wide-angle perspective to Canon's APS-C range of EOS R cameras. When you buy a Canon camera with a kit lens, often the next lens you buy is a wide-angle optic.

While it's sure to draw comparisons with the old Canon EF-S 10-18mm f/4.5-5.6 wide zoom for EOS DSLRs, the new RF-S 10-18mm version is better in every way. In terms of image quality, edge sharpness in particular has been improved, thanks to the pair of larger elements situated to the back of the lens (made possible due to the shorter flange distance and larger throat of the RF mount), which significantly improves detail.

The RF-S lens is also smaller and lighter, at just 44.9mm in length and only

150g in weight (compared to the 96mm and 350g of its predecessor). It also eclipses the old DSLR version in terms of magnification (0.5x instead of 0.15x) and, while the optical image stabilization offers the same four stops of compensation, when mounted on a camera with in-body image stabilization, it offers up to six stops.

This is now the fourth RF-S lens in the range for APS-C EOS R mirrorless cameras, sitting alongside the Canon RF-S 18-45mm, RF-S 18-150mm and RF-S 55-210mm. The Canon RF-S 10-18mm goes on sale in December, priced at £379.

**"The RF-S 10-18mm brings a wide-angle perspective to Canon's APS-C range of EOS R cameras"**



## CANON RF 24-105mm F2.8L IS USM Z

**T** he new Canon RF 24-105mm F2.8L IS USM Z is the trinity lens to end all trinity lenses – with Canon putting the rest of the camera industry on notice when it comes to lens development.

Far from just upgrading a DSLR lens to a mirrorless mount, or adding a bit more bokeh to a portrait lens, Canon has achieved what was believed to be optically impossible – increasing the range of a 24-70mm F2.8 lens by 50% while still retaining the f/2.8 aperture and optical performance. It's truly incredible and unique.

The Z signifies this is a Power Zoom lens. By adding one of the two new modules, the PZ-E2 (with USB-C input) and PZ-E2B (with additional 20-pin connector), the 24-105mm F2.8L becomes a motorized zoom that can be controlled locally or remotely.

And why would this lens need a Power Zoom function? Because of yet another first: this is the first of a series of hybrid RF lenses that bridge Canon's bigger Cinema EOS optics, smaller and lighter EOS R optics and high-end broadcast optics.

As such, the RF 24-105mm F2.8L Z (and those that follow

it) is an electronic parfocal lens that features minimal focus breathing, a dedicated stepless aperture ring (which only works in video mode – currently, at least), servo control, remote control and Virtual System compatibility. Interestingly, though, unlike Canon's cine lenses, this still measures aperture in f-stops rather than T-stops (which measure the true transmission of light).

The lens possesses five stops of optical stabilization, offering up to eight stops when paired with an EOS R camera featuring in-body image stabilization. Its optical formula features four ultra-low dispersion elements and three aspherical elements, with Dual Nano USM motors to push them around, and Air Sphere, Super Spectra and fluorine coatings – all of which, Canon tells us, works together to produce optical performance on par with the Canon RF 24-70mm F2.8L and far in excess of the Canon RF 24-105mm F4L.

This isn't a small or light lens, measuring 88.5x199mm and weighing 1330g, although it's a lot more compact than you might have imagined. The price is, as you would expect, pretty big, though, at a cool £3439. **PP**



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# PhotoPlus CANON GEAR CHRISTMAS GIFT GUIDE

*Your festive wish list! Over 80 photo kit present ideas to treat the one you love and yourself!*

It's the season to spread the love by spending money! But what to buy? We've gone large on this year's Christmas wish list, with gear and gadgets to cater for the every type of Canon photographer. You'll find no fewer than 85 new gift ideas over the next ten pages, so there's literally something for everyone.

Naturally, we all need to keep an eye on the budget, so the first

section of our guide focuses on cool products that cost less than £50/\$50, followed by under £100/\$100 items, before venturing into more expensive territory. You'll find Canon EOS cameras, lenses and accessories that can add an extra dimension to your photography experience.

Whether you're buying for a loved one, or picking some new gear for your own wish list, we have just the gift for you...







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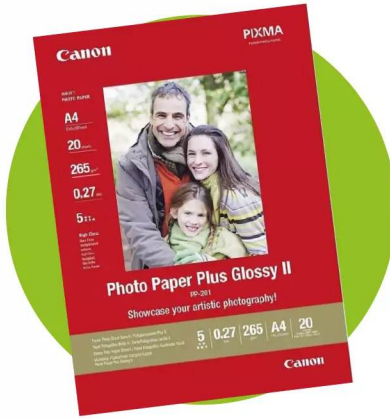


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MINI 12**

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**£79/\$79 [instax.co.uk](http://instax.co.uk)**



**LOMOGRAPHY DIANA F+**

Stylish but hugely inexpensive for a lo-fi 120 medium format film camera!  
**£79/\$89 [lomography.com](http://lomography.com)**



**MANFROTTO MOVE QUICK  
RELEASE CATCHER**

An innovative quick-release platform for swapping tripod heads in a jiffy.  
**£89/\$100 [manfrotto.com](http://manfrotto.com)**





**SMALLRIG RM120 RGB VIDEO LIGHT**

A really neat little LED panel with full RGB output and intuitive controls. **£59/\$60 [smallrig.com](http://smallrig.com)**



**GODOX XPRO-C TTL**

This is a brilliant RF trigger for a Godox flashgun, which we'll come to later. **£66/\$69 [godox.com](http://godox.com)**



**AFFINITY PHOTO 2**

The award-winning photo editing app gains strength with V2 enhancements. **£67/\$69 [affinity.serif.com](http://affinity.serif.com)**



**LEXAR PROFESSIONAL 1667X 256GB SD CARD**

Great capacity, fast speed, and well priced for a UHS-II SD memory card. **£74/\$72 [lexar.com](http://lexar.com)**



**CANON CANOSCAN LIDE 400 FLATBED SCANNER**

Bring all your old photo prints into the digital domain. **£75/\$81 [canon.co.uk](http://canon.co.uk)**



**WHITEWALL A3 COFFEE TABLE BOOK**

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**SMALLRIG CAGE KIT**

A well-engineered cage for EOS R5 and R6 cameras. **£95/\$85 [smallrig.com](http://smallrig.com)**



**LOWEPRO PROTACTIC MG 160 AW II**

This versatile messenger bag takes daily essentials, a camera and up to four lenses. **£95/\$99 [lowepro.com](http://lowepro.com)**



**DJI OSMO MOBILE 3**

One of the best camera phone gimbal stabilisers you can buy. **From £80/\$51 [mpb.com](http://mpb.com)**





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**NEEWER BG-R10 BATTERY GRIP**  
Add a portrait-friendly vertical grip to your EOS R5, R6 or R6 Mark II.  
£109/\$100 [neewer.com](http://neewer.com)



**LOWEPRO FASTPACK BP 250 AW III**  
A smart but tough dual-purpose daypack and camera backpack.  
£109/\$129 [lowepro.com](http://lowepro.com)



**SHIFTCAM PROGRIP STARTER KIT**  
An ergonomic camera-like battery grip for shooting with smartphones.  
£130/\$149 [shiftcam.com](http://shiftcam.com)



**3 LEGGED THING L-BRACKET**  
3LT's top-quality dedicated L-brackets for individual EOS cameras.  
£130/\$150 [3leggedthing.com](http://3leggedthing.com)



**CANON SELPHY CP-1500**  
A portable Wi-Fi printer for creating postcard sized photo prints.  
£134/\$139 [canon.co.uk](http://canon.co.uk)



**LEXAR PRO CFEXPRESS B GOLD 256GB**  
Speed thrills with up to 1750MB/s read and 1500MB/s write performance.  
£160/\$170 [lexar.com](http://lexar.com)



**ZHIYUN SMOOTH 5S PRO SMARTPHONE GIMBAL**  
A smarter smartphone gimbal with upgraded motors and a built-in fill light.  
£169/\$169 [zhiyun-tech.com](http://zhiyun-tech.com)



**NEEWER 2 PACK DIMMABLE BI-COLOR 480 LED VIDEO LIGHT**  
This full LED lighting kit comes with everything you need for video shoots.  
£172/\$199 [neewer.com](http://neewer.com)





**CANON LP-E6NH BATTERY**

Keep your larger EOS camera going for longer with a spare battery.

**£114/\$79** [canon.co.uk](http://canon.co.uk)



**MANFROTTO PRO LIGHT BACKLOADER 19L**

The neat, smallest version of Manfrotto's popular camera backpack.

**£126/\$199** [manfrotto.com](http://manfrotto.com)



**INSTAX SQUARE LINK**

Create square prints direct from your smartphone via Bluetooth.

**£130/\$140** [instax.co.uk](http://instax.co.uk)



**CANON SPEEDLITE EL-100**

Compact and lightweight, it's a Speedlite with an added LED lamp.

**£149/\$149** [canon.co.uk](http://canon.co.uk)



**SANDISK EXTREME PRO UHS-II SDXC 256GB**

The V60 256GB edition of SanDisk's ever-popular card with super speed.

**£154/\$119** [westerndigital.com](http://westerndigital.com)



**CANON PIXMA TS7750i / TR7820**

A really smart home printer, compatible with Canon's PIXMA Print Plan.

**£155/\$150** [canon.co.uk](http://canon.co.uk)



**TTARTISAN 100mm f/2.8 BUBBLE BOKEH**

An RF mount lens that's designed to deliver 'soap bubble bokeh'.

**£179/\$155** [ttartisan.com](http://ttartisan.com)



**CANON RF 50mm F1.8 STM**

A fast prime lens that's equally at home on full-frame and APS-C cameras.

**£199/\$149** [canon.co.uk](http://canon.co.uk)



**CANON EOS 7D**

Capture 18MP stills at up to 8fps on this APS-C DSLR with 19-point AF.

**From £154/\$154** [mpb.com](http://mpb.com)





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Blistering 2000MB/s transfer speeds in a sturdy enclosure.

£211/\$250 [westerndigital.com](http://westerndigital.com)



**TOKINA SZX SUPER TELE 400mm f/8 REFLEX MF**

Unfeasibly small for a super-telephoto lens, with a retro reflex design.

£212/\$299 [tokinalens.com](http://tokinalens.com)



**BENRO CYANBIRD**

This excellent new travel tripod combines aluminium and carbon fibre.

£235/\$190 [benro.com](http://benro.com)



**GODOX R76 MACRO RING FLASH**

A Canon-dedicated ring flash, ideal for macro shooting with your Canon camera.

£239/\$289 [godox.com](http://godox.com)



**TTARTISAN 50mm TILT f/1.4**

Amazing value for an RF 'tilt' lens, for ultimate control over depth of field.

£249/\$229 [ttartisan.com](http://ttartisan.com)



**CANON LIGHT & SPEAKER ML-A**

Light, sound and style aplenty from this Canon smart speaker.

£269/\$259 [canon.co.uk](http://canon.co.uk)



**CANON SPEEDLITE 430EX III-RT**

One of our favourite small, budget Canon Speedlites, with built-in catchlight panel.

£279/\$299 [canon.co.uk](http://canon.co.uk)



**CANON RF 16mm F2.8 STM**

Massive viewing angle, small build, great price. You can't go wrong with this 16mm!

£299/\$299 [canon.co.uk](http://canon.co.uk)





**LENSBABY DOUBLE GLASS II OPTIC**

Get a unique look with a sweet spot of focus and surrounding blur, EF and RF. **£219/\$200** [lensbaby.com](http://lensbaby.com)



**GODOX VING V860III TTL**

The third generation of Godox V860 is a powerful, feature-rich Li-ion powered flashgun, Canon dedicated. **£220/\$229** [godox.com](http://godox.com)



**KASE REVOLUTION MAGNETIC CIRCULAR FILTERS 77mm ENTRY KIT**

An extensive set of magnetic stackable filters available for a wide range of filter threads. **£230/\$280** [kasefilters.com](http://kasefilters.com)



**BILLINGHAM HADLEY PRO**

The classic shoulder bag that every good photographer wants to be seen with. **£257/\$293** [billingham.co.uk](http://billingham.co.uk)



**CANON PIXMA G650/G620**

A 6-ink money-saving MegaTank printer that's epic for physical photo prints. **£259/\$329** [canon.co.uk](http://canon.co.uk)



**BENQ EW2780Q 27 INCH 2K QHD**

The latest version of BenQ's photo-friendly 27-inch monitor screen. **£260/\$299** [benq.eu](http://benq.eu)



**CANON EOS 70D**

An advanced 20.2-megapixel EOS DSLR with Dual Pixel CMOS autofocus. **From £204** [mpb.com](http://mpb.com)



**GOPRO HERO 10 BLACK**

Looks the same as its predecessor, but with spec bumps across the board. **£214/\$249** [mpb.com](http://mpb.com)



**CANON RF 24-105mm F4-7.1 IS STM**

Wonderfully compact, it's a smart standard zoom for EOS R cameras. **From £299** [mpb.com](http://mpb.com)





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**3 LEGGED THING CHARLES 2.0**  
Tough, strong and lofty, it's a full-sized magnesium alloy tripod.  
**£319/\$399** [3leggedthing.com](http://3leggedthing.com)



**CANON EOS 4000D / T100**  
A bargain 18 megapixel entry-level DSLR, complete with kit lens.  
**£369/\$379** [canon.co.uk](http://canon.co.uk)



**CANON PIXMA PRO-200**  
Go large with your photo printing. The PRO-200 is ideal for A3+ glossy prints.  
**£429/\$549** [canon.co.uk](http://canon.co.uk)



**CANON SPEEDLITE EL-5**  
Canon's first ever Speedlite designed for the latest generation of R-system cameras.  
**£499/\$399** [canon.co.uk](http://canon.co.uk)



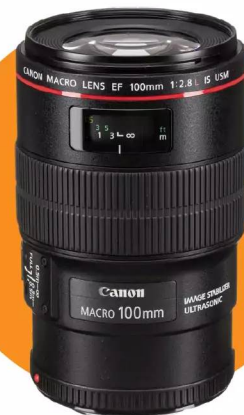
**ASTRHORI 18mm f/8 2X PERISCOPE PROBE MACRO**  
An intriguing 2.0x macro RF-compatible lens for getting into hard-to-reach spaces.  
**£561/\$719** [pergear.com](http://pergear.com)



**CANON RF 600mm F11 IS STM**  
Super-small and affordable for a huge 600mm super-telephoto prime lens.  
**£829/\$799** [canon.co.uk](http://canon.co.uk)



**CANON EOS R50 + RF-S 18-45mm**  
A bit pricier than the entry-level EOS R100 but well worth the extra.  
**£899/\$799** [canon.co.uk](http://canon.co.uk)



**CANON EF 100mm f/2.8L MACRO IS USM**  
A groundbreaking macro lens, the first with hybrid image stabilization.  
**£999/\$1,099** [canon.co.uk](http://canon.co.uk)





**CANON DM-E1D STEREO MICROPHONE**

This smart stereo microphone works with Canon's new Multi-Function Shoe.  
**£399/\$299 canon.co.uk**



**VANGUARD VEO 3+ 303CBS**

A hugely versatile carbon fibre tripod, for when two heads are better than one.  
**£399/\$499 vanguardworld.co.uk**



**CANON RF-S 55-210mm F5-7.1 IS STM**

Extend your reach with this telephoto zoom for APS-C EOS R System cameras.  
**£429/\$349 canon.co.uk**



**CANON RF 15-30mm F4.5-6.3 IS STM**

A fabulous ultra-wide-angle zoom, complete with optical stabilization.  
**£619/\$549 canon.co.uk**



**CANON RF 85mm F2 MACRO IS STM**

It's a brilliant lens for portraiture on EOS R cameras, at a keen price.  
**£619/\$599 canon.co.uk**



**CANON IMAGEPROGRAF PRO-300**

Canon's best ever photo printer for fine-art and matte media for prints up to A3+ size with staggering colours and detail.  
**£679/\$849 canon.co.uk**



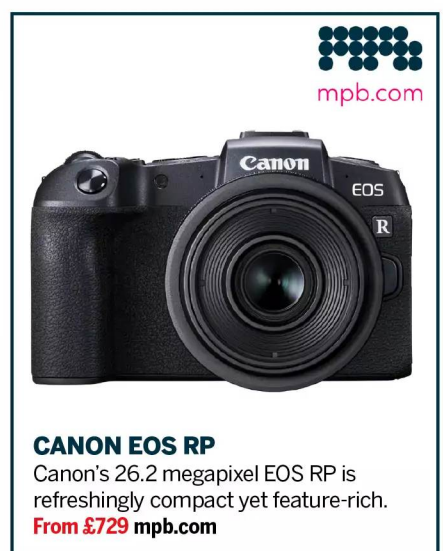
**CANON EF 70-200mm f/4L IS USM II**

Conveniently compact but packed with features and a great performer.  
**£1,629/\$1,499 canon.co.uk**



**CANON EOS R7 + RF-S 18-150mm**

A 30fps APS-C powerhouse, complete with versatile superzoom lens.  
**£1,799/\$1,799 canon.co.uk**



**CANON EOS RP**

Canon's 26.2 megapixel EOS RP is refreshingly compact yet feature-rich.  
**From £729 mpb.com**





# BUYERS' GUIDE

With prices ranging from a couple of hundred to a few thousand, Canon has an EOS camera to suit everyone, from the complete beginner to most demanding pro...

## What to look for

Canon EOS camera ranges

Canon splits its EOS range into mirrorless cameras and DSLRs. Its older DSLR line-up includes beginner, enthusiast and pro ranges; the EOS 4000D is the most basic, the 850D for intermediates, the 90D and full-frame 6D Mk II for advanced enthusiasts, and the full-frame pro-level 5D and 1D lines. Over the page are the two EOS mirrorless ranges: Canon's smaller, older APS-C EOS M cameras, and Canon's EOS R System APS-C and full-frame cameras that offer the very latest digital technology. The APS-C crop-sensor EOS R50, R10 and R7 are smaller, affordable entry-level options. While the EOS R8 up to the R6 Mark II, R5 and flagship R3 are full-frame for serious enthusiasts to professionals. Canon's EOS R cameras are packed with intelligent features and most have IBIS, new AF tracking for any moving subject you shoot, and 20fps to 40fps continuous shooting bursts are common place using the speedy electronic shutter modes.

## DSLR CAMERAS

PRICES QUOTED ARE BODY-ONLY UNLESS STATED

### CANON EOS 4000D

TESTED IN ISSUE 140 PRICE: £370/\$N/A



**CANON** has stripped everything down to its bare essentials for the 4000D, and it's a great if basic DSLR for beginners. And at only £370 (body), it's the cheapest EOS DSLR. Sadly, it's let down by a cheap kit lens that's tough to tolerate, so we suggest buying the better IS lens. ★★☆☆☆☆

Sensor	18MP APS-C CMOS
Viewfinder	Pentamirror, 0.8x, 95%
ISO	100-6400 (12,800 exp)
AF	9-point (1 cross-type)
LCD	2.7-inch 230K dots
Max burst (buffer)	3fps
Memory card	SD/SDHC/SDXC

### CANON EOS 2000D (REBEL T7)

TESTED IN ISSUE 194 PRICE: £349/\$479



**THE 2000D** is a better-spec Canon camera than the 4000D, but comes with a modest step up in price. It's arguably worth the extra, but that puts it in a difficult spot, where another step up in outlay will get you an EOS 250D, which is a far better overall DSLR camera. ★★☆☆☆☆

Sensor	24.1MP APS-C CMOS
Viewfinder	Pentamirror, 0.8x, 95%
ISO	100-6400 (12,800 exp)
AF	9-point (1 cross-type)
LCD	3-inch 920K dots
Max burst (buffer)	3fps
Memory card	SD/SDHC/SDXC

### CANON EOS 250D (REBEL SL3)

TESTED IN ISSUE 194 PRICE: £549/\$649



**THE EOS 250D/Rebel SL3** is not Canon's cheapest entry-level DSLR, but we think it's the best budget/beginner DSLR with the perfect blend of power and value. This is the body that will take people from snapping on their smartphones to getting into the hobby. ★★☆☆☆☆

Sensor	24.1MP APS-C CMOS
Viewfinder	Pentamirror, 0.87x, 95%
ISO	100-25,600 (51,200 exp)
AF	9-point (1 cross-type)
LCD	3-inch vari-angle touchscreen 1040K
Max burst (buffer)	5fps
Memory card	SD/SDHC/SDXC

### CANON EOS 850D (REBEL T8i)

TESTED IN ISSUE 194 PRICE: £919/\$749



**FOR ENTHUSIASTS** looking to take the next step, the Canon EOS 850D is an impressive, lightweight yet powerful DSLR that captures detailed, colourful and sharper images, as well as 4K movies. Featuring iTR Face and Eye Detection AF, and accurate Auto AF via optical viewfinder, the 850D is sure to satisfy. ★★☆☆☆☆

Sensor	24.1MP Dual Pixel APS-C CMOS
Viewfinder	Pentamirror, 95% coverage, 0.82x
ISO	100-25,600
AF	45 cross-type AF point system
LCD	3-inch vari-angle touchscreen 1040K
Max burst (buffer)	7fps
Memory card	SD/SDHC/SDXC



**CANON EOS 77D**

TESTED IN ISSUE 194 PRICE: £710/\$550



**THE** key specs are identical to the 800D, but the extra top-plate LCD gives at-a-glance access to vital shooting info, while a rear control wheel makes dialing in exposure settings much quicker, promoting it to Canon's enthusiast range. Super image quality – even at high ISOs. ★★★★★

<b>Sensor</b>	24.2MP, APS-C (6000x4000 pixels)
<b>Viewfinder</b>	Pentamirror, 0.82x, 95%
<b>ISO</b>	100-25,600 (51,200 exp)
<b>AF</b>	45-point (all cross-type)
<b>LCD</b>	3-inch vari-angle touchscreen 1040K
<b>Max burst (buffer)</b>	6fps (27 Raw/Unlimited JPEG)
<b>Memory card</b>	SD/SDHC/SDXC

**CANON EOS 90D**

TESTED IN ISSUE 194 PRICE: £1299/\$1199



**THE** EOS 90D is still Canon's decathlete crop-camera that comes with a better 32.5MP sensor, super-quick 10fps continuous shooting and 4K video, plus improved handling and decent AF. This camera is an ideal APS-C camera upgrade for enthusiasts and beyond. ★★★★★

<b>Sensor</b>	32.5MP, APS-C (6960x4640 pixels)
<b>Viewfinder</b>	Pentaprism, 0.95x, 100%
<b>ISO</b>	100-25,600 (51,200 exp)
<b>AF</b>	45-point (all cross-type)
<b>LCD</b>	3-inch vari-angle touchscreen 1040K
<b>Max burst (buffer)</b>	10fps (25 Raw/58 JPEG)
<b>Memory card</b>	SD/SDHC/SDXC

**CANON EOS 7D MARK II**

TESTED IN ISSUE 159 PRICE: £1050/\$725



**HERE'S** the king of action-packed APS-C format EOS cameras. A little long in the tooth now, but it still has 65-point AF with advanced tracking, 10fps continuous drive, dual DIGIC 6 processors and GPS, all wrapped up in a tough, weather-sealed magnesium alloy shell. ★★★★★

<b>Sensor</b>	20.2MP, APS-C (5472x3648 pixels)
<b>Viewfinder</b>	Pentaprism, 1.0x, 100%
<b>ISO</b>	100-16,000 (51,200 exp)
<b>AF</b>	65-point (all cross-type)
<b>LCD</b>	3-inch 1040K dots
<b>Max burst (buffer)</b>	10fps (31 Raw/unlimited JPEG)
<b>Memory card</b>	CompactFlash + SD/SDHC/SDXC

**CANON EOS 6D MARK II**

TESTED IN ISSUE 194 PRICE: £1339/\$1399



**THE** world's smallest full-frame DSLR – with a vari-angle touchscreen LCD – gets a major upgrade over the original 6D with improved speed and performance rather than outright image quality. It's a great all-rounder now thanks to an improved AF system and burst rate. ★★★★★

<b>Sensor</b>	26.2MP, full-frame (6240x4160 pixels)
<b>Viewfinder</b>	Optical pentaprism, 98%
<b>ISO</b>	100-40,000 (50-102,400 exp)
<b>AF</b>	45-point (all cross-type)
<b>LCD</b>	3-inch vari-angle touchscreen 1040K
<b>Max burst (buffer)</b>	6.5fps (21 Raw/150 JPEG)
<b>Memory card</b>	SD/SDHC/SDXC

**CANON EOS 5D MARK IV**

TESTED IN ISSUE 194 PRICE: £2869/\$2699



**A SUPERB** all-rounder, the pro-level weather-sealed full-frame 5D Mk IV combines a stunning hi-res 30MP sensor with a swift 7fps frame rate. Its impressive specs list includes 4K video, a touchscreen LCD, Wi-Fi and NFC connectivity, and GPS to automatically geotag images. ★★★★★

<b>Sensor</b>	30.4MP, full-frame (6720x4480 pixels)
<b>Viewfinder</b>	Pentaprism, 0.71x, 100%
<b>ISO</b>	100-32,000 (50-102,400 exp)
<b>AF</b>	61-point (41 cross-type, 5 dual-cross)
<b>LCD</b>	3.2-inch touchscreen 1620K dots
<b>Max burst (buffer)</b>	7fps (21 Raw/unlimited JPEG)
<b>Memory card</b>	CompactFlash + SD/SDHC/SDXC

**CANON EOS 5DS (5DS R)**

TESTED IN ISSUE 148 PRICE: £2740/\$1499



**THE** world's first 50MP full-frame DSLR delivers huge and amazingly detailed hi-res images. The higher-cost 5DS R adds a low-pass cancellation filter for marginally sharper shots. As expected with such a high-res sensor, max ISO and drive rate are lower than with the 5D Mk IV. ★★★★★

<b>Sensor</b>	50.6MP, full-frame (8688x5792 pixels)
<b>Viewfinder</b>	Pentaprism, 0.71x, 100%
<b>ISO</b>	100-6400 (50-12,800 exp)
<b>AF</b>	61-point (41 cross-type, 5 dual-cross)
<b>LCD</b>	3.2-inch 1040K dots
<b>Max burst (buffer)</b>	5fps (14 Raw/510 JPEG)
<b>Memory card</b>	CompactFlash + SD/SDHC/SDXC

**CANON EOS-1D X MARK III**

TESTED IN ISSUE 194 PRICE: £6999/\$6499



**THE** Canon EOS-1D X Mark III is the ultimate hybrid DSLR/mirrorless machine, with superb low-light performance up to ISO102,400, expandable to 819,200, Deep Learning AF and 5.5K Raw video. It can also capture up to 20fps in Live View mode, making it a dream to shoot any action. ★★★★★

<b>Sensor</b>	20.1MP full-frame (5472x3648 pixels)
<b>Viewfinder</b>	Pentaprism, 0.76x, 100% coverage
<b>ISO</b>	100-102,400 (exp 50-819,200)
<b>AF</b>	191-point (155 cross-type)
<b>LCD</b>	3.2-inch touchscreen 2.1m dots
<b>Max burst (buffer)</b>	20fps (1000 Raw/unlimited JPEG)
<b>Memory card</b>	2xCfexpress 1.0 Type B



# MIRRORLESS CAMERAS

PRICES QUOTED ARE BODY-ONLY UNLESS STATED

## CANON EOS M200

TESTED IN ISSUE 194 PRICE with 15-45mm kit lens: **£570/\$549**



**CANON'S** EOS M200 is aimed at attracting Instagramers and smartphone upgraders to Canon's mirrorless M range, and has an appealing spec list including its 24MP sensor and plenty of easy-to-use features for beginners. It shoots 4K video to seal the deal. **★★★★☆**

<b>Sensor</b>	24.1MP APS-C CMOS
<b>Viewfinder</b>	No
<b>ISO</b>	100-25,600 (51,200 exp)
<b>AF</b>	143-point AF
<b>LCD</b>	3-inch tilting touchscreen 1040K dots
<b>Max burst (buffer)</b>	6.1fps
<b>Memory card</b>	SD/SDHC/SDXC and UHS-1

## CANON EOS M50 MARK II

TESTED IN ISSUE 194 PRICE: **£589/\$599**



**IF YOU'RE** coming to the EOS M system afresh, the EOS M50 Mark II is a compact and capable camera, taking great stills and 1080p video, ideal for travel, everyday imaging, plus vlogging and content creation. But if you need to record 4K, this isn't the camera for you. **★★★★☆**

<b>Sensor</b>	24.1MP CMOS APS-C
<b>Viewfinder</b>	OLED EVF, 2.36 million dots
<b>ISO</b>	100-25,600 (exp. to 51,200)
<b>AF</b>	Dual Pixel CMOS AF, 3975 focus positions
<b>LCD</b>	3-inch vari-angle touchscreen 1040K dots
<b>Max burst (buffer)</b>	10fps
<b>Memory card</b>	1x SD UHS-I

## CANON EOS M6 MARK II

TESTED IN ISSUE 194 PRICE: **£799/\$849**



**THE** M6 Mk II is Canon's compact yet powerful APS-C mirrorless, designed to deliver sharp images for amateurs on the move. It has the same 32.5MP APS-C sensor as the Canon 90D DSLR, but it's able to shoot in 14fps blasts, and 30fps Raw image bursts, plus uncropped 4K video. **★★★★☆**

<b>Sensor</b>	32.5MP APS-C CMOS
<b>Viewfinder</b>	No
<b>ISO</b>	100-25,600
<b>AF</b>	143/99-point
<b>LCD</b>	3-inch tilting touchscreen 1040K dots
<b>Max burst (buffer)</b>	14fps (23 Raws, 54 JPEGs)
<b>Memory card</b>	SD/SDHC/SDXC and UHS-1

## CANON EOS M5

TESTED IN ISSUE 168 PRICE with 15-45mm kit lens: **£780/N/A**



**AS** Canon's flagship mirrorless M camera for enthusiasts, the EOS M5 really opens up the DSLR vs CSC debate. It shares much of the tech as the 80D, but swaps the optical viewfinder for an electronic version, making this compact system camera a pocket rocket. **★★★★☆**

<b>Sensor</b>	24.2MP APS-C CMOS
<b>Viewfinder</b>	OLED EVF, 2.36 million dots
<b>ISO</b>	100-25,600
<b>AF</b>	49-point AF
<b>LCD</b>	3.2-inch tilting touchscreen 1620k dots
<b>Max burst (buffer)</b>	9fps
<b>Memory card</b>	SD/SDHC/SDXC and UHS-1

## CANON EOS R100

TESTED IN ISSUE 206 PRICE with 18-45mm kit lens: **£669/\$599**



**THE** Canon EOS R100 is effectively the mirrorless replacement for the 250D and 2000D, aimed at first-timers looking for better image quality than a smartphone. It boasts a robust 24.1MP APS-C sensor, great autofocus and wide-spanning lens line-up, all without breaking the bank. **★★★★☆**

<b>Sensor</b>	24.1MP APS-C CMOS
<b>Viewfinder</b>	2.36 million dots, 60fps
<b>ISO</b>	100-12,800 (25,600 exp)
<b>AF</b>	Dual Pixel CMOS AF II (88% coverage)
<b>LCD</b>	3-inch fixed (non-touch) screen 1.04m dots
<b>Max burst (buffer)</b>	6.5fps (3.5fps with AF)
<b>Memory card</b>	1x SD/SDHC/SDXC slot

## CANON EOS R50

TESTED IN ISSUE 204 PRICE: **£789/\$679**



**UTILIZING** the small and compact size of the M50 yet improving upon its specs in every way, with the sensor/processor from the R10, the R50 is one of the best pocket-friendly cameras today. With a 24.2MP APS-C sensor, 4K video, intelligent AF modes, and 15/12fps continuous shooting, the R50 is a great beginner camera. **★★★★☆**

<b>Sensor</b>	24.2MP APS-C CMOS
<b>Viewfinder</b>	0.39 OLED, 2.36 million dots, 120fps
<b>ISO</b>	100-12800 (25600 exp)
<b>AF</b>	Dual Pixel CMOS AF II
<b>LCD</b>	3-inch vari-angle touchscreen 1.62 dots
<b>Max burst (buffer)</b>	15fps electronic, 12fps electronic 1st curtain
<b>Memory card</b>	1x UHS-I SD

## CANON EOS R10

TESTED IN ISSUE 194 PRICE: **£899/\$979**



**CANON'S** budget, beginner EOS R10 – with pro-level autofocus and 15fps speed, 4K 60p imaging and 120p slow motion at 1080p – offers performance that punches well above its weight. The lack of in-body image stabilization or the crop at 4K 60p are the only drawbacks. **★★★★☆**

<b>Sensor</b>	24.2MP APS-C CMOS
<b>Viewfinder</b>	2.36 million dots, 120fps
<b>ISO</b>	100-32,000 (51,200 exp)
<b>AF</b>	651 Dual Pixel CMOS AF II divisions
<b>LCD</b>	3-inch vari-angle touchscreen 1.04m dots
<b>Max burst (buffer)</b>	23fps electronic, 15fps mechanical
<b>Memory card</b>	1x SD/SDHC/SDXC, UHS-II

APS-C EOS M

BEGINNER EOS R



**CANON EOS RP**

TESTED IN ISSUE 194 PRICE: **£1049/\$999**



**CANON'S** RP is ideal for crop-sensor CSC M or EOS DSLR users looking for a full-frame upgrade that won't break the bank. The EOS RP is strong spec package that's notably smaller, lighter and cheaper than almost all its rivals, and ideal as an entry-level full-frame camera. ★★★★★

<b>Sensor</b>	26.2MP full-frame CMOS
<b>Viewfinder</b>	0.39-inch EVF, 2.36 million dots
<b>ISO</b>	100-40,000 (50-102,400 exp)
<b>AF</b>	4779 Dual Pixel AF positions
<b>LCD</b>	3-inch vari-angle touchscreen 1040K
<b>Max burst (buffer)</b>	5fps (50 Raw/Unlimited JPEG)
<b>Memory card</b>	SD/SDHC/SDXC and UHS-II

**CANON EOS R7**

TESTED IN ISSUE 194 PRICE: **£1349/\$1499**



**THE** Canon EOS R7 is the first mirrorless camera to reach for if you want the advantages of APS-C with pro-level 15fps speed, intelligent AF, IBIS, and big-time image resolution. It's a fantastic addition to the EOS R ecosystem and a worthy successor to the 90D and 7D DSLR lines. ★★★★★

<b>Sensor</b>	32.5MP APS-C CMOS
<b>Viewfinder</b>	2.36 million dots, 120fps
<b>ISO</b>	100-32,000 (51,200 exp)
<b>AF</b>	651 Dual Pixel CMOS AF II divisions
<b>LCD</b>	3-inch vari-angle touchscreen 1.62m dots
<b>Max burst (buffer)</b>	30fps electronic, 15fps mechanical
<b>Memory card</b>	2x SD/SDHC/SDXC, UHS-II

**CANON EOS R8**

TESTED IN ISSUE 203 PRICE: **£1699/\$1499**



**CANON'S** R8 is the lightest full-frame EOS R camera, and can shoot it all, with the same sensor and processor as the R6 Mk II, latest AF subject recognition, 24.2MP images, and rapid 40fps shooting. But there's no joystick or thumb dial, no IBIS, and smaller batteries. ★★★★★

<b>Sensor</b>	24.2MP full-frame CMOS
<b>Viewfinder</b>	0.39 OLED, 2.36 million dots, 120fps
<b>ISO</b>	100-25600 (102,400 exp)
<b>AF</b>	Dual Pixel CMOS AF II
<b>LCD</b>	3-inch vari-angle touchscreen 1.62m dots
<b>Max burst (buffer)</b>	40fps electronic, 6fps electronic 1st curtain
<b>Memory card</b>	1x UHS-II SD

**CANON EOS R**

TESTED IN ISSUE 194 PRICE: **£1449/\$1799**



**THE** first full-frame mirrorless Canon EOS R boasts the RF mount and fully articulated vari-angle Dual Pixel AF touchscreen with 5655 AF points. Equivalent in many specs to the 5D Mark IV DSLR, it's now a cheaper EOS R option for those looking to experience mirrorless photography. ★★★★★

<b>Sensor</b>	30.3MP full-frame CMOS
<b>Electronic viewfinder</b>	0.5-inch EVF, 3.69 million dots
<b>ISO</b>	100-40,000 (50-102,400 exp)
<b>AF</b>	5655 Dual Pixel AF points
<b>LCD</b>	3.2-in vari-angle touchscreen 2.1m dots
<b>Max burst (buffer)</b>	Approx. 8fps (47 Raw, 100 JPEG)
<b>Memory card</b>	1x SD/SDHC/SDXC and UHS-II

**CANON EOS R6 MARK II**

TESTED IN ISSUE 200 PRICE: **£2779/\$3599**



**WHAT** can't this camera do? The R6 Mark II is a hybrid camera that packs an obscene amount of firepower, with up to 6K video and 24.2MP stills at a startling 40fps. Plus updated AF detection for tracking trains, planes and horses (with the usual animal, people, vehicles AF detection) for sharp shots of anything that moves. ★★★★★

<b>Sensor</b>	24.2MP full-frame CMOS
<b>Viewfinder</b>	0.5-inch OLED, 3.69 million dots
<b>ISO</b>	100-102,400 (50-204,800 exp)
<b>AF</b>	4897 Dual Pixel AF positions
<b>LCD</b>	3-inch vari-angle touchscreen 1.62m dots
<b>Max burst (buffer)</b>	12fps mechanical, 40fps electronic
<b>Memory card</b>	2x UHS-II SD

**CANON EOS R5**

TESTED IN ISSUE 194 PRICE: **£4299/\$3899**



**THE** Canon EOS R5 is deserving of the hype: it's the perfect amalgamation of the R's full-frame form, the 5D's function, the pro-grade autofocus of the flagship EOS-1D X Mark III DSLR, plus with near-medium format resolution, 20fps burst speeds and mirrorless magic such as IBIS and amazingly-intelligent Animal AF. ★★★★★

<b>Sensor</b>	45MP full-frame CMOS
<b>Viewfinder</b>	OLED EVF, 5690K dots
<b>ISO</b>	100-51,200 (50-102,400 exp)
<b>AF</b>	5940 Dual Pixel CMOS AF II
<b>LCD</b>	3.15-in vari-angle touchscreen 2100K dots
<b>Max burst (buffer)</b>	12fps mechanical, 20fps electronic
<b>Memory card</b>	CFexpress type B, UHS-II SD/SDHC/SDXC

**CANON EOS R3**

TESTED IN ISSUE 194 PRICE: **£5879/\$5999**



**CANON'S** sporty pro mirrorless R3 has clever AF that's amazing at detecting vehicles as well as people and animals, Eye Control AF, faster 30fps, blackout-free EVF, and it can take 4K 60p video without overheating, which means the R3 succeeds where the R5 fell short. ★★★★★

<b>Sensor</b>	24.1MP stacked CMOS
<b>Viewfinder</b>	0.5-inch EVF, 5.76 million dots
<b>ISO</b>	100-102,400 (50-204,800 exp)
<b>AF</b>	4779 Dual Pixel AF positions
<b>LCD</b>	3-inch vari-angle touchscreen 4.15m dots
<b>Max burst (buffer)</b>	12fps mechanical, 30fps electronic
<b>Memory card</b>	CFexpress type, SD/SDHC/SDXC

ENTHUSIAST EOS R

PROFESSIONAL EOS R



# PhotoPlus BUYERS' GUIDE

## Choosing lenses

Key factors to watch out for



The main factors to consider in a lens are its focal length, maximum aperture, and if it's full-frame compatible or not. We've categorized lenses by focal length range from wide-angle to telephoto. The larger a lens's maximum aperture, the 'faster' it is. Zooms are more flexible than primes, but tend not to have such fast maximum apertures. Full-frame lenses will also work with 'crop-sensor' EOS DSLRs, but crop-sensor lenses aren't compatible with full-frame cameras. For Canon EOS R mirrorless cameras the dedicated Canon RF lenses are best, but using Canon's Mount Adapter EF-EOS R enables EF-S and EF lenses to be used on EOS R cameras.

With over 200 lenses we've listed for Canon EOS cameras, picking the right one can be tough. Here's the lowdown!

KEY: ● BEST VALUE AWARD ● BEST ON TEST AWARD

WIDE-ANGLE ZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF 8-15mm f/4L Fisheye USM	£1120/\$1250	Yes	1.9x	No	f/4	540g	0.15m	0.34x	None	7	90	★★★★☆	
Canon EF-S 10-18mm f/4.5-5.6 IS STM	£249/\$299	No	1.8x	Yes	f/4.5-5.6	240g	0.22m	0.15x	67mm	7	203	★★★★☆	
Canon EF-S 10-22mm f/3.5-4.5 USM	£500/\$650	No	2.2x	No	f/3.5-4.5	385g	0.24m	0.17x	77mm	6	131	★★★★☆	
Canon EF 11-24mm f/4L USM	£3099/\$2899	Yes	2.2x	No	f/4	1180g	0.28m	0.16x	None	9	203	★★★★☆	
Canon RF 10-20mm F4L IS STM	£2579/\$2299	Yes	2.0x	Yes	f/4	570g	0.25m	0.12x	N/A	9	211	★★★★☆	
Canon RF 14-35mm F4L IS USM	£1749/\$1399	Yes	2.5x	Yes	f/4	540	0.20m	0.38x	77mm	9	210	★★★★☆	●
Canon RF 15-35mm F2.8L IS USM	£2599/\$2199	Yes	2.3x	Yes	f/2.8	840	0.28m	0.21x	82mm	9	210	★★★★☆	
Canon EF 16-35mm f/2.8L III USM	£2199/\$2199	Yes	2.2x	No	f/2.8	790g	0.28m	0.22x	82mm	9	195	★★★★☆	
Canon EF 16-35mm f/4L IS USM	£1389/\$1299	Yes	2.2x	Yes	f/4	615g	0.28m	0.23x	77mm	9	210	★★★★☆	●
Canon EF 17-40mm f/4L USM	£720/\$750	Yes	2.4x	No	f/4	500g	0.28m	0.24x	77mm	7	113	★★★★☆	
Sigma 8-16mm f/4.5-5.6 DC HSM	£600/\$800	No	2.0x	No	f/4.5-5.6	555g	0.24m	0.13x	None	7	143	★★★★☆	
Sigma 10-20mm f/3.5 EX DC HSM	£319/\$399	No	2.0x	No	f/3.5	520g	0.24m	0.15x	82mm	7	176	★★★★☆	
Sigma 12-24mm f/4 DG HSM A	£1269/\$1239	Yes	2.0x	No	f/4	1150g	0.24m	0.2x	None	9	203	★★★★☆	
Sigma 14-24mm f/2.8 DG HSM A	£1269/\$1299	Yes	0.19x	No	f/2.8	1150g	0.26m	0.19x	None	9	195	★★★★☆	●
Sigma 24-35mm f/2 DG HSM A	£760/\$900	Yes	1.5x	No	f/2	940g	0.28m	0.23x	77mm	7	113	★★★★☆	
Tamron 10-24mm f/3.5-4.5 Di II VC HLD	£449/\$499	No	0.19x	Yes	f/3.5-4.5	440g	0.24m	0.19x	77mm	7	176	★★★★☆	●
Tamron SP 15-30mm f/2.8 Di VC USD	£930/\$1100	Yes	2.0x	Yes	f/2.8	1100g	0.28m	0.2x	None	9	143	★★★★☆	●
Tamron SP 15-30mm f/2.8 Di VC USD G2	£1099/\$1299	Yes	2.0x	Yes	f/2.8	1110g	0.28m	0.2x	None	9	176	★★★★☆	
Tokina 11-16mm f/2.8 AT-X PRO DX II	£480/\$500	No	1.8x	No	f/2.8	560g	0.28m	0.12x	77mm	9	87	★★★★☆	
Tokina 11-20mm f/2.8 AT-X PRO DX	£493/\$549	No	1.43x	No	f/2.8	560g	0.28m	0.12x	82mm	9	195	★★★★☆	
Tokina 12-28mm f/4 AT-X Pro DX	£450/\$400	No	2.3x	No	f/4	530g	0.25m	0.2x	82mm	9	116	★★★★☆	
Tokina 16-28mm f/2.8 FF	£699/\$699	Yes	1.8x	No	f/2.8	940g	0.28m	0.19x	82mm	9	154	★★★★☆	
Tokina 17-35mm f/4 AT-X PRO FX	£570/\$450	Yes	2.1x	No	f/4	600g	0.28m	0.21x	82mm	9		★★★★☆	

WIDE-ANGLE ZOOMS

TELEPHOTO ZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF-M 55-200mm f/4.5-6.3 IS STM	£299/\$349	No	3.6x	Yes	f/4.5-6.3	260g	1.0m	0.21x	52mm	7	196	★★★★☆	
Canon RF-S 55-210mm F5-7.1 IS STM	£429/\$349	No	3.8x	Yes	f/5-7.1	270g	1.0m	0.28x	55mm	7	209	★★★★☆	
Canon EF-S 55-250mm f/4-5.6 IS STM	£309/\$299	No	4.5x	Yes	f/4-5.6	375g	0.85m	0.29x	58mm	7	196	★★★★☆	
Canon EF 70-200mm f/2.8L IS III USM	£2149/\$2099	Yes	2.9x	Yes	f/2.8	1480g	1.2m	0.21x	77mm	8	175	★★★★☆	
Canon EF 70-200mm f/2.8L USM	£1330/\$1250	Yes	2.9x	No	f/2.8	1310g	1.5m	0.16x	77mm	8	64	★★★★☆	
Canon EF 70-200mm f/4L IS II USM	£1629/\$1499	Yes	2.9x	Yes	f/4	780g	1.0m	0.27x	72mm	9	210	★★★★☆	
Canon EF 70-200mm f/4L IS USM	£360/\$500 (used)	Yes	2.9x	Yes	f/4	760g	1.2m	0.21x	72mm	8	196	★★★★☆	
Canon EF 70-200mm f/4L USM	£589/\$599	Yes	2.9x	No	f/4	705g	1.2m	0.21x	67mm	8	163	★★★★☆	
Canon RF 70-200mm F2.8L IS USM	£2999/\$2699	Yes	2.9x	Yes	f/2.8	1070g	0.7m	0.23x	77mm	9	210	★★★★☆	
Canon RF 70-200mm F4L IS USM	£1769/\$1499	Yes	2.9x	Yes	f/4	695g	0.6m	0.28x	77mm	9	210	★★★★☆	
Canon EF 70-300mm f/4-5.6 IS USM	£400/\$650	Yes	4.3x	Yes	f/4-5.6	630g	1.5m	0.26x	58mm	8	123	★★★★☆	
Canon EF 70-300mm f/4-5.6 IS II USM	£639/\$599	Yes	4.3x	Yes	f/4-5.6	710g	1.2m	0.25x	67mm	9	196	★★★★☆	●
Canon EF 70-300mm f/4-5.6L IS USM	£690/\$800 (used)	Yes	4.3x	Yes	f/4-5.6	1050g	1.2m	0.21x	67mm	8	196	★★★★☆	
Canon EF 70-300mm f/4.5-5.6 DO IS USM	£1380/\$1400	Yes	4.3x	Yes	f/4.5-5.6	720g	1.4m	0.19x	58mm	6	90	★★★★☆	
Canon EF 75-300mm f/4-5.6 III	£210/\$200	Yes	4.0x	No	f/4-5.6	480g	1.5m	0.25x	58mm	7	15	★★★★☆	
Canon EF 75-300mm f/4-5.6 III USM	£260/\$190	Yes	4.0x	No	f/4-5.6	480g	1.5m	0.25x	58mm	7	70	★★★★☆	
Canon EF 100-400mm f/4.5-5.6L IS II USM	£2599/\$2399	Yes	4.0x	Yes	f/4.5-5.6	1640g	0.98m	0.31x	77mm	9	210	★★★★☆	
Canon RF 100-400mm F5.6-8 IS USM	£699/\$649	Yes	4.0x	Yes	f/5.6-8	635g	0.88m	0.41x	67mm	9	210	★★★★☆	●
Canon RF 100-500mm F4.5-7.1L IS USM	£2939/\$2699	Yes	5x	Yes	f/4.5-7.1	1530g	0.9-1.2m	0.33x	77mm	9	210	★★★★☆	●
Canon EF 200-400mm f/4L IS USM Extender 1.4x	£11,209/\$10,999	Yes	2.8x	Yes	f/4	3620g	2.0m	0.15x	52mm	9	182	★★★★☆	
Sigma 50-100mm f/1.8 DC HSM A	£949/\$1099	No	2.0x	None	f/1.8	1490g	0.95m	0.15x	82mm	9	175	★★★★☆	
Sigma 50-500mm f/4.5-6.3 DG OS HSM	£1160/\$1660	Yes	10.0x	Yes	f/4.5-6.3	1970g	0.5-1.8m	0.32x	95mm	9	130	★★★★☆	
Sigma 60-600mm f/4.5-6.3 DG OS HSM Sport	£1699/\$1999	Yes	10.0x	Yes	f/4.5-6.3	2700g	0.6-2.6m	0.3x	105mm	9	182	★★★★☆	
Sigma 70-200mm f/2.8 EX DG OS HSM	£900/\$1300	Yes	2.9x	Yes	f/2.8	1430g	1.4m	0.13x	77mm	9	137	★★★★☆	●
Sigma 70-200mm f/2.8 DG OS HSM S	£1179/\$1499	Yes	2.9x	Yes	f/2.8	1805g	1.2m	0.21x	82mm	11	190	★★★★☆	●
Sigma 70-300mm f/4-5.6 DG Macro	£130/\$140	Yes	4.3x	No	f/4-5.6	545g	0.95m	0.5x	58mm	9	123	★★★★☆	
Sigma APO 70-300mm f/4-5.6 DG Macro	£180/\$180	Yes	4.3x	No	f/4-5.6	550g	0.95m	0.5x	58mm	9	137	★★★★☆	
Sigma 100-400mm f/5-6.3 DG OS HSM C	£899/\$799	Yes	4x	Yes	f/5-6.3	1160g	1.6m	0.26x	67mm	9	196	★★★★☆	●
Sigma 120-300mm f/2.8 DG OS HSM S	£2699/\$3599	Yes	2.5x	Yes	f/2.8	3390g	1.5-2.5m	0.12x	105mm	9	175	★★★★☆	
Sigma 150-600mm f/5-6.3 DG OS HSM C	£849/\$899	Yes	4.0x	Yes	f/5-6.3	1930g	2.8m	0.2x	95mm	9	193	★★★★☆	
Sigma 150-600mm f/5-6.3 DG OS HSM S	£1279/\$1699	Yes	4.0x	Yes	f/5-6.3	2860g	2.6m	0.2x	105mm	9	206	★★★★☆	
Tamron SP AF 70-200mm f/2.8 Di LD (IF) Macro	£630/\$770	Yes	2.9x	No	f/2.8	1320g	0.95m	0.32x	77mm	9	137	★★★★☆	
Tamron SP 70-200mm f/2.8 Di VC USD G2	£1249/\$1299	Yes	2.9x	Yes	f/2.8	1500g	0.95m	0.16x	77mm	9	175	★★★★☆	●
Tamron 70-210mm f/4 Di VC USD	£549/\$599	Yes	2.9x	Yes	f/4	860g	0.95m	0.32x	67mm	9	175	★★★★☆	
Tamron AF 70-300mm f/4-5.6 Di LD Macro	£130/\$145	Yes	4.3x	No	f/4-5.6	458g	0.95m	0.5x	62mm	9	137	★★★★☆	
Tamron SP AF 70-300mm f/4-5.6 Di VC USD	£230/\$250 (used)	Yes	4.3x	Yes	f/4-5.6	765g	1.5m	0.25x	62mm	9	196	★★★★☆	●
Tamron 100-400mm f/4.5-6.3 Di VC USD	£819/\$799	Yes	4x	Yes	f/4-5.6	1135g	1.5m	0.28x	67mm	9	196	★★★★☆	
Tamron SP 150-600mm f/5-6.3 Di VC USD G2	£1299/\$1399	Yes	4.0x	Yes	f/5-6.3	2010g	2.2m	0.26x	95mm	9	206	★★★★☆	
Tokina SZX Super Tele 400mm F8 Reflex MF	£250/\$239	No	N/A	No	f/8	355g	1.15m	0.4x	67mm	9	206	★★★★☆	

TELEPHOTO ZOOMS



KEY: ● BEST VALUE AWARD ● BEST ON TEST AWARD

	Price	Full frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
<b>Canon</b> EF-S 15-85mm f/3.5-5.6 IS USM	£779/\$699	No	5.7x	Yes	f/3.5-5.6	575g	0.35m	0.21x	72mm	7	207	★★★★☆	
<b>Canon</b> EF-S 17-55mm f/2.8 IS USM	£849/\$879	No	3.2x	Yes	f/2.8	645g	0.35m	0.17x	77mm	7	207	★★★★☆	●
<b>Canon</b> EF-S 18-55mm f/3.5-5.6 IS II	£170/\$200	No	3.1x	Yes	f/3.5-5.6	200g	0.25m	0.34x	58mm	6	110	★★★★☆	
<b>Canon</b> EF-S 18-55mm f/3.5-5.6 IS STM	£219/\$249	No	3.1x	Yes	f/3.5-5.6	205g	0.25m	0.36x	58mm	7	207	★★★★☆	
<b>Canon</b> RF 24-50mm F4.5-6.3 IS STM	£379/\$299	Yes	38.4x	Yes	f/4.5-6.3	210g	0.35m	0.19x	58mm	7	207	★★★★☆	
<b>Canon</b> EF 24-70mm f/2.8L II USM	£1740/\$1599	Yes	2.9x	No	f/2.8	805g	0.38m	0.21x	82mm	9	162	★★★★☆	
<b>Canon</b> RF 24-70mm F2.8L IS USM	£2519/\$2199	Yes	2.9x	Yes	f/2.8	900g	0.21m	0.30x	82mm	9	210	★★★★☆	●
<b>Canon</b> EF 24-70mm f/4L IS USM	£800/\$849	Yes	2.9x	Yes	f/4	600g	0.38m	0.7x	77mm	9	162	★★★★☆	
<b>Canon</b> RF 28-70mm F2L USM	£2500/\$3200	Yes	2.9x	No	f/2	1430g	0.39m	0.18x	95mm	9			
<b>Canon</b> EF 24-105mm f/3.5-5.6 IS STM	£579/\$599	Yes	4.4x	Yes	f/3.5-5.6	525g	0.40m	0.3x	77mm	7	162	★★★★☆	
<b>Canon</b> EF 24-105mm f/4L IS II USM	£1389/\$1299	Yes	4.4x	Yes	f/4	795g	0.45m	0.24x	77mm	10	210	★★★★☆	
<b>Canon</b> RF 24-105mm F4-7.1 IS STM	£429/\$399	Yes	4.4x	Yes	f/4-7.1	385g	0.13m	0.34x	67mm	7	209	★★★★☆	
<b>Canon</b> RF 24-105mm F4L IS USM	£1389/\$1299	Yes	4.4x	Yes	f/4	700g	0.40m	0.24x	77mm	9	210	★★★★☆	
<b>Canon</b> RF-S 18-45mm F4.5-6.3 IS STM	£299/\$299	No	2.5x	Yes	f/4.5-6.3	124g	0.20m	0.16x	49mm	7	210	★★★★☆	
<b>Sigma</b> 17-50mm f/2.8 EX DC OS HSM	£330/\$370	No	2.9x	Yes	f/2.8	565g	0.28m	0.2x	77mm	7	127	★★★★☆	
<b>Sigma</b> 17-70mm f/2.8-4 DC Macro OS HSM C	£350/\$399	No	4.1x	Yes	f/2.8-4	465g	0.22m	0.36x	72mm	7	180	★★★★☆	
<b>Sigma</b> 18-35mm f/1.8 DC HSM A	£650/\$800	No	1.9x	No	f/1.8	810g	0.28m	0.23x	72mm	9	90	★★★★☆	
<b>Sigma</b> 24-70mm f/2.8 DG OS HSM A	£1149/\$1299	Yes	2.9x	Yes	f/2.8	1,020g	0.38m	0.2x	82mm	9	190	★★★★☆	
<b>Sigma</b> 24-105mm f/4 DG OS HSM A	£639/\$899	Yes	4.4x	Yes	f/4	885g	0.45m	0.22x	82mm	9	207	★★★★☆	
<b>Tamron</b> SP AF 17-50mm f/2.8 XR Di II VC	£420/\$650	No	2.9x	Yes	f/2.8	570g	0.29m	0.21x	72mm	7	142	★★★★☆	
<b>Tamron</b> SP AF 24-70mm f/2.8 Di VC USD G2	£1250/\$1200	Yes	2.9x	Yes	f/2.8	905g	0.38m	0.2x	82mm	9	142	★★★★☆	
<b>Tamron</b> SP AF 28-75mm f/2.8 XR Di	£450/\$500	Yes	2.7x	No	f/2.8	510g	0.33m	0.26x	67mm	7	57	★★★★☆	

STANDARD ZOOMS

SUPERZOOMS													
<b>Canon</b> EF-S 18-135mm f/3.5-5.6 IS USM	£484/\$599	No	7.5x	Yes	f/3.5-5.6	515g	0.39m	0.28x	67mm	7	209	★★★★☆	
<b>Canon</b> EF-M 18-150mm f/3.5-6.3 IS STM	£459/\$499	No	8.3x	Yes	f/3.5-6.3	300g	0.25-0.45m	0.31x	55mm	7	209	★★★★☆	
<b>Canon</b> EF-S 18-200mm f/3.5-5.6 IS	£470/\$700	No	11.1x	Yes	f/3.5-5.6	595g	0.45m	0.24x	72mm	6	128	★★★★☆	
<b>Canon</b> RF 24-240mm F4-6.3 IS USM	£999/\$899	Yes	10x	Yes	f/4-6.3	750g	0.5m	0.26x	72mm	7	209	★★★★☆	●
<b>Canon</b> RF-S 18-150mm F3.5-6.3 IS STM	£499/\$499	No	8.3x	Yes	f/3.5-6.3	310g	0.17m	0.31x	49mm	7	209	★★★★☆	
<b>Canon</b> EF 28-300mm f/3.5-5.6L IS USM	£2479/\$2449	Yes	10.7x	Yes	f/3.5-5.6	1760g	0.7m	0.30x	77mm	8	191	★★★★☆	
<b>Sigma</b> 18-200mm f/3.5-6.3 DC Macro OS HSM C	£269/\$399	No	11.1x	Yes	f/3.5-6.3	430g	0.39m	0.33x	62mm	7	172	★★★★☆	
<b>Sigma</b> 18-250mm f/3.5-6.3 DC Macro OS HSM	£350/\$350	No	13.9x	Yes	f/3.5-6.3	470g	0.35m	0.34x	62mm	7	92	★★★★☆	●
<b>Sigma</b> 18-300mm f/3.5-6.3 DC Macro OS HSM C	£369/\$579	No	16.7x	Yes	f/3.5-6.3	585g	0.39m	0.33x	72mm	7	191	★★★★☆	
<b>Tamron</b> 16-300mm f/3.5-6.3 Di II VC PZD Macro	£499/\$629	No	18.8x	Yes	f/3.5-6.3	540g	0.39m	0.34x	67mm	7	172	★★★★☆	
<b>Tamron</b> 18-200mm f/3.5-6.3 Di II VC	£209/\$249	No	11.1x	Yes	f/3.5-6.3	400g	0.49m	0.25x	62mm	7	191	★★★★☆	●
<b>Tamron</b> AF 18-270mm f/3.5-6.3 Di II VC PZD	£300/\$450	No	15x	Yes	f/3.5-6.3	450g	0.49m	0.26x	62mm	7	128	★★★★☆	
<b>Tamron</b> 18-400mm f/3.5-6.3 Di II VC HLD	£599/\$649	No	22.2x	Yes	f/3.5-6.3	710g	0.45m	0.34x	72mm	7	191	★★★★☆	

SUPERZOOMS

WIDE-ANGLE PRIMES													
<b>Canon</b> EF 14mm f/2.8L II USM	£2000/\$2100	Yes	None	No	f/2.8	645g	0.2m	0.15x	None	6			
<b>Canon</b> RF 16mm F2.8 STM	£299/\$249	Yes	None	No	f/2.8	165g	0.13m	0.26x	43mm	7	209	★★★★☆	●
<b>Canon</b> TS-E 17mm f/4L (tilt & shift)	£2000/\$2150	Yes	None	No	f/4	820g	0.25m	0.14x	77mm	8	90	★★★★☆	
<b>Canon</b> EF 20mm f/2.8 USM	£450/\$540	Yes	None	No	f/2.8	405g	0.25m	0.14x	72mm	5	114	★★★★☆	
<b>Canon</b> EF-M 22mm f/2 STM	£229/\$249	No	None	No	f/2	105g	0.15m	0.21x	43mm	7	180	★★★★☆	
<b>Canon</b> EF 24mm f/1.4L II USM	£1500/\$1550	Yes	None	No	f/1.4	650g	0.25m	0.17x	77mm	8			
<b>Canon</b> RF 24mm F1.8 Macro IS STM	£669/\$499	Yes	None	Yes	f/1.8	270g	0.14m	0.5x	24mm	9	209	★★★★☆	
<b>Canon</b> EF 24mm f/2.8 IS USM	£529/\$599	Yes	None	Yes	f/2.8	280g	0.2m	0.23x	58mm	7	180	★★★★☆	
<b>Canon</b> EF-S 24mm f/2.8 STM	£159/\$149	No	None	No	f/2.8	125g	0.16m	0.27x	52mm	7	190	★★★★☆	
<b>Canon</b> TS-E 24mm f/3.5L II (tilt & shift)	£1690/\$1900	Yes	None	No	f/3.5	780g	0.21m	0.34x	82mm	8			
<b>Canon</b> EF 28mm f/1.8 USM	£420/\$510	Yes	None	No	f/1.8	310g	0.25m	0.18x	58mm	7	67	★★★★☆	
<b>Canon</b> EF 28mm f/2.8 IS USM	£390/\$500	Yes	None	Yes	f/2.8	260g	0.23m	0.2x	58mm	7	114	★★★★☆	
<b>Canon</b> EF 35mm f/1.4L II USM	£1650/\$1650	Yes	None	No	f/1.4	760g	0.28m	0.21x	72mm	9	201	★★★★☆	
<b>Canon</b> RF 35mm F1.8 IS Macro STM	£499/\$499	Yes	None	Yes	f/1.8	305g	0.17m	0.5x	52mm	9	142	★★★★☆	●
<b>Canon</b> EF 35mm f/2 IS USM	£539/\$599	Yes	None	Yes	f/2	335g	0.24m	0.24x	67mm	8	180	★★★★☆	
<b>Irix</b> 11mm f/4 Blackstone	£609/\$650	Yes	None	No	f/4	790g	0.28m	0.13	None	9			
<b>Irix</b> 15mm f/2.4 Blackstone	£574/\$675	Yes	None	No	f/2.4	685g	0.25m	0.11x	95mm	9	167	★★★★☆	
<b>Peleng</b> 8mm f/3.5 Fisheye	£250/\$215	Yes	None	No	f/3.5	400g	0.22m	0.13x	None				
<b>Peleng</b> 17mm f/2.8 Fisheye	£290/\$290	Yes	None	No	f/2.8	630g	0.3m	N/S	None				
<b>Samyang</b> 8mm f/3.5 IF MC CS II DH Circular	£240/\$260	No	None	No	f/3.5	435g	0.3m	N/S	None	6			
<b>Samyang</b> 10mm f/2.8 ED AS NCS CS	£379/\$399	No	None	No	f/2.8	590g	0.25m	N/S	None	6	167	★★★★☆	
<b>Samyang</b> 12mm f/2.8 ED AS NCS Diagonal	£360/\$470	Yes	None	No	f/2.8	530g	0.2m	N/S	None	7			
<b>Samyang</b> XP 14mm f/2.4	£899/\$999	Yes	None	No	f/2.4	791g	0.27m	0.08x	None	9	167	★★★★☆	
<b>Samyang</b> 16mm f/2 ED AS UMC CS	£330/\$360	No	None	No	f/2	590g	0.2m	N/S	77mm	8			
<b>Samyang</b> 24mm f/1.4 ED AS UMC	£480/\$470	Yes	None	No	f/1.4	680g	0.25m	N/S	77mm	8			
<b>Samyang</b> T-S 24mm f/3.5 ED AS UMC (tilt & shift)	£680/\$760	Yes	None	No	f/3.5	680g	0.2m	N/S	82mm	8	90	★★★★☆	
<b>Samyang</b> 35mm f/1.4 AS UMC AE	£489/\$499	Yes	None	No	f/1.4	660g	0.3m	N/S	77mm	8	180	★★★★☆	
<b>Sigma</b> 4.5mm f/2.8 EX DC HSM Circular Fisheye	£700/\$900	No	None	No	f/2.8	470g	0.14m	0.17x	None	6	87	★★★★☆	
<b>Sigma</b> 8mm f/3.5 EX DG Circular Fisheye	£700/\$900	Yes	None	No	f/3.5	400g	0.14m	0.22x	None	6	87	★★★★☆	●
<b>Sigma</b> 10mm f/2.8 EX DC HSM Diagonal Fisheye	£600/\$600	No	None	No	f/2.8	475g	0.14m	0.11x	None	7	87	★★★★☆	
<b>Sigma</b> 14mm f/1.8 DG HSM   A	£1399/\$1599	Yes	None	No	f/1.8	1170g	0.27m	0.19x	None	9	203	★★★★☆	
<b>Sigma</b> 15mm f/2.8 EX DG Diagonal Fisheye	£600/\$610	Yes	None	No	f/2.8	370g	0.15m	0.26x	None	7	44	★★★★☆	
<b>Sigma</b> 16mm f/1.4 DC DN   C	£449/\$400	Yes	None	No	f/1.4	405g	0.25m	0.1x	67mm	9	161	★★★★☆	
<b>Sigma</b> 20mm f/1.4 DG HSM   A	£700/\$900	Yes	None	No	f/1.4	950g	0.28m	0.14x	77mm	9	114	★★★★☆	
<b>Sigma</b> 24mm f/1.4 DG HSM   A	£650/\$850	Yes	None	No	f/1.4	665g	0.25m	0.19x	77mm	9	114	★★★★☆	●
<b>Sigma</b> 30mm f/1.4 DC DN   C	£329/\$339	Yes	None	No	f/1.4	270g	0.3m	0.14x	52mm	9	161	★★★★☆	
<b>Sigma</b> 35mm f/1.4 DG HSM   A	£699/\$699	Yes	None	No	f/1.4	665g	0.3m	0.19x	67mm	9	180	★★★★☆	
<b>Sigma</b> 56mm f/1.4 DC DN   C	£379/\$479	Yes	None	No	f/1.4	280g	0.5m	0.14x	55mm	9	202	★★★★☆	
<b>Tamron</b> SP 35mm f/1.8 Di VC USD	£649/\$599	Yes	None	Yes	f/1.8	480g	0.2m	0.4x	67mm	9	180	★★★★☆	
<b>Zeiss</b> Milvus 15mm f/2.8 ZE	£2330/\$2700	Yes	None	No	f/2.8	947g	0.25m	0.11x	95mm	9			
<b>Zeiss</b> Distagon T* 18mm f/3.5 ZE	£1090/\$1395	Yes	None	No	f/3.5	510g	0.3m	0.08x	82mm	9	44	★★★★☆	●
<b>Zeiss</b> Milvus 21mm f/2.8 ZE	£1400/\$1850	Yes	None	No	f/2.8	851g	0.22m	0.2x	82mm	9			
<b>Zeiss</b> Distagon T* 25mm f/2 ZE	£1270/\$1700	Yes	None	No	f/2	600g	0.25m	0.17x	67mm	9			
<b>Zeiss</b> Distagon T* 28mm f/2 ZE	£980/\$1285	Yes	None	No	f/2	580g	0.24m	0.21x	58mm	9			
<b>Zeiss</b> Otus 28mm f/1.4 ZE	£3500/\$5000	Yes	None	No	f/1.4	1350g	0.3m	0.2x	95mm	9			



# PhotoPlus BUYERS' GUIDE

## Contacts

**Canon** www.canon.co.uk  
**Peleng** www.digitaltoyshop.co.uk  
**Samyang** www.samyang-lens.co.uk  
**Schneider** www.linhofstudio.com

**Sigma** www.sigma-imaging-uk.com  
**Tamron** www.tamron.co.uk  
**Tokina** www.tokinalelens.com  
**Zeiss** www.zeiss.co.uk

**KEY:** ● BEST VALUE AWARD ● BEST ON TEST AWARD

STANDARD PRIMES

STANDARD PRIMES	Price	Full frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
<b>7Artisans</b> 50mm f/1.05	£450/\$486	Yes	None	No	f/1.05	606g	0.57m	0.13x	58mm	13	202	★★★★★	
<b>Canon</b> EF 40mm f/2.8 STM	£200/\$180	Yes	None	No	f/2.8	130g	0.3m	0.18x	52mm	7	141	★★★★★	
<b>Canon</b> TS-E 45mm f/2.8 (tilt & shift)	£1200/\$1400	Yes	None	No	f/2.8	645g	0.4m	0.16x	72mm	8		★★★★★	
<b>Canon</b> EF 50mm f/1.2L USM	£1370/\$1350	Yes	None	No	f/1.2	580g	0.45m	0.15x	72mm	8	103	★★★★★	
<b>Canon</b> EF 50mm f/1.4 USM	£389/\$400	Yes	None	No	f/1.4	290g	0.45m	0.15x	58mm	8	185	★★★★★	
<b>Canon</b> EF 50mm f/1.8 STM	£109/\$125	Yes	None	No	f/1.8	160g	0.35m	0.21x	49mm	7	202	★★★★★	
<b>Canon</b> RF 50mm F1.2L USM	£2389/\$2299	Yes	None	No	f/1.2	950g	0.40m	0.15x	77mm	10	185	★★★★★	
<b>Canon</b> RF 50mm F1.8 STM	£199/\$149	Yes	None	No	f/1.8	160g	0.30m	0.25x	43mm	7	202	★★★★★	●
<b>Samyang</b> 50mm f/1.4 AS UMC	£310/\$350	Yes	None	No	f/1.4	575g	0.45m	N/S	77mm	8		★★★★★	
<b>Sigma</b> 30mm f/1.4 DC HSM A	£349/\$499	No	None	No	f/1.4	435g	0.3m	0.15x	62mm	9	166	★★★★★	
<b>Sigma</b> 50mm f/1.4 DG HSM A	£649/\$949	Yes	None	No	f/1.4	815g	0.4m	0.18x	77mm	9	185	★★★★★	●
<b>Tamron</b> SP 45mm f/1.8 Di VC USD	£415/\$549	Yes	None	Yes	f/1.8	540g	0.29m	0.29x	67mm	9	185	★★★★★	
<b>Tokina</b> Opera 50mm f/1.4 FF	£879/\$949	Yes	None	No	f/1.4	950g	0.4m	0.18x	72mm	9	148	★★★★★	
<b>Zeiss</b> Milvus 50mm f/1.4 ZF.2	£1159/\$1199	Yes	None	No	f/1.4	922g	0.45m	0.15x	67mm	9	185	★★★★★	
<b>Zeiss</b> Planar T* 50mm f/1.4 ZE	£560/\$725	Yes	None	No	f/1.4	380g	0.45m	0.15x	58mm	9		★★★★★	
<b>Zeiss</b> Otus 55mm f/1.4	£2700/\$3990	Yes	None	No	f/1.4	1030g	0.5m	0.15x	77mm	9		★★★★★	

TELEPHOTO PRIMES

TELEPHOTO PRIMES	Price	Full frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
<b>Canon</b> EF 85mm f/1.2L II USM	£1999/\$1999	Yes	None	No	f/1.2	1025g	0.95m	0.11x	72mm	8	179	★★★★★	
<b>Canon</b> EF 85mm f/1.4L IS USM	£1489/\$1599	Yes	None	Yes	f/1.4	950g	0.85m	0.12x	77mm	9	179	★★★★★	●
<b>Canon</b> EF 85mm f/1.8 USM	£365/\$369	Yes	None	No	f/1.8	425g	0.85m	0.13x	58mm	8	159	★★★★★	
<b>Canon</b> RF 85mm F1.2L USM	£2869/\$2699	Yes	None	No	f/1.2	1195g	0.85m	0.12x	82mm	9	179	★★★★★	●
<b>Canon</b> TS-E 90mm f/2.8 (tilt & shift)	£1240/\$1400	Yes	None	No	f/2.8	565g	0.5m	0.29x	58mm	8		★★★★★	
<b>Canon</b> EF 100mm f/2 USM	£410/\$500	Yes	None	No	f/2	460g	0.9m	0.14x	58mm	8	46	★★★★★	
<b>Canon</b> EF 135mm f/2L USM	£940/\$1000	Yes	None	No	f/2	750g	0.9m	0.19x	72mm	8		★★★★★	
<b>Canon</b> EF 200mm f/2L IS USM	£5400/\$5700	Yes	None	Yes	f/2	2520g	1.9m	0.12x	52mm	8	98	★★★★★	
<b>Canon</b> EF 200mm f/2.8L II USM	£700/\$750	Yes	None	No	f/2.8	765g	1.5m	0.16x	72mm	8	98	★★★★★	
<b>Canon</b> EF 300mm f/2.8L IS II USM	£5800/\$6100	Yes	None	Yes	f/2.8	2400g	2.0m	0.18x	52mm	9	54	★★★★★	
<b>Canon</b> EF 300mm f/4L IS USM	£1140/\$1350	Yes	None	Yes	f/4	1190g	1.5m	0.24x	77mm	8	117	★★★★★	
<b>Canon</b> EF 400mm f/2.8L IS II USM	£9900/\$10,000	Yes	None	Yes	f/2.8	3850g	2.7m	0.17x	52mm	9	54	★★★★★	
<b>Canon</b> EF 400mm f/4 DO IS II USM	£7000/\$6900	Yes	None	Yes	f/4	2100g	3.3m	0.13x	52mm	9		★★★★★	
<b>Canon</b> EF 400mm f/5.6L USM	£1180/\$1180	Yes	None	No	f/5.6	1250g	3.5m	0.12x	77mm	8	117	★★★★★	
<b>Canon</b> EF 500mm f/4L IS II USM	£8400/\$9000	Yes	None	Yes	f/4	3190g	3.7m	0.15x	52mm	9		★★★★★	
<b>Canon</b> EF 600mm f/4L IS II USM	£11,350/\$11,500	Yes	None	Yes	f/4	3920g	4.5m	0.15x	52mm	9		★★★★★	
<b>Canon</b> RF 600mm F11 IS STM	£829/\$799	Yes	None	Yes	f/11	930g	4.5m	0.14x	82mm	N/A	206	★★★★★	
<b>Canon</b> RF 800mm F11 IS STM	£1099/\$899	Yes	None	Yes	f/11	1260g	6.0m	0.14x	95mm	N/A	196	★★★★★	
<b>Canon</b> EF 800mm f/5.6L IS USM	£11,900/\$13,000	Yes	None	Yes	f/5.6	4500g	6.0m	0.14x	52mm	8		★★★★★	
<b>Samyang</b> MF 85mm f/1.4 RF	£319/\$399	Yes	None	No	f/1.4	730g	1.1m	0.09x	72mm	8	202	★★★★★	
<b>Samyang</b> AF 85mm f/1.4 EF	£599/\$699	Yes	None	No	f/1.4	485g	0.9m	0.11x	77mm	9	159	★★★★★	
<b>Samyang</b> 135mm f/2 ED UMC	£370/\$530	Yes	None	No	f/2	830g	0.8m	N/S	77mm	9		★★★★★	
<b>Samyang</b> 500mm MC IF f/6.3 Mirror	£125/\$150	Yes	None	No	f/6.3	705g	2.0m	N/S	95mm	0		★★★★★	
<b>Sigma</b> 85mm f/1.4 DG HSM A	£929/\$1099	Yes	None	No	f/1.4	TBA	0.85m	0.12x	86mm	9	179	★★★★★	
<b>Sigma</b> APO 300mm f/2.8 EX DG HSM	£2600/\$3400	Yes	None	No	f/2.8	2400g	2.5m	0.13x	46mm	9	98	★★★★★	
<b>Sigma</b> APO 500mm f/4.5 EX DG HSM	£3600/\$4400	Yes	None	No	f/4.5	3150g	4.0m	0.13x	46mm	9		★★★★★	
<b>Sigma</b> 500mm f/4 DG OS HSM S	£4699/\$5999	Yes	None	Yes	f/4	TBA	3.5m	0.15x	46mm	9	206	★★★★★	
<b>Sigma</b> APO 800mm f/5.6 EX DG HSM	£5000/\$6600	Yes	None	No	f/5.6	4.9kg	7.0m	0.11x	46mm	9	21	★★★★★	
<b>Tamron</b> SP 85mm f/1.8 Di VC USD	£750/\$750	Yes	None	Yes	f/1.8	700g	0.8m	0.14x	67mm	9	159	★★★★★	
<b>Zeiss</b> Milvus 85mm f/1.4 ZE	£1380/\$1800	Yes	None	No	f/1.4	1280g	0.8m	0.14x	77mm	9		★★★★★	
<b>Zeiss</b> Milvus 135mm f/2 ZE	£1900/\$2200	Yes	None	No	f/2	1123g	0.8m	0.28x	77mm	9		★★★★★	

MACRO

MACRO	Price	Full frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
<b>Canon</b> EF-M 28mm f/3.5 Macro IS STM	£309/\$299	No	None	Yes	f/3.5	130g	0.097m	1.2x	44.8mm	7	177	★★★★★	
<b>Canon</b> EF-S 35mm f/2.8 Macro IS STM	£379/\$349	No	None	Yes	f/2.8	190g	0.13m	1.0x	56mm	7	177	★★★★★	
<b>Canon</b> EF-S 60mm f/2.8 Macro USM	£399/\$350	No	None	No	f/2.8	335g	0.20m	1.0x	52mm	7	164	★★★★★	
<b>Canon</b> MP-E65mm f/2.8 1:5x Macro	£980/\$1050	Yes	None	No	f/2.8	710g	0.24m	5.0x	58mm	6	50	★★★★★	
<b>Canon</b> EF 100mm f/2.8 Macro USM	£499/\$599	Yes	None	No	f/2.8	600g	0.31m	1.0x	58mm	8	177	★★★★★	
<b>Canon</b> EF 100mm f/2.8L Macro IS USM	£999/\$1099	Yes	None	Yes	f/2.8	625g	0.3m	1.0x	67mm	9	204	★★★★★	
<b>Canon</b> EF 180mm f/3.5L Macro USM	£1330/\$1400	Yes	None	No	f/3.5	1090g	0.48m	1.0x	72mm	8	69	★★★★★	
<b>Canon</b> RF 85mm F2 Macro IS STM	£649/\$549	Yes	None	Yes	f/2	500g	0.35m	0.5x	67mm	9	204	★★★★★	
<b>Canon</b> RF 100mm F2.8L Macro IS USM	£1239/\$1199	Yes	None	Yes	f/2.8	730g	0.3m	1.4x	67mm	9	204	★★★★★	●
<b>Irix</b> 150mm f/2.8 Macro 1:1 Dragonfly	£449/\$495	Yes	None	No	f/2.8	848g	0.35m	1.0x	77mm	11	204	★★★★★	
<b>Laowa</b> 90mm f/2.8 2X Ultra Macro APO	£569/\$499	Yes	None	No	f/2.8	619g	0.21m	2.0x	67mm	13	204	★★★★★	
<b>Laowa</b> 100mm f/2.8 2:1 Ultra Macro APO	£499/\$499	Yes	None	No	f/2.8	638-650g	0.25m	2.0x	67mm	7-13	202	★★★★★	
<b>Sigma</b> 70mm f/2.8 DG Macro Art	£449/\$569	Yes	None	No	f/2.8	515g	0.26m	1.0x	49mm	9	204	★★★★★	
<b>Sigma</b> 105mm f/2.8 EX DG OS HSM Macro	£359/\$569	Yes	None	No	f/2.8	725g	0.31m	1.0x	62mm	9	204	★★★★★	●
<b>Sigma</b> APO Macro 150mm f/2.8 EX DG OS HSM	£780/\$1100	Yes	None	Yes	f/2.8	1150g	0.38m	1.0x	72mm	9	138	★★★★★	
<b>Sigma</b> APO Macro 180mm f/2.8 EX DG OS HSM	£1250/\$1700	Yes	None	Yes	f/2.8	1640g	0.47m	1.0x	86mm	9	102	★★★★★	
<b>Tamron</b> SP AF 60mm f/2 Di II LD (IF) Macro	£350/\$525	No	None	No	f/2	350g	0.23m	1.0x	55mm	7	138	★★★★★	
<b>Tamron</b> SP AF 90mm f/2.8 Di Macro	£350/\$500	Yes	None	No	f/2.8	400g	0.29m	1.0x	55mm	9	102	★★★★★	
<b>Tamron</b> SP AF 90mm f/2.8 Di VC USD Macro	£649/\$649	Yes	None	Yes	f/2.8	610g	0.3m	1.0x	62mm	9	184	★★★★★	
<b>Tamron</b> SP AF 180mm f/3.5 Di Macro	£800/\$740	Yes	None	No	f/3.5	985g	0.47m	1.0x	72mm	7	69	★★★★★	
<b>Tokina</b> 100mm f/2.8 AT-X PRO Macro	£464/\$429	Yes	None	No	f/2.8	540g	0.3m	1.0x	55mm	9	204	★★★★★	
<b>Zeiss</b> Milvus Makro Planar 100mm f/2 ZE	£1300/\$1840	Yes	None	No	f/2	843g	0.44m	0.5x	67mm	9	50	★★★★★	





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# CANON PHOTOS



## PRO INTERVIEW

Great pro landscape photographer Nick Hanson talks about his career and being a guide on the Isle of Skye

Nick Hanson

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ISSUE 213 ON SALE 4 JAN 2024

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Issue 211 • Dec 2023

# PhotoPlus

THE CANON MAGAZINE

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## FEEL-GOOD PHOTO SKILLS

Learn how photography can help your mental health with our inspiring stories and advice

**BIG INTERVIEW**  
**CREATIVE IMAGERY**  
Chris Priestley on why Canon always clicked with his photography

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## Issue 211 December 2023

**FEEL-GOOD PHOTO SKILLS** Discover how photography can help your mental health • Canon Pro Drew Buckley heads for the hills to show our Apprentice how to capture great scenic shots in Wales • We speak to creative Canon pro Chris Priestley • Canon School explains how to work with slower shutter speeds for sharp shots indoors • We review the world's widest full-frame rectilinear lens with autofocus: Canon RF 10-20mm F4L IS STM • Super Test rounds up the best-buy flashguns for Canon cameras • Six all-new photography projects and image-editing tutorials, with accompanying video guides • **FREE Teach Yourself Lightroom ebook worth £10.99!**

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**THE MAGIC OF AUTUMN**

10 photographic projects to help you transform the orange and colour of this golden season

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**THE MAGIC OF AUTUMN** 10 photo projects

- Our Apprentice gets a masterclass on simple studio lighting setups for portraits
- We test essential Canon EOS R zoom upgrades
- Interview with Canon photographer James Musselwhite
- Learn the best kit for tasty food photography
- Turn down the noise in images in Canon School
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**ALL-DAY LENSES**

**ATMOSPHERIC NATURE SHOTS**

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## Issue 209 October 2023

**MAKE CASH WITH YOUR CANON** Follow our expert guide • Wildlife pro photographer Paul Fowle proves to our Apprentice that it's possible to take top shots of animals even when it's raining! • New photo projects and image-editing tutorials • Incredible photographer David Lund who's made liquid splash shots into a photographic art form • We test eight of the best lightweight lenses

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**Issue 208**  
**September 2023**

**CANON GUIDE TO OUTDOOR PHOTOS**

Take stunning shots of wildlife, landscapes, coastal scenes and insect close-ups • Canon pro Adam Bulley hits the streets of Glasgow to show how to take stunning cityscapes • Avid hill walker Jen Rogers shoots incredible astro photos and seascapes with her favourite Canon kit • Plus, eight of the latest Canon EOS R mirrorless cameras tested



**Issue 207**  
**August 2023**

**CAPTURE CRACKING COASTAL PHOTOS**

with Canon pro landscape and travel photographer David Clapp in north Cornwall • Master your Canon exposure modes with our big EOS camera skills guide • We speak to beauty and fashion portrait photographer Siân Elizabeth • New photo projects and image-editing tutorials to try, all with free video guides • We show you how to create a great photo book



**Issue 206**  
**July 2023**

**TRAVEL PRO TIPS**

Award-winning Canon pro Jeremy Flint's top 20 photo tips • Our Apprentice masters close-up wildlife photos • In Canon School, make the most of the longer summer days • New Canon EOS R100 could be the budget-beginner mirrorless camera you need • In our Super Test we put super-telephoto zooms in the lab • New photo projects, all with free video guides to follow along



**Issue 205**  
**June 2023**

**CANON SHOOTING CHECKLIST**

25 essential tips for better images • Canon pro James Abbott teaches our Apprentice how to shoot slow-motion waterfalls • Travel tripods on test – the best buys that won't break the bank or your back • We put the new Canon PowerShot V10 vlogging cam through its paces • Brian Worley answers your questions in EOS SOS • In-depth photo projects with video guides



**Issue 204**  
**May 2023**

**LEARN CANON PRO TECHNIQUES**

Master your exposures • Nature and travel photographer Damian Waters helps you set up your camera depending on subject or scene • Our Apprentice learns how to photograph birds in the wild • Canon's new EOS R50 tested • In Canon Skills, from sunburst effects in landscape shots to taking creative castle photos, plus new image-editing tutorials – all with free videos



**Issue 203**  
**Spring 2023**

**NEW SPRING PHOTO SKILLS**

Your Canon guide to better seasonal photos • Canon R8 budget lightest full-frame mirrorless tested • Pro secrets to utilize the latest technology to improve your photos • Great flower macro photo skills with Canon pro Clive Nichols at RHS Wisley gardens • Eight great ultra-wide lenses tested • New photo projects, including how to capture bluebell scenes in your own local forests • Free videos



**Issue 202**  
**April 2023**

**RAW IMAGES SKILLS**

10 essential RAW image-editing tips • Our Apprentice spends a day in the studio with a Canon pro learning to take close-ups of reptiles • New budget Canon EOS R8 and EOS R50 • New photo projects, including how to use cool coloured gels on flashguns • Top 'Dogtographer' Kaylee Greer and her stunning close-up dog photos • We also test eight of the best budget Canon-fit lenses • Free videos



**Issue 201**  
**March 2023**

**101 GREAT CANON TIPS**

We answer your toughest technical questions • Landscape pro photographer Justin Minns interviewed • 12 of the latest photo editors tested • Canon photographer Andrew James teaches our *PhotoPlus* Apprentice how to capture stunning seascapes on the beautiful Norfolk coastline • New inspiring photo projects with free videos • Plus free *Creative Photography* ebook



**Issue 200!**  
**February 2023**

**200 CANON TIPS**

We've compiled 200 top tips to help you take better photos of everything • Canon Gear of the Year – the best EOS cameras, lenses and kit • Our Apprentice learns new cityscape photo skills in London • David Clapp risks trench foot in torrential rain in Vietnam • Canon EOS R6 Mark II in-depth test • In Canon School we help you master aperture, shutter speed and ISO • Projects and videos



**Issue 199**  
**January 2023**

**10 TIPS FOR BETTER WINTER LANDSCAPES**

From depth of field to mastering composition • New super-fast Canon EOS R6 Mark II • We speak to inspiring new Canon wildlife photographer Dani Connor • Our Apprentice gets to spend a day with Canon pro Emma Finch, learning how to take stylish Hollywood B&W portraits • Great photo projects with free videos • Free *Teach Yourself Image Editing* ebook





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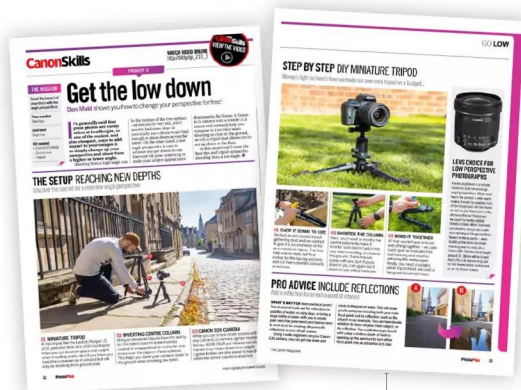
# FOCUSPOINT

We'd love to hear your thoughts on the magazine and all things photographic! Email us at [photoplus@futurenet.com](mailto:photoplus@futurenet.com)

## Letter of the Month

I was checking out the 'Get The Low Down' article in *PhotoPlus* November issue 212, and a tripod adapter is mentioned to connect to the hotshoe of the camera when inverting the centre column to keep the camera the right way up. Sounds like a neat little gadget, but I'm struggling to find the right thing online as suggested. Can you or the team point me in the right direction please? I use a Benro.  
**Paul Sharman, Inverness, Scotland**

Deputy editor Dan Mold replies: The cheap adapter I had found on Amazon at the time of writing has typically disappeared! The exact gadget I used in the project came with a Manfrotto KLYP LED panel. You can still buy these online, so that would be your best bet to get hold of one. You'd then also have an LED light - useful for all sorts of setups. Benro also sell a short centre column



for £30 but as that's quite steep it would be worth trying out the other techniques mentioned in the article for your low-angle shots first!

Get in touch with your own stories, issues & images at [photoplus@futurenet.com](mailto:photoplus@futurenet.com)

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## The month in numbers

# 800mm

Canon releases its impressive new mega RF 200-800mm F6.3-9 lens this month. Learn all about this super-looooooong super-telephoto zoom – see Page 86

# 85 20

We give you 85 present ideas in this issue's bumper Canon Gear Christmas Gift Guide – see Page 89

20 essential tips to shoot all things wintry from frosty and snowy landscapes to icy close-ups and outdoor portraits – Page 28

## DigitalCameraWorld.com The best from our brilliant website



Image: Future

### What is Flexible Priority mode? How to use it on your Canon EOS R series camera

Canon's Flexible Priority (Fv) mode may be the only exposure mode you need on your EOS R camera. Learn why in our online guide at [DigitalCameraWorld.com](http://DigitalCameraWorld.com) via quick link [bit.ly/fv\\_mode](http://bit.ly/fv_mode)



Image: Matthew Richards

### Canon MAXIFY GX6550 printer review

Canon's GX6550 3-in-1 MegaTank printer is pricey but could save you in the long run – designed for the home office, with hybrid workers in mind. For the full review go to [DigitalCameraWorld.com](http://DigitalCameraWorld.com) via our quick link at [bit.ly/gx6550](http://bit.ly/gx6550)



Playboy Bunny Girls: Carianne Older

### "I always loved the aesthetic of Playboy" says Canon photographer Carianne Older

Carianne Older, aka Peggyshootsfilm, empowers women through her cinematic-style film portraits, and her favourite film camera is her Canon AE-1! See more at our website via quick link [bit.ly/carianne\\_canon](http://bit.ly/carianne_canon)





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