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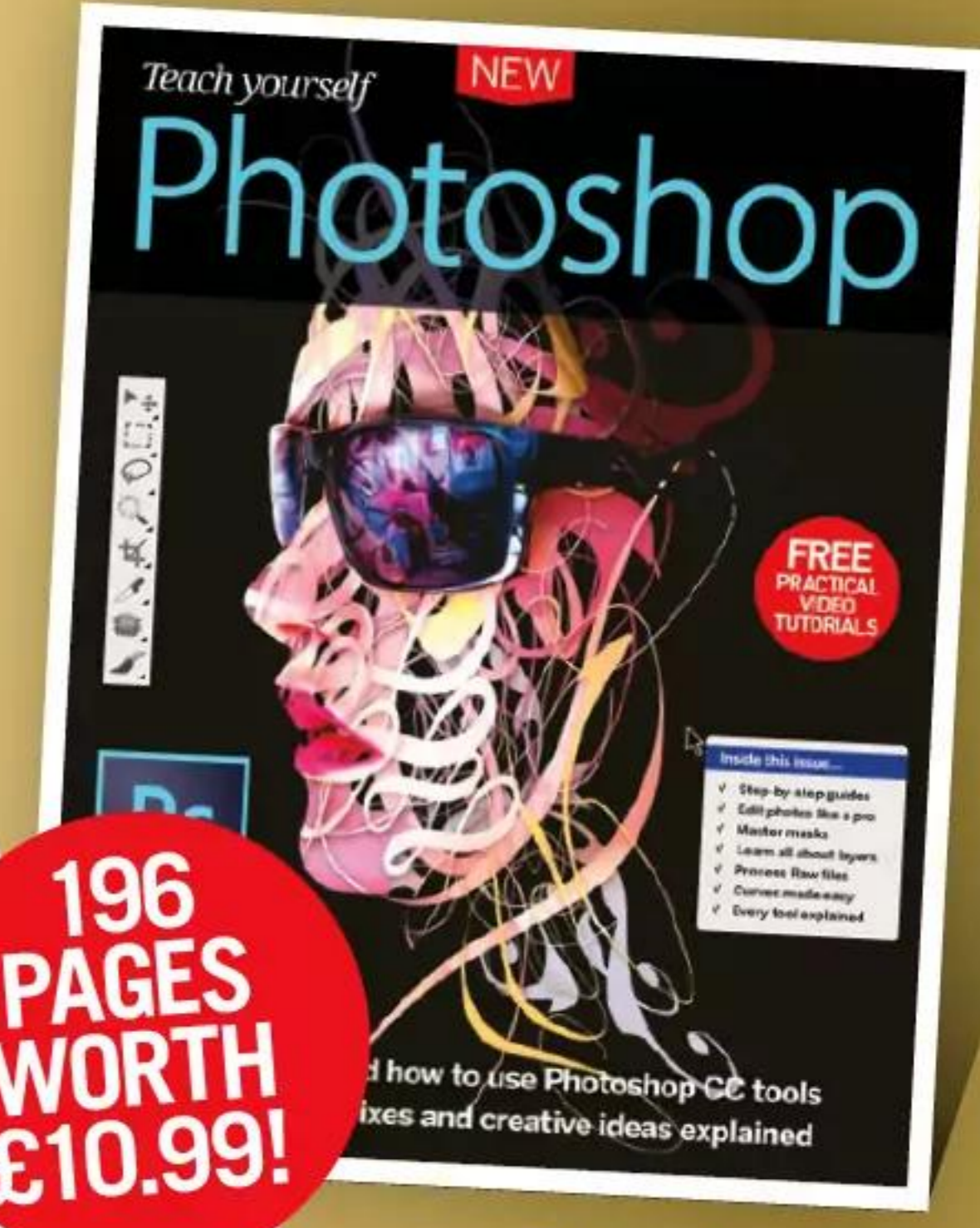


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PhotoPlus

THE CANON MAGAZINE

Issue 213 • Feb 2024



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CANON GEAR OF THE YEAR

The best Canon EOS cameras, lenses and accessories



NEW YEAR PHOTO TIPS

Canon pro Nick Hanson on capturing great landscapes



EOS EXPERTS

CANON SCHOOL

Learn how to control depth of field for more creative photos

NEW PRO SKILLS

PERFECT PET PORTRAITS

Essential techniques for top shots of furry friends



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Watch our expert guides to improve your skills



Great video tutorials for you – see page 5 for details

BIG PRINTERS TEST • BUYERS' GUIDES

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YEAR!



The Society
of Photographers
Convention 2024
& London Photo Show

Full Convention:
Wednesday 17 – Saturday 20 January
FREE* Trade Show Dates:
Thursday 18 – Saturday 20 January
Venue: Novotel London West
Hammersmith, W6 8DR

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Europe's Largest 'All-Welcome' Photographic Convention

The 2024 Convention is a veritable feast of education, with four days of action packed programmes designed to help you put your imagery ahead of the game. The three day Trade Show spanning the Thursday to Saturday is a gathering of the who's who in the photographic industry, with the 'big guns' present and eager to show you the latest in technology and design.

FREE to enter Trade Show* Meet over 100 photographic brands – All the important players within the industry are exhibiting at this event, so meet the key personnel who can help you. Book your **FREE*** trade show tickets today.

Trade Show Opening Times

Thursday 18th January 2024 – 10:00–17:00
Friday 19th January 2024 – 10:00–17:00
Saturday 20th January 2024 – 10:00–16:00

Canon Speakers on the FREE Live Stage

Thursday 18th January @ 13.30

Ian Hippolyte

Can we talk about Fashion Photography?

Friday 19th January @ 13.30

Victoria Haydn

The Fear of Changing Genres

Saturday 20th January @ 13.30

Igor Demba

The Art of Destination Weddings



Canon

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<https://thesocieties.net/convention/free-demos-and-seminars/>

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All prices shown are inclusive of booking fee & VAT.

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FREE TO WATCH 20x16" Print Competition & Qualifications

Live at the Convention Join us on Wednesday 17th and Thursday 18th January and experience the live judging for yourself.



Enter the most prestigious 20x16" Print Competition held worldwide, open to members and non-members alike. Enter your images today thesocieties.net/convention/20x16-print-competition/

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*Visitors pre-register before 14 Jan 2024 for FREE and avoid £10 entry fee to Trade Show.



The Society
of Photographers

**NEW YEAR!
NEW SKILLS!**

Discover the joys and secrets of capturing great sunset scenes by the sea in our photo project on **Page 48**



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

We get lots of readers, and friends and family for that matter, often asking us for buying advice, such as “What’s the best Canon camera I can buy for this price?” Or another popular one is “Which telephoto zoom should I buy for my EOS camera?” We have all the answers and more in this issue’s big Canon Gear of the Year awards. It’s packed with the very best Canon EOS cameras, lenses and accessories we’ve tested recently, so you can be sure it’s up to date with the latest buying tips. With gear for beginners on a budget, to mid-range kit for enthusiasts, to top-spec stuff for the pros, there’s something to suit your needs. See page 27.

Also inside, our *PhotoPlus* Apprentice learns how to take better pet photos, with the help of Canon pro Laura Galbraith, from dogs in action outside in the rain to cats inside her warm photo studio. See page 8.

We have new photo projects for you to try – all with free video guides! James shows you how to create super hi-res landscapes, Dan looks at scenic photos with castles, plus I share my secrets for stunning seascape shots at sunset on one of my favourite rugged beaches in North Cornwall. Also there are new Photoshop image-editing tutorials. All from page 43.

We speak to inspiring Canon landscape photographer Nick Hanson, who talks about his love of shooting epic Scottish scenes and running workshops on the Isle of Skye, on page 62.

We have new Photo Stories from you, My Kit, plus Canon School and EOS SOS, and we test eight of the latest printers in Super Test, with prices starting from only £79!

Also don't miss your free *Teach Yourself Photoshop* ebook worth £10.99, download details over the page.

Happy New Year and let's all have a great 2024!



NEW OFFER!
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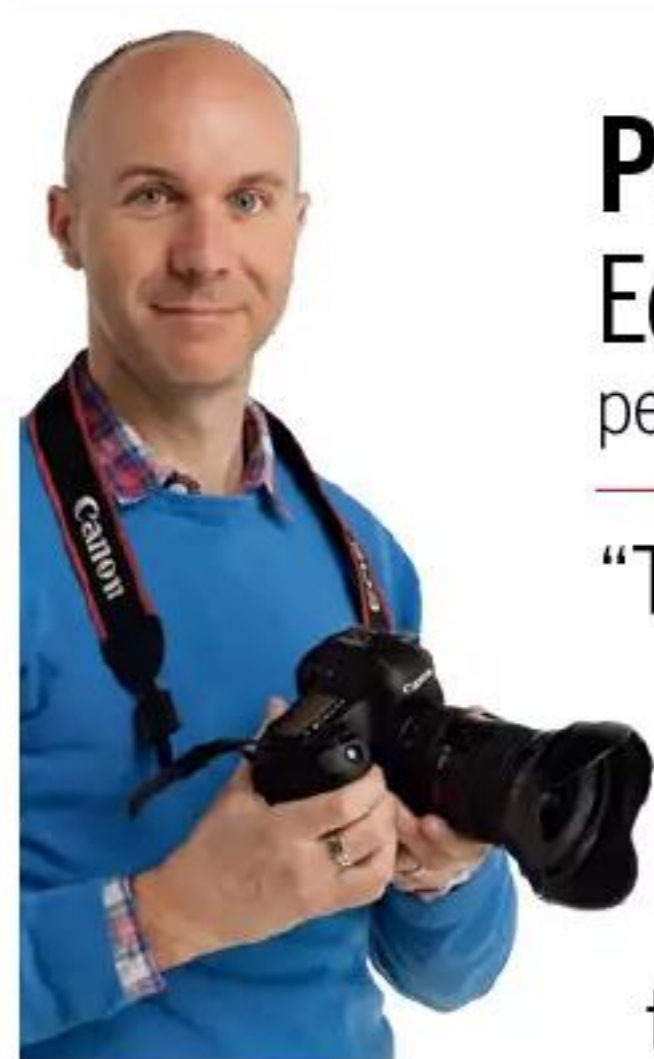
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Meet the team...

PhotoPlus

THE CANON MAGAZINE

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



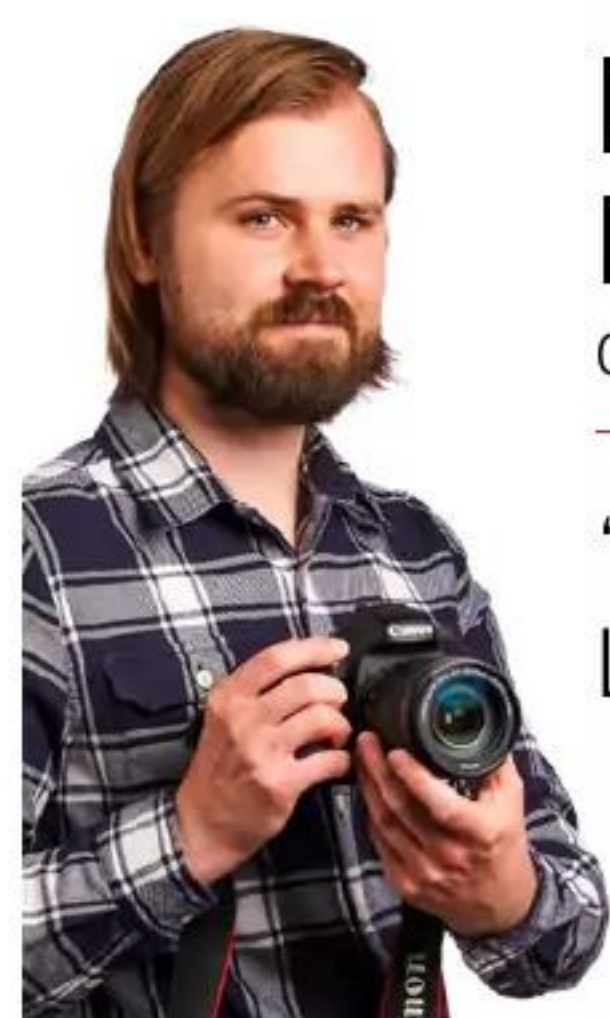
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James Paterson
Technique writer • R5
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"In my big photo project this issue I show you how to create a super high-resolution landscape image by merging multiple photos the quick and easy way." **PAGE 46**



Dan Mold
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Technical writer • R5
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Brian Worley
EOS expert Brian answers your toughest Canon EOS technical questions, and rates your images. **PAGE 82**

Our contributors Ben Andrews, Claudio Beretta, David Clapp, Laura Galbraith, Nick Hanson, Marcus Hawkins, Rafał Makiela, Sean McCormack, James Paterson, Anthony Plummer, Matthew Richards, Lauren Scott, Brian Worley



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Future PLC Quay House, The Ambury, Bath BA11UA

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Printed by

William Gibbons

Distributed by

Marketforce, Future, 121-141 Westbourne Terrace, London, W2 6JR
For enquiries please email mfcommunications@futurenet.com

PhotoPlus (ISSN 1754836) is published monthly (with an extra issue in May) by Future Publishing, Quay House, The Ambury, Bath, BA11UA, UK
The US annual subscription price is \$181.87 Airfreight and mailing in the USA by agent named World Container Inc., c/o BBT 150-15 183rd St, Jamaica, NY 11413, USA
Application to Mail at Periodicals Postage Prices is Pending at Brooklyn NY 11256.
POSTMASTER: Send address changes to PhotoPlus, World Container Inc., c/o BBT 150-15 183rd St, Jamaica, NY 11413, USA
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrymount Road, Haywards Heath, West Sussex, RH16 3DH, UK

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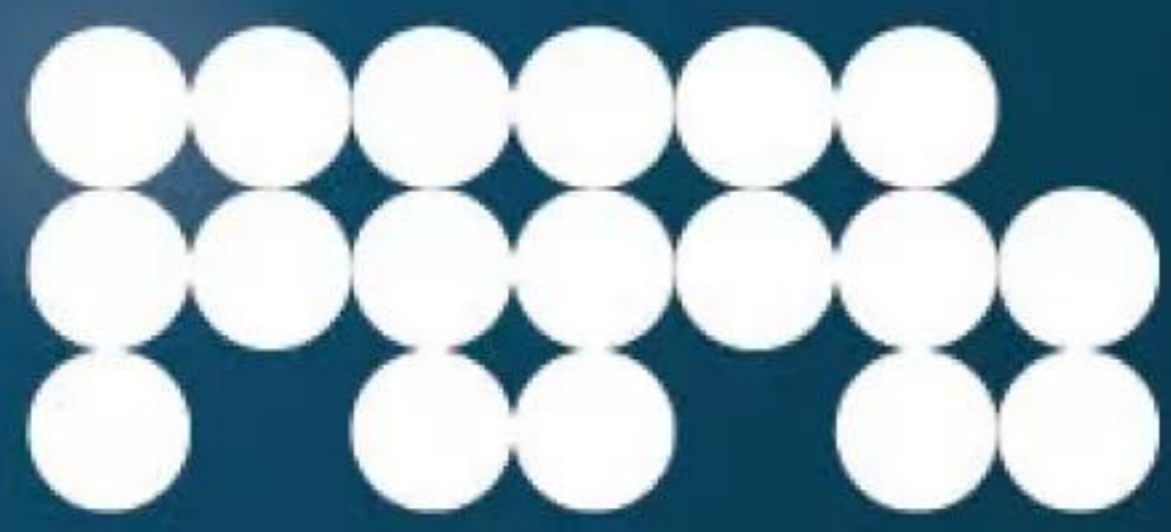
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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
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PERFECT PET PHOTOGRAPHY

Professional wildlife photographer Laura Galbraith shows *PhotoPlus* Apprentice Helen how to capture top pet paw-traits

APPRENTICE

NAME:

HELEN BLACK



CAMERA:

CANON EOS R6

HELEN IS a former IT trainer for a recruitment agency based in Peterborough. She's always had a strong interest in photography, although when made redundant ten years ago, she found more time to spend with her hobby. She developed a love for wildlife photography during the pandemic, using a pop-up hide in her garden to take lovely photos of birds and other garden visitors. While she's confident photographing wildlife outside in day light, she admits that studio flash is a new world, so we've paired her up with pet pro Laura to show her the ropes.

CANON PRO

NAME:

LAURA GALBRAITH



CAMERA:

CANON EOS R5 & R6

LAURA WAS an IT and maths teacher, but seven years ago decided to pursue her passion and become a full-time photographer. She now runs a successful pet photography and workshop business. She's had great critical acclaim too, winning the Guild of Photographers Bird Image of the Year title in 2019 and Nature and Wildlife Image of the Year in 2020. We met up with her at her home studio in Burwell to teach Helen to take some top pet pictures. lauragalbraithphotography.co.uk

THE APPRENTICE

TECHNIQUE ASSESSMENT

The Animal Eye autofocus tracking takes care of capturing pin-sharp pet shots

SHOOTING IN MANUAL

TO GET started Laura asked Helen to put her Canon EOS R6 into its Manual mode and opened the aperture on her 100-400mm lens to its widest f/5.6 at 400mm for a shallow depth of field to create separation between Leonardo and the background, so he was the clear focal point. Laura set a shutter speed of 1/400 sec to freeze the dog and eliminate camera-shake. The low light levels needed a whopping ISO of 10,000!



ANIMAL EYE AF

LAURA shoots with Canon EOS R5 and R6 full-frame bodies and both feature Canon's incredible Animal Eye autofocus. Helen used the Animal Eye AF on her Canon EOS R6 to quickly lock onto pets' eyes make sure they were pin-sharp and the focal point of her portraits – it also came in handy when shooting the high-speed action shots. Helen set up double back-button focus on her EOS R6 so AF-ON activates autofocus while the * button activates Animal Eye AF.



HOT SHOT #1



TOP GEAR #1

Full-frame mirrorless Canon bodies



FOR A longtime Laura shot with a Canon EOS 5D Mk IV DSLR but has finished upgrading her kit and lenses to the EOS R mirrorless system. Her main workhorse is now the 45MP EOS R5, and has a 20MP EOS R6 as a backup body. Both cameras are professional bodies capable of firing out 12fps with the mechanical shutter (even quicker with the electronic shutter too).



HELEN'S COMMENT

“ I met up with Laura at her home studio in Burwell and headed straight out with owner Angie and black Labrador Leonardo and her St Bernard, Mr Darcy. Laura explained that having a catchlight in the eyes are the key to a good pet portrait, although I struggled to achieve this with Mr Darcy and found it easier with Leonardo as his eyes weren't so obscured. For this tight headshot I zoomed into 360mm on my 100-400mm lens to fill the frame, opened my aperture up to f/5.6 to blur the background and set ISO to Auto. We then had Leonardo's owner Angela stand behind me waving her arm to get him looking at the camera for better eye contact. ”

**PRO TIP****RAINING CATS AND DOGS**

RAINY conditions can add bags of atmosphere to your pet photos so don't be deterred by a downpour. While Canon's top camera bodies and L-series lenses feature weather-sealing, it's not a bad idea to use a rain cover. Laura and Helen also attached the lens hoods for their 70-200mm and 100-400mm lenses as this would help keep drops of rain landing on the front element of the lens which would cause blurry soft spots.



Lens	Canon EF 100-400mm f/4.5-5.6L IS II USM
Exposure	1/400 sec, f/5.6, ISO10,000

EXPERT INSIGHT**GET THEIR ATTENTION**

FOR STRONG eye contact and to help her light source create a catchlight, whether its outdoor sun or indoor studio lighting, Laura needs to have the pets looking in the right direction. For this shot of Leonardo the black labrador, and Mr Darcy the St Bernard, they were both solely focused on their owner Angela, so Laura had her stand directly behind Helen while she was taking photos to get them facing the right way. Laura also uses toys, treats, catnip and even duck call whistles to get the attention of pets.



THE APPRENTICE

LAURA'S TOP 3 PET PORTRAITS

Professional pet photographer Laura's three favourite pet portrait photos



BLUEBELL

BLUEBELL IS an 11-week-old South African Mastif puppy although she was the same size as most of the fully grown dogs that I get to photograph.



NELLY

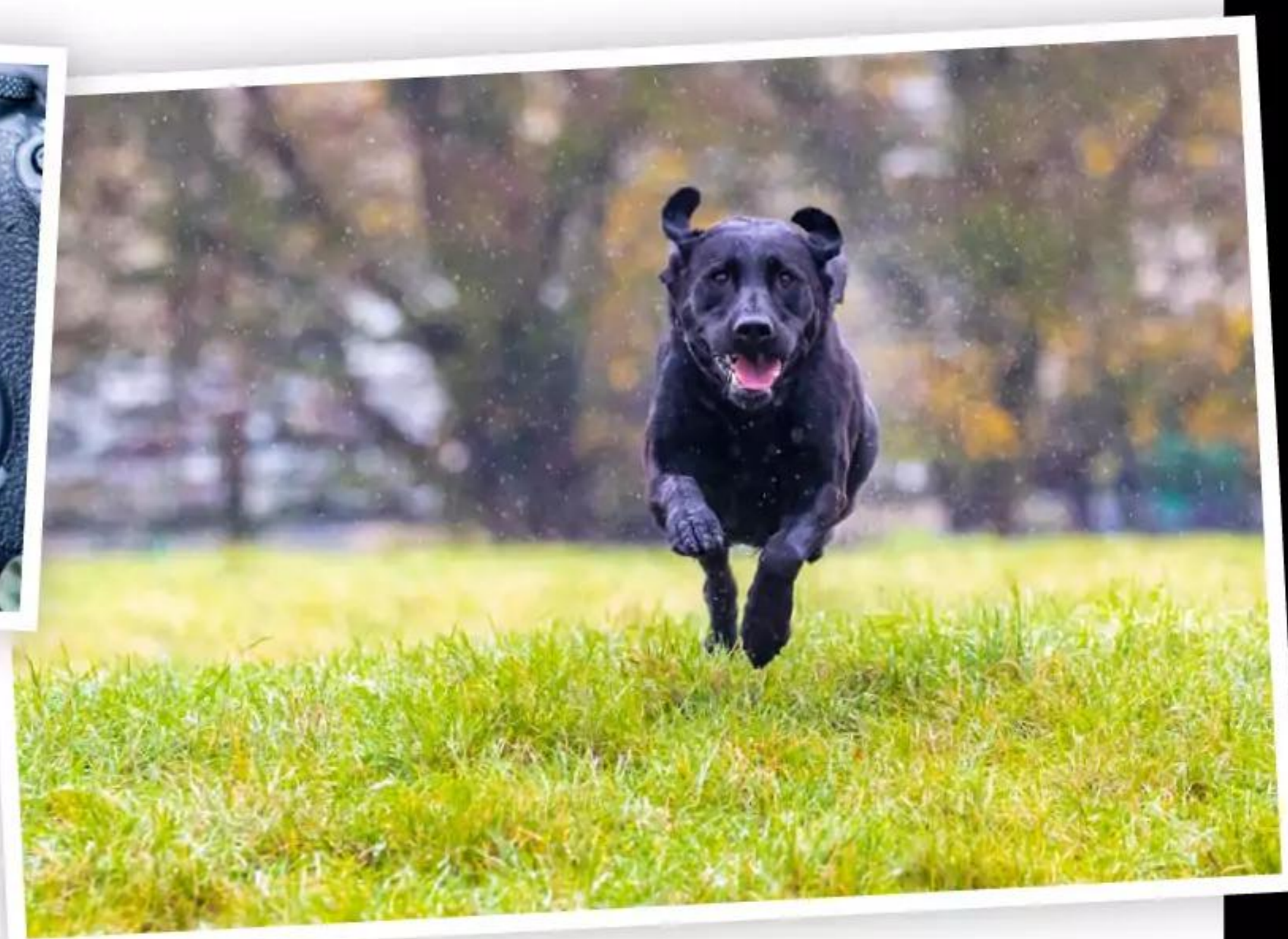
NELLY WAS one of my secret sessions when we had to arrange to get her in and photographed without her owner knowing about it – as the resulting photo was a gift that was very well received.



REGGIE

BRITISH Bulldog Reggie hands-down wins the top prize for the most drool cleared up in any of my studio sessions. I had to have change of clothes after all his exuberant doggy slobbers!

HOT SHOT #2



EXPERT INSIGHT READY, SET, GO!

TO CAPTURE top action shots of animals on the move Laura recommends a shutter speed of at least 1/1600 sec – open up the aperture and boost the ISO to achieve those faster shutter speeds. She also uses Animal Eye Detect autofocus to track the animal's eyes. Plus she suggests using your camera's fastest High-Speed Continuous drive mode to give yourself more chance of catching a sharp shot and the perfect moment in the action sequence.



HELEN'S COMMENT



“ After taking some tight headshots, Laura suggested trying to catch a few action shots with athletic three year old Leonardo running straight towards the camera – and I was up for the challenge! Laura suggested getting down low to be eye-level with Leonardo which would help blur the background, and as the light levels were quite low I needed to boost the ISO to 6400 to achieve a fast enough shutter speed to freeze him and the rain drops. Laura stood on the other side of the park with Leonardo, and owner Angela stood behind me ready to call him over. It was then just a case of firing a high-speed burst with Animal Eye AF to track the dog's eyes. We tried four times to bolster my chances of catching the right moment and this is was my best shot. ”

Lens	Canon EF 100-400mm f/4.5-5.6L IS II USM
Exposure	1/1600 sec, f/5, ISO6400

TOP GEAR #2

Canon L-series lenses

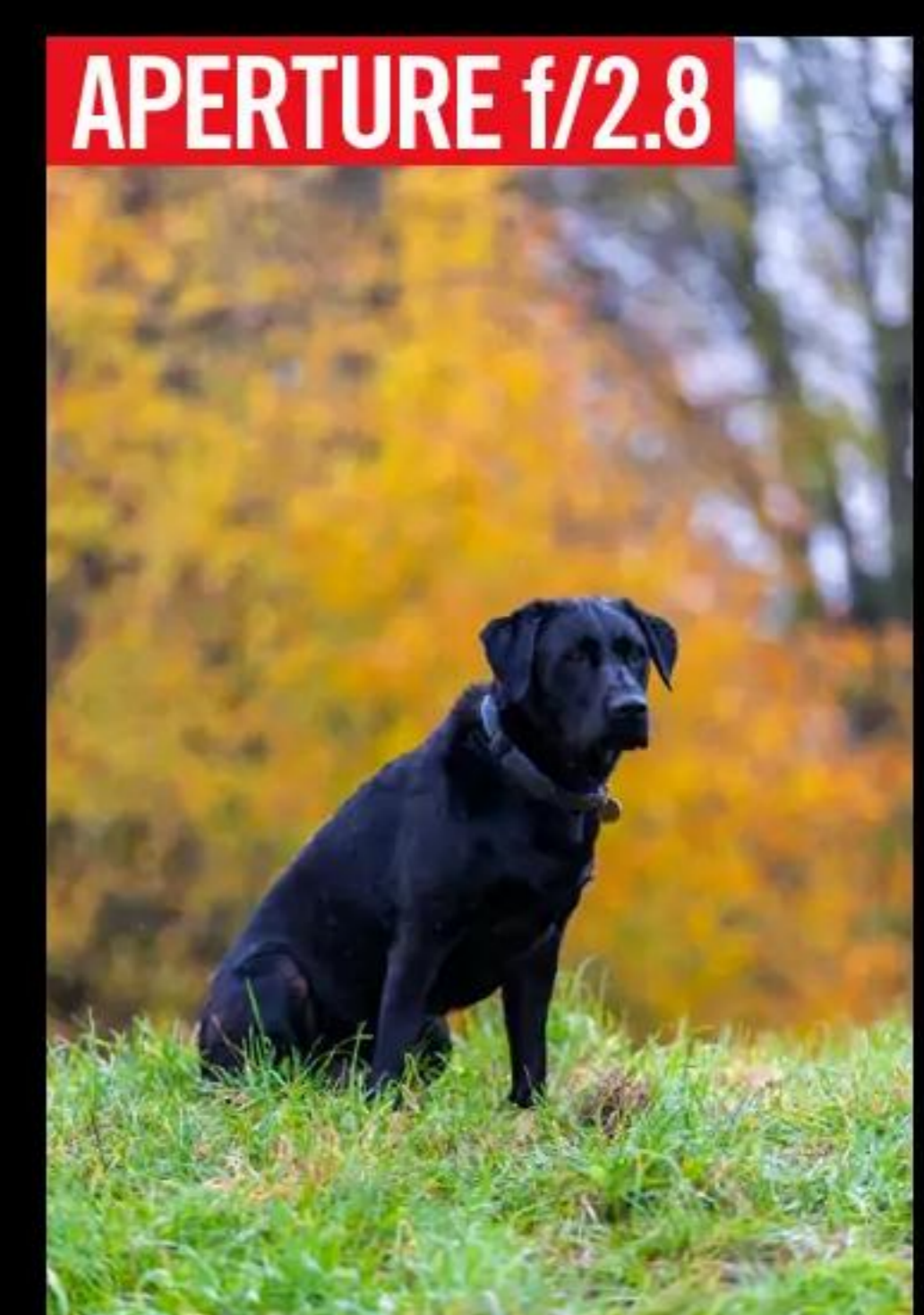
LAURA has a wide range of Canon's RF L-series lenses including the Canon RF 24-70mm F2.8L IS USM, which is a fantastic all-rounder and the Canon RF 400mm F2.8L IS USM, which she takes on safaris. Her go-to lens for pet portraits, both indoors and outside, is the Canon RF 70-200mm F2.8L IS USM which provides Laura with the perfect working distance and zoom range for pets and also has a wide maximum f/2.8 aperture.



PRO TIP

BETTER BLUR IN YOUR BACKGROUNDS

THE aperture is a series of blades that open up or close down to let in, or restrict the flow of light to the camera sensor. A great way to bring attention to your pets when shooting outdoors is blurring the background by using a wide aperture. This will flood the sensor with light plus create a shallow depth of field. Other factors that help to create a shallow depth of field are a telephoto focal length, such as 200mm or 400mm, getting closer to focus on your subject and moving your subject further away from the background for extra separation.



EXPERT INSIGHT

BUILD UP THE LIGHTING



WHEN HER client's pets arrive, time is of the essence to catch the perfect shot. Laura sets up her lights and backgrounds beforehand, using a Scooby Doo soft toy as her stand-in model. For this setup, Laura used a paper lilac backdrop with two flashes and 90x60cm softboxes attached for side lighting. A flash with a large 120cm octabox was then set up in front and above the pets as the key light to illuminate their front, and also create beautiful circular catchlights in the pet's eyes.

LEFT SIDE LIGHT



LEFT & RIGHT SIDE LIGHTS



PLUS KEY LIGHT



LAURA'S COMMENT



“ Cats behave very differently to dogs so I wanted to teach Helen how to photograph them in my studio. First up we had my cat Hazel, a mixed-breed brown moggie, and we agreed this lilac backdrop would contrast well. I set up the background and lighting, and in Manual mode, I locked the settings of 1/160 sec, f/11 and ISO200 in Helen's camera so she wouldn't need to worry about exposure settings, and could concentrate on the focus, composition and firing the trigger and flash at the right moment. Animals react differently to a variety of stimuli, from catnip to toys, treats and sounds, so it's all about experimenting. ”



**HOT
SHOT
#3**

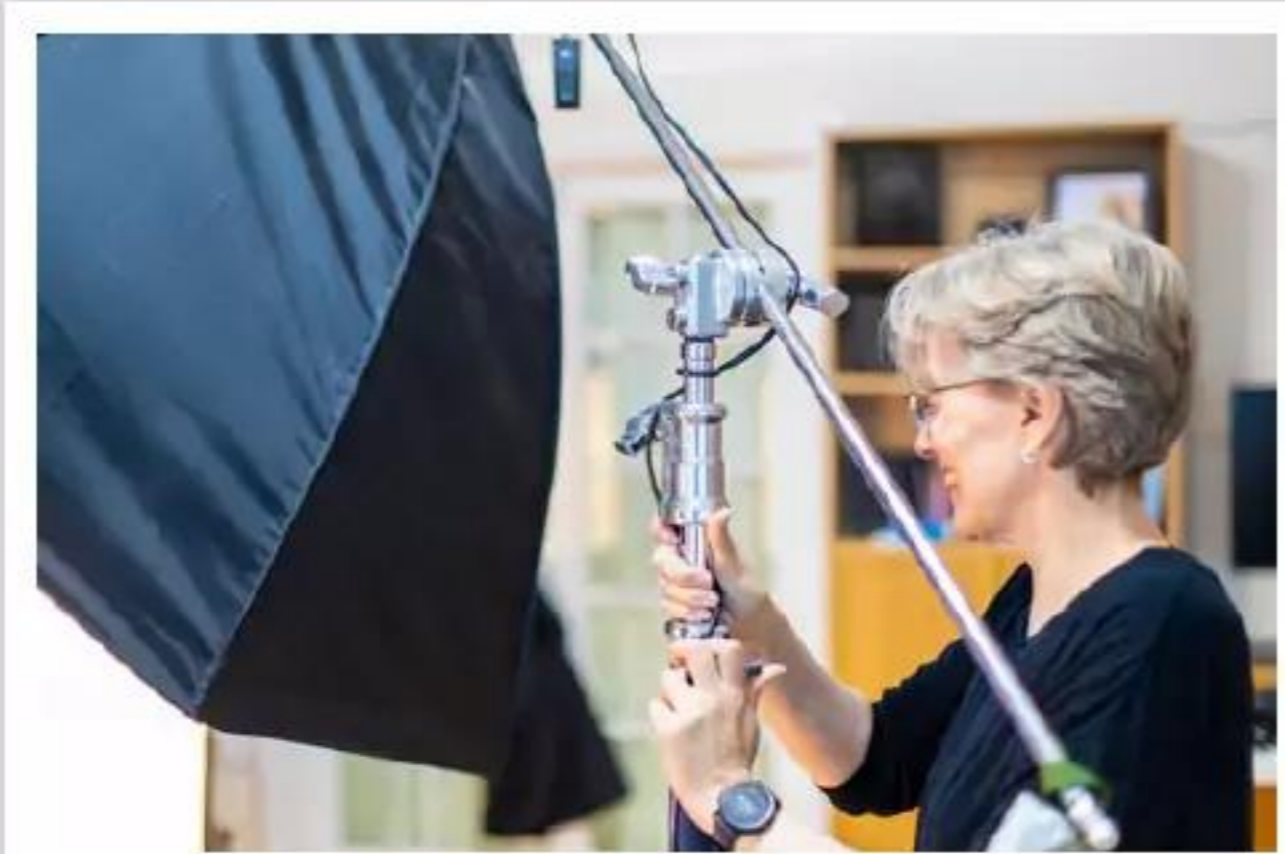
Lens	Canon EF 70-200mm f/2.8L IS III USM
Exposure	1/160 sec, f/11, ISO200

TOP GEAR #3

Flash heads and modifiers

LAURA HAS four Elinchrom D-Lite RX One flash heads in her studio.

Her usual setup is to have two fitted with 90x60cm softboxes at each side, pointing towards or away from the background, a key light fitted with a 120cm octabox in front and above the animals for fill light and to create a circular catch eye. She also has a flash head with a strip box mounted to the ceiling which she'll turn on when she wants to make sure the background is nice and bright.

**PRO TIP****CUSTOM WHITE BALANCE**

LAURA clipped a grey card onto her Scooby Doo toy and had Helen take a picture of it. She then went into the camera menu on her Canon EOS R6 and used the Custom

White Balance function, selecting the image of the grey card she had taken to set an accurate white balance. This ensured her colours are perfect in every shot taken in the studio pet session.

THE APPRENTICE

LAURA'S TOP 10 TIPS FOR ANIMAL MAGIC

- 1 Paws for thought**

When a client's pet enters Laura's studio she always gives them five minutes to get settled. She'll also fire the flashes a few times so the animals get used to it.
- 2 Screen calibration**

To ensure the colours in Laura's pet portraits are accurate when editing, she calibrates her computer monitor once a month with a Datacolor SpyderX Pro.
- 3 Cleaner backgrounds**

Laura uses the black-and-white point eye droppers in Lightroom Classic CC to set the darkest or brightest point of an image. This ensures that black or white backgrounds are even and will smooth out blotches.
- 4 Attack of the clones**

Any fur, muddy paw prints or inconsistent colours in the background can be distracting, so Laura uses tools like the Clone Stamp and Spot Healing Brush in Photoshop CC to tidy these areas up for a professional finish.
- 5 Studio backdrops**

Laura has a mixture of different background materials including fabric, paper and vinyl. Paper can be costly as it often needs to be disposed of after each shoot due to wear, muddy paws and any accidents, while vinyl backgrounds can be cleaned and are reusable.
- 6 Flash sync speeds**

The mechanical shutter needs to be used when shooting with flash and this usually has a maximum sync speed of 1/250 sec. A faster shutter speed will produce photos where the shutter curtains haven't fully opened and you'll see a dark band across your images.
- 7 Talk to the owners**

Get insight about the pets from the owners. If you plan on using treats, make sure you've checked for food allergies, and ask them whether treats or toys are best.
- 8 Use the Histogram**

The histogram shows the range of tones your camera has captured, from the darkest blacks on the left to the brightest whites on the right. Check it regularly to make sure you're not burning out any bright highlights.
- 9 Watch out for 'whale' eye**

When dogs are stressed you'll often see 'whale' eye, where the white (sclera) part of the eye is visible. If you see this, be sure to take a break or change things up to make sure the dog is happy and relaxed.
- 10 Avoid showing 'boy parts'**

Laura says: "I doubt any of my customers want to see their dog's 'boy parts' on the wall, so always make sure they are hidden. Change your angle so that their leg is covering this area or put them in a different position."



PRO TIP

TURN EXPOSURE SIMULATION OFF



EXPOSURE simulation combines the shutter speed, ISO and aperture to give you an accurate indication of your exposure when working with natural light – ideal when Helen is taking her wildlife photos outdoors. However, Laura explained that it's best to disable this feature when working with studio lighting as the camera won't factor in the flash and the Live View will appear too dark to compose with.

TOP GEAR #4

Flash triggers

LAURA uses an Elinchrom Skyport Transmitter Plus to fire her D-Lite studio lights which have built-in receivers. This radio trigger works with all camera brands, including Canon, which is important for Laura as she offers workshops to pupils with all manner of camera systems. It also allows her to turn on or off flashes via the transmitter, rather than walking over to each flash head and doing it manually, so it's much more convenient.



EXPERT INSIGHT

HIGH SPEED SYNC FLASH

A FUN technique to try is to throw some treats up in the air towards your cat or dog and use flash to freeze the moment they attempt to catch it. You may capture some wonderfully funny and comical poses. The conventional maximum sync speed of flash around 1/250 sec will likely be too slow to freeze the animals leaping up to catch their treats, so flashes and triggers with High-Speed Sync (HSS) are a must.



HOT SHOT #4



HELEN'S COMMENT



Next up we were greeted by the beautiful Keira, a British Shorthair silver striped with celebrity status as the granddaughter of the Whiskas cat! Laura suggested shooting her against black to help her stunning silver stripes stand out. So she set up a black fabric background and used clips to make sure the background was taught to avoid any wrinkles in it. Laura stood next to me and waved Keira's favourite toy so I could capture this lovely off-camera gaze; her face is lit beautifully and I love the catchlights which bring the pet portrait to life too.

Lens	Canon EF 70-200mm f/2.8L IS III USM
Exposure	1/160 sec, f/11, ISO200

HOT SHOT #5



HELEN'S COMMENT



Laura suggested zooming all the way to 200mm on my 70-200mm. This made it a little trickier to compose but the Animal Eye AF took care of the autofocus and did a brilliant job tracking Keira's eyes. I wanted to leave some 'active' space in front of Keira in the direction she was facing in this image. With the aperture closed to f/11, the zone of focus is quite deep, so Keira looks razor sharp from front to back. I love the detail you can see in her fur and whiskers – and the catchlight in her eye is the cherry on top of the cake.

Lens	Canon EF 70-200mm f/2.8L IS III USM
Exposure	1/160 sec, f/11, ISO200

SHOT OF THE DAY!

HELEN'S COMMENT



“ Lastly, we had Panda, a gorgeous two-year-old Border Collie. As we'd shot Hazel on a purple background and Keira against black fabric, Laura suggested shooting him on a white vinyl for a high-key look. We used highlight priority to make sure the white background was blown out to pure white, but without losing detail in his white fur. With the exposure sorted I got snapping, and love this shot of Panda looking directly down the lens barrel, with his head tilted which makes the portrait even more adorable. Thank you *PhotoPlus* for the great experience, it was an eye opener and made me much more confident working with flash. ”

LAURA'S VERDICT



“ Helen was a fab Apprentice on the day. With a passion for wildlife and getting out regularly to take pictures of wild animals, she already had a solid foundation of skills to work with so the outdoor portraits and action shots came naturally to her. And even though our subjects were more well-behaved than wild animals, they can still be very unpredictable and give you a good challenge. I also hope I've demystified the dark arts of flash photography and made her feel more comfortable shooting in a studio. She really got into the swing of it and by the end of our session was nailing beautiful poses of Panda like this winner. ”

Lens	Canon EF 70-200mm f/2.8L IS III USM
Exposure	1/160 sec, f/10, ISO160





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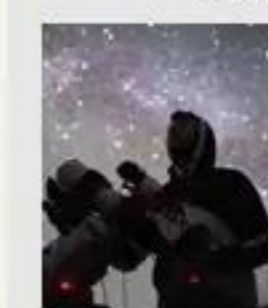
INSPIRATIONS

GREAT CANON IMAGES FROM THE ASTRONOMY PHOTOGRAPHER OF THE YEAR





01 CELESTIAL EQUATOR ABOVE FIRST WORLD WAR TRENCH MEMORIAL BY LOUIS LEROUX-GEREU SKYSCAPES: RUNNER UP



Louis' brilliant star trails above the preserved First World War trenches in the Canadian National Vimy Memorial Park came runner-up in this year's contest. His final image was composited from no less than 577 exposures, each 30 secs long and taken on his astro-modified Canon EOS 6D with a wide-angle Samyang 14mm lens. This haunting image contrasts the conflict-scarred landscape with the ethereal beauty of the stars.

Lens Samyang XP 14mm f/2.4
Exposure 30 secs, f/3.2, ISO1000 (577 exposures stacked)

Astronomy Photographer of the Year 15 / Louis Leroux-Gereu

INSPIRATIONS

Astronomy Photographer of the Year 15 / Brendan Alexander



02 AURORA OVER THE GREAT POLLET SEA ARCH BY BRENDAN ALEXANDER AURORAE: SHORTLISTED

 Shooting with his Canon EOS 6D and a Sigma 20mm f/1.8 EX DG, Brendan took two exposures, one at 7.5 secs for the sky and another at 5.5 secs for motion in the foreground, and stitched them together. He told us, "I took this photo after a Coronal Mass Ejection which allowed the aurorae to be seen in the UK and Ireland."

Lens	Sigma 20mm f/1.8 EX DG
Exposure	7.5 secs (sky), 5.5 secs (foreground), f/2.8, ISO6400

03 MOON AT NIGHTFALL BY HAOHAN SUN YOUNG: HIGHLY COMMENDED

 Haohan's mesmerizing moonrise over the Xinghai Bay Bridge in China was Highly Commended in this year's contest. He tells us, "Atmospheric extinction alters the hue and brightness of the moon when it is low on the horizon. In this photo, you can see the moon appears brighter and less red as it rises in the sky." The composition of Haohan's photo is superb, capturing the striking difference between urban construction and the ineffable mystery of the natural world.

Lens	Canon 24-105mm f/4L IS II USM
Exposure	1/100 sec, f/4, ISO1600 (various stacked)





Astronomy Photographer of the Year 15 / Schabberger Poupeau



Astronomy Photographer of the Year 15 / Haohan Sun



Astronomy Photographer of the Year 15 / Robert Price

Astronomy Photographer of the Year

All of the images showcased in this month's gallery were taken from the Royal Observatory Greenwich's Astronomy Photography of the Year 15 and shot on Canon cameras or specialist camera equipment. Returning in January 2024, APY16 will be open for your submissions for astro images taken after January 2023. For your chance to win top prizes and more information about the competition, check out their website at apy.rmg.co.uk

04 CRESCENT MOON IN A MAGICAL SUNSET BY EDUARDO SCHABERGER POUPEAU OUR MOON: SHORTLISTED



Eduardo's stellar moon shot is a composite of three exposures taken in Santa Fe, Argentina. Using the crop sensor of his Canon EOS 90D and 60-600mm lens he's been able to fill the frame with this stunning celestial scene. He told us, "The moon had 16% of its surface illuminated with clouds appearing an intense red."

Lens	Sigma 60-600mm f/4.5-6.3 DG OS HSM Sports
Exposure	1/400-1/100 sec, f/6.3, ISO800 (three exposures merged)

05 DOLBADARN CASTLE, HOME OF WELSH PRINCES BY ROBERT PRICE PEOPLE & SPACE: SHORTLISTED



Robert's star-studded astro shot of Dolbadarn Castle was taken in Gwynedd, Wales. Setting up with his Canon EOS 6D Mark II on a Sky-Watcher Adventurer Mini equatorial mount, he was able to track the stars at shutter speeds of up to two minutes! He merged 165 of the best pictures to make up his final result. He explains, "The core of the Milky Way can be seen rising behind the castle and the Snowdon range of mountains."

Lens	Canon EF 24-70mm f/2.8L IS USM
Exposure	45-120 secs, f/2.8, ISO800 (165 exposures merged)

INSPIRATIONS

06 THE MILKY WAY BY KUSH CHANDARIA YOUNG: SHORTLISTED

Shortlisted for the Young APY15 award Kush's fabulous Milky Way image was taken with a Canon EOS Ra full-frame astro body and Sigma 40mm lens, making full use of its super-wide f/1.4 maximum aperture to capture the light of the distant stars. He used a Sky-Watcher Star Adventurer Pro equatorial mount to track the stars for sharp shots with exposures of 10 secs, and stacked a total of ten images together. He reveals, "I took this image in Okavango Delta in Botswana where due to the lack of light pollution, I could see the Milky Way clearly with the naked eye."

Lens	Sigma 40mm f/1.4 DG HSM Art
Exposure	10 secs, f/1.4, ISO1600 (10 images stacked)

Astronomy Photographer of the Year 15 / Dario Giannobile



07

Astronomy Photographer of the Year 15 / Jeff Graphy



08

Astronomy Photographer of the Year

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07 COMET 2022 E3 ABOVE SNOWY MOUNT ETNA BY DARIO GIANNOBILE SKYSCAPES: SHORTLISTED



This image shows Comet 2022 E3 soaring over Mount Etna, Sicily, as volcanic vapours sweep over the crater. The glowing turquoise-green of the comet stands out against the night sky and snowy landscape. To balance the exposure between the sky and the foreground, Dario took no fewer than 27 45-second exposures for the sky with a Lightach II Fornax tracker, and two images each three minutes long for the landscape. He blended them together for this magical night scene.

Lens Sigma 150–600mm f/5–6.3 DG OS HSM I C

Exposure 45–180 secs, f/7.1, ISO320–3200

08 ON TOP OF THE DREAM BY JEFF GRAPHY SKYSCAPES: SHORTLISTED



Jeff's amazing Milky Way image was taken from the top of Pain de Sucre, on the French-Italian border. The mountain tips peaking through the inverted clouds give his photo an ethereal, dream-like quality and certainly makes for an eye-catching shot. He tells us, "I climbed the summit twice in search of optimum conditions for the photo I had envisioned. I wanted to shoot above the settled clouds with pastel colours to create a serene view of the mountain range."

Lens Canon EF 16–35mm f/2.8L III USM

Exposure 8 secs (sky) 20 secs (foreground), f/2.8, ISO6400

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CANON GEAR OF THE YEAR

Join us as we roll out the red carpet and hand out this year's awards for the best Canon cameras, lenses and kit we've tested

This year, perhaps more than any other, we've been truly amazed. *PhotoPlus* has been running for more than 16 years now and, for each and every one of them, we've had a sparkling stream of new Canon kit passing through our hands and our test lab. Some EOS cameras, lenses and accessories have always shined more brightly than others but, over the last 12 months, we've tested and reviewed new kit that

has had a real wow factor. Not just once or twice, but over and over again. A couple of the camera launches over the last year really stand out, but the emphasis in 2023 has been on lenses. RF mount glass for EOS R cameras has mightily impressed us right from the start, but everything just keeps getting better, with new lenses to suit every need and budget. So, here's the kit that's really bowled us over; worthy award winners, one and all...

GEAR OF THE YEAR BEGINNER/BUDGET



Canon EOS R50

£689/\$679 Reviewed issue 204

What we love

For an entry-level EOS R system camera that's ideally suited to beginners, the EOS R100 has a rock-bottom price tag. But for a few dollars more, we much prefer the EOS R50. It has a newer 24.2MP sensor and DIGIC X image processor, enabling the latest performance enhancements, such as deep-learned AI autofocus for people, animals and vehicles. Around the back, there's a vari-angle touchscreen, whereas the EOS R100 only has a fixed screen

WINNER
ENTRY-LEVEL
CAMERA
★★★★★

that's not touch-sensitive. It's also great for shooting 4K HDR movies.

What's missing?

Like all APS-C format EOS R mirrorless cameras apart from the R7, the EOS R50 lacks in-body image stabilization.

Why upgrade?

If you want to upgrade from an entry-level DSLR to a higher-performance EOS R system camera, this one gives the most bang per buck.



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

£379/\$329

What we love

We love the super-small, lightweight design of this, especially considering that it's an ultra-wide-angle zoom. Its epic viewing angles are ideal for landscape and architectural interiors, as well as vlogging, when you also want to capture your surroundings to set the scene. And despite its size, it has a 4-stop optical image stabilizer for shake-free handheld shooting.

What's missing?

Typical of Canon's budget-friendly lenses, it doesn't come with a lens hood so you'll need to buy one.

Why upgrade?

If you've got an APS-C format EOS R, this is perfect for really wide-angle photography and video capture.

Canon Selphy CP1500

£114/\$99 Reviewed issue 200

What we love

Love printing? We think there's no substitute for creating real photo prints that you can pass around and share with family and friends. And with this portable, Wi-Fi-enabled printer, you can make prints from your camera or smartphone pretty much anywhere and everywhere. Based on dye-sublimation technology, there's no ink to get spilled, so it really is one for the road. Lab-quality postcard prints only

take about 40 seconds to print and last a lifetime.

What's missing?

It's a mains-powered printer, and if you want to run it off a rechargeable battery pack, that's sold separately.

Why upgrade?

It's all too easy for digital images to get lost in the crowd, on your computer or mobile gadget. Prints make more of a statement.



WINNER
MOBILE
PRINTER
★★★★★



WINNER
BUDGET TRAVEL
TRIPOD
★★★★★

Benro Slim Travel FSL09CN00

£131/\$165 Reviewed issue 202

What we love

What price a carbon-fibre travel tripod? We love that this ultra-compact Benro only costs a little more than the aluminium edition, while shaving 130g off the weight and coming in at just over a kilogram, complete with ball head. Better still, it folds down to just 32cm, so it's small enough to squeeze into your daily bag for carrying convenience. And if that's not enough, it also converts into a handy monopod, adding further versatility.

What's missing?

As with many travel tripods, the maximum operating height is a bit limited, in this case at 130cm.

Why upgrade?

For shooting gloomy interiors and night-time cityscapes, this little tripod gives solid support without weighing you down.



WINNER
DSLR NIFTY
FIFTY
★★★★★

Canon EF 50mm f/1.8 STM

£109/\$125 Reviewed issue 202

What we love

Everybody loves a bargain and they don't get much better than this. The old version of this lens was a popular choice, despite having a cheap-feeling build, a plastic mounting plate, a noisy autofocus motor and a very poorly rounded aperture based on just five diaphragm blades. This latest edition ticks all the right boxes on the to-do list of improvements, with better handling, a metal mount, STM autofocus, and a seven-blade diaphragm. And

despite all the upgrades, it's barely any dearer than the older lens.

What's missing?

Despite featuring an STM autofocus system, AF is merely quiet rather than practically silent, which can be an issue for movie capture.

Why upgrade?

Faster shutter speeds under low lighting and a shallow depth of field for portraiture are the major selling points.

Canon PowerShot V10

£379/\$399 Reviewed issue 205

WINNER
VLOGGING
CAMERA
★★★★★



What we love

We think this is the perfect camera for when you're vlogging – it's purpose-built for the job. It's small enough to fit in a spare pocket and take anywhere, yet it boasts powerful 4K and Full HD video capture, complete with high-quality sound. A 180-degree tilting screen keeps you in the picture, while its wide-angle autofocus lens takes in an impressive viewing angle. We especially like its wired and wireless connectivity, so you can share your vlogs on the go, pairing it with your smartphone via Bluetooth.

What's missing?

The camera has a fixed lens, so while the focal length generally works well for vlogging, there's no zoom facility.

Why upgrade?

If you're after a dedicated vlogging camera rather than something more geared to stills, it's a great option.

GEAR OF THE YEAR ENTHUSIAST/MID-RANGE



Canon EOS R8

£1699/\$1499 Reviewed issue 203

What we love

We love that the EOS R8 is so compact and lightweight for a full-frame camera, even by mirrorless standards. And there really is a lot to love here. It has the latest 24.2MP Dual Pixel CMOS II sensor and DIGIC X processor, as featured in the EOS R6 Mark II, along with the full range of deep-learned AI autofocus recognition. And although the maximum drive rate tops out at 6fps, it's boosted to a super-fast 40fps in fully electronic shutter mode, again

matching the R6 Mark II, and with a generous buffer depth.

What's missing?

Like the EOS RP, to which the R8 is a natural successor, it has no in-body image stabilization, instead relying on the optical stabilization of IS lenses.

Why upgrade?

The EOS R8 leaves all of the APS-C format R system cameras in its wake for high-ISO dynamic range and signal-to-noise.

WINNER
BUDGET FULL-
FRAME CAMERA
★★★★



WINNER
COMPACT
STANDARD ZOOM
★★★★

Canon RF 24-50mm F4.5-6.3 IS STM

£359/\$299 Reviewed issue 207

What we love

When we're walking the city for street shots, trekking into challenging terrain for landscape opportunities, or jetting off on our travels, a small lightweight camera outfit is the order of the day. Full-frame compatible zoom lenses don't get any smaller than this. We love that it's so lightweight yet covers wide-angle and standard focal lengths in style, complete with effective optical stabilization and snappy, near-silent autofocus. It's a lens that truly punches above its weight.

What's missing?

Its mounting plate is weight-saving plastic rather than metal, but it's still robust. It also lacks weather seals.

Why upgrade?

This retractable zoom lens is super-small and weighs just 210g, making it your ideal travel companion for any journey.

Canon RF 35mm F1.8 MACRO IS STM

£429/\$499 Reviewed issue 202

What we love

Some of Canon's RF mount lenses are pretty hefty. This one is refreshingly compact and lightweight, while going extra-large in terms of image quality and performance. It works brilliantly for everything from landscape and architectural shooting to extreme close-ups, with a short minimum focus distance that enables a 0.5x macro magnification factor. We're particularly fond of the lens for street photography, where its compactness combined with an

R-series body enables stealthy shooting without drawing attention to yourself.

What's missing?

Some might prefer the faster aperture of an f/1.4 lens but the slightly narrower f/1.8 rating enables a small, lightweight build.

Why upgrade?

For a fast prime lens that delivers epic image quality but is compact, lightweight and supremely versatile, there's no beating it.

WINNER
EVERYDAY
PRIME LENS
★★★★





Canon RF 28mm F2.8 STM

£324/\$299 Reviewed issue 206

WINNER
WIDE-ANGLE
PRIME
★★★★★

What we love

When you really want to shed the pounds, at least in weight rather than over-spending, this cost-effective prime measures just under an inch thick and weighs only 120g, qualifying it as a pancake lens. We love using it for street photography, where we want to be unobtrusive and shoot candidly. The f/2.8 aperture is a bonus, enabling fast shutter speeds even under gloomy lighting conditions. Due to the downsized design, it features a geared rather than linear stepping motor for autofocus, but it's still swift and quiet.

What's missing?

The lens lacks optical image stabilization but that's only an issue if you have an EOS R system camera without in-body stabilization.

Why upgrade?

When size, or rather lack of it, is of the essence, this is an entirely capable prime lens that's unfeasibly small.

Godox VING V860III

£142/\$229 Reviewed issue 211

What we love

A little flash can go a long way, but this one goes further than most. It has a powerful 20-200mm motorized zoom head with a Gn 60m/197ft rating at ISO100, plus a 10-level constant LED lamp, all powered from a rechargeable Li-ion battery pack that ensures long-lasting stamina and super-fast recycling speeds. Indeed, 450 full-power flashes are available from a single charge, with rapid 1.5-second recycling. The battery delivers massively more lower-power flashes with virtually instantaneous recycling. A full range of advanced flash modes includes programmable stroboscopic output, and the 'C' version is fully dedicated to Canon cameras.

What's missing?

Based on a time-honoured, illuminated monochrome screen and context-sensitive buttons, the interface looks a little dull and dated.

Why upgrade?

For power with control, a flashgun is one of photography's essential accessories. This one offers high-end performance and wide-ranging features at a bargain price.



WINNER
ENTHUSIAST
FLASHGUN
★★★★★



Canon RF 100-400mm F5.6-8 IS USM

£699/\$649 Reviewed issue 206

What we love

If you've been wishing for a typically compact and somewhat classic 70-300mm telephoto zoom in native RF-mount, this lens gives you what you want and more besides. We love the more powerful 400mm telephoto reach, especially as it comes in a package that's no bigger or heavier than most traditional 70-300mm zooms. The 5.5-stop optical image stabilizer works a treat, enabling you to shoot handheld at unfeasibly slow shutter speeds and get consistently sharp results,

and the lens certainly doesn't come up short in terms of optical sharpness either.

What's missing?

With an aperture rating that shrinks to f/8 at the long end, it's not a fast lens but the compact, lightweight build is a good trade-off.

Why upgrade?

The ideal telephoto counterpart to a mid-range standard zoom for EOS R system cameras, it delivers powerful reach at a competitive price.



WINNER
TELEPHOTO
ZOOM
★★★★★

GEAR OF THE YEAR ENTHUSIAST/MID-RANGE



Canon EOS R6 Mark II

£2779/\$2499 Reviewed issue 200

What we love

This full-frame camera can take pretty much anything its stride, from portraiture, weddings and events to the most demanding sport and wildlife photography. We love that the modest 24.4MP count gives the upside of squeaky-clean high-ISO image quality and that the 12fps drive rate rises to a blazing-fast 40fps in electronic shutter mode. Shutter speed itself is also pretty phenomenal, topping out at 1/16,000 sec in electronic shutter mode for freezing even the fastest-moving subjects. It does

equally well at slow shutter speeds, with in-body stabilization that's worth up to eight stops, even when using some lenses that don't feature optical stabilization.

What's missing?

The maximum image resolution isn't massively high in terms of megapixels but should prove more than adequate.

Why upgrade?

For performance in all kinds of stills and video capture, the 6D Mark II is the perfect all-rounder.

Canon EOS 6D Mark II

£999/\$1399 Reviewed issue 208

What we love

We love that this combines the best bits of a conventional DSLR and a mirrorless camera in a way. On one hand, it has a proper optical viewfinder; on the other, it features Dual Pixel AF for radically enhanced Live View performance and movie autofocus. Movie capture also benefits from sensor-shift stabilization, and the vari-angle touchscreen is a neat twist. The Mark II is a huge upgrade over the original 6D, which made full-frame

photography affordable. And at the price, the Mark II is still great value for a full-frame camera.

What's missing?

As with any EOS DSLR, it can't take advantage of the faster data transfer rates and all-round performance of R system lenses.

Why upgrade?

It's better than the original 6D in every way, and perfect for anyone who doesn't need a fully pro-spec full-frame DSLR or mirrorless.



Canon RF 14-35mm F4L IS USM

£1749/\$1499 Reviewed issue 203

What we love

A fast aperture is good to have but it's not a key component for ultra-wide-angle lenses, where you're not going to get a really tight depth of field anyway. Compared with Canon's top-drawer RF 15-35mm F2.8, we love that the F4 lens is so much more compact and lightweight, ideal when trekking across tricky terrain in pursuit of epic landscape shots, to which this lens is ideally suited. Indeed, it gives an even greater maximum viewing angle than the 15-35mm zoom while also adding optical image stabilization, so you can leave your tripod at home.

What's missing?

Being an f/stop slower than its f/2.8 stablemate, it's not so well suited to astrophotography.

Why upgrade?

Lightweight and stabilized, it's ideal for architectural interiors, evening cityscapes and epic landscapes.





WINNER
BUDGET WIDE-
ANGLE ZOOM
★★★★★

Canon RF 15-30mm F4.5-6.3 IS STM

£569/\$549 Reviewed issue 203

What we love

We're featuring other ultra-wide-angle RF zoom lenses in our awards but this is a worthy addition to the line-up. In these budget-conscious days, we love the price tag on the RF 15-30mm, and that's not all. Despite its relatively small and lightweight design, it's no underachiever in terms of image quality, which is impressively sharp, aided in practical terms by the inclusion of high-quality glass and a very effective 5.5-stop optical stabilizer. Although full-frame compatible, it's also a good fit for APS-C format bodies, with an effective 24-48mm zoom range.

What's missing?

In keeping with the budget-conscious construction, there are no weather seals on this lens and the hood is sold separately.

Why upgrade?

It's a strong contender as a compact and lightweight ultra-wide zoom for landscapes and architecture.

Canon Speedlite EL-5

£499/\$399 Reviewed issue 211

What we love

We're big fans of flashguns that run on a rechargeable Li-ion battery pack, rather than AA cells. This does just that, so it has plenty of stamina and super-fast recycle speeds between high-power flashes. And it really is powerful, too, rated at Gn 60 (ISO100, metres) at its longest zoom setting, which itself is generous at 20-200mm in full-frame terms. We also love the secondary LED modelling lamp, wireless RF master/slave modes and that the adjustable power settings go right down to 1/1024.

What's missing?

It's the first Canon Speedlite designed for mirrorless R system cameras, but it's not fully compatible with early models.

Why upgrade?

If you have a recent EOS R system camera that features a multi-function shoe, this can take full advantage of it.



WINNER
EOS R
SPEEDLITE
★★★★★

3 Legged Thing Punks Corey 2.0

£169/\$199 Reviewed issue 205

What we love

Passion, flair and attitude aren't words that we would normally associate with a tripod. However, they're a perfect fit for 3 Legged Thing's Punks range of tripods, currently in version 2.0. The Corey is the smallest of the Punks gang, and thus the most travel-friendly. Something of a trend-bucker, it has moved away from the usual choice of aluminium or carbon fibre, instead being made from magnesium alloy, the same stuff of many pro-grade camera bodies and telephoto lenses

WINNER
TRAVEL
TRIPOD
★★★★★



– we love that it's lightweight but super-sturdy.

What's missing?

The maximum height of 146cm can be slightly limiting but it folds down to just 36cm and converts to a monopod.

Why upgrade?

It's a great tripod and converts to a tabletop version if you buy the optional Vanz feet.

GEAR OF THE YEAR PRO/TOP SPEC



Canon EOS R5

£3999/\$3899 Reviewed issue 208

What we love

The EOS R5 is a real game-changer. It's an aspirational camera that has stolen the hearts of the most demanding professional photographers the world over. Along with the original EOS R6, it ushered in sensor-shift image stabilization that works flawlessly on its own, and gives up to 8-stop performance with many RF lenses, whether or not they feature optical stabilization. Handling and build quality are exemplary, and the camera puts 8K video capture on the menu. We love that the 45-megapixel sensor

delivers amazing resolution and also gives the option of 17MP stills in 1.6x crop mode.

What's missing?

High-ISO images aren't as ultra-clean as from the EOS R6 Mark II but if you down-sample them to the same megapixel count, they look very similar.

Why upgrade?

Combining a mighty megapixel count with a fast 12/20fps stills drive rate and 8K video capture, the EOS R5 is a force to be reckoned with.



Canon RF 100mm F2.8L Macro IS USM

£1449/\$1299 Reviewed issue 204

What we love

This macro lens has two things that we adore, making it something super-special from Canon's RF-mount line-up. First up, it's unique in packing an oversized 1.4x maximum magnification factor into an autofocus lens. And it autofocuses with supreme speed for a macro, along with unerring accuracy. The second is the spherical aberration control ring, which enables you to adjust the look of defocused areas within images on the fly. To top things off, the Hybrid IS system works so well that consistently sharp extreme close-up images are assured.

What's missing?

Typically for a macro lens, it's not supplied with a tripod mounting ring but one is nevertheless available as an optional extra.

Why upgrade?

The RF 100mm is quite simply the best macro lens that we've ever had the pleasure of using. It's a must for EOS R-series cameras.

Canon RF 100-500mm F4.5-7.1L IS USM

£2779/\$2599 Reviewed issue 206

What we love

Weighing about the same as most 70-200mm f/2.8 lenses, this fabulous RF lens goes extra-long with a mighty telephoto reach of up to 500mm. The physical length is restrained, thanks to an extending inner barrel that reduces the stowage size, as well as keeping the lens relatively small when shooting at shorter focal lengths. Don't be put off by the f/7.1 aperture rating at the long end; autofocus works a treat, especially with the latest EOS R

cameras, while the 5-stop image stabilizer helps to ensure consistently sharp handheld shots even at 500mm.

What's missing?

It doesn't have the faster f/4.5-5.6 aperture rating of Canon's EF 100-400mm zoom for DSLRs, but it adds extra telephoto reach.

Why upgrade?

A mighty super-telephoto zoom for EOS R cameras, it's ideal for action, sport and wildlife shots.





WINNER
SLR STANDARD
ZOOM
★★★★★

Sigma 24-70mm f/2.8 DG OS HSM | A

£1149/\$1299 Reviewed issue 190

What we love

There's nothing wrong with Canon's pro-grade EF 24-70mm f/2.8 lens for DSLRs but it's very pricey and lacks image stabilization. This Sigma alternative is beautifully built and immaculately turned out. It features two switchable autofocus modes, which give priority to AF or manual override, the latter working even in AI Servo (continuous) AF mode. Autofocus itself is very fast and highly accurate, while the four-stop stabilizer gives a real boost for handheld shots. Most of all, we love its gorgeous image quality.

What's missing?

You might need the optional USB dock to apply a firmware update to enable in-camera corrections, and the only weather seal is on the mounting plate.

Why upgrade?

The zoom range and constant f/2.8 aperture give great versatility on a full-frame camera. You get premium performance and excellent build quality at a very competitive price.



WINNER
HYBRID
ZOOM LENS
★★★★★

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

£3439/\$2999

What we love

Hybrid photography is all the rage and, increasingly, wedding and event photographers are expected to shoot video as well as stills. We love that this lens excels at both. The generous zoom range coupled with a fast and constant f/2.8 aperture rating enables it to excel in low light, as well as delivering beautiful bokeh. Twin Nano USM motors enable ultra-fast autofocus for stills, with super-smooth and silent transitions for video, while

the optional power zoom adapter is a big bonus for the latter.

What's missing?

As you'd expect, combining the generous 24-105mm zoom range with an f/2.8 aperture means the lens is no lightweight, at 1.3kg.

Why upgrade?

If you're after premium quality and handling, coupled with excellent versatility for both stills and video, this lens is fabulous.

Canon PIXMA PRO-200

£429/\$549 Reviewed issue 198

WINNER
GLOSSY PHOTO
PRINTER
★★★★★

What we love

There's no beating a dye-based inkjet printer for jaw-dropping quality on glossy and lustre/semi-gloss paper, and the PIXMA PRO-200 is the all-time best of the breed. As an A3+/13-inch printer, it's able to output prints that are large enough to hang on the wall or in a gallery. We love that it can also deliver panoramic prints up to 39 inches in length. Better still, the eight-ink cartridge line-up delivers the best glossy photo quality of any printer we've ever seen, for both colour and monochrome prints.



What's missing?

Dye-based ink is second-best to pigment ink for print quality, robustness and longevity on matte and fine art media.

Why upgrade?

With sumptuous glossy quality, an impressive turn of speed and a competitive selling price, the PRO-200 is an epic large-format printer.

GEAR OF THE YEAR PRO/TOP-SPEC



WINNER
SPORT/ACTION
CAMERA
★★★★★

Canon EOS R3

£5659/\$4999 Reviewed issue 208

What we love

There's so much to love about the new EOS R3, it's difficult to whittle down a shortlist. Naturally, we're massive fans of the fully pro-grade handling and super-sturdy build quality but it's what lies beneath that's most impressive. It doesn't miss a beat with 30fps stills shooting and video at up to 6K 60p and 4K 120p. The clincher is that, thanks to a revolutionary stacked image sensor and ultra-fast DIGIC X processor, data throughput is fast enough to make rolling shutter effect a thing of the

past. Then there's the amazingly intuitive eye-control autofocus, image stabilization, and more.

What's missing?

The only thing the R3 really lacks is the kind of battery life you get from an DSLR rather than a mirrorless camera, equivalent to around 440 shots.

Why upgrade?

If you feel the need for speed along with the built-in vertical grip of a fully pro-grade body, the EOS R3 is for you.



Canon RF 10-20mm F4L IS STM

£2579/\$2299 Reviewed issue 211

What we love

The wider the better! We reckon the incredible maximum field of view of this full-frame compatible lens makes it perfect for shoehorning as much into your frame as possible. We love its potential for landscape and architectural shots, especially for interiors when you're cramped for space. We also love that the optical image stabilizer enables capturing night-time cityscapes without a tripod. Another bonus is the really short minimum focus distance, ideal for giving a fresh perspective to close-ups.

What's missing?

Like many ultra-wide-angle lenses, the hood isn't removable – a potential issue if you want to use filters.

Why upgrade?

When you want the widest viewing angles possible, without going fisheye, this lens is a treasure.

Canon RF 200-800mm F6.3-9 IS USM

£2299/\$1899 Reviewed page 88

What we love

Taking up a position at the opposite end of the scale from the RF 10-20mm, this ultra-telephoto zoom really goes the distance. The mega zoom range and amazing 800mm maximum focal length make it a brilliant lens for sport, action and wildlife photography. We especially love it for bird photography, when we typically can't get as near to small subject matter as we'd like. We

also like that the 2kg build and 5.5-stop optical stabilization make handheld shooting viable, and that the super-fast autofocus system is great at tracking the action.

What's missing?

Unlike some zoom lenses, this one physically extends as you stretch through the zoom range, which isn't ideal when using a gimbal.

WINNER
ULTRA-TELEPHOTO
ZOOM
★★★★★



Why upgrade?

With its killer zoom range and competitive price tag, this is an ultra-telephoto zoom that will appeal to enthusiasts as well as pro photographers.

Canon RF 28-70mm F2L USM

£3299/\$3099 Reviewed issue 153

What we love

When you're in the market for a top-quality standard zoom, the usual choice is between a more enthusiast-level f/4 or a fully pro-grade f/2.8 lens. This magnificent RF lens is a whole f/stop faster than an f/2.8 lens, giving even greater control over depth of field. More than that, image quality is better even than in most top-notch prime lenses of equivalent focal lengths, throughout the entire zoom range. It's pretty hefty but mightier still in performance. We simply love the ability to sweep through a range of popular focal lengths with absolutely no compromise in image quality.

What's missing?

No optical stabilization? No problem. This lens gives you 8-stop stabilization with EOS R-system cameras that feature IBIS.

Why upgrade?

For shooting weddings and other events, the zoom range and fast f/2 aperture make this lens a godsend.



WINNER
FAST STANDARD
ZOOM
★★★★★



WINNER
FINE-ART
PRINTER
★★★★★

Canon imagePROGRAF PRO-300

£679/\$849 Reviewed issue 198

What we love

Any digital image can look hugely better in print than on screen, especially if printed on this Canon A3+/13x19-inch printer. A chroma optimizer cartridge helps maintain high quality on glossy and lustre photo papers, but it comes into its own with matte and fine-art media, delivering epic colour quality and tonal range along with incredible black-and-white performance, with a depth and detail in blacks we've never seen before from an inkjet. Build quality is superb, including automatic

deskewing in the paper transport and optional borderless printing on matte and fine-art media, instead of just on glossy paper.

What's missing?

For the ultimate in a smooth finish on glossy paper, Canon's cheaper PIXMA PRO-200 has the edge.

Why upgrade?

It's simply the best A3+/13x19-inch printer on the market for creating both colour and black-and-white photo prints on matte and fine-art media.

Canon EF 70-200mm f/2.8L IS III USM

£2049/\$2099 Reviewed issue 175

What we love

Back in 2010, the Mark II edition of this lens became the go-to telephoto for top pro photographers around the world. In fact, it was so good that the newer Mark III adds very little. The autofocus and stabilization systems are much the same, as is the glass in the optical path. The key upgrade is that a high-tech ASC (Air Sphere Coating) is applied to the 19th element in the chain, which further reduces ghosting and flare. Fluorine coatings are also added to the front and rear

elements to repel moisture and grease. It's still the best 70-200mm lens on the market for Canon DSLRs, just a little better than before.

What's missing?

Compared with the EF 70-200mm f/4 II lens, launched at the same time, this has a less effective 3.5-stop stabilizer.

Why upgrade?

If you want the best Canon-fit 70-200mm f/2.8, buy this, but it's not worth upgrading from the Mark II.



WINNER
TELEPHOTO
ZOOM
★★★★★

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Lens	Canon EF 70-200mm f/4L IS USM
Exposure	1/30 secs, f/16, ISO100

Drama in the Canadian Rockies

Medicine Lake, Canada. 17:18pm. 11 March 2010

How poor driving and stupidity in extreme cold could have cost a man and his family their lives

Living in the western world on a relatively large island, it is difficult to grasp the concept of being vulnerable. Wherever we seem to go in the UK, other than the most remote of locations, there is society. For the traveller, there are supermarkets everywhere, fuel stations dotted around and, should you need help, you can go to a police station. In trouble? Just pick up your mobile and call someone. Now let me take your

phone away. In fact, let's take all of that away. How do you feel?

It is 2010 and I have made it over to the Canadian Rockies to shoot the splendour of the mountains in all their snowy glory. I have been here before, in the fall, as our American friends call it, so it is a delight to see it draped in its winter coat. I am with my friend Royce, and after leaving Calgary, we head west along the highways and make it to Banff.

Vermillion Lakes are completely frozen over and I realise that my memories of reflected lakes are not to be revisited. The daytime temperatures are around -10°C,

the scenery is stunning (but overcast) and the complications are relatively minimal, as our route sits mostly alongside Highway 1.

One afternoon after moving to Jasper, we head towards Maligne Lake to shoot the famous boathouse against a backdrop of mountains. With a raft of broken cloud above, it is relatively sunny and the mountains look spectacular. Royce is driving particularly slowly and I request we could perhaps speed up, but he's not going to break to the law.

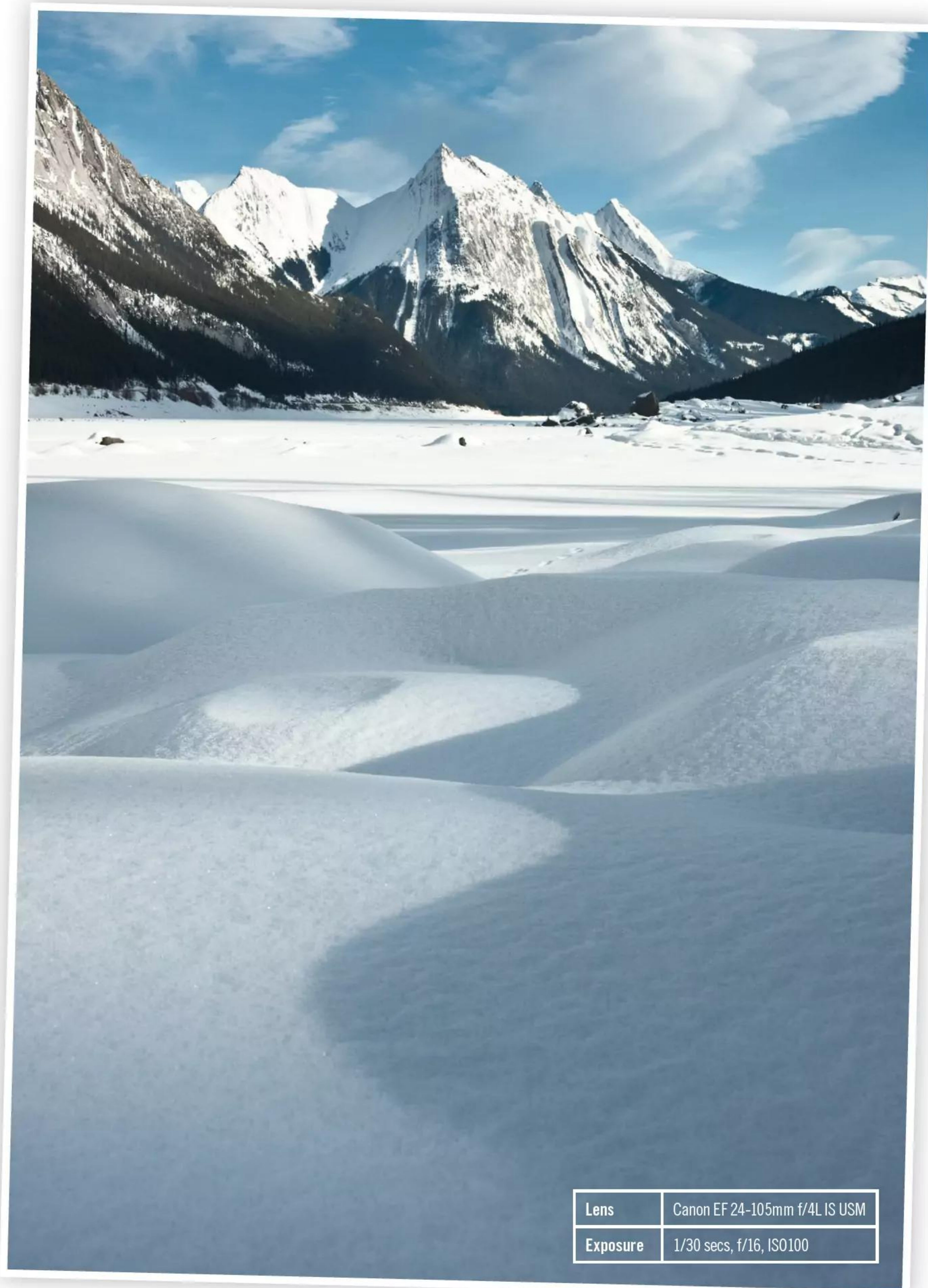
We pull up to Medicine Lake and take a few shots from the bank. There are beautiful pillow mounds, as well as a mountain scene. I shoot the pillows with my tripod-mounted Canon EOS-1Ds Mk III and EF 70-200mm f/4L IS at f/16 and ISO100, and shoot the mountain with



my EF 24-105mm f/4L, also at f/16 and ISO100. They look really eye-catching, especially the pillow mounds.

Another car pulls in – a family. Father, mother and daughter walk down to the water's edge from their small hire car. In high spirits, they are enjoying this winter wonderland, throwing a few snowballs before heading on to Maligne.


Half an hour later, just as twilight is beginning, Royce and I are finishing up when he notices something strange – is that a man running along the shore in the distance? We pause to check. This is weird. This man is running as fast as he can, so Royce and I jump in the jeep and drive towards him. He frantically waves us down, we pick him up and drive for a mile to his car. His family is still sitting inside; the temperature is plummeting.



Lens	Canon EF 24-105mm f/4L IS USM
Exposure	1/30 secs, f/16, ISO100

So this is what happened. Driving too fast, he went around a bend and encountered a small rockfall. Unable to avoid it, he straddled a rock in the road. The rock hit the sump of the car and the engine exploded. He turned the car around and drove about 30 metres when the whole thing stopped. With no provisions, no blankets and no phone signal, he realized if he didn't get to us before we left, they could all potentially freeze to death in the inevitable -25°C that was on its way.

On the way back to Jasper, the man rang the airport car hire company and took out the full insurance, before minutes later calling a recovery company! We knew it wouldn't hold and that day he kissed goodbye to \$1500 to rescue his car.

I recall Royce's comments as we all stared at the car: "You see that?" he said, pointing at the sorry mess, "That's why we stick to the speed limit!" 

NEXT MONTH ICELAND



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 for a portfolio of inspiring photos and information on all of his workshops.

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Welcome...

COME rain or shine this winter, we've got a fantastic bunch of projects you can get stuck into with your Canon EOS camera. On page 44, James shows you a clever way to stitch multiple shots together to boost resolution for super-detailed photos. On page 48, editor Peter heads to the coast to show you how to make the most of the golden hour with his minimalist photo project. Meanwhile, I went up to Scotland to shoot the iconic Kilchurn castle and reveal my top tips for including architecture in landscape scenes (page 52). If you'd prefer to brush up on your editing skills, be sure to check out Sean's Lightroom tutorial on adding a vignette (page 56), and James's Photoshop lesson where you'll master modern dodge and burn tools (page 58). If you'd like to give your photos a retro throwback, be sure to download our free texture pack to create images with a wonderful vintage look (page 60).



44 High-res landscapes
 Stitch multiple images together for a super hi-res scene



56 Lightroom Classic CC
 Frame subjects beautifully with a vignette in Lightroom Classic



48 Seascapes at sunset
 Take your Canon to the coast and shoot sublime sunset seascapes



52 King of the castle
 Include architecture and buildings in your landscape scenes



58 Tool School
 Boost contrast with the dodge and burn tools in Photoshop



60 Affinity Photo
 Evoke the visual charm of old film photos with our free texture pack

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

How to shoot an overlapping grid of frames for highly detailed images

Time needed
Two hours

Skill level
Expert

Kit needed

- Camera
- Tripod
- Stitching software such as PTGui or Photoshop

Ridiculous resolutions

Discover how to shoot a scene as a multi-row grid with **James Paterson** then stitch it together for an image with insane amounts of detail

If you love lots of fine detail in your photos, you simply have to try multi-row panoramas. Essentially, the technique involves shooting the scene in a series of overlapping segments, just as you would with a panorama. But instead of a single row, you do several rows to create an entire grid of photos. The longer the lens and the wider the grid, the more resolution you can achieve. The individual images are then

stitched together in Photoshop or a dedicated pano stitcher, such as PTGui. This can give you an astonishing level of detail and enables you to make a huge print or even a wall mural.

We look first at the basics of multi-row shooting, from camera settings to tripod techniques. The fundamentals are simple, but it gets more advanced depending on what you're shooting. Basically, if you decide to include objects that are close to the camera, things can get more complicated,

because you have to account for parallax when rotating and tilting the camera, which can lead to misalignment between frames. As such, we'll delve into parallax correction and nodal points over the page. But if you're shooting a relatively distant scene, we shot the Swiss village of Spiez above, then parallax has minimal effect, which makes the technique easier as there's no need to find the optical centre of your lens; you can just stick the camera on a tripod and eyeball it.

CAMERA SKILLS MULTI-ROW SHOOTING SKILLS

Capture a landscape in a series of overlapping segments for mind-blowing resolution

01 LEVEL TRIPOD

A good tripod is essential for multi-row panoramas, as it greatly improves accuracy and enables you to shoot with longer shutter speeds. Check that the start and end positions of the panorama segments are both level. This ensures that, when it comes to panning, the camera stays horizontal and doesn't bow or tilt.

02 PAN-AND-TILT HEAD

You can spend vast sums on specialist panorama heads, but if you're on a budget, a simple pan-and-tilt head is ideal. First ensure the head is level, either by adjusting the legs or – even better – using a levelling base. Once done, you can lock off the tilt axis and pan each row in the sequence, before tilting up or down and repeating.

03 CONSISTENT EXPOSURE

Keep exposure consistent throughout the entire sequence and switch to manual focus to lock it in place. Set Manual mode, then use a mid-range aperture such as f/8. For max quality, use ISO100, but you might want to prioritize a faster shutter speed and use a higher ISO. We used ISO200 with shutter speed 1/160 sec.



04 SHOOT A GRID

Think of the scene as a grid and decide where the edges are, noting details to use as markers (the edges of the window frame here formed the boundary of our grid). Start in one corner, then shoot a horizontal row before tilting and shooting the next. Shoot quickly to keep cloud motion to a minimum.

05 OVERLAP BY A THIRD

Aim to overlap each column and row in the grid by a third of a frame. It might be helpful to mark out each segment in the pan with tape, or use the markings on your tripod. But there's no need to get too technical; it's easy enough to shoot by eye. Note a detail a third of the way into the frame, then pan until it's on the other third.

06 ELEVATED POSITION

An elevated position like the window here is ideal as there's no need to worry about parallax (misalignment caused by the camera movement) because there's no close foreground in the frame (the nearest objects are about 30 metres away). Parallax only really causes a problem when you include close-up details.

TOP TIPS SHOOT & STITCH FOR STUNNING DETAIL

How to capture a multi-row panorama and stitch the frames together for a hi-res result

SPEED VS BEST PRACTICE

Best practice with landscape photography is to use a cable release, set Mirror Lockup (for DSLRs) and secure the tripod head to prevent shake. But this can cost valuable seconds between frames when shooting a mega-stitch like this, during which time clouds may move or the light may change. So, judge the conditions and decide whether maximum quality outweighs speed. Is it better to use a slower shutter speed and low ISO for maximum image quality, or to compromise and use a faster shutter speed with a higher ISO so you can shoot quicker without having to lock off the tripod?



01 SHOOT EXTRA AROUND EDGES

It can be difficult to visualize the aspect ratio of the final panorama, so shoot more around the edges than you think you need. Shoot frames further to the right, left, up and down to give more wiggle room for cropping and choosing an aspect ratio later.



02 HORIZONTAL OR VERTICAL?

The advice for panoramas is to shoot with a vertical camera, but this only really applies to single-row panos (and only if you need maximum resolution). For multi-row, you can shoot horizontally or vertically. An L-bracket is handy if you want to shoot vertically.



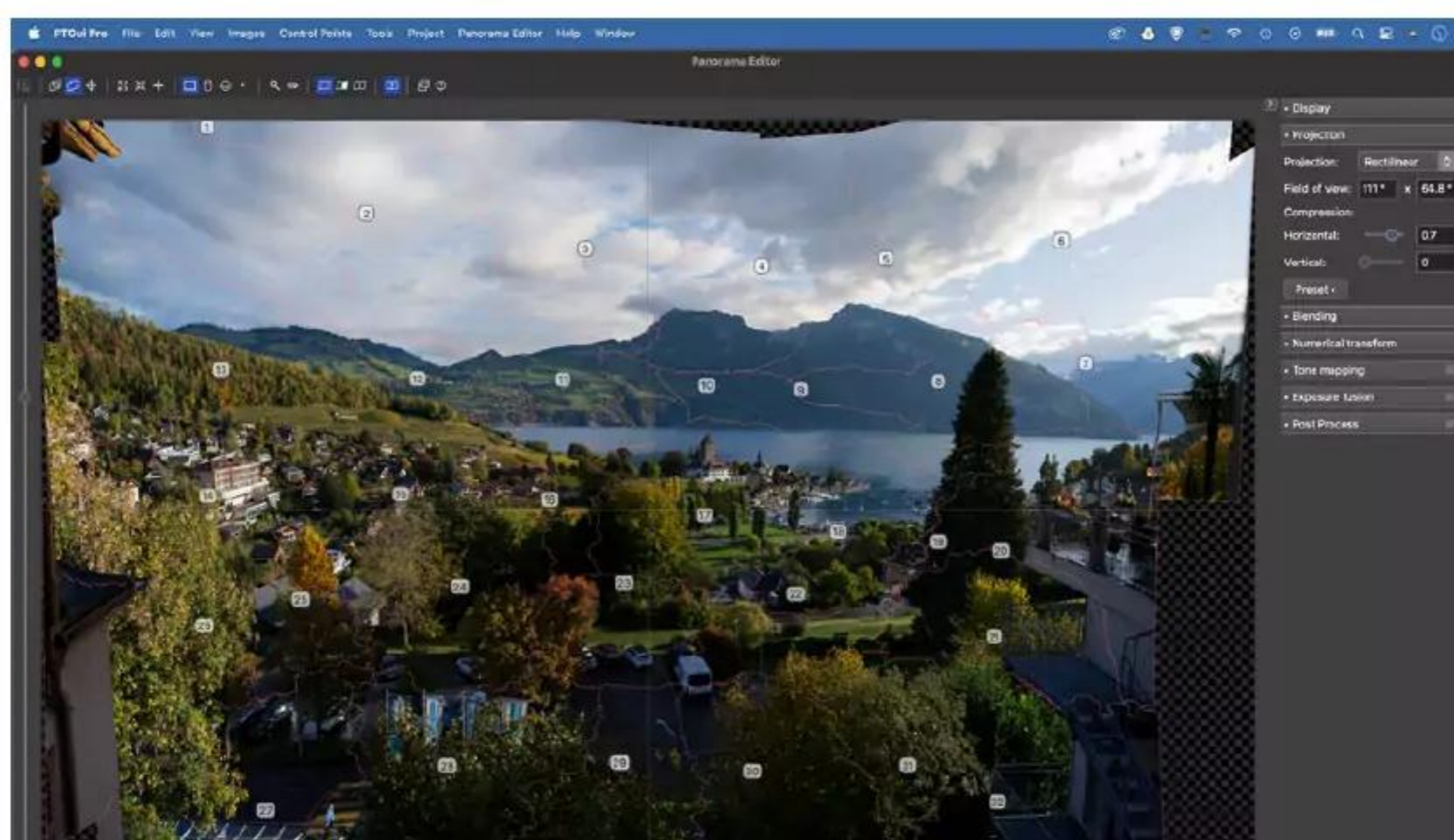
03 USE YOUR LEVEL

Turn on the virtual horizon in your camera. It's far more accurate than the bubble level in the tripod or nodal rail, and it can help you to shoot more quickly. You might also find it useful to turn on a rule of thirds grid to help you judge your overlaps.



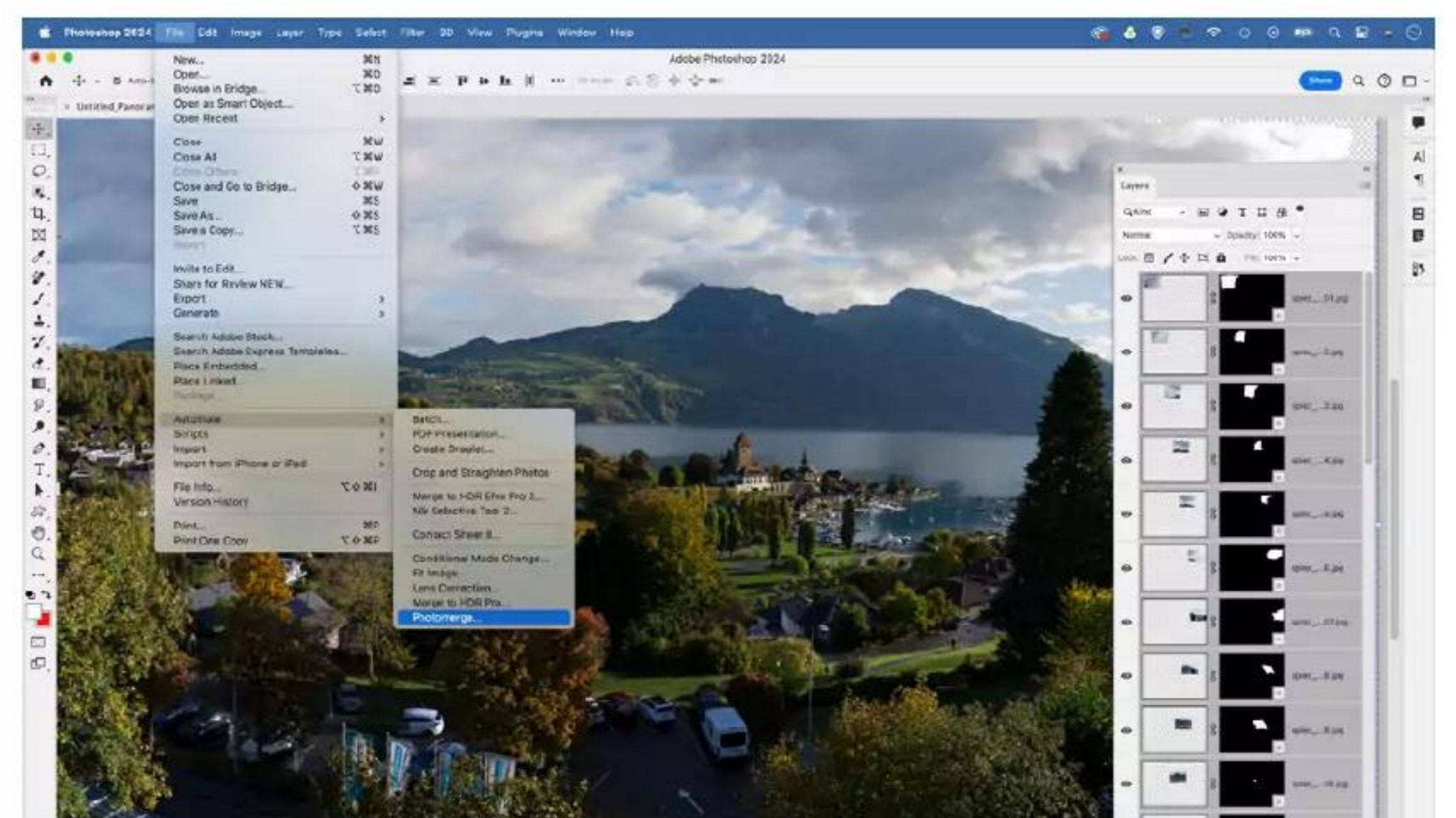
04 TRY AN AUTOMATED HEAD

A motorized panorama head like the Nodal Ninja Mecha lets you shoot multi-row panoramas with ease, especially 360-degree images. Many gimbals used for video, like the DJI Ronin RS2 here, have a panorama feature, although it's difficult to correct for parallax.



05 MERGE IMAGES IN PHOTOSHOP

Now open Photoshop and go to File>Automate>Photomerge, then select your images and choose a layout. If you want even more resolution, consider running your images through the Super Resolution command in Camera Raw first (right-click>Enhance).



06 TRY PTGUI

A dedicated stitcher like PTGui gives more options. Sometimes segments that lack discernible detail, like blue skies, can cause issues. PTGui lets you manually add control points to link parts from different photos to identify parts of sky that match in different frames.

ADVANCED TIPS FIXING PARALLAX ERROR

Stitch the perfect panorama by rotating your camera around the correct axis



01 WHAT IS PARALLAX?

Parallax occurs when two overlapping objects shift position depending on the viewpoint. Hold a finger up to your nose and close one eye then the other to see parallax. If you use the tripod thread in the camera body, the rotation of the camera causes parallax, which affects stitching.



02 SHIFT THE CAMERA BACK

If your pano includes close foreground details, shift the camera back to prevent parallax, so the horizontal axis of rotation is matched with the optical centre of the lens. A long Arca-Swiss tripod plate called a nodal slide lets you shift backwards. Our Neewer slide was £13 second-hand.



03 CORRECT FOR VERTICAL TILT

With multi-row panos, you need to tilt up and down, which can throw off the optical centre unless you align the vertical axis. Use a gimbal or panorama head and move the centre point of the lens up so it's in line with the pivot point on the gimbal. This way it matches the vertical axis of rotation.

CAMERA SKILLS FIND THE OPTICAL CENTRE

Set up a simple experiment at home to find the optical centre of each of your lenses

OFTEN REFERRED to as the nodal point – if not correctly – the optical centre of the lens is a point where the rays of light converge, and if we pan around this point, we can prevent parallax. You can find the optical centre in your own lenses by setting up a simple experiment. Place a long, thin object like a light stand dead centre of the frame about a metre away, with plenty of space beyond it. Take note of the background details that lie directly beyond its tip (use Live View and zoom in). Next, rotate the camera so that the stand is at the left edge of the frame, then shift the camera backwards using a nodal slide until the stand and background detail are aligned. Test it by shifting to the right edge. Make a note of the point or mark it on the plate so that you can find it later on when you're out shooting.





PROJECT 2

THE MISSION

Learn to take a variety of stunning minimalist-style seascape shots

Time needed

Two hours

Skill level

Intermediate

Kit needed

- Standard zoom
- Tripod • NDs

Seascape sunsets

Join *PhotoPlus* editor **Peter Travers** as he has a photo session on one of his favourite beaches on the north Cornish coast

Earlier this year, I set myself a little challenge to try to take a range of different compositions on the same section of beach, for a nice collection of minimalist seascape scenes at sunset. It was a very enjoyable couple of hours, as I worked on different points of view, with the

tide going out and the sun slowly setting. I was able to fine-tune my compositions, placing the horizon exactly where I wanted, with Gull Rock out to sea on intersecting lines when framing in Live View, plus thinking about what I wanted in my foreground, how much of the sandy ripples to have in shot, or using water trickling out to sea

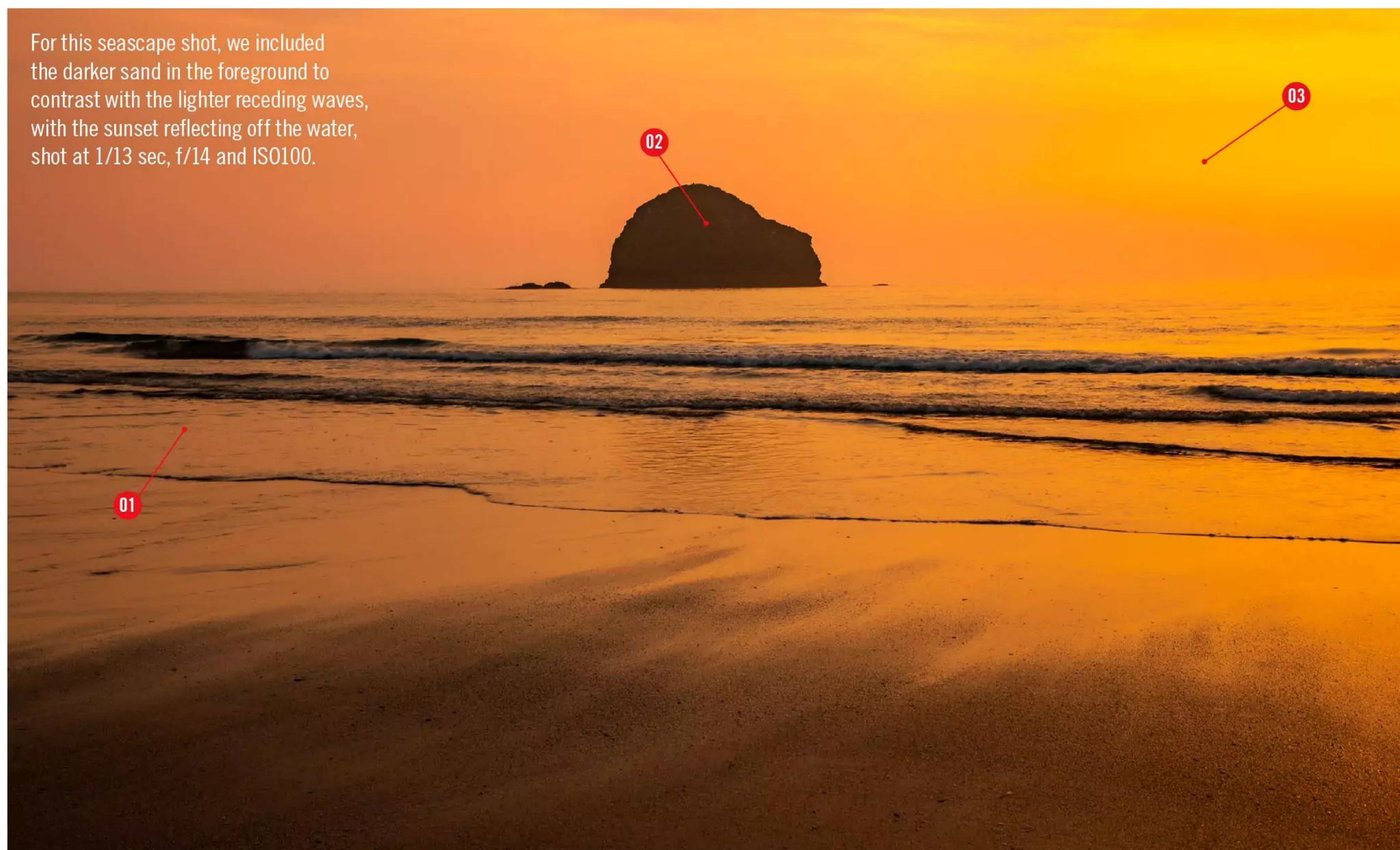
or waves coming towards me. But the most important part of these sorts of minimalist shots is what you leave out of the frame!

I shot with an EF 24-105mm f/4L IS II USM lens, and was often shooting around 40-50mm, zooming in to remove distractions in the frame, which included the bright sunshine in the sky. 📷

PRO TIPS CRACKING COMPOSITION

The classic mistake beginners make is rushing their framing

For this seascape shot, we included the darker sand in the foreground to contrast with the lighter receding waves, with the sunset reflecting off the water, shot at 1/13 sec, f/14 and ISO100.



01 SHOOT AT LOW TIDE

Check tide times in advance and, on a good weather day when a sunset is likely, arrive an hour before low tide. We had a good area of beach to work with, and as the tide was going out, untouched sand for clean foregrounds, without any footprints.

02 WHAT'S YOUR FOCAL POINT?

For our seascape, the rocky head on the horizon was our main anchor point, but crucially we took our time with our framing, before then positioning our tripod in the sand in the best place to capture the receding waves and pristine sand.

03 MOST COLOURFUL SKIES

For the best sunset shots, you need to compose so that you include the most colourful part of the sky. This doesn't always mean including the sun in shot. For us, it meant shooting so the sky just to the left of the sun filled our frame.

SUNSET SCENES WITHOUT THE SUN

When shooting our seascapes while the sun was setting, we found it better not to actually include the sun in the frame. Before it had dropped near or below the horizon, it was far too bright in the sky, and a distraction to the eye. The sun still played a crucial role, though, creating shadows on the shapes in the sand, and reflecting off the shallows. We shot this at 1/640 sec, f/11 and ISO200 to freeze the water moving in the foreground.



STEP BY STEP SEASCAPES SESSION

Learn the Canon EOS camera and photo skills for better shots

SAFETY BY THE SEASIDE

We've not named our location on the coast of North Cornwall, as you need to know the place well to understand its dangers. New visitors are often easily cut off on the narrow beach by the fast rising waters, and too many people have to be rescued each year. So, ensure you're careful when shooting by the sea, choose a safe place with lifeguards on duty, and know the exact low tide and high tide times. Don't take any risks clambering on rocks to access beaches, or heading to beaches at low tide, only to get stuck as the tide suddenly rises. Our location has the added challenge that low tides vary, and it's only around every two weeks that there's a spring tide when the tide is at its lowest, and the sea recedes about 200m further to reveal a much larger expanse of sand! Spring tides are when the sun, moon and Earth are in alignment (when there's a new or full moon), so you get the lowest low tides and the highest high tides.



01 CANON CAMERA

The great thing about the techniques for these seascape shots is any Canon EOS camera and standard zoom lens will work. However, we used a full-frame Canon EOS 5D Mark IV as it captures a great dynamic range, with loads of detail in the RAWs.



02 APERTURE CHOICE

You want to make sure your seascape scenes are sharp from foreground areas to the horizon, so use a focal length of around 35mm to 50mm on full-frame cameras, and use an aperture between f/11 and f/16 for a good depth of field and sharp shots.



03 TRIPOD FOR SHARP SHOTS

Tripods with a good adjustable head enable you to really refine your compositions. Plus, you will be using slow shutter speeds most of the time, so tripods enable you to ensure sharp shots. We also used an ND filter to extend exposures to several seconds.



04 VERTICAL LANDSCAPES

Landscapes don't need to be shot in the landscape (horizontal) format. In fact, we often prefer a vertical composition for seascapes, as you can include a more balanced composition of foreground sand, the sea on the horizon, and the top third filled with colourful sky.



05 COMPOSITIONAL ELEMENTS

There was a stream leading to the beach, snaking its way out to sea, so we utilized this in this composition. Shot at f/22 and ISO50, the shutter speed dropped to 1/3 sec, enough to blur the water in the foreground.

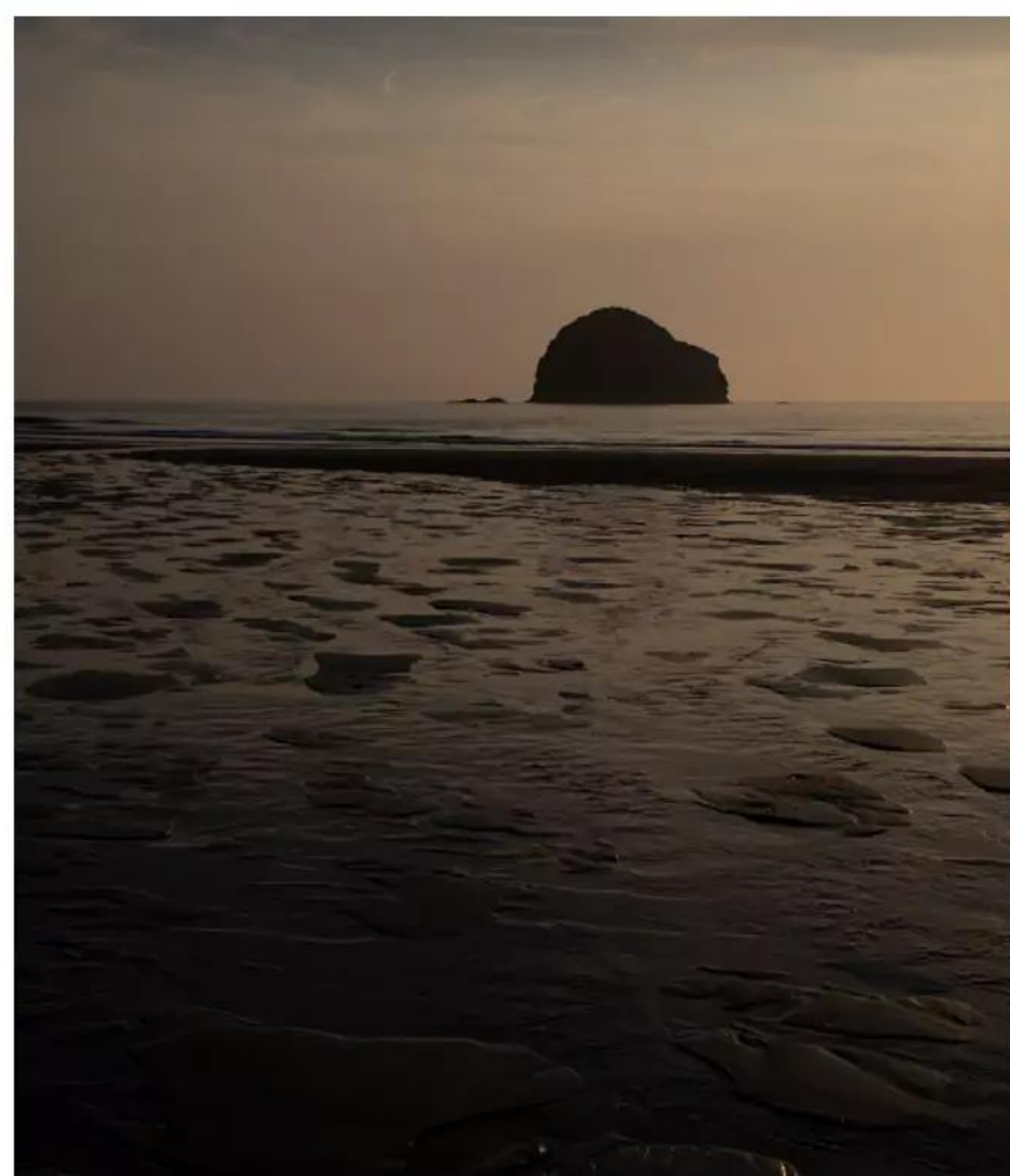


06 FILL YOUR FOREGROUNDS

You'll often find rock pools filled with sea water, which can be the ideal element to include in your foreground to complement your composition. Shooting from a low angle enabled us to capture the sky reflection.

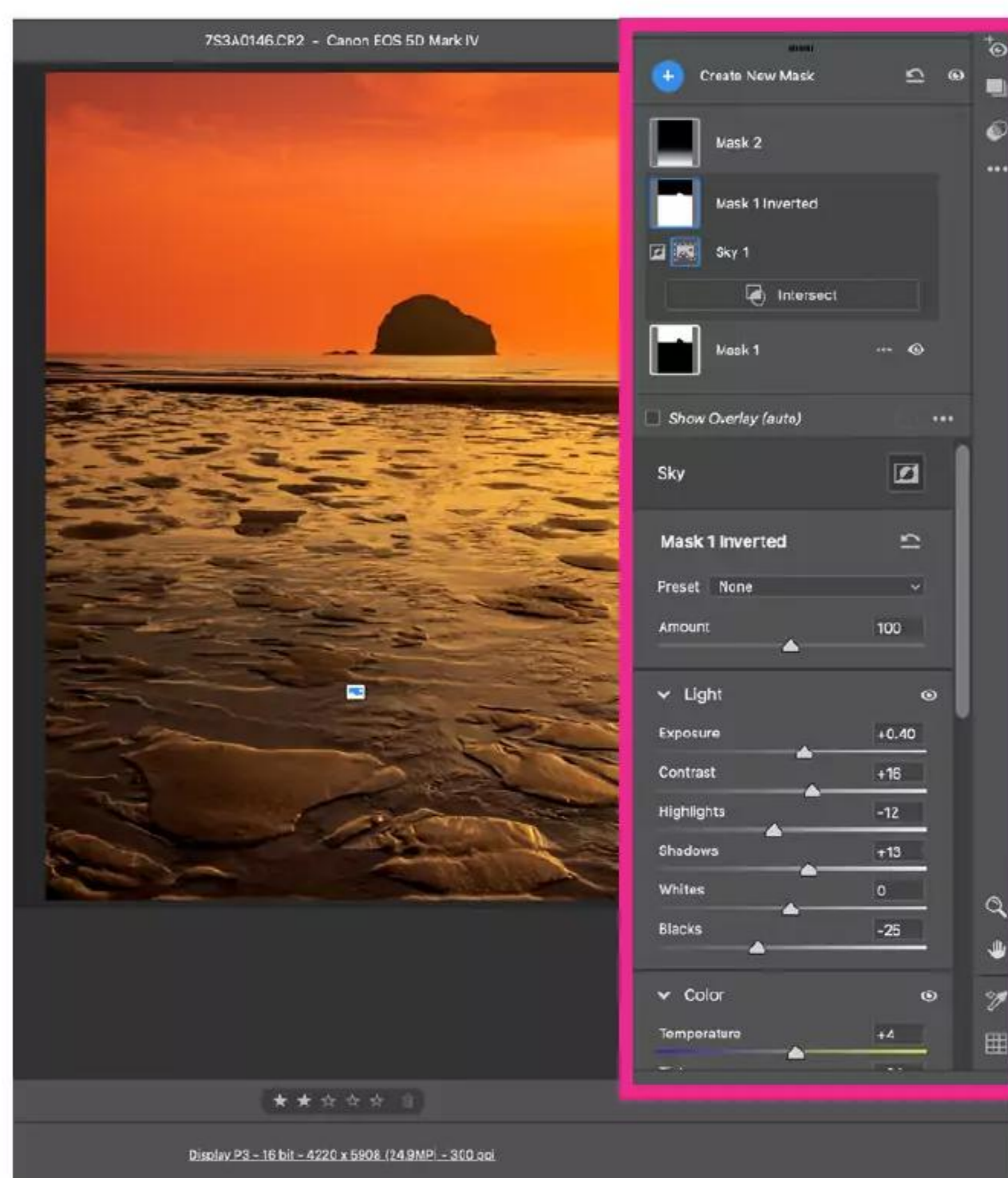
HOW TO PHOTOSHOP IS YOUR FRIEND

Edit your RAW files to bring your minimalist seascape images to life



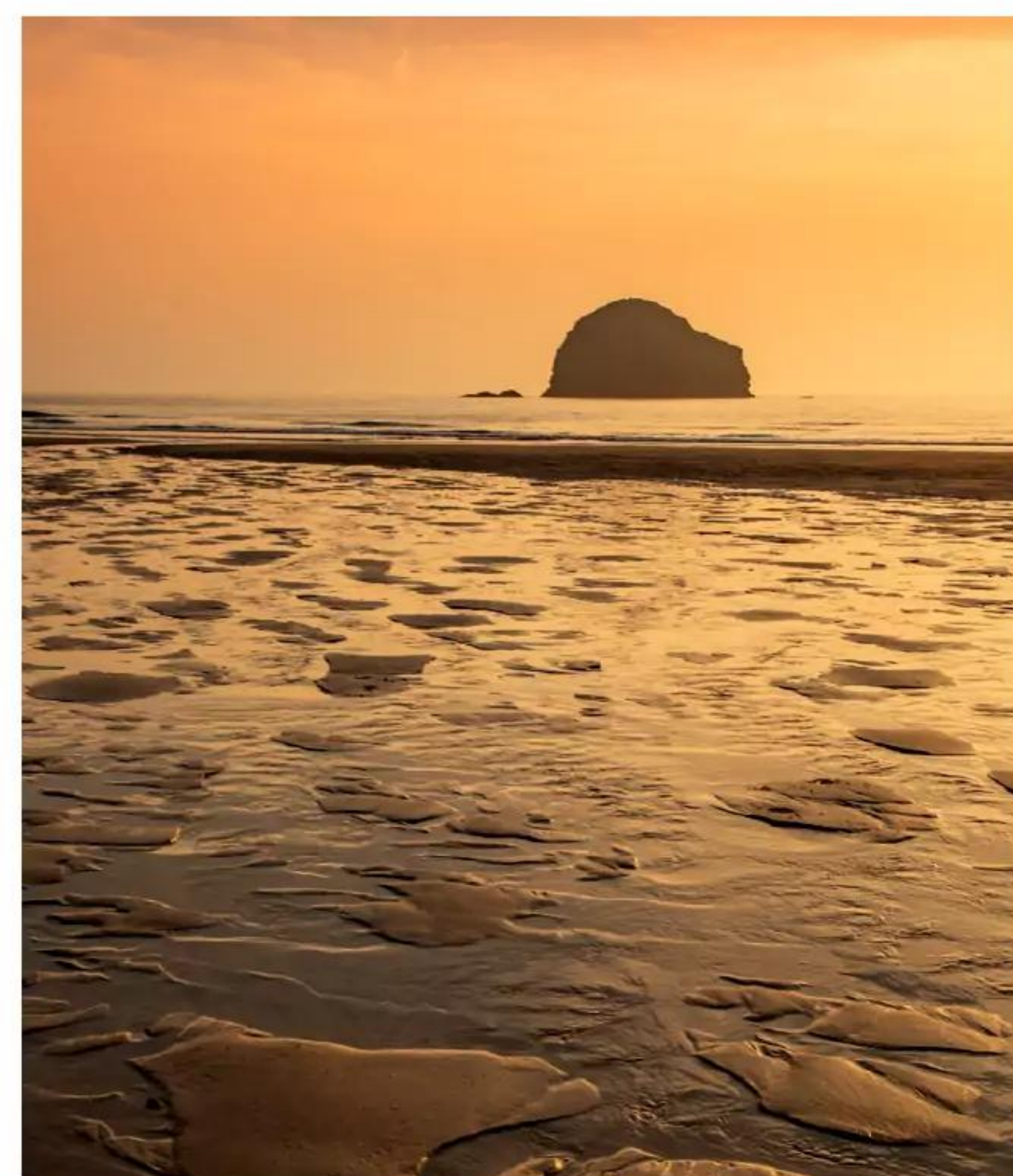
01 BASIC EXPOSURE BEFORE

We bracketed our exposures, shooting at f/11, shutter speeds of 1/100 sec, 1/200 sec and 1/640 sec, but decided to process the one latter, darker exposure because it had the best detail and colours in the sky. As you can see above, these unedited RAW images can look very dark and dull.



02 PAINT THE SKY RED

Adobe Camera Raw and Lightroom make it so easy to select skies in RAWs using the AI Select Sky mask. We warmed the sky and boosted the colours with the Temp and Tint, and Saturation sliders. Then Duplicate and Invert the Sky mask, so you can brighten and boost the land area.



03 CREATE A RAW HDR

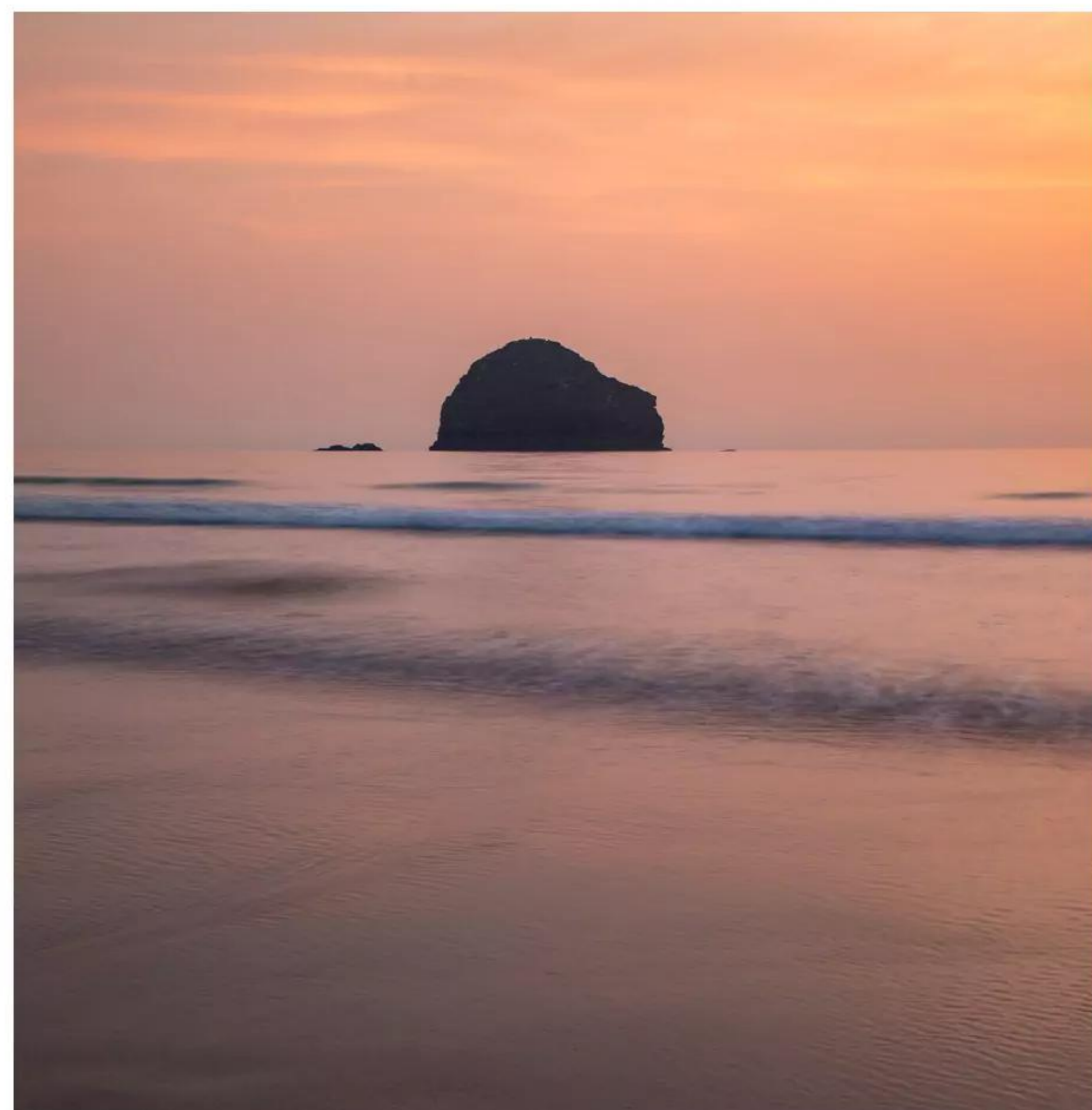
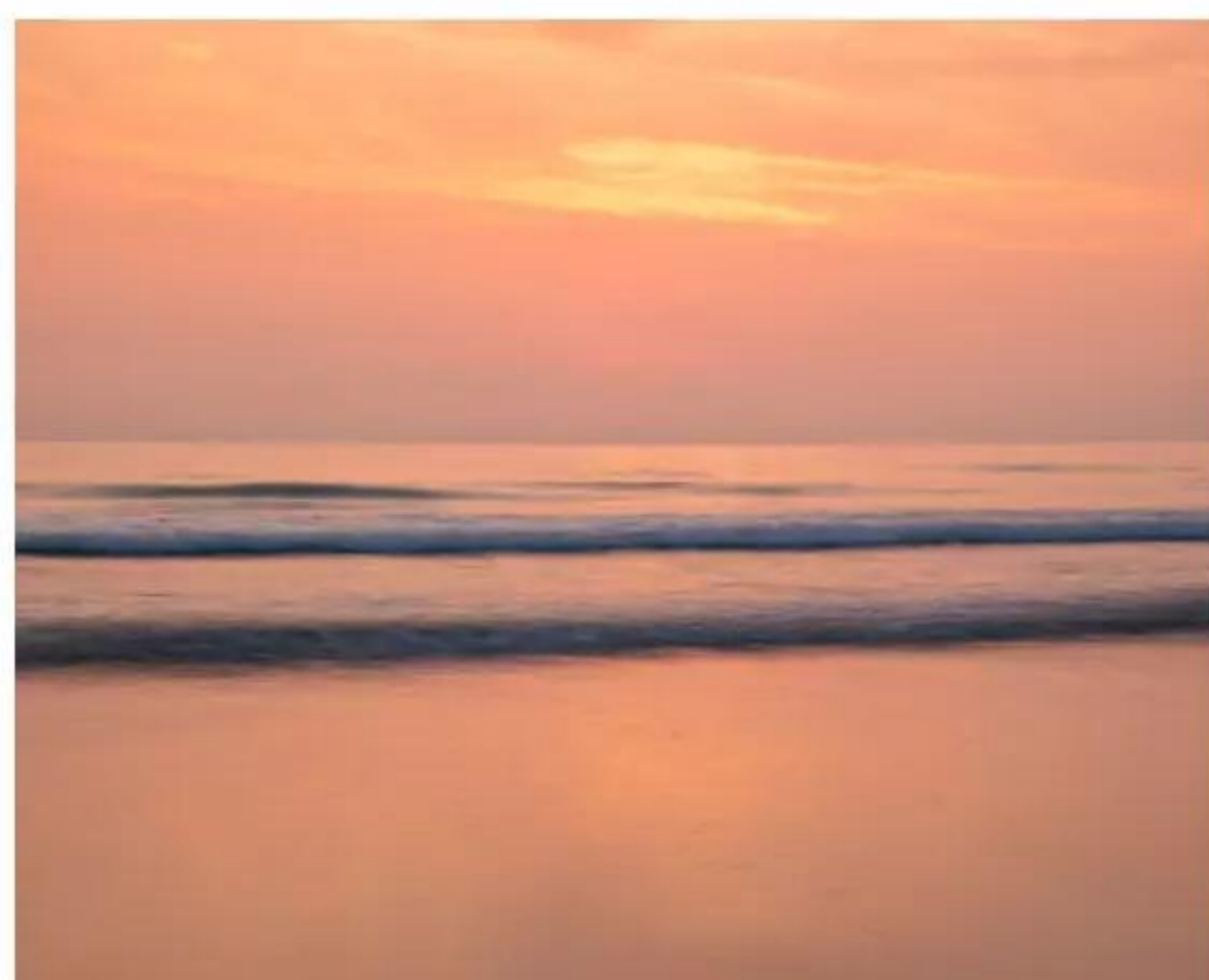
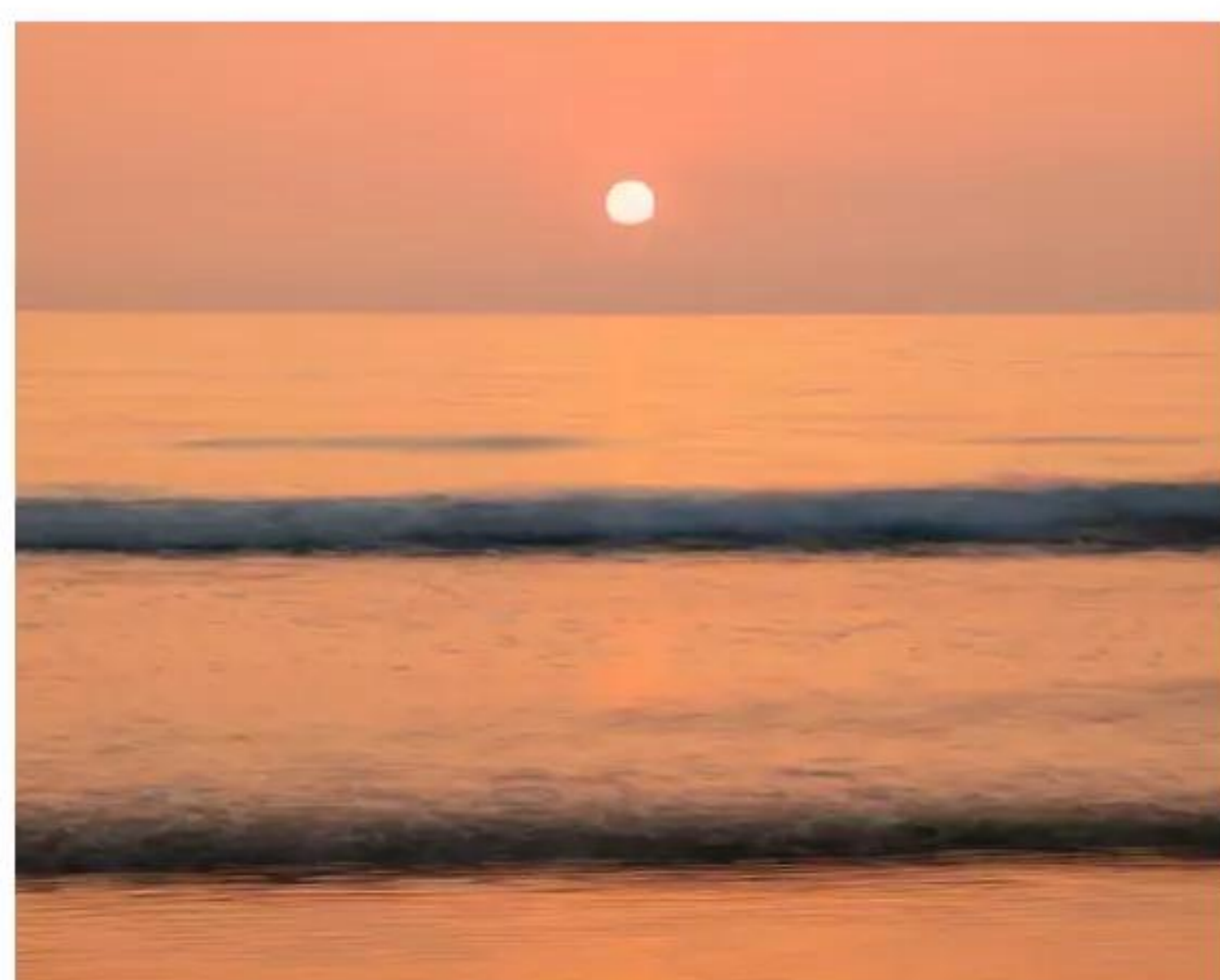
If you prefer, you can create a High Dynamic Range (HDR) RAW in ACR or Lightroom by merging your three bracketed RAW files. If you compare the HDR image above with the one on page 49, the colours are more subtle. Always edit your RAW images to suit your style.

TOP TIPS SOFTER COLOURS OF SUNSET

Time your seascape shoot so it's around low tide as the sun sets...

TO CAPTURE the best seascape photos like us, you ideally want to be shooting on a good weather day, and when low tide coincides with a good sunset. This enables you have space to use a clear beach, with the tide falling away as the colour develops in the sky. We had a fairly still day, with very little wind or swell, so waves were smooth and small – so we made the most of these serene conditions to work with our minimalist look.

Don't be obsessed with trying to include the sun itself in your shots – if you do, trying shooting with a longer focal length of around 100mm or 200mm to fill the frame. We often composed with the sun just out of shot and experimented with different ways to include the water, timing our exposures with the waves. Our shutter speed was between 1/2 sec and 2 secs for these three images.





PROJECT 3

THE MISSION

Anchor your scenes with a focal point such as a castle

Time needed
 One hour

Skill level
 Intermediate

Kit needed
 • Canon EOS body
 • Wide or tele lens
 • Tripod & filters

King of the castle

Dan Mold's top advice for including buildings in your landscapes

The United Kingdom is full of top landmarks from lighthouses to trees and historic listed buildings to castles. On a recent trip up to Scotland, I couldn't help myself but stop for a few photos at the iconic Kilchurn Castle on the scenic and blissful Loch Awe.

If your landscapes are failing to have the impact you'd like, it might be worth including an iconic landmark such as a castle in your scene to anchor it and to demand the viewer's attention. In this project I'll run through some of the essential gear you'll need to take great landscape shots, as well as some of my favourite tips for

photographing outdoor scenes. You'll learn how to improve your composition, slow down your shutter speed with an ND filter and wait for the perfect lighting, as well as correcting wonky lines of straight buildings in your shots. Get stuck in and watch the accompanying video to see how to capture the perfect image...

THE SETUP TAKE AMAZING LANDSCAPES

Discover the core kit that will help you to improve your scenic shots



01 CANON EOS CAMERA

A Canon EOS mirrorless or DSLR camera will be ideal for landscapes as they have large APS-C or full-frame sensors that record an incredible amount of detail. If your Canon EOS body has IBIS, it's worth switching off when shooting on a tripod.

02 LENS CHOICE

While wide-angle lenses are associated with landscape photography, you can get great results by zooming in with a long telephoto to compress the perspective. It's down to personal preference on how much of the scene you want to include in shot.

03 STURDY TRIPOD

It's worth spending the extra money on a professional tripod. The Manfrotto 055 we used here is rock-solid even when using a big telephoto lens, such as a 70-200mm f/2.8 like us, and also has different leg angles for more composition choices too.



SHOOT FOR BLACK AND WHITE

Landscapes can look brilliant in black and white plus the contrast can be pushed much harder as you don't have to worry about the colours breaking up at the editing stage. We recommend shooting in your Canon's RAW format and setting the Picture Style to Monochrome. This will allow you to see your scene in black and white on the LCD screen in Live View so you can just focus on the shape, tone and lighting in your scene without being distracted by colour.

QUICK TIP!

Bright skies in landscapes are prone to dust spots. Quickly remove them in Photoshop CC with the Spot Healing Brush



PROJECT 3



STEP 1 GET SET UP

When shooting a landscape you often have plenty of time to spare as you sit and wait for the perfect light to materialize (more on that in the next step). This means you can really take your time to set up on a tripod and perfect your composition. A locked-off sturdy tripod removes any vibrations from handheld shooting so you can get sharper shots. Go into Live View and compose your shot, making sure the horizon is perfectly level. The rule of thirds is a classic trick you can use when composing to enhance your landscape scenes as it helps offset your focal point so it isn't in the middle of the frame. You can also enable the 3x3 Grid Overlay on many Canon EOS cameras to see the rule-of-thirds grid in Live View.



FLAT LIGHT



DRAMATIC LIGHT



STEP 2 BE PATIENT

Light can change quickly when shooting landscapes, especially on overcast days when the sun can suddenly break through cloud cover and bring your scene to life. While taking our shots of Kilchurn Castle, the light changed dramatically within a matter of minutes, so it always pays to be attentive and ready to take the shot. A small opening appeared in the clouds and seemingly spot-lit our castle, leaving the hills behind in shadow which looks much more striking than the flat light we had before. The quality of light will also change throughout the day, when the sun is overhead in the middle it can look harsh and unflattering, while at sunrise or sunset you have the blue and golden hours which are generally much more photogenic.





STEP 3 LONG EXPOSURES

A great way to change up your landscape shots so they look more professional is to experiment with your shutter speed. Shutter speed is a core variable on the exposure triangle, alongside aperture and ISO sensitivity. The light levels in daylight are usually too bright to achieve a long exposure, even on cloudy days. So it can be worth investing in a Neutral Density (ND) filter which attaches to your lens and blocks out some of the light, a bit like sunglasses, and allows you to lengthen the exposure. In the examples, you can see that a regular shutter speed of 1/30 sec has frozen the clouds and ripples in the water, while slowing it down with a 10-stop ND to 30 secs has added an ethereal blur.

SHUTTER SPEED: 1/30 SEC



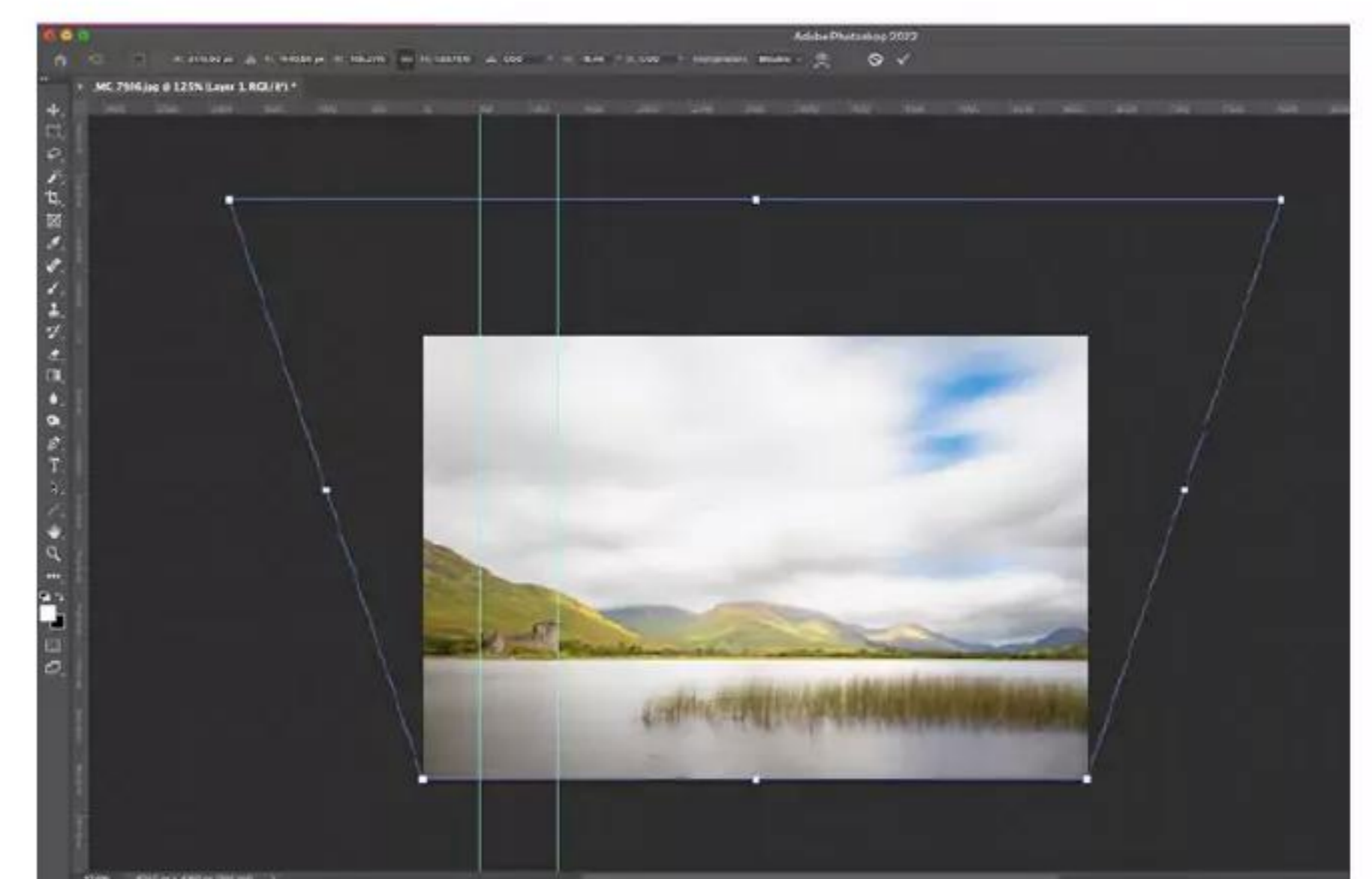
SHUTTER SPEED: 30 SECS



CONVERGING VERTICALS



CORRECTED VERTICALS



STEP 4 WATCH HORIZONTAL AND VERTICAL LINES

Converging verticals are when straight lines of buildings appear to lean inwards. This is most apparent when shooting with a wide-angle lens and positioning a building off-centre, or shooting from a low perspective. To fix this, open your image in Photoshop and press Ctrl/Cmd+J to duplicate your image, then hit Ctrl/Cmd+T to go into Free Transform mode. Hold Ctrl/Cmd+Shift+Alt and pull one of the top corner handles of the bounding box out until the verticals are straight. You'll then see the image looks a bit squished, so hold Shift and drag the top middle handle upwards to stretch it up.



BEFORE

AFTER

THE MISSION

Create dramatic images using Lightroom's Radial Gradient effect

Time needed
10 minutes

Skill level
Beginner

Kit needed
Adobe Lightroom Classic CC


Add sophistication to your vignettes

Sean McCormack shows you how to add a vignette to a portrait in Lightroom Classic CC

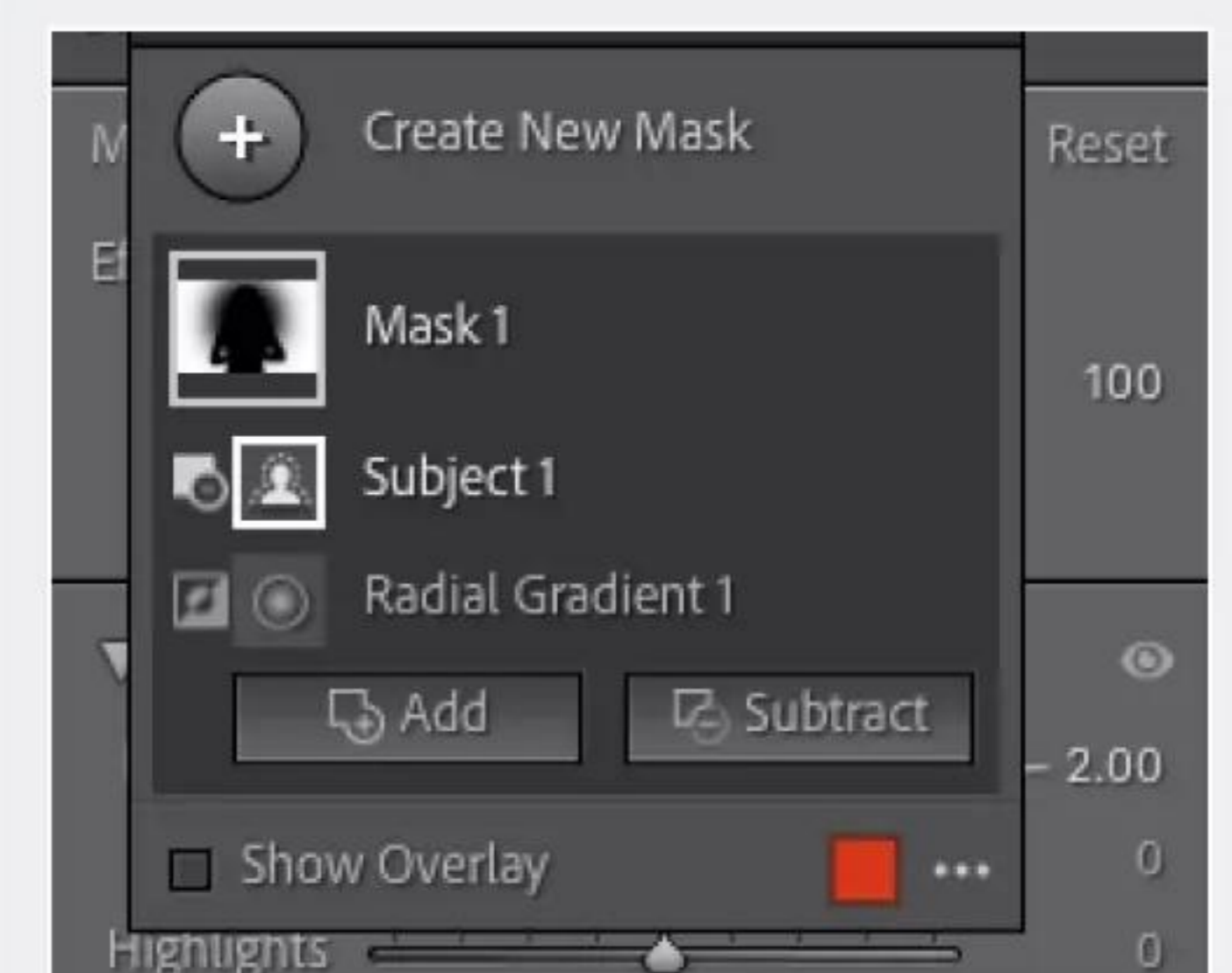
There are many, many ways to help focus attention in your photos. Sharpness is one and you often see this effectively done in camera using a shallow depth of field. Your eye is drawn to areas of sharpness and tends to ignore things that are out of focus. It's why so much money is spent on f/1.2 lenses by portrait photographers.

Another way is using light and dark. Your eye naturally goes to the brightest part of the frame,

and pays less attention to the darker parts. That's part of the reason why it's important to retain detail in the highlights, while it's not as critical to keep it in the shadows. It's not that you shouldn't, it's just less important.

Knowing this, you can darken areas around your subject to bring more attention where you want it. You can paint this in with the Vignette tool or the Radial Gradient masking tool. These can darken the subject, so let's look at a way to solve that issue and do it in a way that's automatable. 

EXPERT TIP

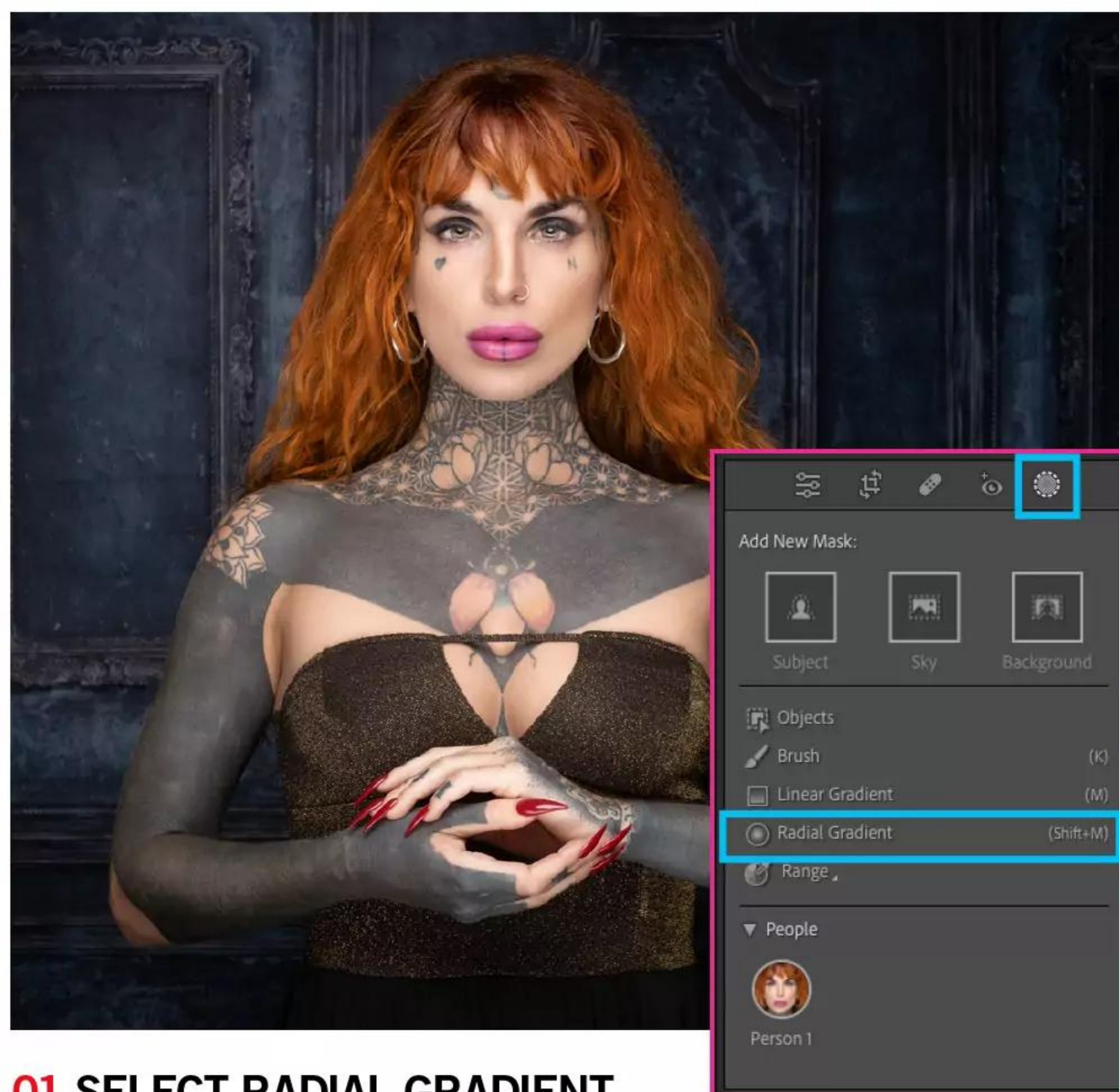


YOU'VE probably noticed that the masks appear inside the panel rather than floating over the image, which is the default. Drag the floating panel over the right panel until you see a blue line, then release to dock it.

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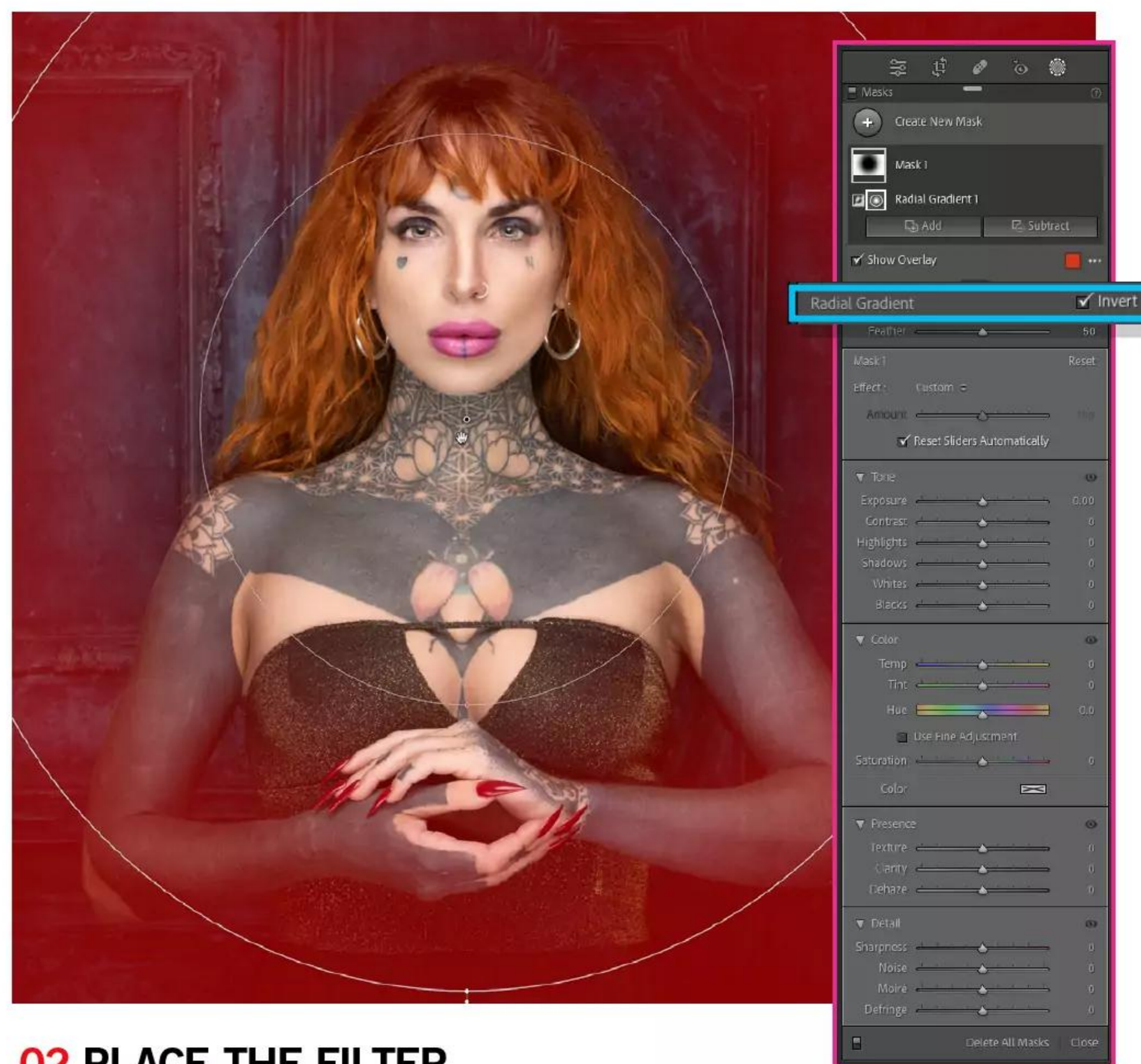
STEP BY STEP USE THE RADIAL GRADIENT

Draw attention to your subject by darkening the corners of the frame



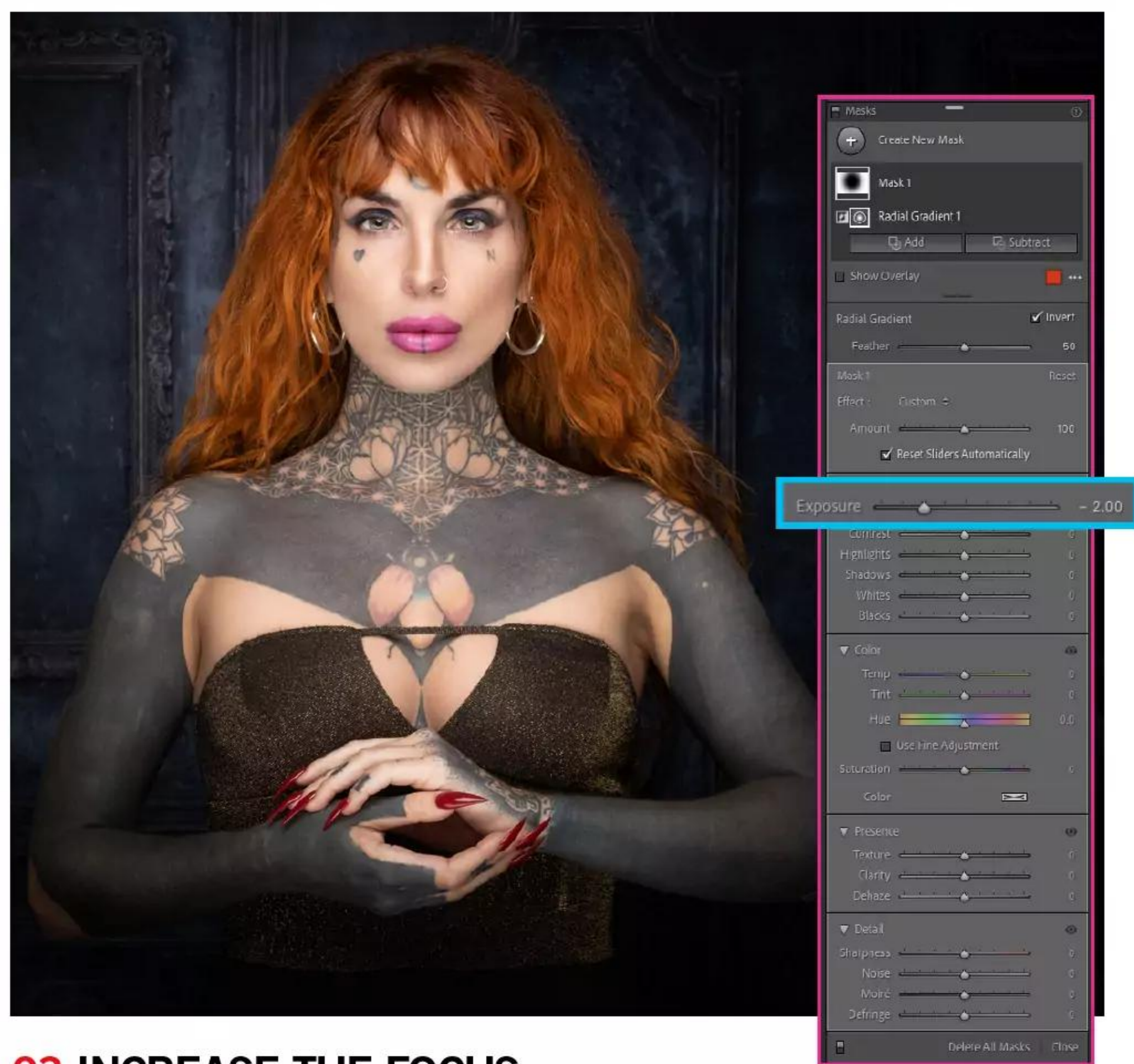
01 SELECT RADIAL GRADIENT

Open the Start.jpg start image then go to the Masking icon in the toolstrip under the Histogram, and select the Radial Gradient option from the list. Alternatively, you can use the shortcut Shift+M to activate the tool without going through the two clicks needed to get to it.



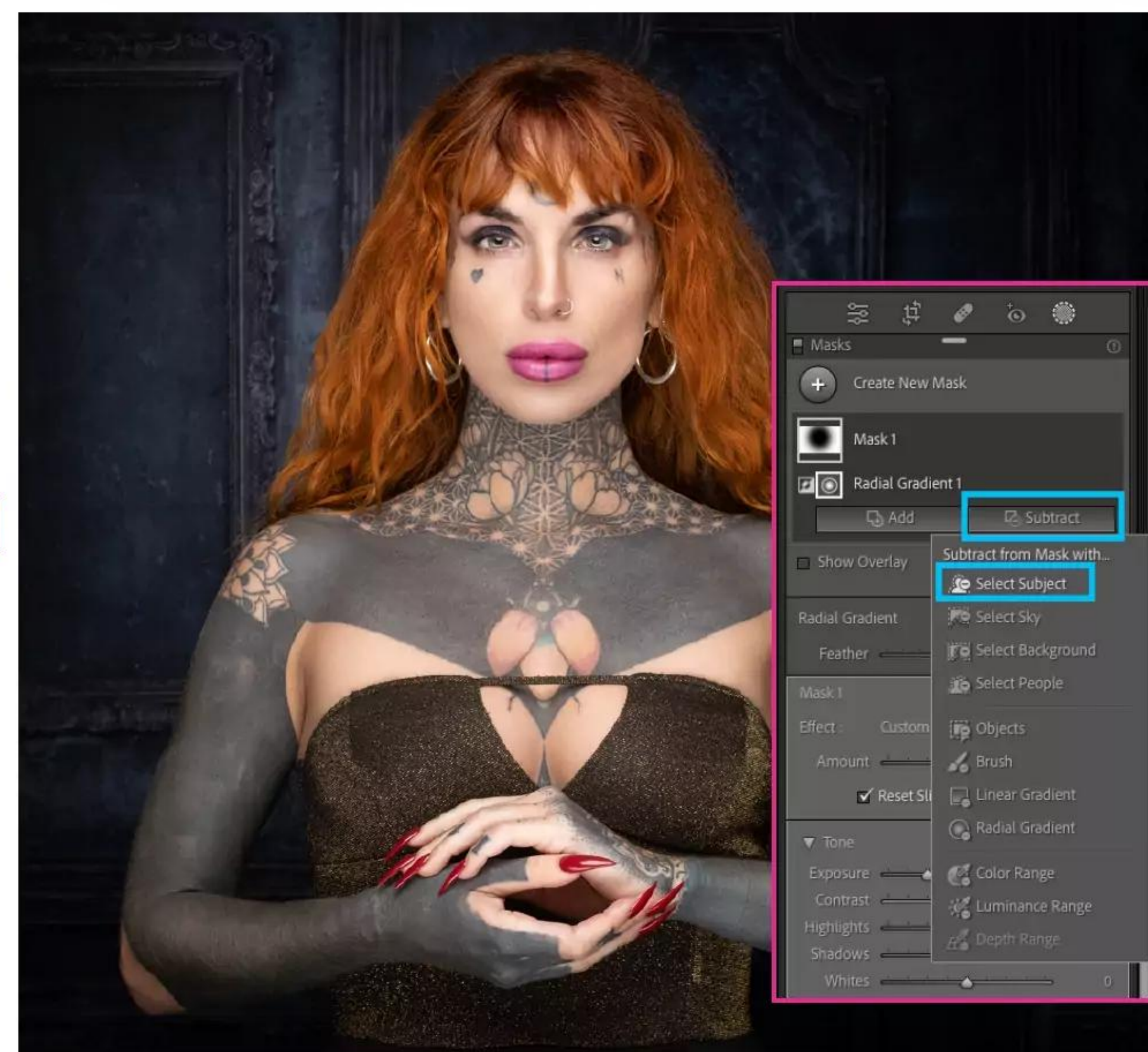
02 PLACE THE FILTER

Draw the filter out over your subject, making sure the face is roughly in the centre. By default, the Radial Gradient applies settings to the centre of the filter. In this case you want it on the outside, so either click the Invert checkbox, or click on the mask in the panel and choose 'Invert Mask'.



03 INCREASE THE FOCUS

In the Tone section of the Masking panel, bring Exposure down to darken the edges. This does an effective job of focusing the eye. It's not perfect, as it's also darkening the subject in parts. The darkened subject areas also look more saturated.



04 NOW REMOVE ANY MASKED AREAS

To fix this, use Lightroom's AI mask. Click Subtract in the panel, and a menu pops out. From here, choose 'Select Subject' – the subject will be detected any areas that are part of the Radial Gradient mask removed. You can save this mask as a preset.



AFTER

THE MISSION

Master the Dodge and Burn tools in Photoshop CC to boost contrast in your landscapes

Time needed
15 minutes

Skill level
Beginner

Kit needed
Photoshop CC

Ace Dodge and Burn tools in Photoshop

James Paterson shows you how to use old-school contrast adjustments in Photoshop CC

The Dodge and Burn tools are ideal for selective lightening and darkening in Photoshop. There are lots of other tools that do a similar job, but there's something about these two that will keep you coming back to them. Perhaps it's the connection with the darkroom processes.

In the darkroom, areas of a print would be 'dodged' by shading some of the light from the enlarger bulb. A disc on a piece of wire would often be used, echoed in the Photoshop Dodge tool icon. By contrast, parts could be

'burned' by focusing light from the enlarger onto specific areas, resulting in darker tones. An 'OK' hand shape could be used, the hole between thumb and finger channelling light onto the print, hence the hand-shaped icon for Photoshop's Burn tool.

Of course, all this had to be done in the dark without any feedback until the print was developed. It took patience, skill and plenty of persistence to get right. Thankfully, it's much easier now. But there's still great skill in knowing where to dodge or burn, and how far to push it. Try it out for yourself on one of your shots or our Start.jpg start file.

USE A SOFT LIGHT LAYER



THERE ARE equally effective ways to lighten or darken parts of a photo. Perhaps the best is the Masking tool in ACR and Lightroom, which lets you isolate areas, then alter brightness, contrast and colours. Another excellent Photoshop technique is the Soft Light layer. Make a new empty layer and set the Blend Mode to Soft Light. Now paint with white or black on the layer to lighten or darken areas of the image.

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STEP BY STEP BRUSH UP YOUR ENHANCEMENTS

Develop your skills to produce the perfect image using dodge and burn techniques

01 BRUSH BASICS

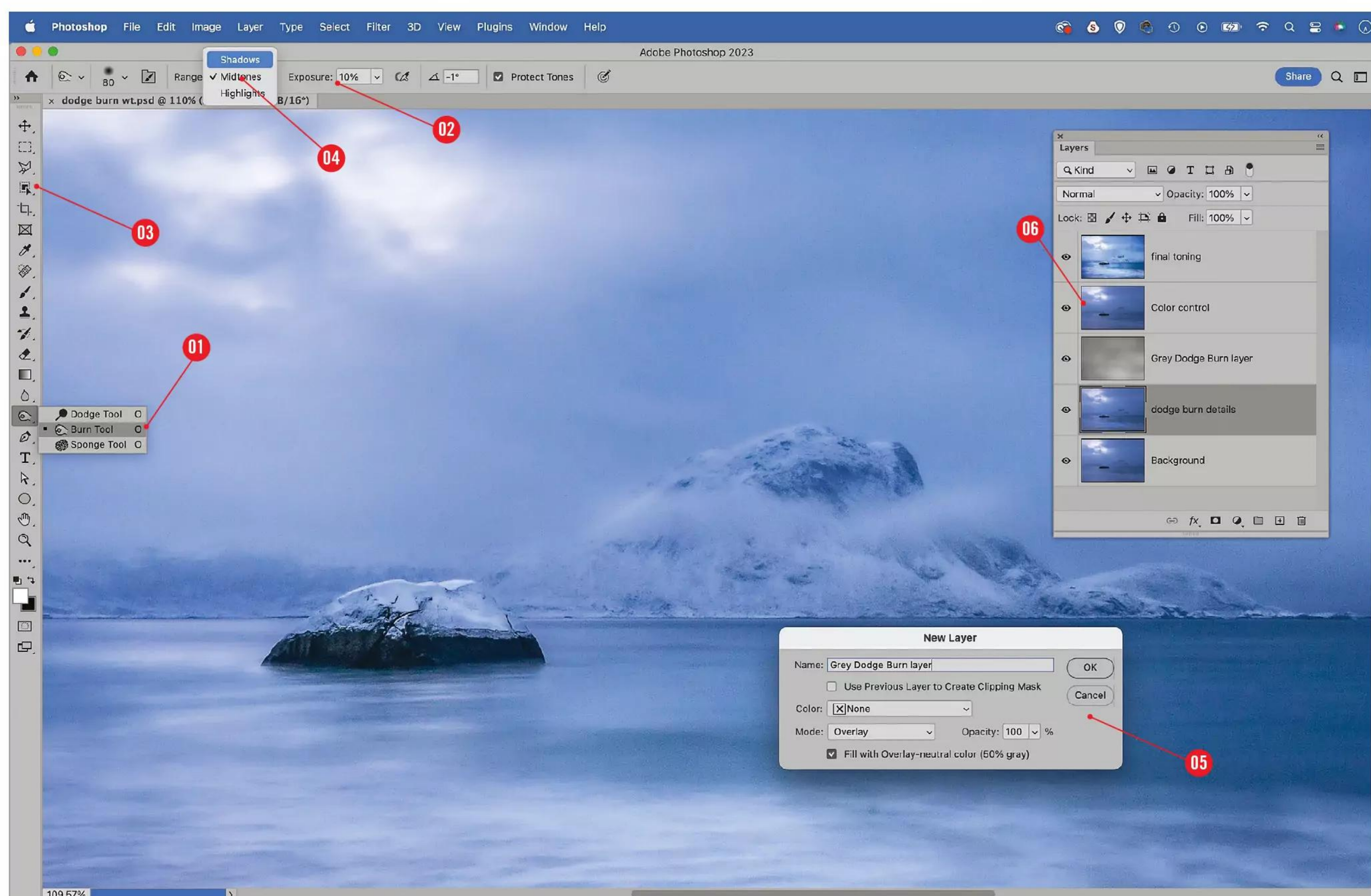
The Dodge and Burn tools work like brushes, allowing you to paint over areas to lighten or darken them. As such, you can use all the usual Photoshop brush shortcuts. The] and [keys let you resize the brush tip, and Shift+] or [alters hardness. Clicking once, holding Shift and clicking again lets you make a straight line. When using either tool, hold Alt to temporarily switch to the other tool.

02 SET THE EXPOSURE

The Exposure sets the strength of the tool. It's best to keep this low (around 5-10%) and build up brush strokes. Use the number keys on the keyboard to set the Exposure strength to 10%, 20% and so on – hitting 0 sets it to 100%. The Protect Tones check box can help prevent highlights or shadows being clipped to black or white and guards against colour shifts while dodging or burning.

03 QUICK SELECTIONS

The Object Selection tool can make dodging and burning quicker and more accurate. It works by letting you click on objects. Once an area is selected, you can only brush inside it, so you don't need to be so precise with brush strokes. Here, it lets us isolate the rock, and thus dodge the highlights in the snow to separate the rock from the backdrop. Once done, hit Cmd/Ctrl+D to deselect.



04 CHOOSE A RANGE

The range controls are key to getting the most out of the Dodge and Burn tools, as they let you target a part of the tonal range. As a rule of thumb, it's usually best to Dodge either midtones or highlights, and Burn either midtones or shadows. Target the midtones for general lightening or darkening, and switch to the shadows or highlights to accentuate certain features, or boost contrast in little details.

05 MAKE A GREY LAYER

Be aware that the Dodge and Burn tools are destructive, so it's always a good idea to duplicate your background layer (hit Cmd/Ctrl+J). You can also make a dedicated dodge and burn 50% grey layer. Hold Alt and click the New Layer icon in the Layers panel, set Mode: Overlay and check 'Fill'. You can go ahead and dodge and burn on this layer to make changes to the layers below.

06 PREVENT COLOUR SHIFTS

You'll notice when using the tools that colours can go awry. To combat this, try these solutions – if dodging on a duplicate layer, set the layer blend mode to Luminosity (you can use the same trick when boosting contrast with a Curves layer). If you've used a few different layers then duplicate the original background layer, drag it to the top of the stack and set the blend mode to Color.



AFFINITY PHOTO



THE MISSION

Blend our texture and light leak images with your photos to give them the look of a vintage print

Time needed
15 minutes

Skill level
Beginner

Kit needed
Affinity Photo

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<http://downloads.photoplusmag.com/pp213.zip>

Get the retro look

James Paterson evokes the visual charm of old analogue prints by using our free textures pack and simple layer blending tricks in Affinity Photo

Modern cameras can produce images of staggering clarity and pixel-perfect detail, but these defectless digital depictions of scenes and people can sometimes feel a little cold. It's no surprise, then, that we feel nostalgia for a time when photography was more difficult, and imperfections the norm. There's a certain charm to old photos tainted by colour casts, light leaks, blurry edges and grainy details. What they lack in

crispness they make up for in fuzzy old-school feels.

This perhaps goes some way to explaining the trend for adding analogue effects to digital photos. It lends them some retro charm, and lets us create photos that evoke a feeling of time and place.

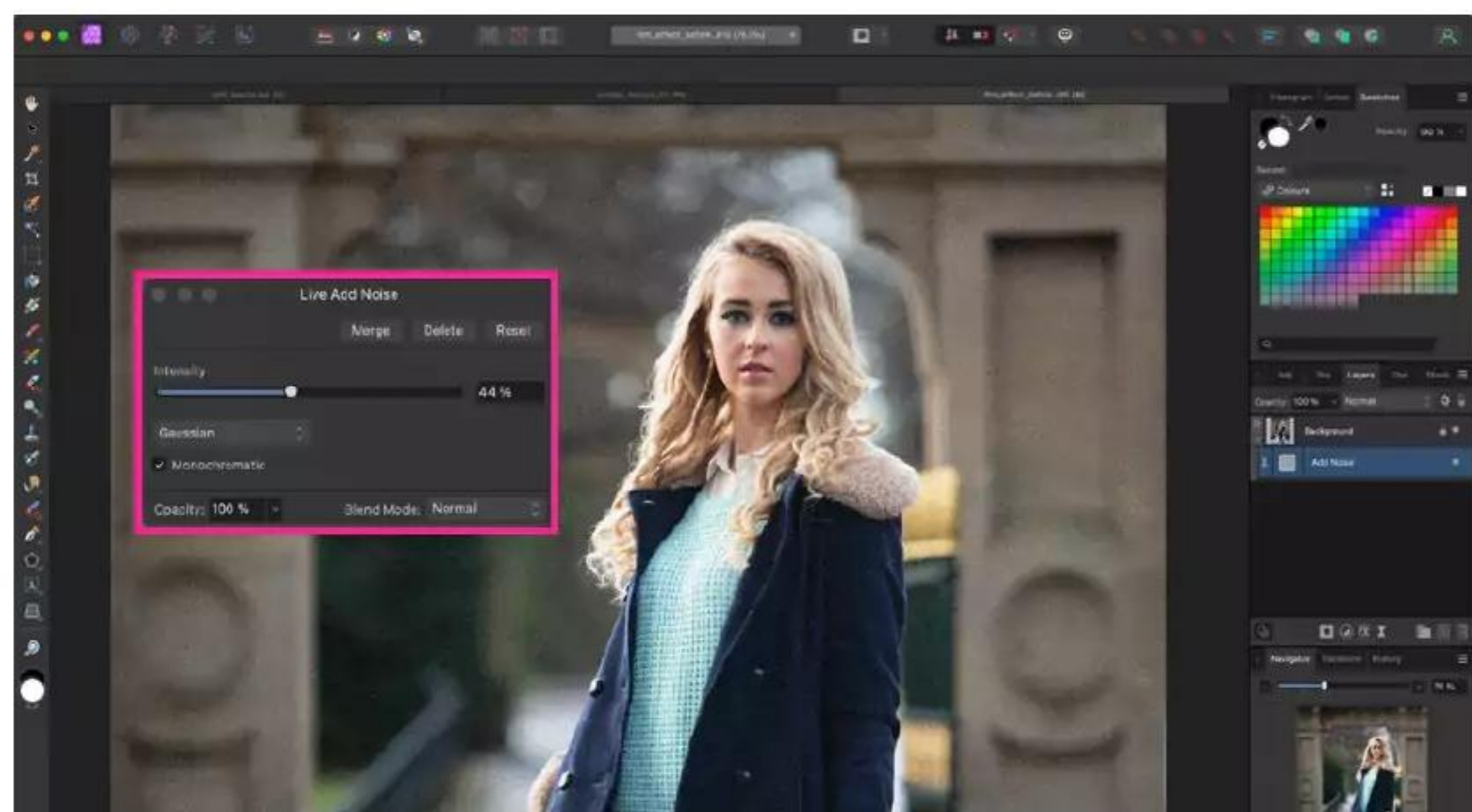
In this project, we're looking at how to add a range of vintage effects to our photos with simple layer skills in Affinity Photo. To help you out, we've supplied a set of 15 textures and light leak images (see link left). You can copy these on to any photo you

like, or try them on our film.jpg start image and retro-ify your photos in seconds.

We'll begin by using the Noise filter to add a film grain effect, as though our photo was taken on an old roll of high-ISO film. Next, we fade the colours with a simple Curves adjustment. From here we can add a light leak effect of the sort you might see in old cameras, where a sliver of light has snuck in and fogged the edges of the film roll. Finally, we blend a texture to rough up the image and give it a dusty, scratchy finish.

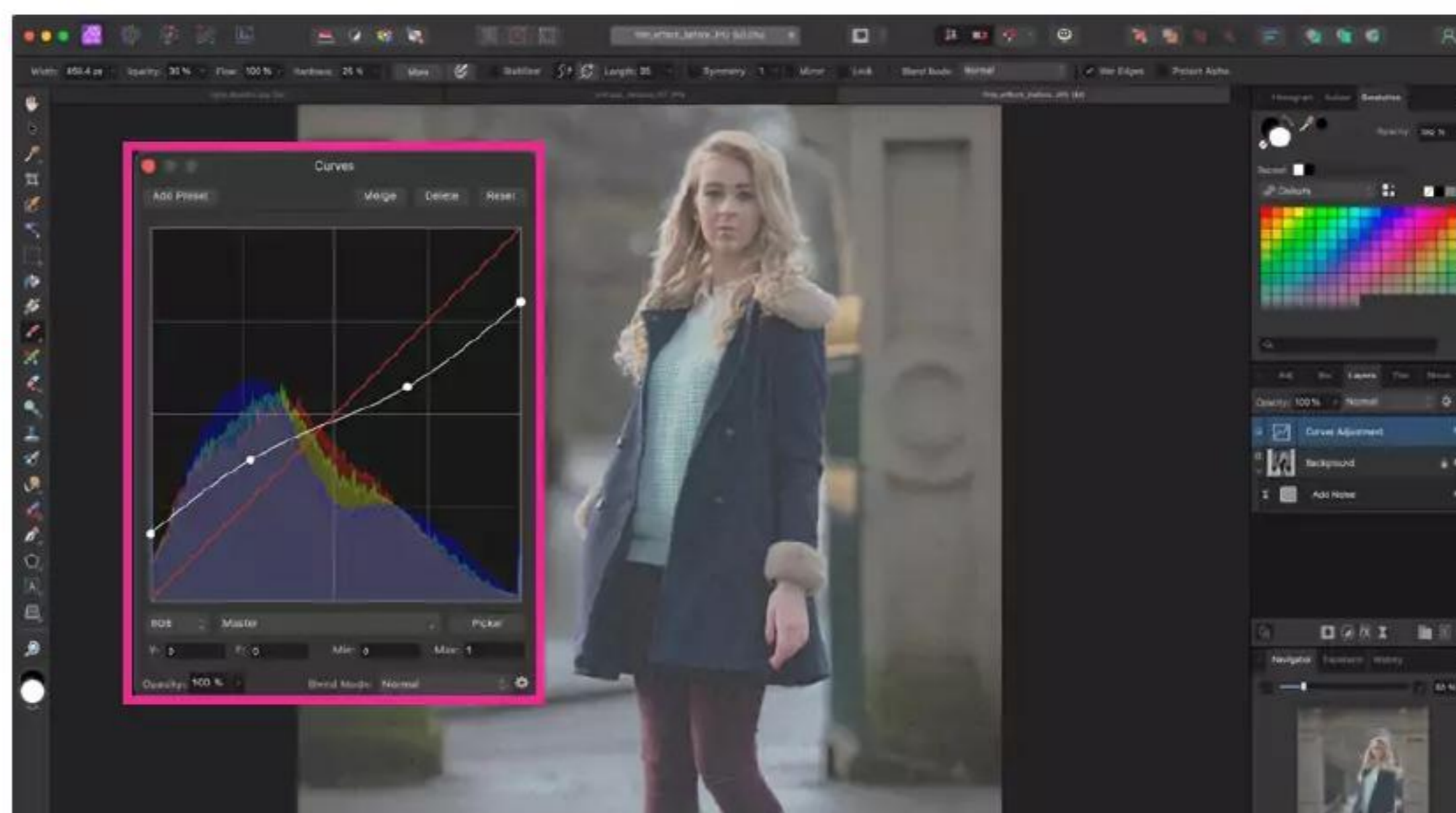
STEP BY STEP PRINTS CHARMING

Add grain, light leaks and textures to turn photos into vintage prints



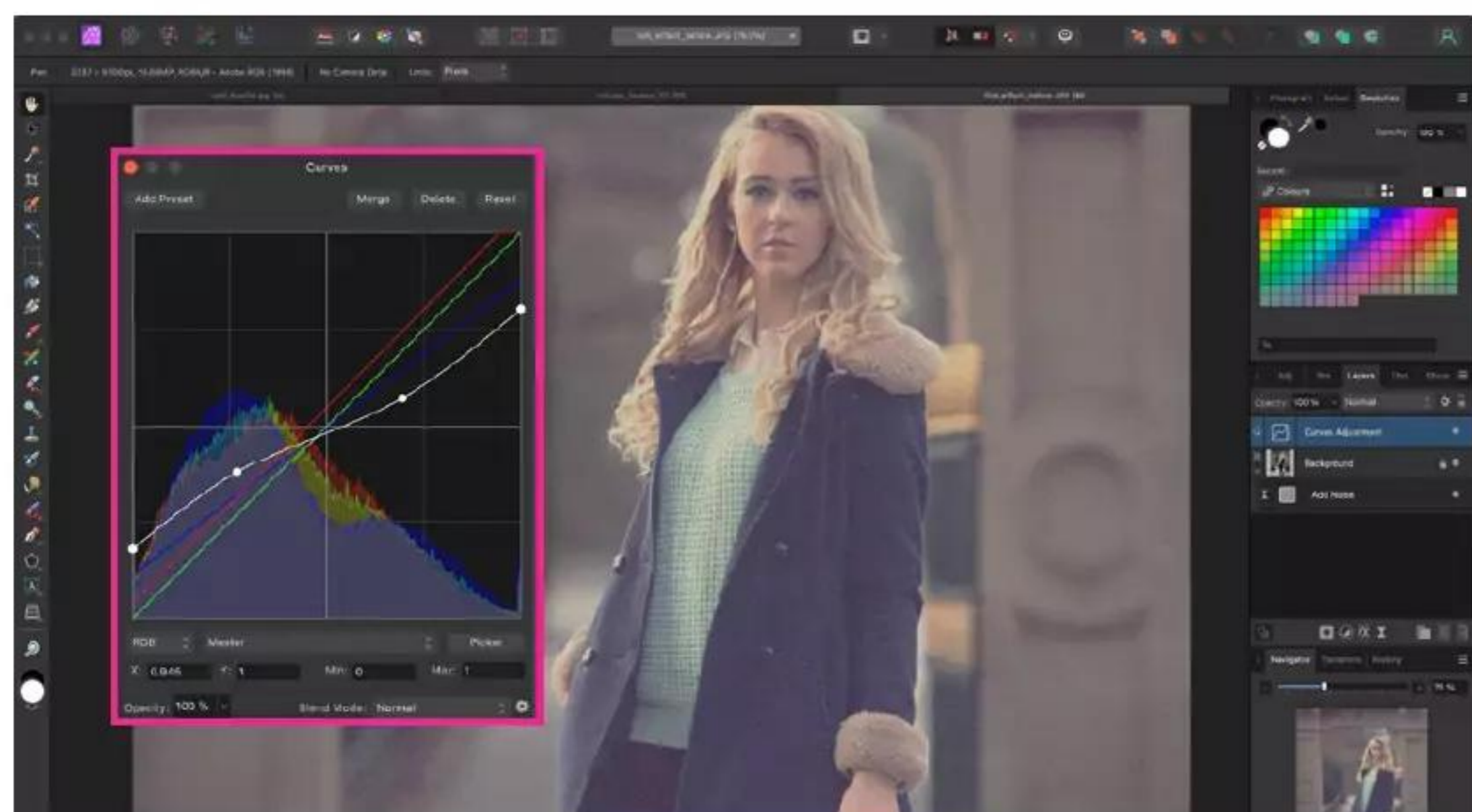
01 CREATE GRAIN

Open your image in Affinity Photo and go to the Photo Persona. Go to Layer>New Live Filter Layer>Noise>Add Noise. Zoom in close and use the slider to add a grainy effect to the photo. Once done, close the box (you can tweak it at any time by double-clicking the live filter in the Layers panel).



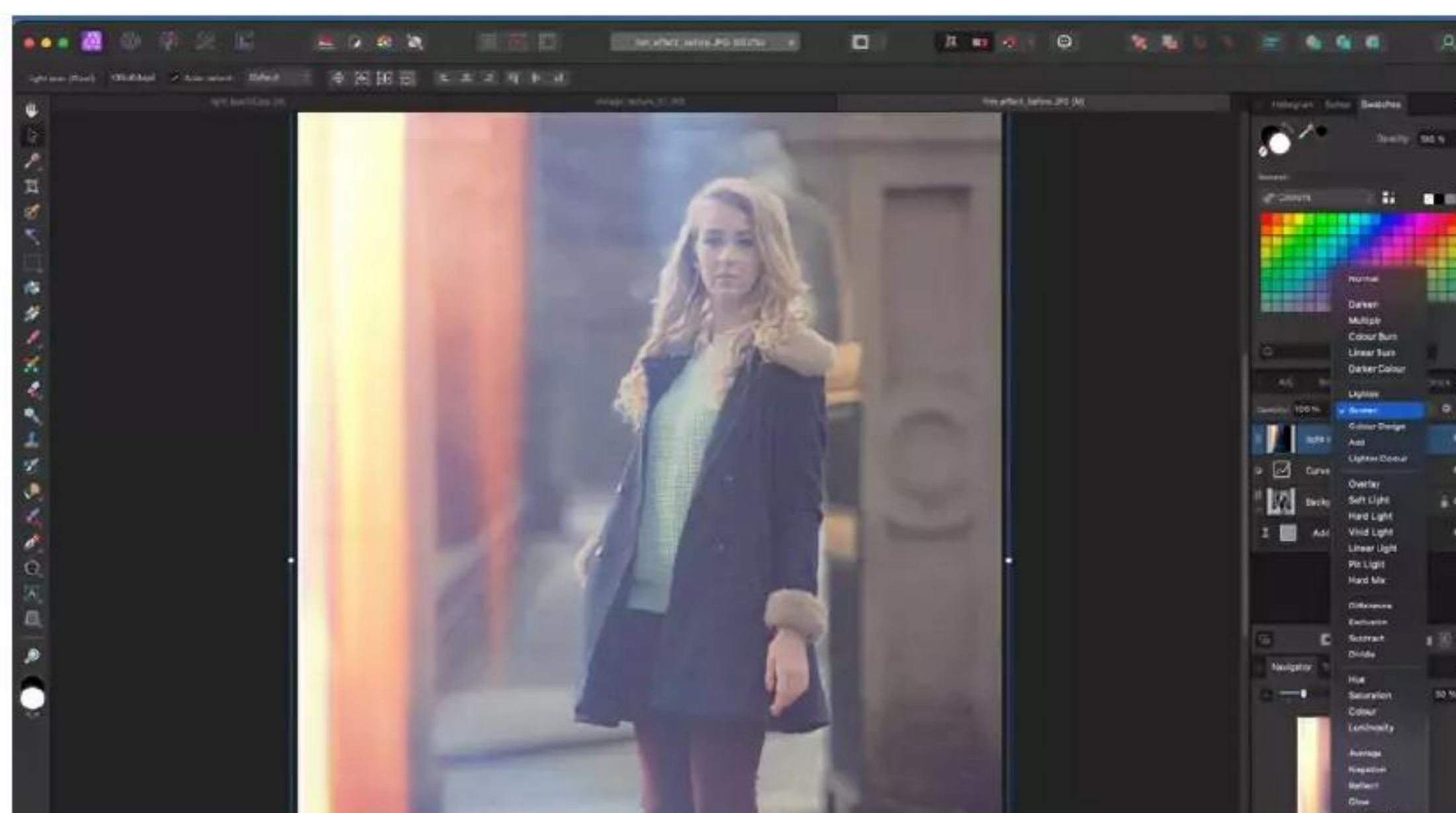
02 GET THE MATTE LOOK

Click the Adjustment icon in the Layers panel and choose Curves (or press Cmd/Ctrl+M). Drag the bottom-left point up to fade out the black point and the top-right point down to fade the white point for a matte effect. We can reduce contrast more by adding two points to plot an inverted S shape, as shown.



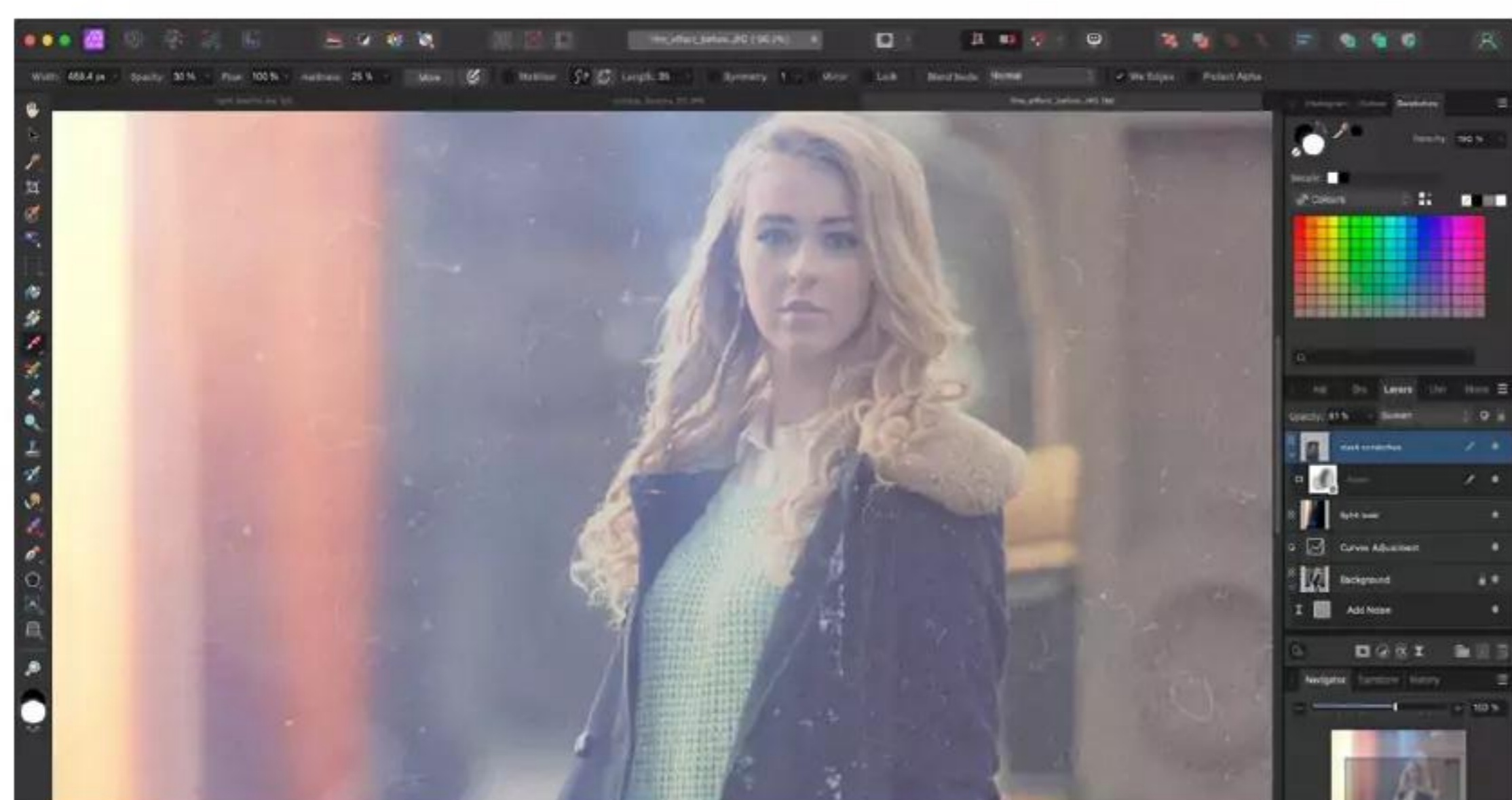
03 SKEW THE COLOURS

Click Master in the Curves settings and change it to Blue. Drag the bottom-left point upwards to tint the shadows blue, then drag the top-right point down to tint the highlights yellow. Switch to Red and drag the bottom point up and the top point left to add a red tint. Experiment with other subtle colour shifts.



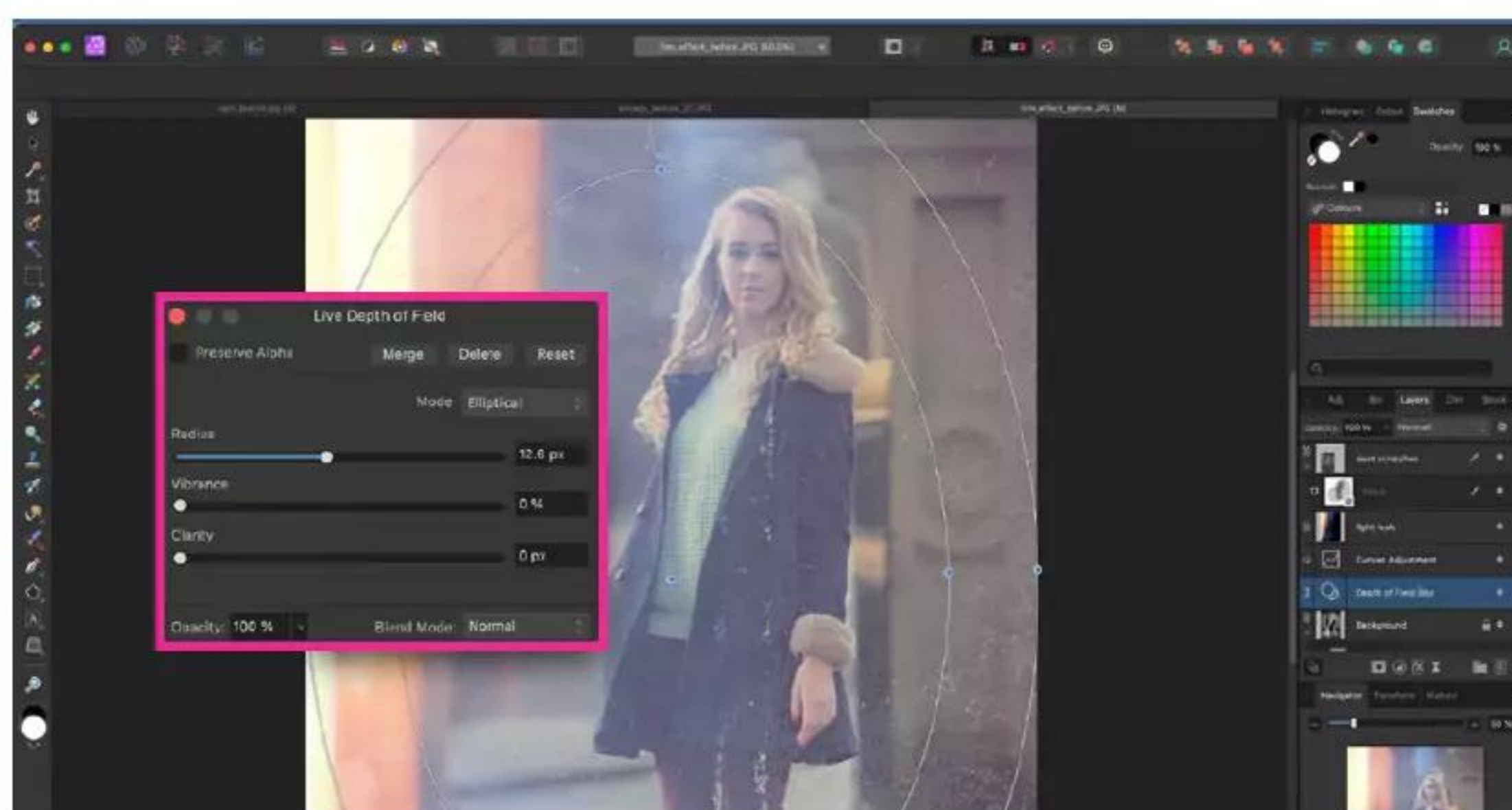
04 ADD A LIGHT LEAK

Open one of the supplied light leak images (light_leak_04.jpg here). Hit Cmd/Ctrl+C to copy. Go to your other image and hit Cmd/Ctrl+V to paste. Go to the Layers panel and change the layer's Blend mode to Screen. Grab the Move tool and use the bounding box to resize and position the light leak effect.



05 BLEND A TEXTURE

Choose one of the supplied texture images (vintage_texture_07 here). As before, copy and paste the image in, set the Blend mode to Screen, then use the Move tool to position it. If it's too strong, lower the layer opacity. If you want to fade it out in parts of the image, add a layer mask and paint with black.



06 BLUR THE CORNERS

Highlight the background layer, then go to Layer>New Live Filter Layer>Colours>Vignette. Use the sliders to darken down the corners of the image. Next go to Layer>New Live Filter Layer>Blur>Depth Of Field. Finally, set Mode: Elliptical and use the settings to blur the corners.

QUICK TIP!

Introduce creative colour shifts with Curves. Choose a colour channel, then shift the bottom and top points on the diagonal line

HOW TO USE YOUR FREE TEXTURES AND LIGHT LEAKS

You'll find 10 textures and five light leak images among this month's project files (download link on the left page). To use them, simply copy on to your image and experiment with layer blend modes. The Screen and Lighten modes tend to work best with the light leak images, while the textures can work well with Screen, Multiply, Overlay, Soft Light, Lighten or Darken. After you can move the layers into the right position for your photo and use layer opacity and masks to control the strength of the effect. Save the layered image, then copy and paste other photos to the bottom of the stack to style them the same way.

NEXT MONTH FAKE LONG EXPOSURES



STORY BEHIND THE SHOT

In Pinn and the Moon

A bracing hike gave Nick a more unusual perspective for this shot

My colleague Marcus and I made an early start on a very cold winter morning, to walk to a viewpoint where we could photograph the snow-covered Cuillin Ridge on the Isle of Skye from a more unique angle. As I crested a hill, I could see the moon above the ridge and had to run through knee-high snow to get into a position where I could place it in a gap to the left of the Inaccessible Pinnacle before it disappeared out of view.

Professional Canon outdoor photographer Nick Hanson captures the nuances of atmosphere and light across the UK's most iconic landscapes – and now teaches aspiring enthusiasts to do the same

FOR NICK HANSON, the greatest sense of purpose comes when he's carrying his Canon camera on a shoot in the wilderness. Based in the UK, he's a regular visitor to Wales, the Peak District and the Isle of Skye, where he runs workshops alongside a team of other professional photographers.

Nick wasn't always a full-time pro, but a lucky workshop encounter on Skye enabled him to join the fold and become a teacher of the art of sublime and scenic photography. He's driven by a desire to exceed his own expectations, rather than anyone else's, and believes that you can always find your own take on a landscape – even when it's appeared on social media hundreds of times before.

Nick's images are characterized by moody elements, strong contrasts between light and shade, and an eagerness to show the landscape in all its drama. We learn about his Canon kit, camera settings and creative outlook...

Hi Nick. What are you taking pictures of at the moment?

As it's autumn, I have been doing my best to make the most of the amazing colours that we have had around the UK this year. We don't have much in the way of colour on the Isle of Skye, so I am fortunate to have been guiding photographers in Snowdonia, where the colours were fantastic. Before that,

NICK HANSON

02 CONTORTED

The branches from this beautiful mossy tree reach into an autumnal woodland in the Peak District

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

Exposure 1/30 sec, f/11, ISO800

03 THROUGH THE BRACKEN

Shooting with a long lens at 175mm and a wide aperture of f/2.8, and close to bracken in the foreground, provides a nice soft frame to the distant tree

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

Exposure 1/50 sec, f/2.8, ISO200

04 ALL ALONE

A lone tree stands tall in deep snow in winter at the edge of a field in Wales

Lens Sigma 50mm f/1.4 DG HSM | Art 014

Exposure 1/500 sec, f/4, ISO100



I popped over to the Cairngorms for a couple of days and the hues there were the best I've ever seen. I even got to spend a day in the Peak District, around Padley Gorge, where I captured one of my favourite woodland/tree shots this year (see Contorted image above).

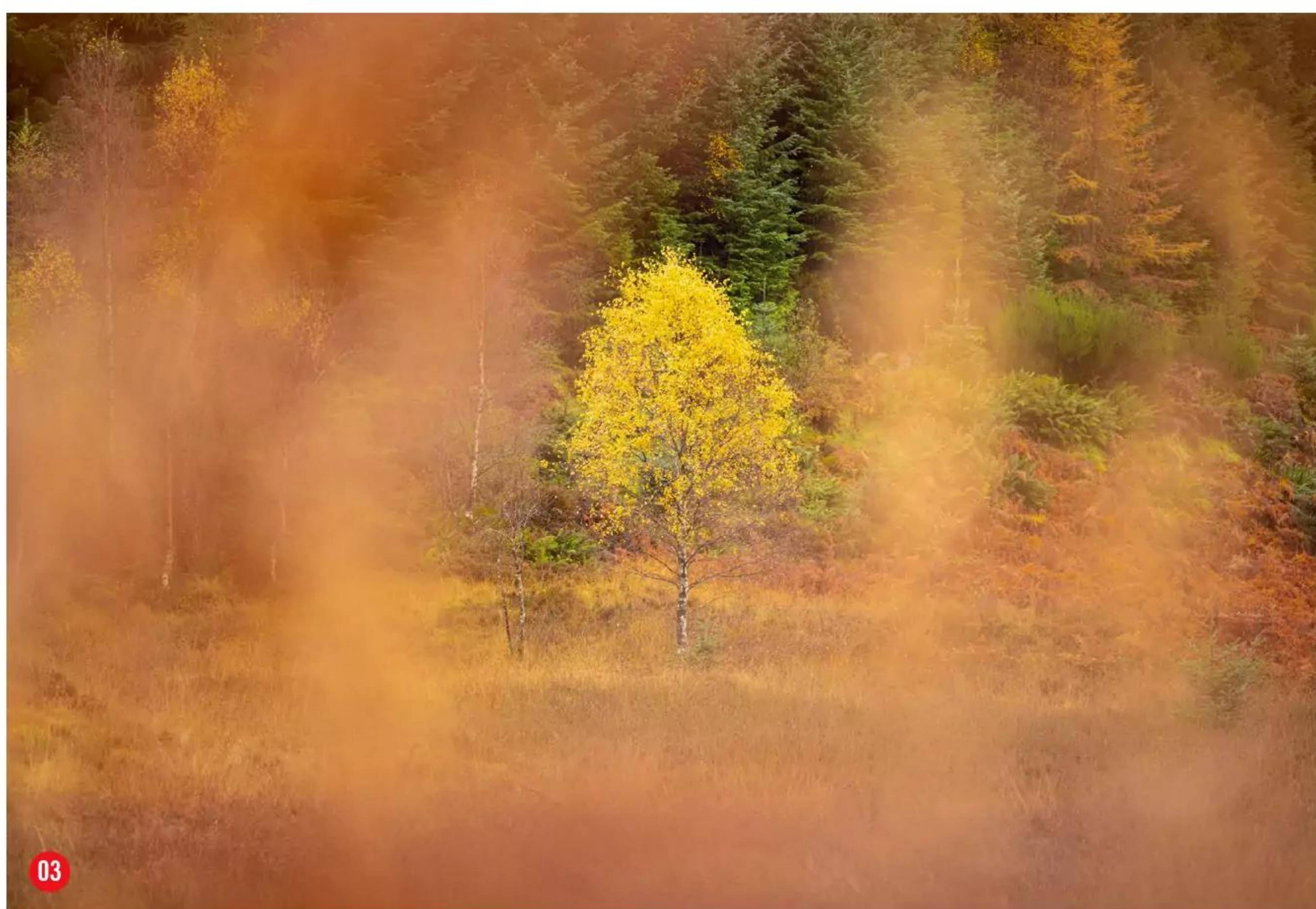
Sounds like a vibrant time! If you could only photograph one season for the rest of your life, what would it be?

I love both autumn and winter, but I guess autumn wins. I love to watch and capture the change of the colours in the landscape. It's also the time of year when I can shoot for longer periods of the day, because the sun stays lower in the sky. It also means I get to stay in bed that little bit longer, compared to the silly o'clock alarm calls in summer.

Have you always been a photographer of some sort?

My interest in photography started around 37 years ago when I was 14 years old. I wouldn't say I have always seen myself as a photographer, as it was more of a hobby turned passion for me, and I never saw myself making a living from it in any way. As a teenager, I wanted to

"I like to have full control over the capture stage of my photographs, so I use Manual mode"



work outdoors. I never knew what that would be, or how to take that forward, so I ended up in IT but it wasn't until 2016 that it all changed for me.

What changed? Is that how you ended up on the Isle of Skye?

I didn't choose the Isle of Skye, it chose me. In August 2015, I was going to the Cairngorms for some wildlife photography and decided that, as it had been several years since I had visited Skye, I would book a day's workshop with Marcus McAdam.

Towards the end of our workshop, Marcus mentioned that he didn't know why I was in the workshop. He liked my approach to photography, and how I went about capturing an image. On the

back of that, he asked whether I would be interested in moving to Skye and joining the team (which was two people at the time). This was a dream come true and, of course, it didn't take very long at all for me to say yes.

He obviously liked your style. How would you describe your work?

I have never really considered myself as having a style and it's not something I have gone out of my way to develop. For the most part, what I look for when shooting landscapes is mostly down to the conditions, in that my preference is for mood and atmosphere. When it comes to the capture and processing stages, I like my finished photograph to be true to what I saw.



“One piece of essential gear that I always take with me is the Canon RS-80N3 remote control, especially when shooting seascapes”

means I get to witness some of the amazing displays nature puts on show.

Even if I have been out with the camera for a few hours and come away without firing the shutter, I have been outside and that is a big part of the appeal for me. I would much rather be outside walking and taking photographs than being sitting inside at a computer, as I did in my previous career.

So, do you head out in the hope of finding magic, or do you plan meticulously for shoots?

For the most part, I prefer to plan my shoots. When going to a location I already know, I have a good idea of where I want to be standing and the composition I wish to capture. It will then be a case of waiting for the right conditions that I am looking for.

If going somewhere new, I like to do the same – however, that would most likely mean scouting the location either the day before if going for sunrise, or turning up early enough if it's for a sunset shoot. This isn't always possible, so there are times when you are a little more limited in the amount of planning you can do.

04

You must have some regular spots on the Isle of Skye...

Oh, I sure do, and one of those in particular is the Quiraing and Trotternish Ridge, especially for sunrise and morning photography. For me, this is one of the most amazing parts of Skye in terms of the landscape and the features it has. I am also lucky enough to live just 15 minutes away. The Quiraing and Trotternish Ridge offer so many compositional possibilities that even though I have been on Skye for eight years now, there are still shots that I am waiting to capture.

Other than UK locations, where would be your dream destination to lead a workshop?

What does photography mean to you?

Personally, photography for me is my passion and to be able to share that passion with other people in terms of photography guiding and workshops is immensely rewarding, so much so that I don't see it as a job. However, don't tell the boss that, as he may want to reduce my rates.

And why focus on landscapes?

In my early days of photography, I was more interested in photographing wildlife, as in some ways I found it easier, although I never considered myself to be that amazing at it. Landscapes, even though they don't move, feel more complicated in terms

of composition compared to wildlife. Moving to East Yorkshire in 2010 opened up landscape and seascape subjects to me, and then started a journey into that genre. I also like to keep my hand in at wildlife photography occasionally.

These are both genres that get you outdoors. Is that what you love most?

I'm not sure if it's possible to answer this without being clichéd, however landscape photography allows me to enjoy the great outdoors in a way other than just being out in it. Being a landscape photographer encourages me to be out in a variety of weather, including stormy conditions, which I find strangely enjoyable. Inevitably, this

05



05 DOLOMITE DRAMA
Shot from Lagazuoi mid-afternoon, this multi-shot panoramic shot shows the grandeur of the Dolomite mountains

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

Exposure 1/400 sec, f/8, ISO100

06 MORNING ON THE MOON
A multi-shot pano of first light hitting the lunar-like Utah Badlands, with the Henry Mountains in the background

Lens Sigma 50mm f/1.4 DG HSM | Art 014

Exposure 1/30 sec, f/4, ISO100

07 WINTER STORM LIGHT
Great conditions up at the Needle (Quiraing), on the Isle of Skye, watching a winter storm move across the landscape

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

Exposure 1/160 sec, f/8, ISO100



06

“When going to a location I already know, I have a good idea of where I want to be standing”

Working for Mc2 Photography, I have been lucky enough to be able to guide in the American Southwest and the Italian Dolomites. One place I have been wanting to go to for a few years now is the Oregon coast in the USA, and that would be an amazing place to take customers.

So, would say you're self-taught?

I am mostly self-taught, having never studied photography in any real way. However, I have used the services of wildlife guides to take me to the

locations to photograph certain species. The only person who inspires me to learn more is myself, in that I am very self-critical about my work.

Would you say that being self-critical has made you a better photographer? How do you approach a landscape if it's been photographed many times before, for example?

I don't think that it matters if a landscape has already been photographed many times before. We will all get our own



take on it, even with the same composition, because the conditions will not be quite the same as has been captured before.

I generally go to a new location with an open mind, in that I tend not to look at other people's work for that area, and that allows me to get my own version, even if it turns out to be a very similar composition. I recently visited Padley Gorge in the Peak District and the very first shot was of a tree that spoke to me. When I posted the shot on social media, a comment made was, "It's such a popular place that I doubt there is a tree there that hasn't been photographed." This is why I like to go somewhere with an open mind and no real preconceived ideas of what I should shoot.

Have you found the genre to be competitive?

I generally don't feel that I am competing with others; the only person I compete with is myself. Sometimes, like most other photographers, I do find myself in a creative rut now and again. This encourages me to get out there and photograph different genres, such as woodland, which I have been doing more of this autumn.

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

My main camera is the Canon EOS R5, which is the camera that is always in my bag. I have also recently purchased the EOS R6 Mark II as a backup camera and also so I can start doing my YouTube videos again and at a better quality than what my Canon EOS M50 produced.

One piece of essential gear that I always take with me is the Canon RS-80N3 remote control, especially when shooting seascapes, because the timing of the capture of the shot is critical and isn't as easy to achieve when using the delay of the two-second self-timer.

And your go-to Canon lenses?

Always in my camera bag are the RF 15-35mm F2.8L, Sigma 50mm F1.4 Art and the RF 70-200mm F2.8L lenses. This is my everyday landscape lens setup as it covers a good range of focal lengths from wide-angle through to mid-telephoto.

The Canon RF lenses are amazing, I just wish the RF 50mm F1.2 wasn't so bulky and heavy or I would have that in my bag, too. I also have the EF 100-400mm f/4.5-5.6L for wildlife and when I need that extra reach for landscape

work. Finally, I have the RF 100mm F2.8L macro for close-up landscapes.

You must need some hardy outdoor kit for landscape work.

For me, the right clothing is of particular importance for landscape photography, as you're probably going to be out in all weather conditions. This comes down to a good layering system of items that wick moisture away, rather than, say, a cotton T-shirt. A good pair of waterproof walking shoes or boots is of vital importance, because you're going to be walking over uneven terrain, so you need good support for your feet. And, of course, a good set of waterproof clothing.

Outside of clothing, I always have a fold-up sit mat in my camera bag, as

"I don't think that it matters if a landscape has already been photographed many times before. We will all get our take"



08



Nick Hanson

Landscape photographer



Nick Hanson is a professional landscape photographer from Dumfries, south-west Scotland. He specializes in workshops, prints and aerial commissions, and is part of the Skye

Photo Academy – an experienced team offering guided photo workshops and holidays on the Isle of Skye and in Scotland. He’s also on the team of its parent company, Mc2, which was established by pros Marcus McAdam and James McCormick.

Nick has been shortlisted in many prestigious wildlife and landscape photo competitions, and was Highly Commended in the Classic View category of Take a View, Landscape Photographer of the Year. He’s also been featured in the UK’s most popular publications, including *Outdoor Photography*, *Practical Photography*, *Digital Camera* and *Amateur Photographer*.

Instagram: @nickhansonphotography
www.nickhanson.co.uk

Next issue: Award-winning Canon macro photographer, Matt Doogue

08

MIST OVER FADA

Mist hangs over Loch Fada, with the backdrop of the Old Man of Storr, on a beautiful morning on the Isle of Skye

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

Exposure 1/30 sec, f/8, ISO100

09

PADARN GOLD

Mist starts to form as morning sunlight hits Llyn Padarn in Snowdonia, while also beautifully lighting up the lone tree in the lake

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

Exposure 1/500 sec, f/5.6, ISO100

you’re most likely going to be sitting on damp ground at some point while waiting for the light. Finally, I almost always have a small flask of coffee with me, especially on those cold mornings.

What’s your approach to camera settings? It is Manual mode all the way?

I like to have full control over the capture stage of my photographs, so I use Manual mode, as it lets you dial in all three components of the exposure triangle – ISO, aperture and shutter speed. When in Aperture or Shutter Priority modes, you are almost in Manual mode anyway, as to get the exposure ‘correct’, you use exposure compensation, which changes the shutter speed and aperture respectively. However, I prefer to use Manual mode as it works for me.

When shooting on a tripod, I first set my ISO to 100 for the majority of the time. Then it’s a case of choosing the appropriate aperture for the lens/focal length I am using and what I want to be sharp within my composition. Finally, my shutter speed is mostly dictated by getting the histogram to be correct. Of course, for the likes of seascapes, I may have to add filters to allow me to get the slower shutter speed I want.

Tell us about your workshops. What’s your teaching style like?

On Skye, we offer a few levels of workshops, from beginner to what we call the pro workshop, so we can tailor each one to the participant’s needs.

Usually, when I receive feedback from my customers, what is very often commented on is my passion and enthusiasm for my photography, and this, for me, is of utmost importance.

My teaching style will come from finding out how my customer learns best. This could mean that I am quite hands-on in terms of the customer’s camera, or demonstrating by showing them how I would capture a shot with my own camera.

Of course, outside of the technical side of photography, important areas such as identifying your subject(s), viewpoint (where to take the shot from) and composition are covered. As we know, there are so many other aspects to getting the shot, and I work with each customer to understand what it is they need to improve their photography.

Talk to us about Instagram and photography. Most pros love the platform, but some still aren’t sure about it.

For me, Instagram and other social media platforms are a way of sharing my work with those who want to see it, and also to see and interact with the work of other photographers. I try not to push the workshop side of things too much, as I think that may put people off from returning to my page, but it does help to generate enquiries.

What are your hopes for your photography in 2024?

To keep fired up and motivated for my photography, which in turn will come across when I’m with my workshop customers. It has been around 10 months since I last uploaded one of my own YouTube videos, so I hope to start filming and publishing more in 2024. 📷

“Landscapes, even though they don’t move, feel more complicated in terms of composition compared to wildlife”



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 reader spends a night in a hide to photograph badgers in the wild, while another captures a different view of Iceland.

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.

Email images and info to photoplus@futurenet.com

Catch us online at
www.facebook.com/photoplusmag
www.instagram.com/PhotoPlusCanonMag
www.twitter.com/photoplusmag



PROJECT INFO



NAME: Anthony Plummer

LOCATION: Woodland Reflections Photography, New Forest

MISSION: To take some top badger portraits

KIT: Canon EOS 5D Mark IV, Canon EF 70–200mm f/2.8 IS Mark II, Godox V850 flashes

FACEBOOK: Feathers of Nature Photography
INSTAGRAM: antplummer20

White stripes

Anthony heads to a reflection pool in the New Forest to bolster his wildlife portfolio

I am self-employed with a big passion for wildlife photography for the past eight years and have been inspired by a few pro wildlife photographers.

I have come a long way in my photography journey which started with my first Canon, an EOS 1200D. I now mostly use a Canon EOS 5D Mark IV


and Canon EF 500mm f/4L IS. My obsession with badgers started a year ago after spending many hours in photography hides hoping to see these magnificent mustelids. While searching the internet for a badger hide experience, I came across the Woodland Reflections Photography hide in the New Forest and quickly booked a



night session. I was aiming for the perfect reflection of a badger and to get a better understanding of these elusive creatures. The biggest obstacle was, of course, the badgers, as they are wild they may not turn up. Another problem was trying to stay awake as this was an all-night session from 8pm until 5am! I used four remote flashes and one spotlight to illuminate the

badgers in the dead of night. It was very challenging, but with a few adjustments on the camera I was able to get the right exposure. It was a balancing act and all too easy to overexpose the grass.

As the anticipation of waiting for the badgers to arrive grew, I was thrilled when the first one appeared looking for food. I just observed for a while before taking the first shot so as not to spook them. Luckily, it stayed and had a good feed which allowed me to take plenty of images with my EF 70-200mm f/2.8L zoom.

A big thank you to Alan from Woodland Reflections Photography for this great experience. I felt privileged that the badgers allowed me to spend this time with them and have captured some truly unforgettable images. 

01 OUT OF THE DARKNESS

The first badger appears out of the darkness in the early hours

Lens	Canon EF 70-200mm f/2.8L IS II USM	Exposure	1/100 sec, f/5.6, ISO100
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02 READY, SETT, SHOOT!

The reflection pool gives this badger portrait some wonderful symmetry – a vertical composition worked best here

Lens	Canon EF 70-200mm f/2.8L IS II USM	Exposure	1/100 sec, f/7.1, ISO200
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03 TWO FOR ONE

A second badger appears at the reflection pool to feed

Lens	Canon EF 70-200mm f/2.8L IS II USM	Exposure	1/100 sec, f/7.1, ISO200
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PhotoPlus FEEDBACK

Staking out the reflection pool photography hide until the early hours has paid dividends as Anthony has come away with some completely unique and head-turning animal portraits. Working in the dead of night isn't without its challenges, but Anthony has done a top job in focusing on the badger faces to make sure they're pin-sharp, and setting up his four off-camera flashes to light them from the darkness too. Well done, great job!



01

PROJECT INFO



NAME: Claudio Beretta

LOCATION: Iceland

MISSION: To build a fantastic travel portfolio

KIT: Canon EOS R6, Canon RF 70-200mm F4L IS USM and Canon RF 24-70mm F2.8L IS USM

INSTAGRAM: @claudio_berez

The land of fire and ice

Intrepid Claudio heads to the wild and wonderful landscape of Iceland in an effort to catch its heart and soul on camera

took these pictures on a recent trip to Iceland, a one-off project with the goal to search for the true heart and soul of this country. Iceland has become a popular tourist destination thanks to its striking barren

landscapes, roaring waterfalls, volcanoes and lava fields.

Off the beaten tracks of tourism, Iceland's North-Western fjords show the raw face of a land shaped by the elements, born from the heart of the planet and moulded by millions of years. These

remote lands invite the traveller on an intimate trip through one's heart and soul.


With the magnificent views, vast spaces, stunning silences and harsh weather conditions they evoke strong feelings of respect and admiration for such a



marvellous display of beauty and, at the same time, a sense of deep loneliness, isolation and sorrow. A fascinating trip into the core of this country, where the kindness of the population acts as a

“A community with strong roots going back to its history and traditions”

counterpoint to the asperity of the land and weather; a community with strong roots going back to its history and traditions such as the ‘rettir’, which is the gathering of the sheep from the grazing lands at the end of each summer. My collection of photos is part of a larger storytelling composition about Iceland and the aforementioned ‘rettir’.

I’m not a professional photographer, but I love combining travelling with photography to connect with people, cultures and traditions all around the globe. 

01 BJARNAFOSS WATERFALL
The water at Bjarnafoss waterfall blew upwards in a strong gust of wind

Lens Canon RF 70-200mm F4L IS USM Exposure 1/250 sec, f/4.5, ISO100

02 ICELAND PONIES
Claudio found these two Iceland ponies looking very windswept

Lens Canon RF 24-70mm F2.8L IS USM Exposure 1/80 sec, f/6.3, ISO400

03 STYKKISHÓLMUR
Shooting through foliage frames the couple on the beach beautifully

Lens Canon RF 24-70mm F2.8L IS USM Exposure 1/320 sec, f/4.5, ISO100

04 ISLAND
The harsh landscape of withered white wild flowers makes a great foreground for this Icelandic scene

Lens Canon RF 24-70mm F2.8L IS USM Exposure 1/160 sec, f/7.1, ISO100

PhotoPlus FEEDBACK

Claudio has returned with a bounty of unique images from his trip to Iceland. He's got a strong variety of striking landscapes and Icelandic wildlife that we think does a great job of achieving what he set out to accomplish: capturing the heart and soul of Iceland. You can see the power of mother nature in all of his images, from the harsh barren landscapes to tough terrain and weather conditions. His images also have a wonderful documentary feel to them and have been delicately processed.

MYKIT

Professional photographers reveal their top six tools of the trade they couldn't shoot without

“In the water, almost everything you dream becomes possible”



WHAT DO I DO?

Rafał Makiela

Professional fashion, underwater, commercial and documentary photographer Rafał reveals the essential Canon camera gear he can't shoot without. . .

My photography journey began with the birth of my daughter, Maximilianna. On the day of her birth, I rushed to the store and bought a simple digital camera to capture her first day. Then another day, and another, and that's how it all started 19 years ago. At that time, I was professionally involved in running my own restaurants, but over time, I became so fascinated with photography that I completely dedicated myself to it. I kept

buying better equipment and honing my skills, specializing in wedding and advertising photography. But most days, I would also photograph my daughter as she grew.

Twelve years ago, I saw an underwater photograph online that fascinated me and I wanted to give it a go myself. It was incredibly challenging when I started out because I didn't have access to a good underwater housing, and I had no idea how to get started. But with each session, I gained more and more experience. In 2014,

I travelled to Dubai, where I continued to work in wedding, advertising and underwater photography. It was there that I received a fantastic award at the HIPA festival in the Portfolio category.

The underwater photos I present here were taken for the Polish pop star Justyna Steczkowska on the occasion of her career anniversary. One of the funny things was that we tried for nearly two hours to sink a piano for the photos. Finally, we succeeded, and you can see the result in the pictures. 



Rafał Makiela

www.makiela.com

RAFAL is based in Poland where he runs underwater and studio photography workshops. Be sure to check out his Instagram @rafalmakielaphotographer and website for more inspiration. His motto is: “The underwater world is mysterious and magical. Everything is different, there is no defined end to the bottom or top. Gravity almost does not apply, the light is different and, at times, completely unpredictable. In the water, almost everything you dream becomes possible. Each vision and idea is feasible.”

IN RAFAŁ'S BAG



01
Canon EOS R5 and EOS R

WEB: www.canon.co.uk

RECENTLY, I sold my beloved Canon EOS 5DS as it was getting a little long in the tooth and had quite a lot of shutter clicks. I've upgraded to the Canon EOS R5, which is a mirrorless camera with a 45MP full-frame chip. I also have another mirrorless full-frame Canon EOS R body as a backup with a 30MP sensor. I use my old EF lenses with my new mirrorless bodies by using the Canon EF-EOS R adapter.

02
Canon EF 17-40mm f/4L USM

WEB: www.canon.co.uk

THIS is my primary lens for underwater photography. I've had it for a long time, and it's just great for my work in underwater fashion photography. Sometimes I also use it for landscape and interior shots. It's very durable and has performed exceptionally well in all the challenging conditions I've put it through over the years.

03
Canon EF 24-70mm f/2.8L II USM

WEB: www.canon.co.uk

THE Canon EF 24-70mm f2.8L II USM is a lens I use in practically every type of photography I do. It's an excellent all-rounder, perfect for weddings and commercial shoots. I always have it in my camera bag as the most versatile and reliable option. It's bright, fast and, most importantly, dependable. It always delivers, whether I'm in the desert, snow or on fashion runway.

04
Canon EOS 5D Mark IV

WEB: www.canon.co.uk

I'VE been working with Canon cameras for over 15 years and I'm thrilled with their quality. The colours straight out of the body are amazing, and at the moment, I wouldn't trade them for any other system. I can't bring myself to let go of my older Canon EOS 5D Mark IV DSLR just yet; it's been a workhorse of mine for so many years, so I keep it to hand as another backup body.

05
Canon EF 70-200mm f/2.8L IS II USM

WEB: www.canon.co.uk

THE Canon EF 70-200mm f/2.8L telephoto lens is perfect for close-ups, portraits and situations where I don't want to be at the centre of the action, but still be able to zoom in to capture fantastic shots. It's bright, fast and quiet, making it suitable for photojournalism, weddings and advertising photography, too.

06
Ikelite Underwater housing

WEB: www.ikelite.com

I'VE been using Ikelite underwater housings since the beginning of my underwater fashion photography career, and I've been truly impressed. It strikes the perfect balance between price and quality, and is light and easy to use. I wouldn't have been able to take my most spectacular underwater photos without it.

CANON SCHOOL

In part 35 of our series: Learn all you need to know about depth of field for soft bokeh to biting detail in your shots

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.



Take control of depth of field

How to use this creative photographic tool to give your pictures more (or less) bite

Depth of field can add dramatic impact to pictures and videos. You can use a shallow depth of field to make a sharply focused subject stand out in a sea of blur, or a deep depth of field to render more of a scene in biting detail.

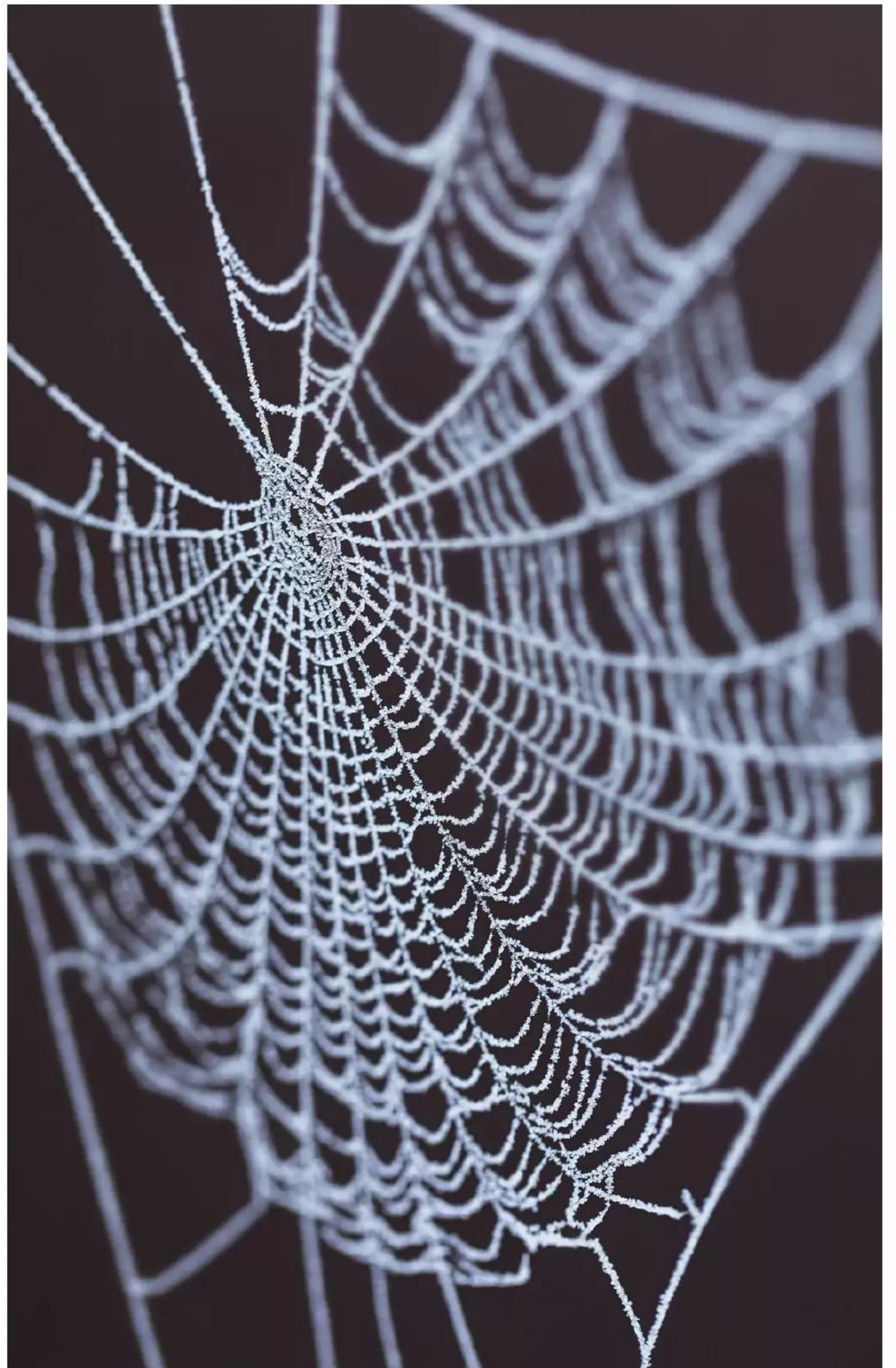
Changing the depth of field gives you more control over how your photos look, but your EOS camera doesn't come with a dedicated control for doing this. Some cameras do come with a Creative Auto mode that allows you to adjust the 'Background blur', but this is essentially just a simplified way of adjusting the aperture – just one of the camera techniques that has an impact on the depth of field. The amount of your picture that appears sharp actually

depends on a combination of factors, including how close you are to the subject and even the type of camera that you're using – although changing the aperture is something that can be easily done while you shoot.

Some subjects lend themselves to a shallow depth of field. You can ensure all the focus is on the person sitting for a portrait if you use a relatively large aperture to blur the background, for example. Other subjects or scenes benefit from as much sharpness as possible from the foreground to the background. Close-ups, landscapes and still-life generally suit a more extensive depth of field, although you can also use a shallow depth of field creatively to draw attention to specific details, like the centre of the cobweb, right.

What is depth of field?

The depth of field is the area either side of the focal plane – the distance at which the sharpest focus is achieved – where things still look relatively sharp. With a shallow depth of field, there might be relatively little that appears sharp beyond the focal plane. You can still make the most of a relatively thin depth of field by lining up the back of the camera so that the image sensor is parallel with the feature that's in focus. Alternatively, shoot at an angle, as I've done for this close-up cobweb shot, with an aperture of f/3.5, in order to pick out a small central section in the plane of focus.



CONTROL APERTURE

Creating more or less depth of field

Using the aperture in the lens is a convenient option

The lens aperture provides one of the easiest ways to control the depth of field. Lower f-numbers, such as f/2.8 or f/4, reduce the depth of field and higher f-numbers, such as f/11 and f/16, increase it.

The lowest f-number/maximum aperture available on a lens is indicated in its name. Some zoom lenses show a range of apertures, such as f/4-5.6 as the maximum aperture gets smaller as the lens is zoomed in. A lens with a very bright maximum aperture for its focal length, such as the Canon RF 135mm F1.8L IS USM, allows you to create a very shallow

depth of field – although you'll have to pay handsomely for the privilege.

For hands-on control of the size of the aperture, it's best to use Aperture Priority or Manual mode. Aperture Priority (Av) is the easiest option when you need to work quickly, as the camera can automatically adapt the shutter speed and ISO to maintain the same exposure as you change the depth of field. By default, the aperture changes in increments of 1/3-stop, but you can change this to larger 1/2-stops via the Custom Functions. EOS R cameras give you the option of changing the aperture in 1/8-stops for video.

I used an aperture of f/16 to ensure enough of this still life shot was rendered sharply



How to enhance the depth of field in photos

Aperture isn't the only option you have to increase or decrease image sharpness



Focal length

PHOTOS TAKEN at longer focal lengths appear to have a shallower depth of field than those shot using shorter focal lengths. This is down to the narrow angle of view of a telephoto lens. Compared to using a wide-angle lens, you can capture a much smaller area of the background relative to the subject, which makes out-of-focus areas appear larger and softer as a result. Where you stand makes a big difference: tele and wide lenses will give a similar depth of field when the subject is framed at a similar size with each lens.



Subject distance

THE DISTANCE between the lens and the subject has a big impact on the depth of field. Focusing on close subjects will reduce the depth of field and focusing on objects further away will increase it. If you're shooting close-up with a macro lens, the depth of field may only extend far enough to bring a sliver of the subject into focus. Some EOS cameras have a 'focus bracketing' function that automatically shifts the focus distance in small increments across a sequence. These images can be 'stacked' for more depth of field.



Sensor size

EOS CAMERAS have a full-frame sensor or a smaller APS-C sensor. It's easier to achieve a shallow depth of field with a full-frame sensor because the lens needs to be zoomed in or the camera moved closer to the subject in order to achieve the same framing that you get with an APS-C sensor. The reverse is also true: if you want to make more of a scene appear sharply focused, an APS-C camera has the advantage. For the ultimate shallow depth of field, pair a full-frame EOS camera and a telephoto lens with a very wide maximum aperture.



Creative framing

IF YOU want to really make your subject stand out, set up your shot so that the background and foreground details are as far away from the subject as possible. The further these areas fall outside of the depth of field, the more blurred they appear. Combine a long focal length with a large aperture, getting as close as you can and frame against a distant background to make them pop. Shooting through foreground details very close the lens, such as flowers or grass, can provide a diffuse frame that adds depth.

Watch out for motion blur as you stop down

Visible movement poses a problem at small apertures

The aperture plays a role in exposure as well as the depth of field. A low f-number creates a larger hole in the lens, allowing more light into the camera. Higher f-numbers have the opposite effect, creating smaller holes that reduce the amount of light

Having less light available means the sensor has to be exposed for longer to record an image. This can be problematic when you're shooting in low-light conditions, as the shutter speed (which controls the length of time the sensor is exposed) may become too slow to freeze the movement of the subject or the camera – giving you blurred results.

There are a few ways to address this. You could increase the ISO to make the camera more sensitive to light, for example. This allows you to

use faster shutter speeds with smaller apertures, although picture quality gets 'choppy' at higher ISO sensitivities.

Using a tripod to support the camera is a good option when the subject is stationary (such as a still-life) and allows you to work with lower ISOs for better image quality. An image stabilised lens and/or IBIS camera can be a more practical option than a tripod.

You can also choose to sacrifice some depth of field to keep the shutter speed fast enough for sharp pictures. Choosing a lower f-number means that the depth of field will be shallower, which might not make much difference when you're shooting subjects that are some distance away. You'll need to make sure the focus is bang on when taking pictures of close subjects though, as any focusing errors will be obvious.



Aperture and diffraction explained

How to deal with fuzziness you get from using smaller apertures

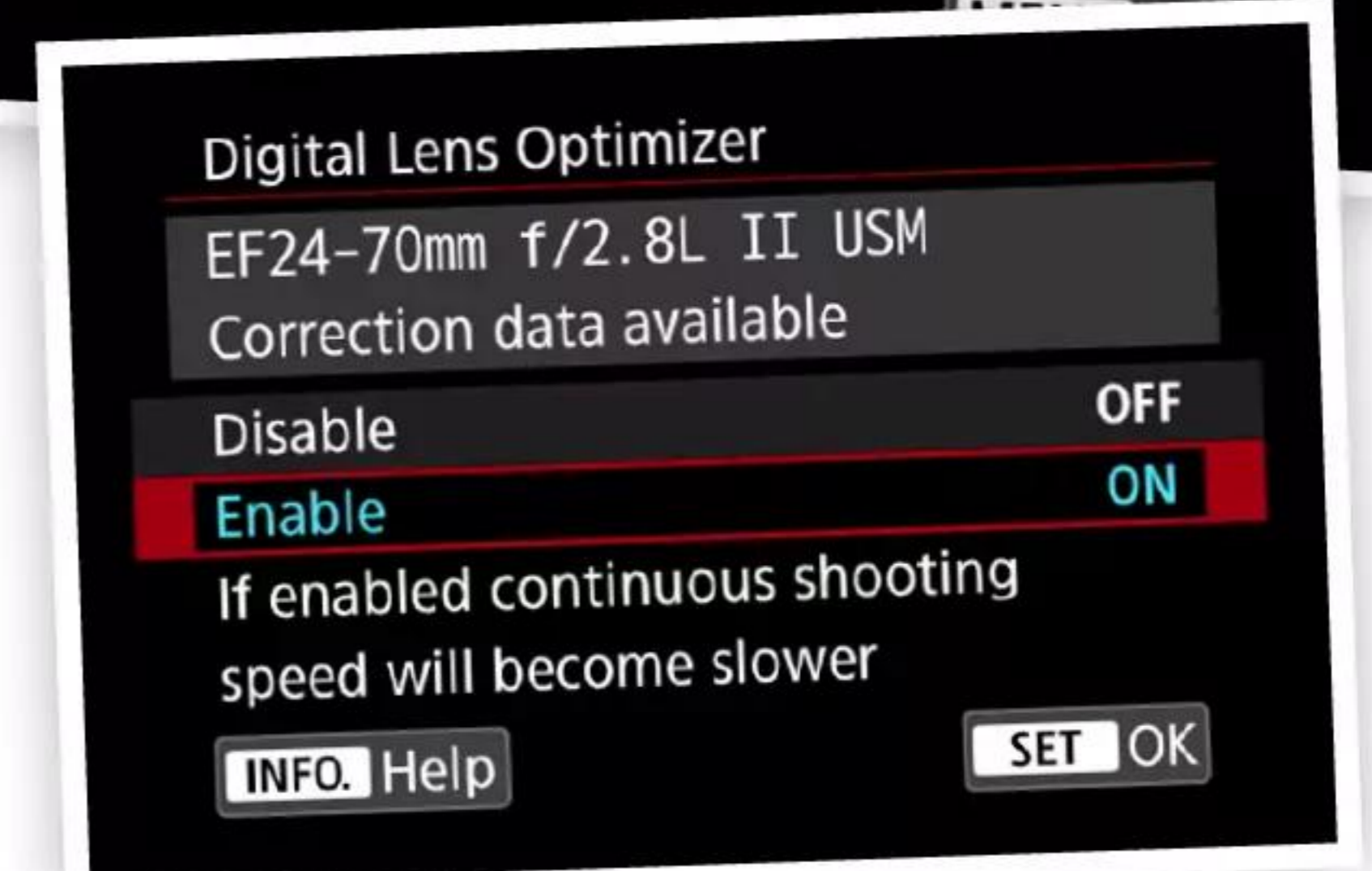
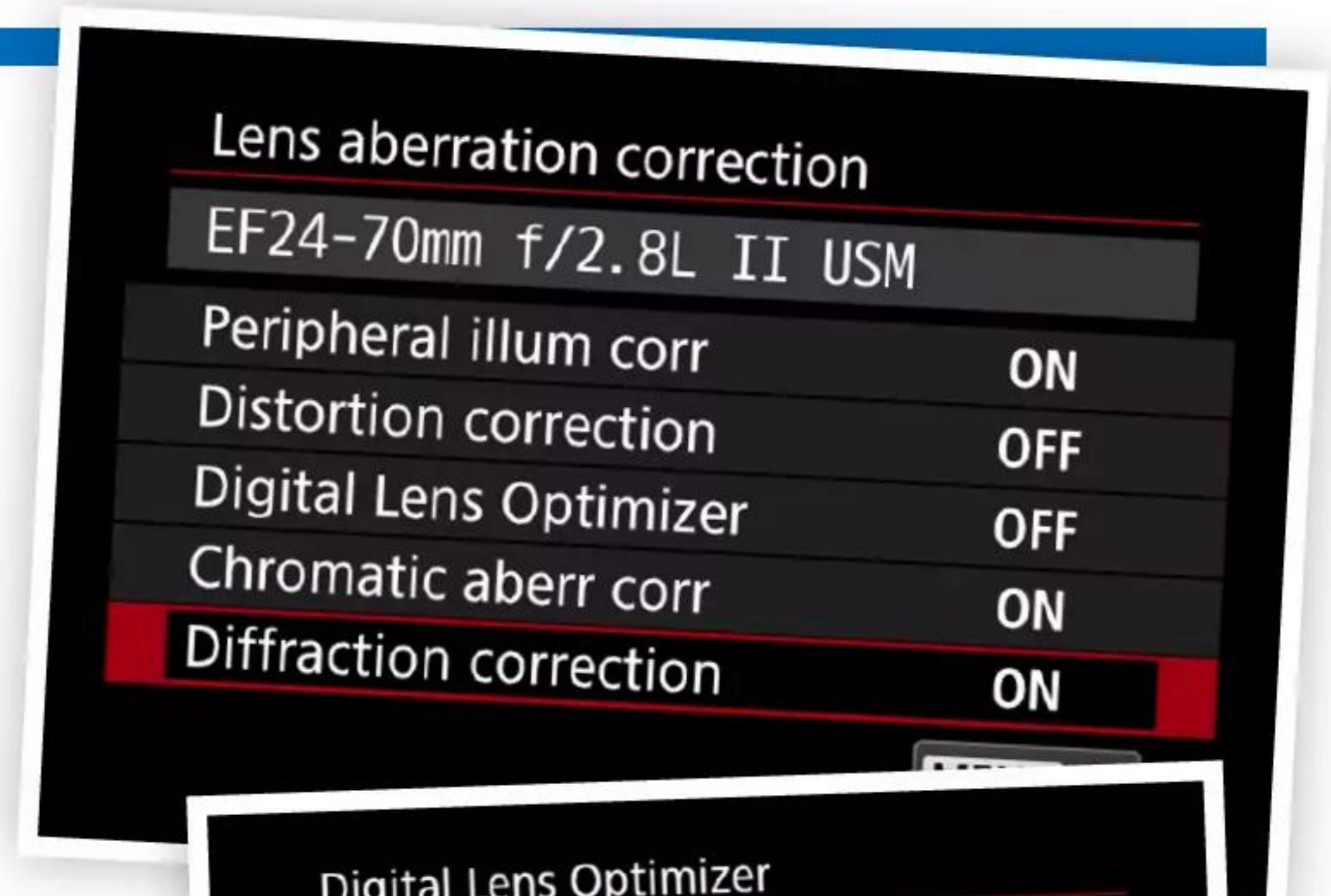
Despite increasing the depth of field, the smallest aperture on a lens can actually decrease the overall sharpness of your pictures. This is due to the effects of diffraction – where light effectively bends around the edges of the aperture blades that open and close to form the opening in the lens, and spreads out. Diffraction happens at all aperture settings, but it becomes more pronounced as the aperture decreases in size.

The majority of modern EOS cameras have a Diffraction

Correction option in the 'Lens aberration correction' red sub-menu that can help to correct the loss of sharpness. If you've enabled the Digital Lens Optimizer for the lens, then diffraction correction is automatically applied as part of it. In some cases 'Correction data not available' is displayed, which means you'll need to use Canon's EOS Utility software to add the lens correction data to the camera. Canon RF lenses come with all the diffraction correction information for each aperture built in, which speeds everything up; EOS R System cameras can correct diffraction

on the fly without affecting the performance of the camera.

Diffraction correction is applied at the image processing stage, which means that it doesn't affect your RAW files. You can apply lens corrections and sharpening when you process a RAW file, but alternatively, you can try to avoid using the smallest aperture settings (such as f/22) on your lens.



Digital Lens Optimizer slows down the performance of DSLRs, but EOS R System cameras don't suffer from this problem

PREVIEW RESULTS

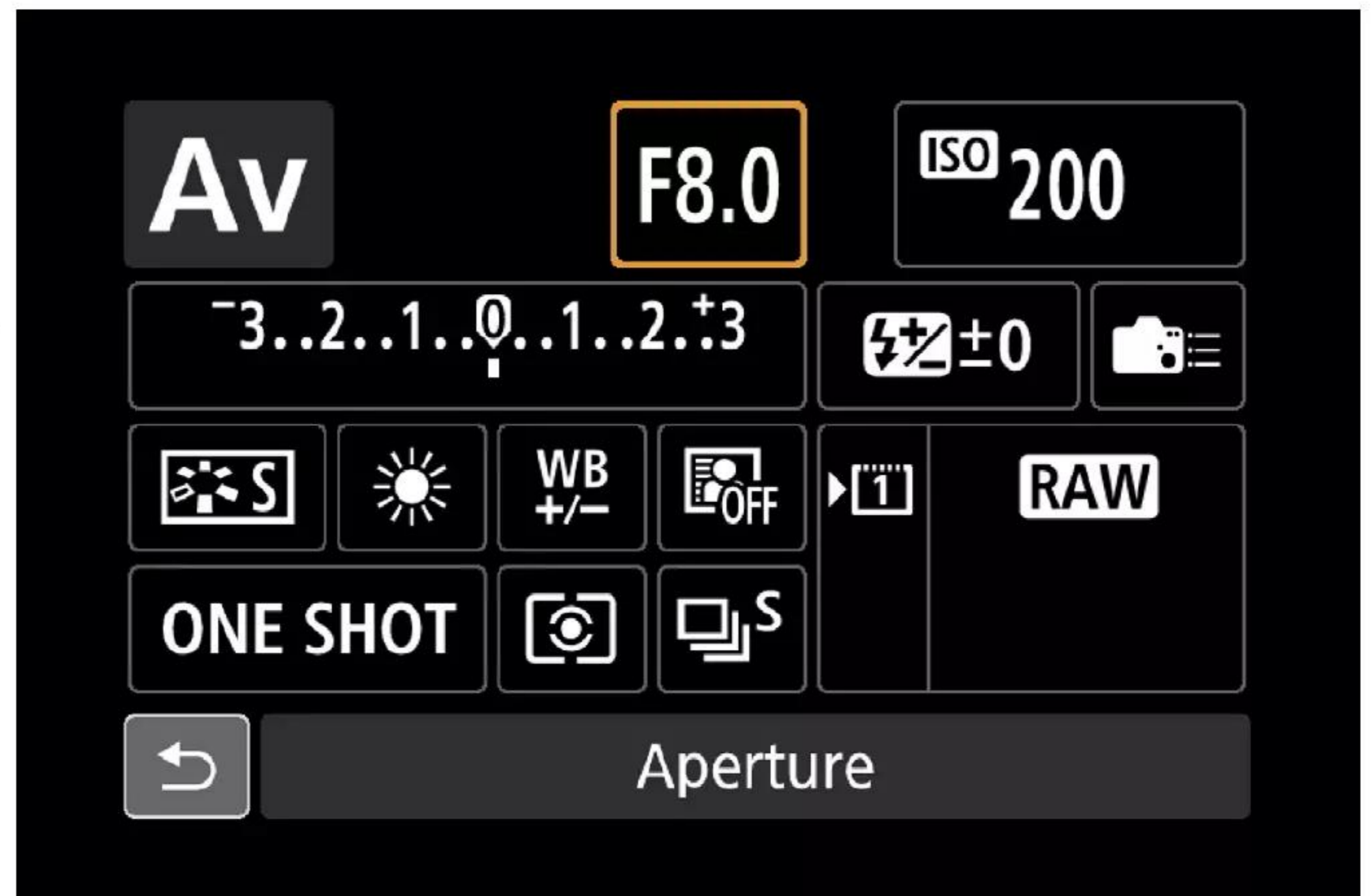
How much sharpness?

Features that help you judge the depth of field present

When you look through the viewfinder, the image you see is displayed at the largest available aperture. Pressing your camera's Depth of Field Preview button will allow you to see the image at the current aperture setting. You'll find this button near the lens mount, although you may be able to assign this function to other buttons on your camera. If your camera doesn't have a dedicated Depth of Field Preview button, you can assign this function to the camera's SET button via the Custom Functions menu. Holding the button down allows you to judge

how much of the scene will appear in sharp focus. The image may get quite dark if you're using a small aperture such as f/22, but the brighter Live View image that's displayed on the LCD screen or in the electronic viewfinder of a mirrorless camera makes this process easier.

A new 'DoF' Display Simulation option is now included on some EOS R System cameras, including the EOS R3, EOS R6 Mark II and EOS R7. This enables the Live View image to automatically simulate the depth of field as well as the brightness of the exposure. It's particularly useful if you're shooting at



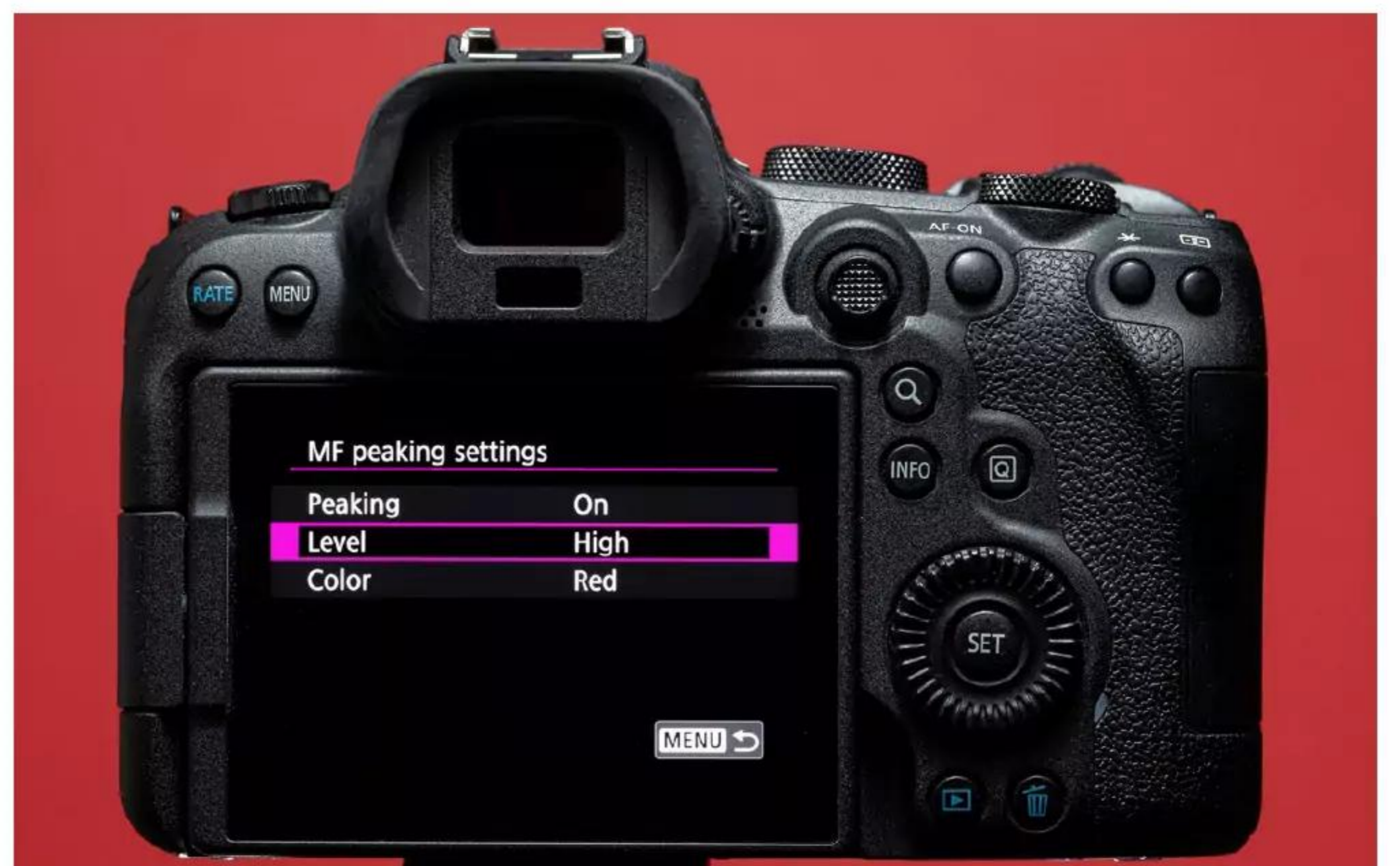
Change the aperture while you hold down the DoF preview button so that you can see the change it has on sharpness in your shot

large apertures, where you can quickly see how the quality of the out-of-focus area changes as you move from, say, f/1.8 to f/2.8, without having to keep pressing a button. It's also possible to use manual focus

(MF) peaking to check which parts of a picture are likely to appear sharply focused in the image – although this function is only widely available on Canon's EOS R System mirrorless cameras.



Most Canon EOS cameras have a DoF button on the front of the body. Don't confuse it with the lens release button though!



If your Canon EOS camera offers focus peaking, you can use this to see which areas are likely to be sharp before you take a shot

School tip Use hyperfocal focusing to maximize DoF

How to capture more depth in your images by focusing manually



THE DEPTH of field doesn't typically fall evenly either side of the object you've focused on. It extends about a third in front of the point of focus and two thirds beyond it. Hyperfocal focusing takes advantage of this aspect to maximize the depth of field for a given aperture. It's often used for landscapes to render more of a scene sharply from the foreground

to the background. Set the lens to manual focus, and focus it at the hyperfocal distance – the closest point you can focus while keeping objects in the distance sharp. The distance depends on the aperture and the focal length of the lens – there are smartphone apps for this. EOS R System cameras are able to display the focus distance in the

viewfinder or rear display (activate it in the menu, as shown here), making it easy to focus at the hyperfocal distance. It's trickier with DSLRs. Without a focus distance scale, estimate the distance to the closest object you want to appear sharp, then focus at double that distance. Use the depth of field preview to check sharpness.

PART 36
Next issue:
EOS camera ports
& accessories
explained

SOFTWARE SOLUTIONS

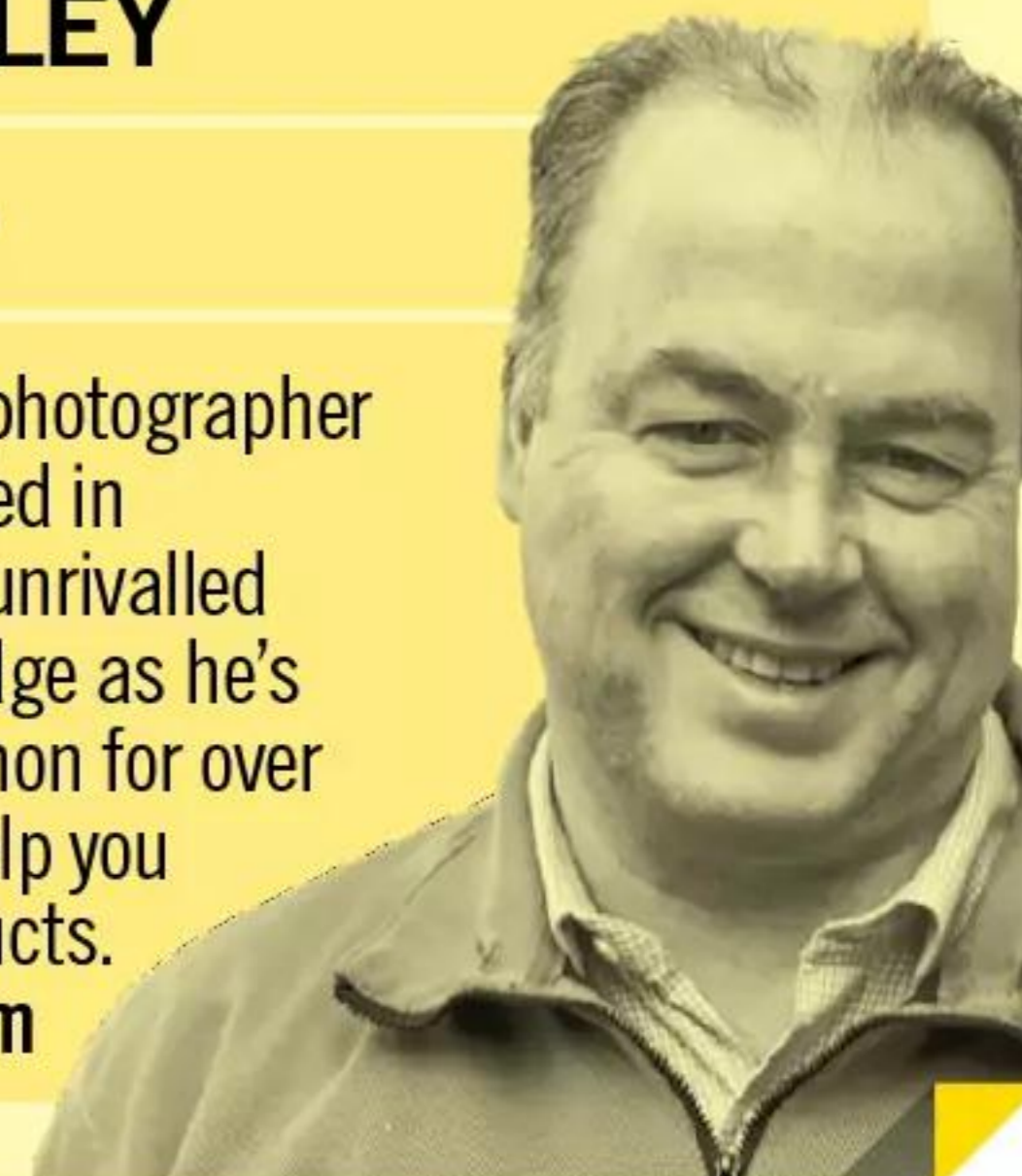
Canon expert Brian explains how DPP's Colour Adjustment tools offer far more control than applying Picture Styles

PhotoPlus EXPERT

BRIAN WORLEY

CANON PRO

Brian is a freelance photographer and photo tutor, based in Oxfordshire. He has unrivalled EOS camera knowledge as he's been working for Canon for over 15 years, and can help you master all EOS products. www.p4pictures.com



Adjust colours to go mono

Use DPP's Colour and Partial Adjustment tools to create black-and-white images

Canon's Digital Photo Professional's Colour Adjustments are powerful tools for converting colour RAW images to monochrome. Their advanced tonal control is more flexible than the Monochrome Picture Style. Partial adjustments are used to

parts of the photo, reminiscent of printing in a darkroom. Images converted this way can still be further optimized using DPP's more conventional tools.

The Colour Adjustment tool converts images to monochrome, but offers additional control over how individual tones are rendered far beyond just selecting a different Picture Style. Colour

Adjustment isolates specific tones in an image and lets you decide how bright or dark each tone is rendered. Masters of black-and-white printing used to selectively lighten and darken sections of an image by varying the exposure time for different parts of the image, and the Partial Adjustment tool in DPP offers similar levels of control plus an undo button.

Once the initial conversion is done, other DPP tools are used to finish the monochrome conversion, drawing out extra detail and clarity, plus ensuring that there is a wide range of tones from deepest black to bright highlights. One completed, your conversion can be saved as a recipe to apply to other images that suit the same style of conversion. **PP**

STEP BY STEP CONVERT TO MONOCHROME IN DPP

Take control of your colour conversion to get a finely balanced final B&W image

USE RECIPES AT EACH STAGE OF THE CONVERSION

When converting an image to monochrome in DPP, save a Recipe at each step to be able to go back easily to any stage should you need to. It helps to save specific details of the Recipe, especially when making the initial monochrome conversion using the Colour Adjustment controls. The Recipe for one image can be applied to other images so that a consistent look can be achieved across different pictures.



01 USE COLOUR ADJUSTMENT TO MAKE MONOCHROME PICTURES

In the Colour Adjustment tool panel, click on the Monochrome button to set the saturation of each tone to 0 and convert the image to mono. Refine adjustment of each tone using the lightness (L) and hue (H) sliders. Hue adjustment changes the balance of the converted tones in the picture.



02 DODGE & BURN SPECIFIC AREAS

Dodging and burning is the process of selectively darkening or lightening parts of an image to draw the view to the most important part of the picture. People are naturally drawn to lighter parts of the image, so darken less important elements to drive the gaze to the subject. You can use up to five adjustments and they can overlap as required.



03 REFINE WITH FURTHER ADJUSTMENTS

Use the basic adjustment panel and increase clarity to enhance contrast between similar tones. Then use the gamma adjustments plus sharpening and shadow or highlight adjustments to further optimize the conversion. It may help to make large adjustments to see the effect of each change before reducing to the desired value.



04 FINAL FINISHING WITH TONE CURVE ADJUSTMENTS IN DPP

The tone curve is used to refine image contrast. In this case, the curve was pulled down to darken the mid tones and the black levels were lifted slightly. Experiment with settings to see the effect on your images. Use the input and output boxes to set the minimum and maximum brightness levels.

EOS.S.O.S

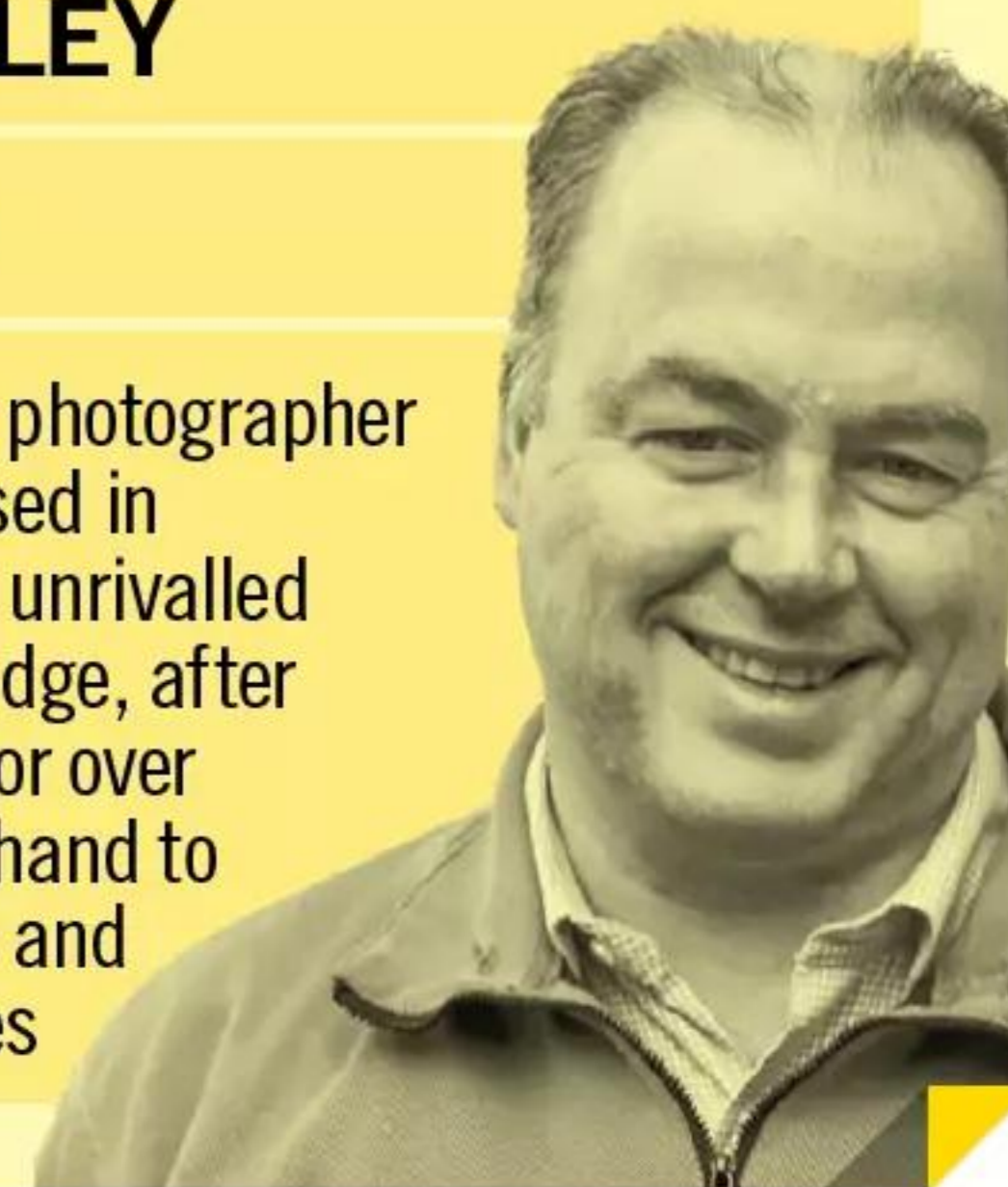
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PhotoPlus EXPERT

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



When would it be necessary to change the radio channel with my Speedlite? 📡

Simon Joseph, Bude

BRIAN SAYS... Straight from the factory, Speedlites and transmitters are set to channel 1 and the ID is 0000 to ensure units work together. However, if shooting around other photographers, you want to limit access to your flashes, so change the ID to something different from the default. As the radio system works in the same frequency

as a lot of other devices, it is sometimes necessary to change channel for maximum range and reliability. A sender Speedlite or transmitter has a scan function to check the different channels and show the optimum channel to use. Remember that if you change channel, it needs to match in all the different sender and receiver units being used.



Use the Canon Speedlite scan function to check the best channel for radio wireless Speedlites, then change all devices to match



Low-light macro subjects often benefit from extra light: for this shot, off-camera flash was used to illuminate these mushrooms in the woods

How do you capture great shots of small subjects when the light is poor? 📡

Lisa Pickering, Wrexham

BRIAN SAYS... Poor light might be limited in quantity, the wrong direction or the apparent size of the light. To capture any subject, light and how you use it is key. Small subjects may need a macro lens and small apertures to get sufficient depth of field, which gives

you the choice of tripod or increased ISO, depending on whether the subject moves. If the amount of light is limited, adding your own is an option, be it continuous or flash.

My mushroom image was captured on location under trees in autumn. Without the use of additional light it would not have been possible to get a result like this. The camera triggered a Speedlite fitted with a small 20cm square softbox out of the frame on the right side. With static subjects like the mushrooms you could use constant light, but there is usually more power available with flash for lower ISO and faster shutter speeds. The flash power was determined by the camera's E-TTL metering for this result.



A small softbox was fitted to a wirelessly controlled Speedlite and placed on the floor to provide low-angle light across the subject

MANUAL FOCUS

Full-time manual focus is used to pre-focus the lens so your camera isn't hunting for focus when the subject appears in the frame

Ask Brian!
Confused with your Canon camera? Send your questions to EOSOS@futurenet.com



Manual focus differences: DSLR vs mirrorless

Moving to mirrorless EOS camera changes how to manually focus a lens

A key defining principle of the EOS DSLR camera system was to make it simple and instinctive. Full-time manual focus for lenses with USM focus motors fits that remit. It is useful for subjects that don't move a great deal. The ability to simply turn the lens's focus ring if shooting macro or landscapes was so instinctive you might not even have realized that it was a designed feature. It also means the lens can be manually pre-focused before you even start the AF.

When EF lenses were introduced with fly-by-wire focus rings, new custom settings were added to the cameras to still allow the chance to adjust focus slightly once One-Shot AF was complete.

Moving to mirrorless, RF lenses have a fly-by-wire focus ring that means you

can no longer manually pre-focus in Servo AF, or adjust focus after One-Shot AF locks. The custom setting for activating the focus ring after One-Shot AF finishes is still there and has extra settings like automatic magnification that help macro shots, but pre-focus before the shot when using Servo AF was lost until recently, and even then is only possible with selected RF lenses.

Locate the lens Electronic MF menu item on a DSLR and you'll see it is active by default, so all EF lenses with fly-by-wire focus rings can be used to adjust focus once One-Shot AF is set. Find the same setting on a Canon EOS R-series camera and it's disabled by default. EOS R-series cameras add a choice to enable manual focus after One-Shot AF and also magnify. With magnify



Electronic full-time MF has been added to some EOS R-series cameras so selected RF telephoto lenses can be pre-focused like EF lenses

enabled, the display shows a magnified view where the active AF point is once the focus ring is turned.

Recent cameras have an added electronic full-time MF option that provides the option to pre-focus a lens when using any AF mode. However, this is limited to a subset of the RF lenses, mostly the longer telephoto zoom and prime lenses. Combining these settings adds back in much of the lost functionality of full-time manual focus – if not yet for all RF lenses.



Choosing your EOS camera controls to lock avoids you accidentally nudging dials and changing your settings while you're shooting

What is locked when the power switch on the Canon EOS R6 Mark II is in the lock position?

Eddie Wilson, Edinburgh

BRIAN SAYS... Most cameras that have a lock switch or lock button also enable you to determine what is locked when the lock is active. Your EOS R6 Mark II is no exception to this; you need to locate the Multi-Function Lock setting in the setup menus to configure it for your needs. The default is that the quick control on the rear of the camera, the quick control dial on the top, joystick and RF lens control rings are locked on your camera. The custom settings offer the additional choice to lock the main dial and the touchscreen. If you find that you move the AF point with your nose, you could lock the touchscreen to prevent this happening.

Are fast lenses really needed for portraits?

Christie Morton, Kent

BRIAN SAYS... Assuming you mean lenses with a large maximum aperture, they are often used by portrait photographers to separate a subject from the environment. Taking a portrait often means they are the most important element in the frame, and the differential focus between subject and background is one way to emphasize that. Eye-Detection AF makes such pictures far simpler to capture. An important



A portrait captured on location with a 50mm lens at f/1.2 drives the viewer's attention to the sharp subject's face

factor for portrait lenses is bokeh (how out-of-focus areas are rendered), and large aperture lenses are prized for this. Sometimes portraits need show more environment than person, so a larger aperture may not always be needed.



Would the RF 24-240mm lens be a good choice for travel with my EOS R6?

Christine Ayles, Newark

BRIAN SAYS... It is a great choice with its 10x zoom range. But only you can decide if you could carry the 1.4kg camera plus 750g lens all the time.

Which softbox fits a Speedlite EL-5?

Darren Foster, Norwich

BRIAN SAYS... The Speedlite EL-5 has a large flash head, and its LED lamps mean it is not a simple rectangle. I can fit a Lastolite EzyBox Speed Lite 2 on the EL-5 but only upside down. Other mounting systems like MagMount are flexible so should fit.

I selected 1/5000 sec in Fv mode, how do I change it to Auto on my EOS R10?

Sarah Dennis, Dumfries

BRIAN SAYS... Press the down arrow on the cross-keys on the back to reset all exposure parameters to auto. Or turn the main dial beyond 30 sec to display Auto.



A wide-angle lens captures a wider view than would be possible without moving further back

What makes a lens a wide-angle lens?

Drew Ward, Canterbury

BRIAN SAYS... Focal length is a factor, but it's a combination of the sensor size and the focal length that determines if it's a wide-angle lens. A 16-35mm lens is a wide on a full-frame camera, but on an APS-C the 1.6x crop makes it more of a 'standard' lens of 26-56mm. Wide-angle lenses have a field of view that is wider than normal human vision, and enable you to get more of a scene in the frame without moving a long way back.



Turn the zoom ring to extend the RF 24-50mm lens from the parked position (left) to its ready-for-photography position (right)

Why does my brand new EOS R50 tell me to set the RF 24-50mm lens to the shooting position?

Martin Timpson, Surrey

BRIAN SAYS... Several Canon lenses are designed to compact down when not in use, and the RF 24-50mm is one such lens. The optical design of these lenses means there is space between the front and rear internal lens groups. To reduce the lens's packed size, the parked position closes the gap, shortening the lens. The zoom ring needs to be turned to the normal zoom range to clear the message from the camera screen.

AUTO ISO

How does Auto ISO determine the ISO when shooting in Aperture Priority?

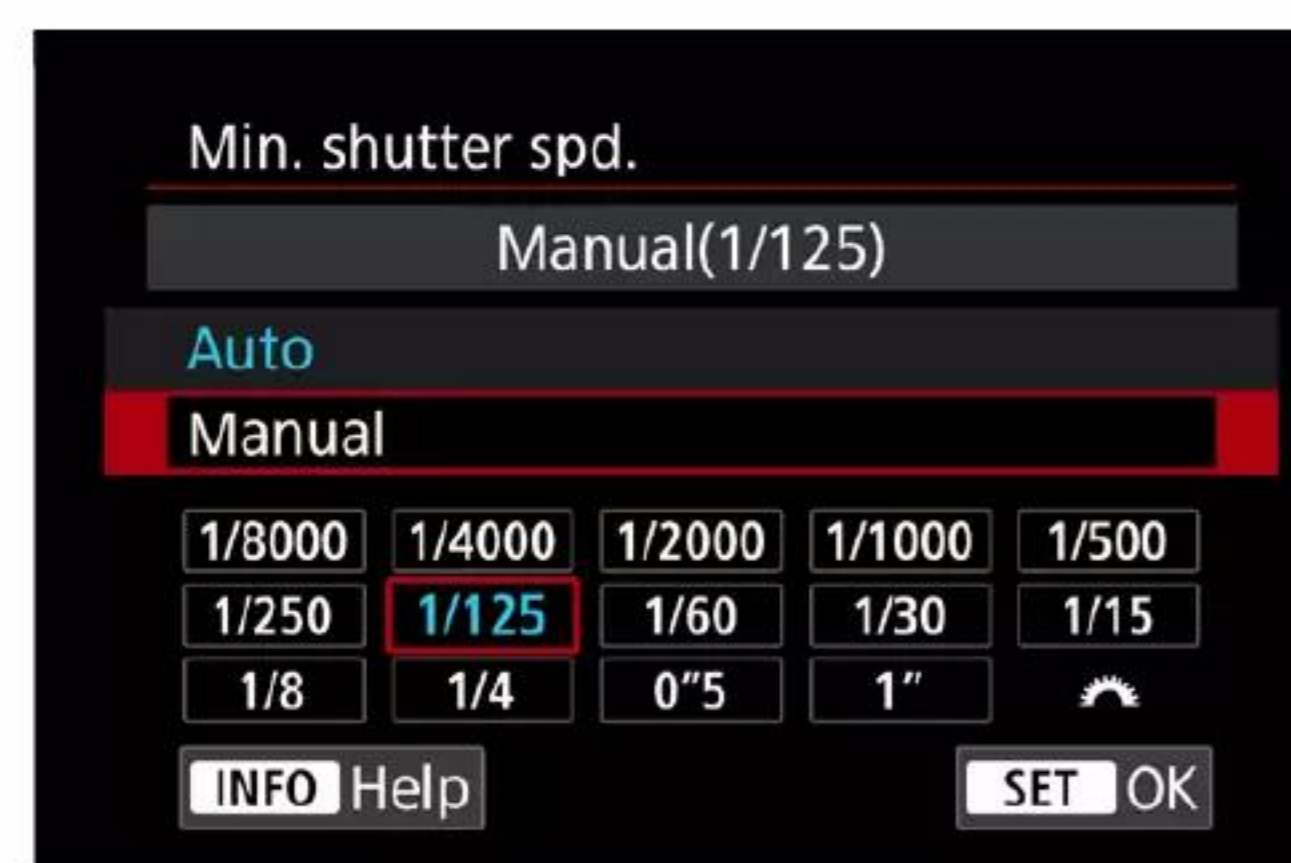
Jeff Richie, Grantham

BRIAN SAYS... The camera's programming determines the ISO value to achieve a correct exposure while reducing the likelihood of camera shake. The camera uses the lens focal length to make the calculation, and for zoom lenses, the zoom position is used. The result is that there may be different ISO values set for a zoom lens at 24mm and the same lens zoomed to 105mm. The familiar rule of thumb is that setting shutter

speed to the reciprocal of the focal length avoids camera shake. When Auto ISO is used, this is the base for the ISO value selected.

Many advanced cameras have additional custom settings for the Auto ISO to influence the appropriate shutter speed, using either a preset minimum speed or a variation of the rule of thumb for slower or faster speeds.

Go to your camera menu, locate the ISO settings, then go to Min Shutter Speed. This setting applies only when the camera is set to Program or Aperture Priority mode, and without a flash. The default setting, Auto, uses the regular reciprocal of the focal length, but this can be modified to allow slower or faster shutter speeds. If your subject is stationary, and you have a stabilized (IS) lens or in-body image stabilization (IBIS),



Minimum shutter speed settings determine when the camera will increase Auto ISO in Aperture Priority (Av) or Program (P) modes



Setting a minimum shutter speed of 1/125 sec reduces blur caused by the subject moving when shooting with Auto ISO and Av mode

selecting slower results in lower ISO values. This is suitable for shooting building interiors or landscapes. For active subjects, select faster to avoid the chance of subject blur, albeit with increased ISO. Each step on the scale represents one stop of change to the rule; setting to -1 allows 1/25 sec shutter

speed with a 50mm lens before the ISO is increased.

Select Manual to choose a minimum shutter speed. This is useful for outdoor portraits where subjects may move fractionally, and 1/125 sec is a recommended minimum to avoid blurred subjects even if your EOS camera or lens is image stabilized.

RATE MY PHOTO

Compressed colours

PHILIP JONES, TREDEGAR, WALES, SAYS...

This was taken by the Cwm Clydach nature reserve, between Brynmawr and Gilwern, near Abergavenny. I could see the shot I wanted along the path, so I set up my EOS 6D Mark II and 70-300mm zoom lens on a tripod and used the self-timer to avoid camera shake. I zoomed in to 300mm to eliminate distractions and compress the scene so everything seemed closer together. Manual exposure was chosen and Landscape Picture Style to control the brightness and colours. Post-processing in Digital

Photo Professional was minimal, with a boost to saturation being the main adjustment. I think I achieved the effect I wanted.

BRIAN SAYS... You've taken a different approach to capturing autumn's colours, focusing the viewer to a section of the scene you saw. Using a long lens does compress the distance, but in this scene there is not so great a range of distances to compress, so the image seems to lack depth. A wider angle lens and viewpoint would have made the fence posts recede through the



Lens	Canon EF 70-300mm f/4-5.6 IS II USM
Exposure	1/25 sec, 1/11, ISO400

scene, and given more front-to-back sharpness. There are a few leaves out of focus at the top that disrupt the view of the autumn colours and leaves that you have

captured in the rear area. I do like the way you have processed the colours, with the Landscape Picture Style and saturation upped in post really adding to the result.

Get critiqued!
Email your best photos to EOSSOS@futurenet.com with the subject 'Rate My Photo'

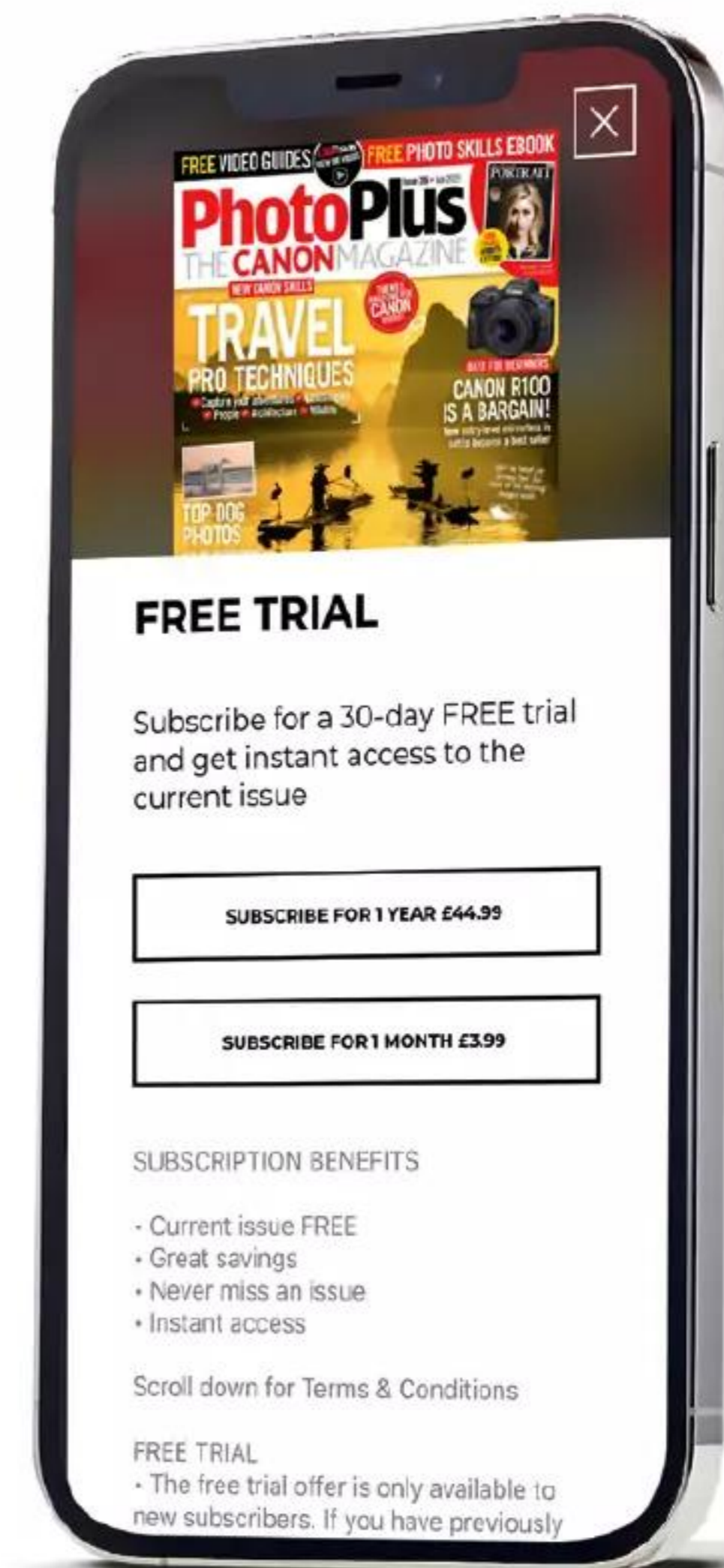
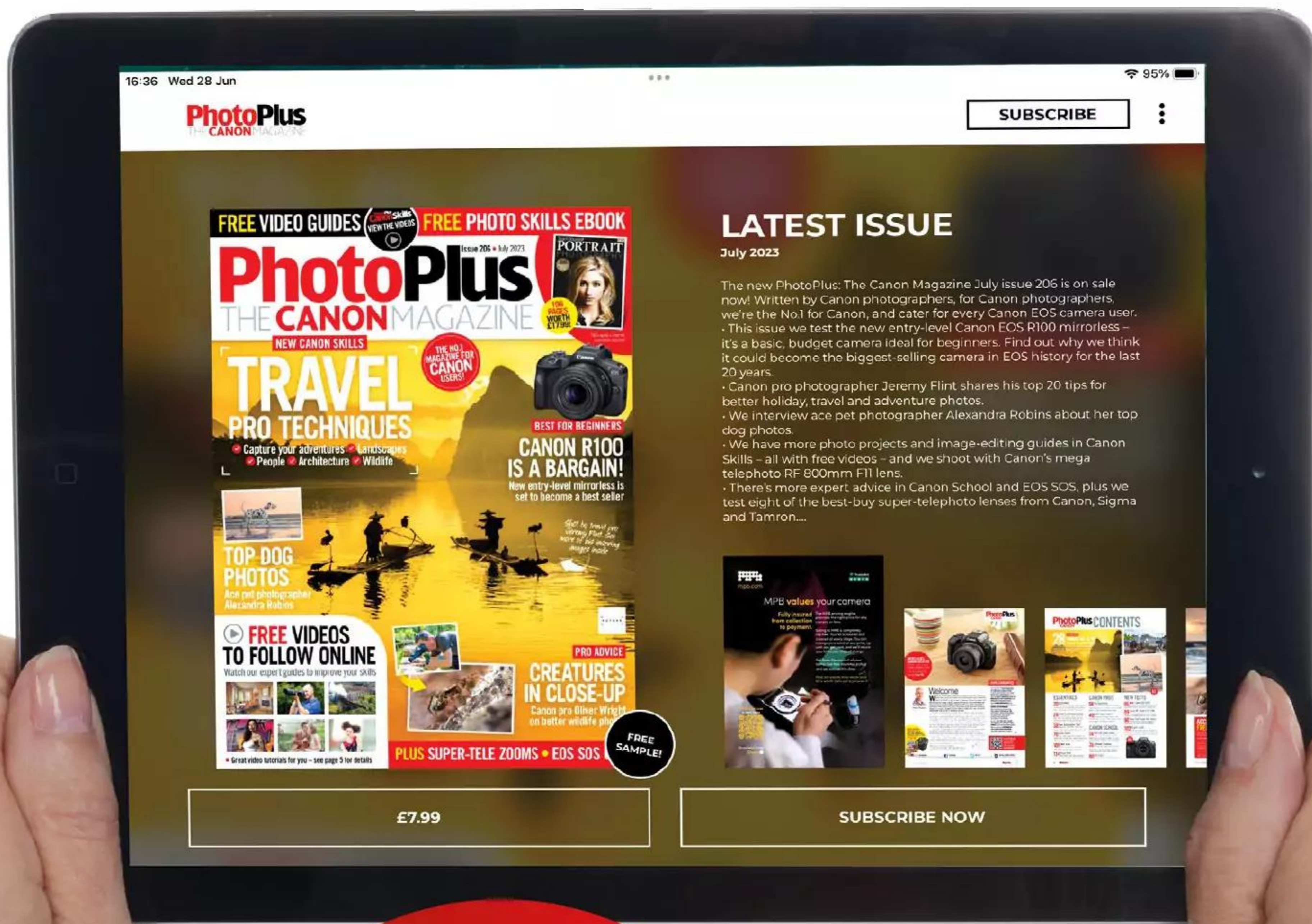
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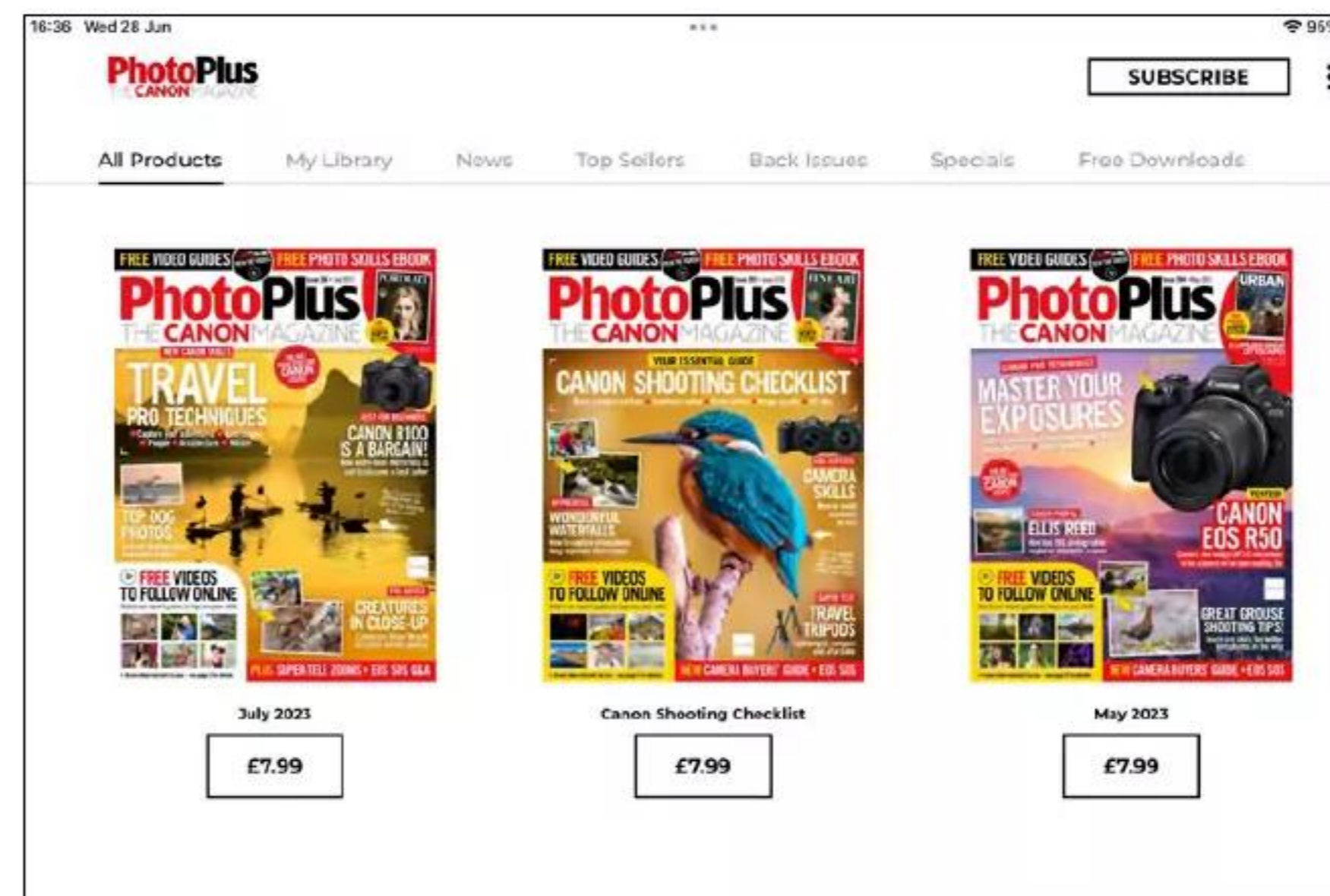
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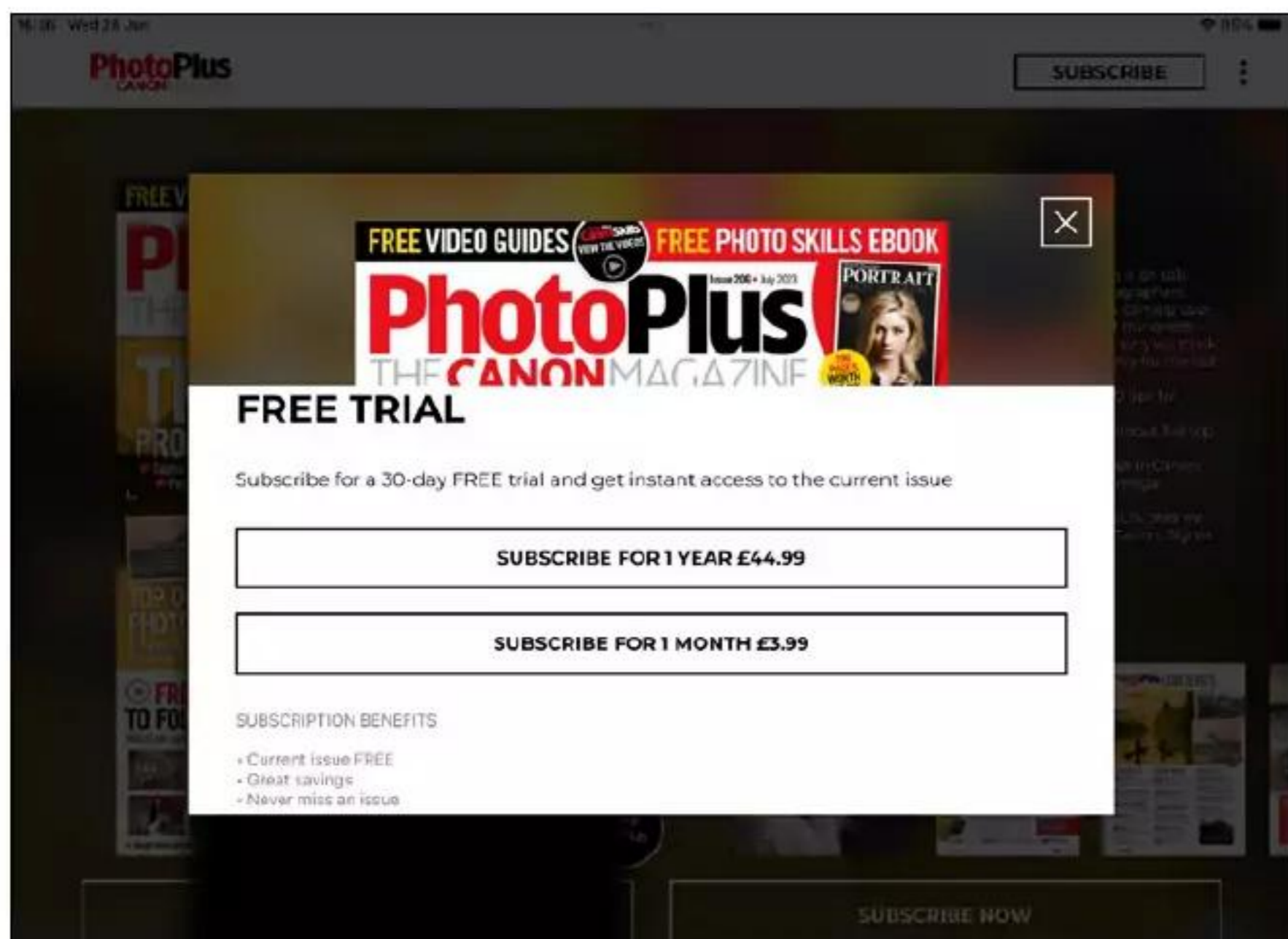
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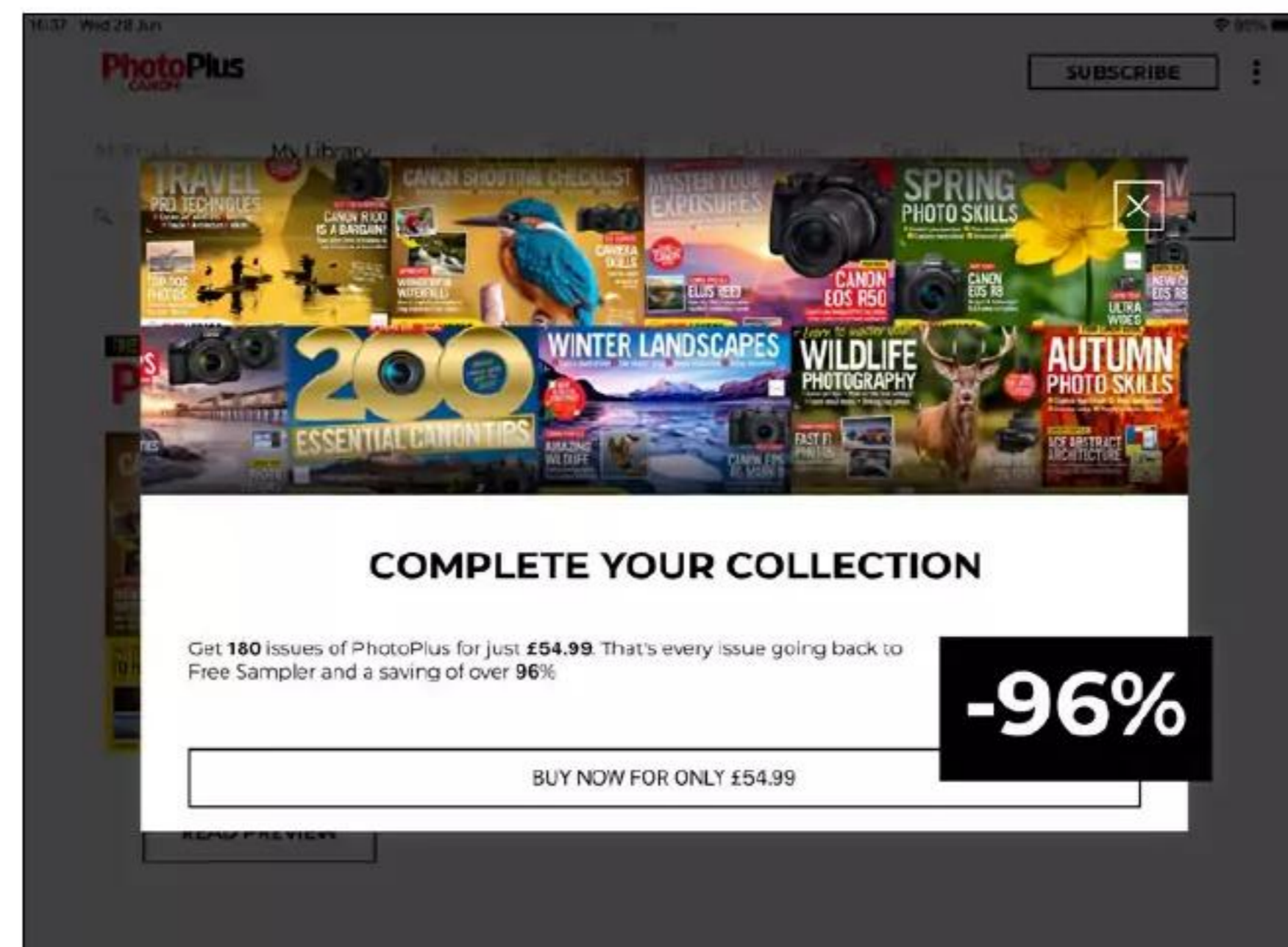
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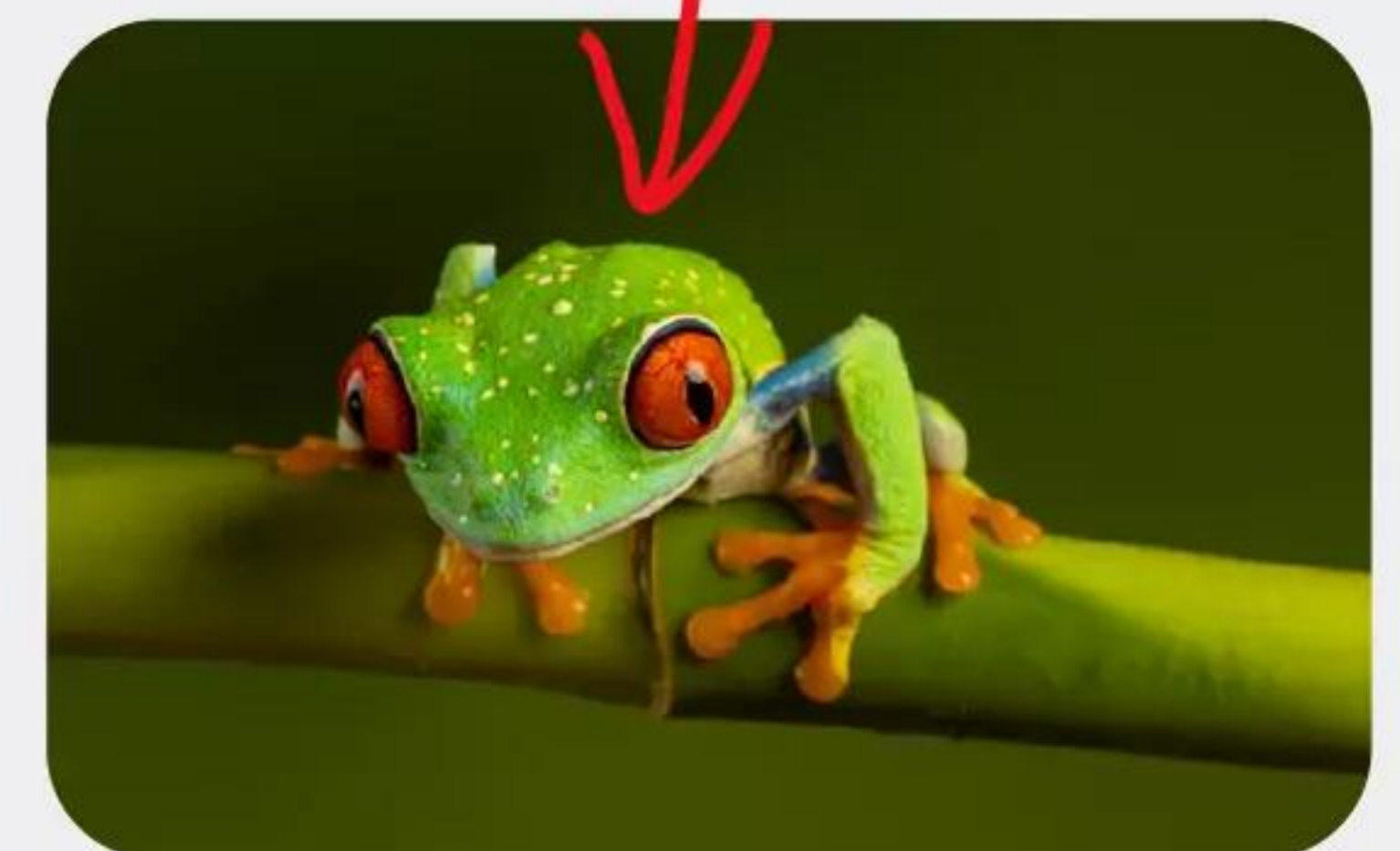
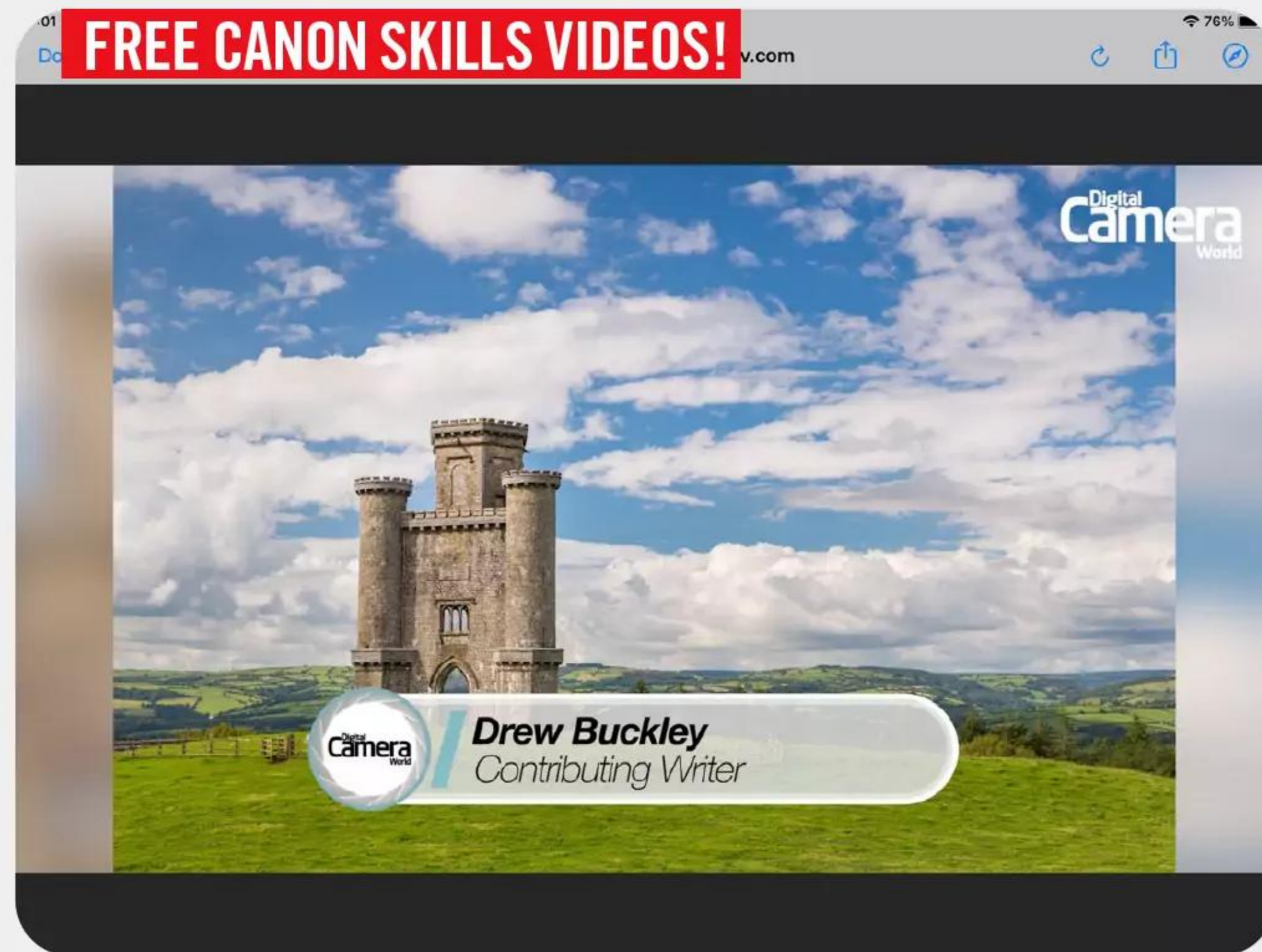
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time

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

ire triangle

he exposure triangle is the key l of your Canon camera and together to the next level. By relationship between aperture, and ISO, you'll be able to create perfectly exposed and creatively ce 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 RF 200-800mm F6.3-9 IS USM

It's a new super-telephoto zoom lens that offers (mostly) super performance, says our tester **Gareth Bevan**

Every so often, a new big superzoom telephoto lens grabs everyone's attention. Usually it's the likes of Sigma and Tamron duking it out, but now it's Canon making headlines with the Canon RF 200-800mm F6.3-9 IS USM, a serious challenger to the super-telephoto zoom throne.

In the realm of full-frame super-telephoto zoom lenses, there's the battlefield-ready, big, green and mean Sigma APO 200-500mm f/2.8 EX DG (at an eye-watering £15K) or the Sigma 60-600mm f/4.5-6.3 DG OS HSM Sport (a sensible £1699).

The Canon RF 200-800mm offers a (potentially) record-snatching 600mm difference in focal length from wide to telephoto, and manages to achieve this in a body weighing just over 2kg and only 31cm long. There are, however, compromises to be made, with the maximum apertures being limited to f/6.3 up to only f/9 from 200mm to 800mm, which puts it considerably narrower than other

rival lenses with slightly less ambitious focal lengths.

The RF 200-800mm is designed for full-frame EOS R mirrorless cameras, and is the longest telephoto zoom for the RF mount. Plus, its reach can be extended even further if paired with a Canon APS-C camera such as the Canon EOS R7 with its 1.6x crop factor, which makes the lens an effective whopping 320-1280mm! The RF 200-800mm is also compatible with Canon's 1.4x and 2x Extenders (losing one or two stops in



The Canon RF 200-800mm is for full-frame EOS R cameras, and is the longest telephoto zoom for the RF mount

The new telephoto zoom lens is ideal for sports photographers, with the focal length to capture frame-filling shots of fast, distant action subjects

maximum apertures respectively). The RF 200-800mm is fairly competitively priced at £2299, too, with Canon banking on its massive length offering enough to set this above cheaper lenses with a shorter zoom. However, Canon's restrictive practices around its mounts mean this is one of the only true super-tele zooms available for the RF system.

First impressions

On first impressions, we were initially struck by its size – this is not a compact lens, but we were expecting it to be much larger and heavier. When you remember just how much focal length it covers, the

SPECIFICATIONS

AUTOFOCUS	Nano USM
LENS CONSTRUCTION	17 elements/11 groups
SPECIAL OPTICS	3x UD, Super Spectra
DIAPHRAGM BLADES	9
APERTURE	Max f/6.3-9, min f/32-54
CLOSEST FOCUSING DISTANCE	0.8m at 200mm, 3.3m at 800mm
MAXIMUM MAGNIFICATION	0.25x at 200mm, 0.2x at 800mm
IMAGE STABILIZATION	5.5 stops optical (7.5 stops at 200mm with IBIS)
DUST/MOISTURE RESISTANCE	Yes
FILTER DIAMETER	95mm
SIZE (DIAMETER X LENGTH)	102.3x314.1mm (4.03x12.37 inches)
WEIGHT	2050g
PRICE	£2299/\$1899

800mm



1600mm with 2x Extender



“When you remember how much focal length it covers, the size of the lens is remarkable”

size of the lens is remarkable. The narrow maximum apertures can be thanked for this reduction in bulk.

Unusually, the lens is L-series white, but it has been employed here because it reflects more heat off the surface for better performance. This made us subconsciously feel it's a more optically impressive lens – if that was intentional, then smart move, Canon.

It's also surprisingly lightweight, at just over 2kg, so we were able to shoot exclusively handheld for around an hour with the RF 200-800mm on a Canon EOS R5, and the weight wasn't troublesome.

At 31.4cm (12.4in) in total length when collapsed, the lens should slip into a decent-sized camera backpack alongside a camera with no issue, so wildlife and sports photographers can be saved from back pain. The lens comes with a built-in tripod foot and an additional carry strap, and unusually for a non-L lens, the basic black hood is included.

In terms of the lens features, the switches on the 200-800mm are relatively simplistic, with one for AF-MF and a second for OIS on or off; there are no options for different stabilization modes or focus limits on this lens. You do, however, have

two custom function buttons on the lens as well as Canon's customizable control ring, which also does double duty as the MF ring when required.

Performance


We only had a limited time to shoot with the lens near Canon HQ, so are looking forward to spending more time with the lens. However, when combined with the Canon EOS R5, the lens seems very impressive. Down at the 200mm end, things are very sharp, with good contrast and colours. This continues through the lens, with shots around the 400-600mm length also being excellent. It isn't until you get up to the headline 800mm focal length where, in our testing, quality began to decline just a touch.

At 800mm, the sharpness just isn't quite there compared to lower numbers in the focal range, with the finest of details being lost in patterns such as a bird's feathers or in a tree's leaves. Don't get us wrong, the photos are still very usable, but they

Using the RF 200-800mm with a 2x Extender RF gives you a 1600mm focal length to reach for the moon! Although images are a little softer...

don't seem to quite have the same crisp clarity.

With the 1.4x or 2x Extender on the lens, we could not notice any perceptible drop in quality caused by the converter at the low end of the focal range. Combined with the teleconverter, the lower end of the telephoto range still produced cleaner and sharper images, with the lens at 1600mm (800mm using a 2x converter) looking softer.

If you want a lens that covers a huge range of telephoto focal lengths, the Canon RF 200-800mm F6.3-9 IS USM is an easy decision. It's also remarkably light and compact for such a massive focal length, so shooting wildlife or sports all day should be a walk in the park. It can fit in most camera bags with ease, too. 

PhotoPlus VERDICT

PROS: Massive zoom range, lightweight (for a lens of its scope), super-fast and quiet autofocus when used on R5, compatible with 1.4x and 2x Extenders

CONS: Narrow maximum apertures, apertures reduced even further with Extenders, lacks image quality at 800mm

WE SAY: The Canon RF 200-800mm F6.3-9 IS USM is the super-telephoto zoom champion in terms of focal range, and is light and compact for its reach. But it has a smaller maximum apertures compared to other superzooms – which affects low-light performance. In good lighting conditions, it delivers sharp results throughout most of the zoom range, although at 800mm, sharpness and contrast could be better. The price may appear steep, though, when the Canon RF 100-400mm F5.6-8 IS USM is less than a third of the price at £699.



Our reviews editor Gareth Bevan shot handheld with the lightweight RF 200-800mm without any trouble



A4 PRINTERS



**Canon PIXMA
G650/G620**
£259/\$249



**Canon PIXMA
TS6350a**
£79/\$99



**Canon PIXMA
TS8350a**
£99/\$139



**Canon PIXMA
PRO-200**
£429/\$549



**Canon
imagePROGRAF
PRO-300**
£655/\$849



**Epson EcoTank
ET-8550**
£659/\$599



**Epson
Expression
Photo XP-970**
£199/\$239



**Epson SureColor
P900**
£1079/\$1249

A3/A3+ PRINTERS

PHOTO PRINTERS

Discover the perfect match for your photo printing. Here are the best buys in 2024 from compact, small-volume models to super-sized printers



When you're feeling the winter blues and everything's looking a bit grey (or just plain dark), it's good to revisit the spectacular colours of spring, summer and autumn captured in your digital photos. Better still, why not create prints of your favourite shots? There's a feel-good factor with the physical entity of a top-quality print that a digital image just can't deliver.

We're focusing on some epic photo printers this month. We kick off with modest options and work our way through to large-format models that can output prints big enough to hang on your wall or submit to galleries.

First up, we're looking at three A4/8.5-inch models that are suitable for creating mono and colour documents, ideal for people working from home, while also performing well as photo printers for prints in popular sizes such as 4x6-inch, 5x7-inch, A4 and 8.5x11-inch.

Upsizing to A3/11x17-inch, the Epson XP-970 'small-in-one' enables larger-format printing, while retaining a compact build and office-friendly features for easy scanning and photocopying, like all the A4/8.5-inch models on test. Going larger still to A3+/13x19-inch, there's the Epson EcoTank ET-8550, Canon PIXMA PRO-200 and Canon imagePROGRAF PRO-300. Largest of all, there's the Epson SureColor P900 for imposing A2/17x22-inch prints. Let's take a closer look.

A4

CANON PIXMA G650 **£259/\$249**

This bottle-fed Canon MegaTank printer really drives down the cost of high-volume photo printing

Like other Canon MegaTank inkjet printers, the G650 (G620 in the USA) is cartridge-free, with relatively high-volume ink tanks, topped up by 60ml bottles of ink, working out to about an eighth of the cost of most cartridge-based printers. The printer itself is refreshingly affordable for a MegaTank.

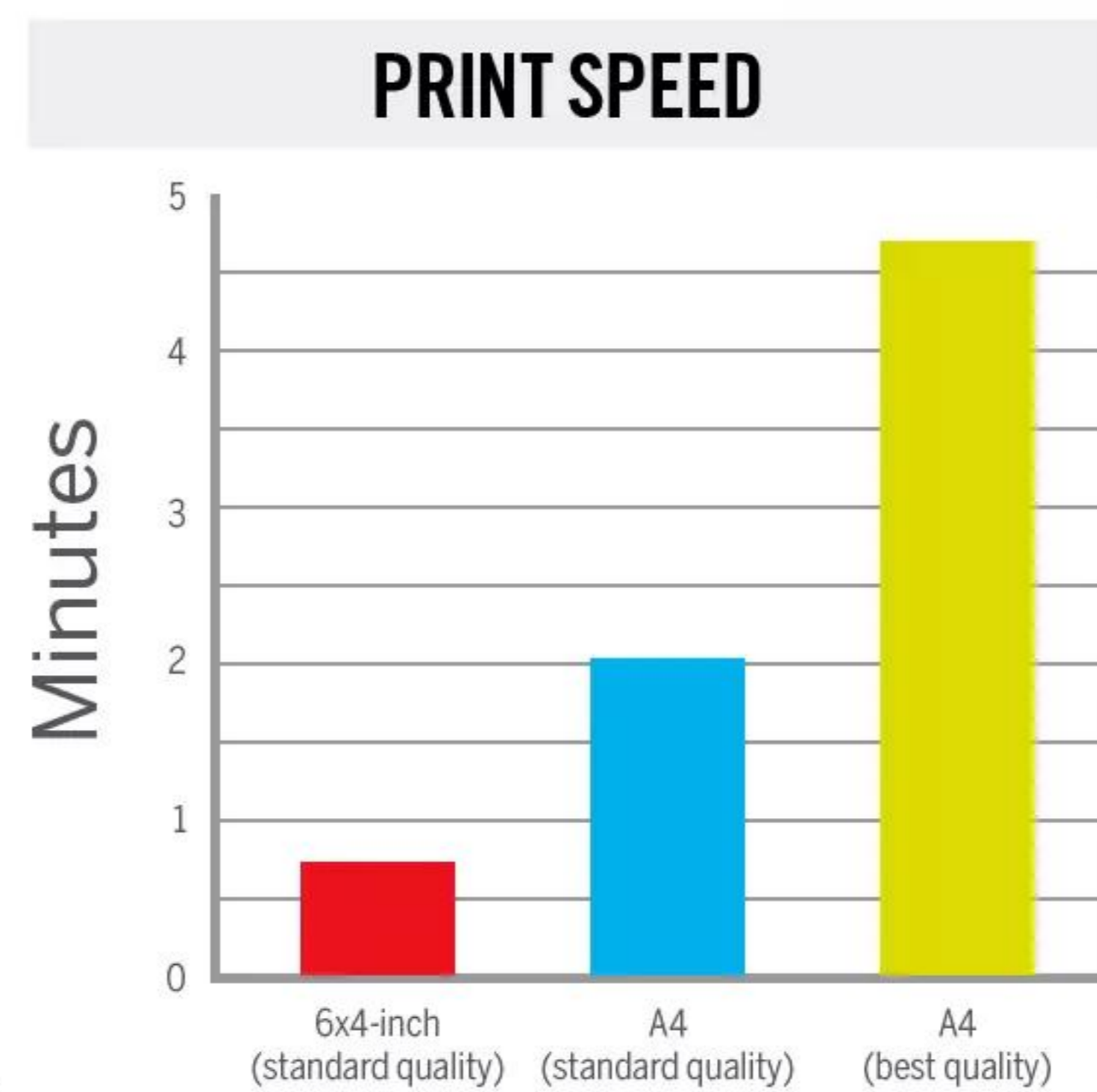
The photo-friendly line-up of six dye-based inks includes CMYK plus red and grey inks, aiming for a wide colour space and enhanced mono photo quality. The individually keyed, squeeze-free bottles ensure simple, mess-free top-ups and make it impossible to pour a colour into the wrong tank.

There are no internal paper feed cassettes, just an upright input tray at the rear, which makes it easy to swap between different sizes of plain or photo paper. There's also no colour touchscreen, but the small mono LCD enables an intuitive push-button interface. It makes short work of creating mono or colour photocopies, courtesy of the built-in scanner. Connectivity is good, too, with USB and Wi-Fi, the latter enabling PIXMA Cloud Link for smartphones and tablets, Apple

AirPrint, Mopria for Android and Wireless Direct.

Performance

A set of ink bottles is sufficient for 3,800 6x4-inch photos, or 3,700 mono or 8,000 colour documents. Despite lacking a pigment-based black ink, mono text is crisp. It's slower than other PIXMA printers on test but a borderless A4 photo print only takes a couple of minutes in standard photo quality mode. Colour rendition is impressive, tonal range is very good and the printer makes a good stab at black-and-white photo printing. In the long run, it's great value for a highly capable photo printer.



FEATURES

- 01 The 600x1200dpi scanner in the lid enables quality full-colour photocopies.
- 02 Windows in the front panel make it easy to keep a visual check on ink levels.
- 03 Based around a 1.5-inch LCD mono screen, the push-button interface is basic but intuitive.

TECH FOCUS

MAX PRINT SIZE A4/8.5-inch
MAX RESOLUTION 4800x1200dpi
INKS Dye cyan, magenta, yellow, black, red, grey
INTERFACE USB 2.0, Wi-Fi

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

HOW WE TEST

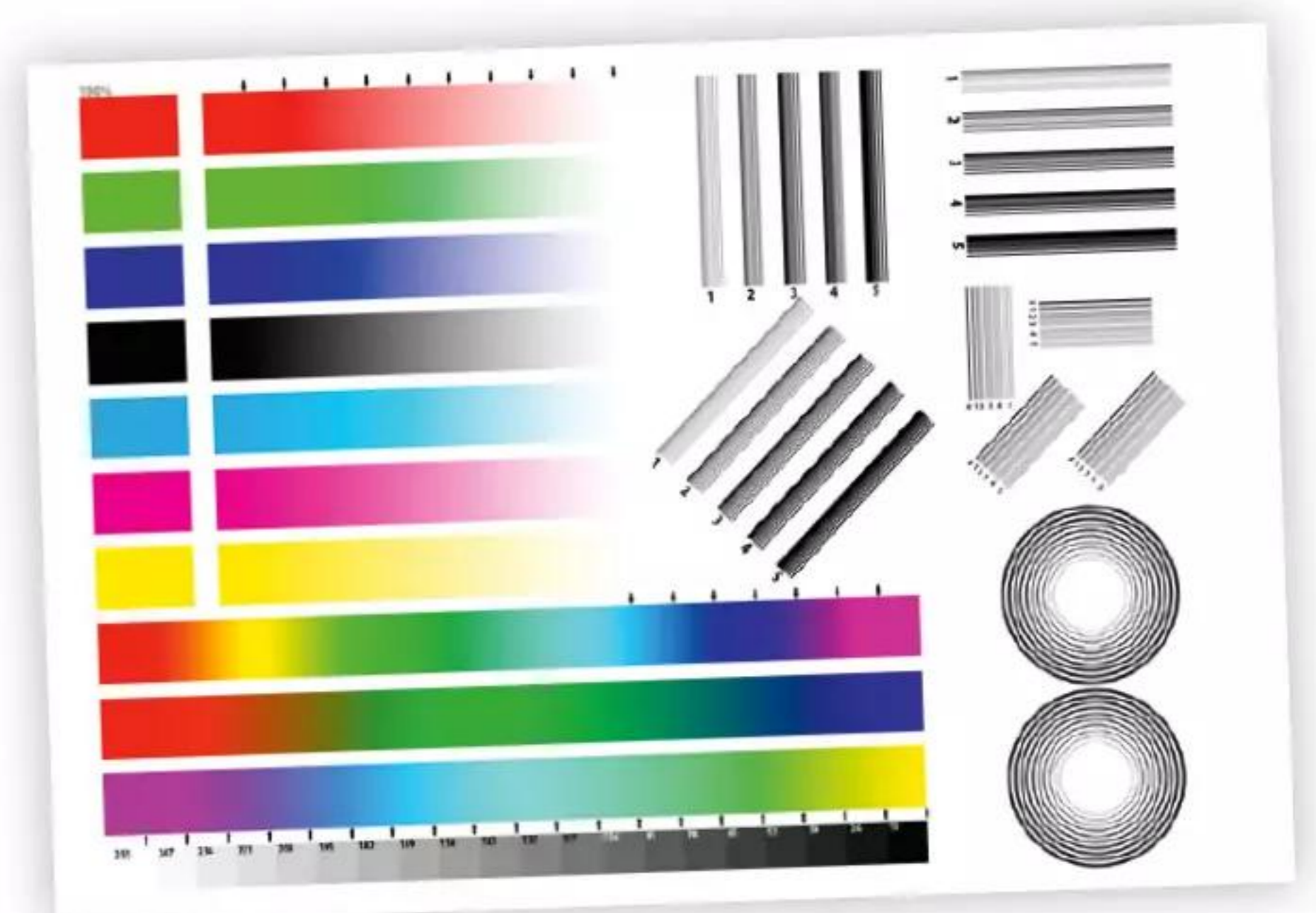
Here's how we put photo printers through their paces

Before we begin, we download and install the latest drivers for each printer, then run nozzle check routines and, if required, cleaning cycles. We then carry out print head alignment to ensure optimum accuracy. Each manufacturer's genuine inks and papers are used throughout.

We create test prints from a range of digital photos, including landscapes, portraits and black-and-white images. Prints are made

using standard colour modes as well as any optional enhancement features. We also use our own test chart to reveal each printer's accuracy in terms of colour reproduction, tonal range and the ability to deliver smooth graduations between subtle colour variations.

For speed, we measure the time taken to produce borderless 6x4-inch, A4, A3 and A3+ prints at various photo quality settings. The results are in each review and the final table.



A4

CANON PIXMA TS6350A £79/\$99

This compact, capable and very affordable printer works well for documents and photos

Building on the success of Canon Europe's TS6350 series printer, the TS6350a is compatible with the company's Auto-Ink Delivery service. If you sign up, the ink levels in your cartridges are automatically monitored via the internet, and you receive new cartridges via post when needed.

Typical of Canon five-ink printers, it has an oversized pigment-based black cartridge for crisp, rich black text, while photo printing is based on cyan, magenta, yellow and black dye-based inks.

There are some useful features shoehorned into the space-saving design. The built-in scanner enables photocopying, driven by onboard controls that include physical buttons around a small 1.44-inch OLED display. However, there's no memory card slot, nor a facility to print direct on to white-faced CDs, DVDs and Blu-ray discs.

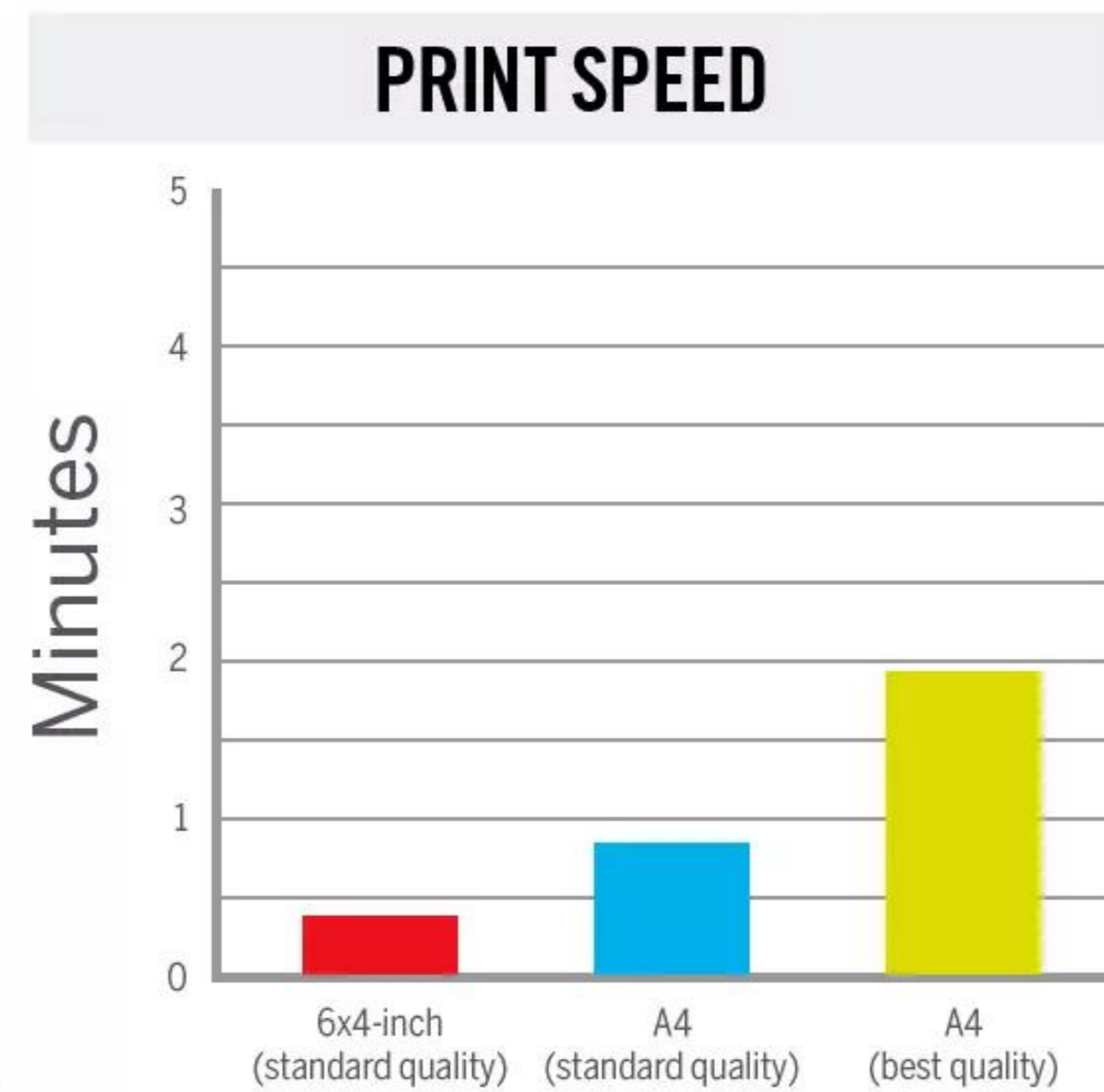
Neat touches include an LED status bar, which lights up to show that printing is in progress. It also has a QR code button for hooking into the internet via a smartphone or tablet. Replacement cartridges are available in standard, XL and

XXL options, the last of which gives the best economy, although a full set costs around £100/\$125.

Performance

Print speeds are impressively quick, matching those of the pricier PIXMA TS8350a. Naturally, the quality of the output is of greater concern. As with past Canon five-ink printers, this produces very realistic photo output, with vibrant yet realistic colour rendition for landscapes and pleasantly warm, flattering skin tones.

However, black-and-white photo printing is relatively lacklustre, compared with the A3+ and A2 printers on test.



FEATURES

- 01** The QR code button works with the OLED screen for hooking into the internet.
- 02** The grey strip above the output tray is an LED to show printing is in progress.
- 03** The upright feeder at the rear is ideal for photo paper, with plain paper loaded in the front cassette.

TECH FOCUS

MAX PRINT SIZE A4/8.5-inch
MAX RESOLUTION 4800x1200dpi
INKS Pigment black; dye cyan, magenta, yellow, black
INTERFACE USB 2.0, Wi-Fi, BT

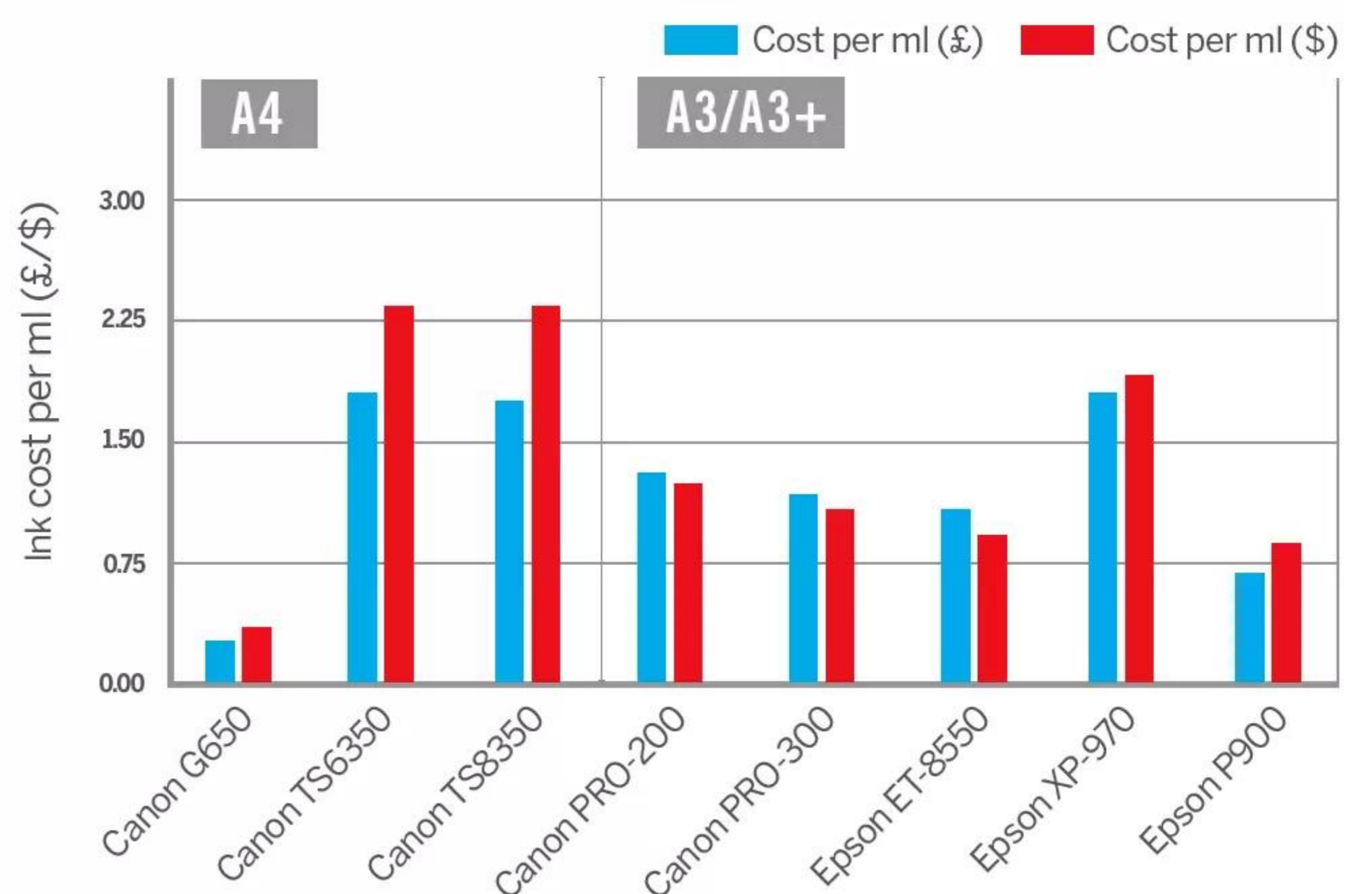
PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

RUNNING COSTS

Ink cartridges don't come cheap but how do they compare?

Ink cartridges are the headline running cost of any printer but you need to add in the price of high-quality paper as well for photo prints. Some inkjets come with options for standard, XL and XXL cartridges. Going for the higher-capacity option generally reduces the cost, and you won't have to replace cartridges so often, but they're naturally more expensive. Canon MegaTank and Epson EcoTank printers have larger ink tanks, replenished from bottles. This can work out much cheaper for ink but there's a bigger up-front cost. Here's how the cost of ink works out, using the highest-capacity options where available.



A4

CANON PIXMA TS8350A £99/\$139

A photo-specialist six-ink A4 printer – but it's not the usual mix that you might imagine

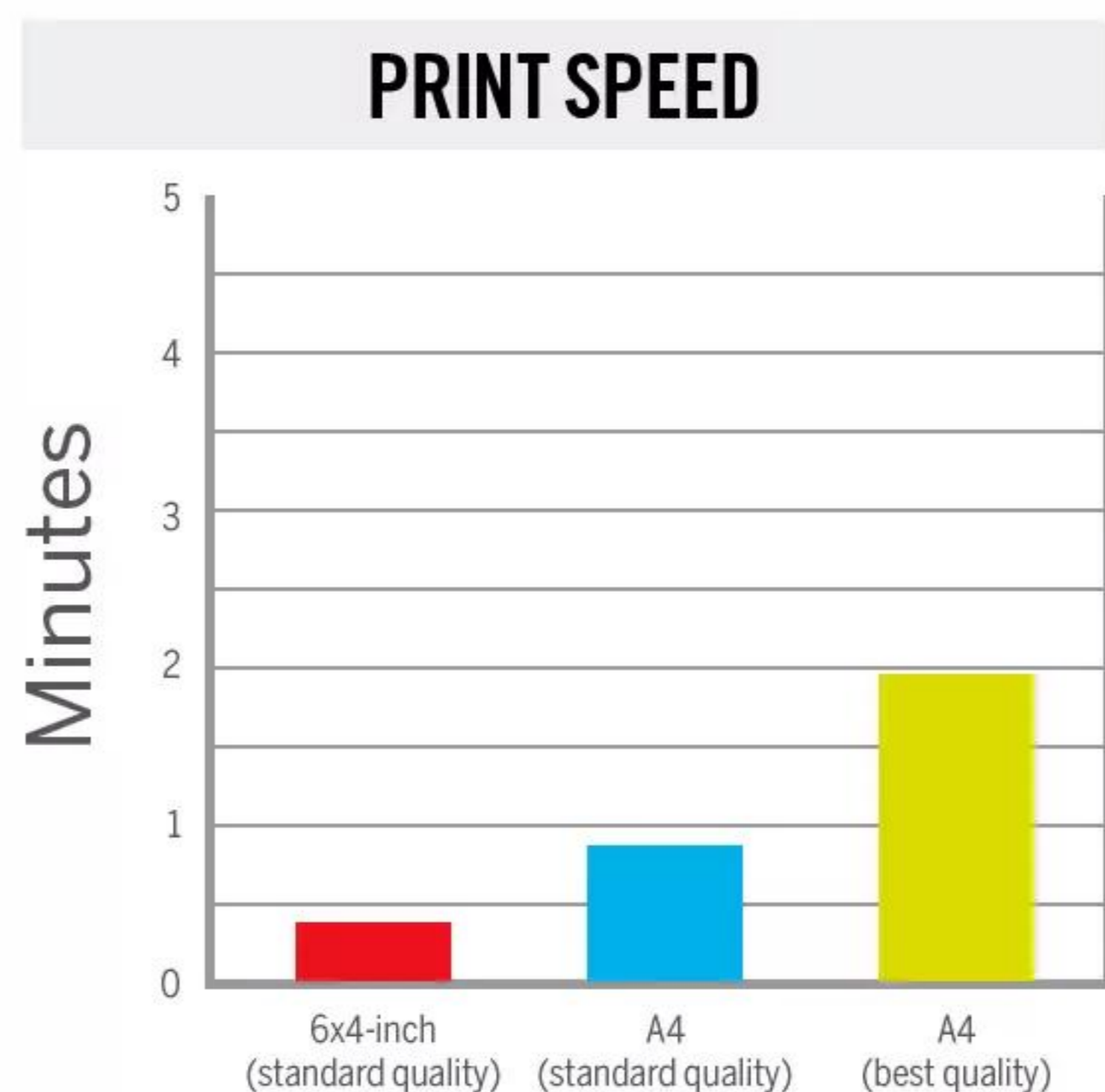
Going literally one up on the PIXMA TS6350a, a five-ink printer also on test, this up-market model features an additional dye-based photo blue ink. The idea is to extend the colour space as well as enabling smoother graduations in the likes of blue skies within photo prints. Again, the more recent TS8350a is based on the original TS8350 but is compatible with Canon Europe's optional Auto-Ink Delivery service, which is free to sign up to and you can leave at any time.

Other enhancements over its lower-budget sibling include a 4.3-inch colour touchscreen instead of a small OLED screen, a higher-resolution 2400x4800dpi scanner, an SD/HC/XC memory card slot for standalone photo printing, and a tray for printing directly on to white-faced CD/DVD/Blu-ray discs.

Both printers have a motorized output tray that automatically extends when printing is initiated. The TS8350a adds a slanting front panel that tilts up to accommodate the extending output tray. The range of standard, XL and XXL ink cartridges is identical, apart from the additional photo blue cartridge.

Performance

In our tests, print speeds proved identical to those of the TS6350a, being impressively fast for both document and photo printing. The addition of the photo blue ink cartridge makes this printer more attractive to serious photographers. Print quality in terms of colour rendition, tonal range and reproduction of fine detail is excellent. There's plenty of vibrancy on tap to do full justice to rich landscape colours, while skin tones look very natural. Even so, the enhancement in blue skies and other graduated blue areas often tends to be quite marginal compared with the five-ink model.



FEATURES

- 01 Replaces TS6350a's small OLED screen with a 4.3-inch colour touchscreen.
- 02 There's an SD/HC/XC card slot, ideal for standalone photo printing.
- 03 The lower paper cassette is perfect for plain paper, leaving rear feeder for photo paper.

TECH FOCUS

MAX PRINT SIZE A4/8.5-inch
MAX RESOLUTION 4800x1200dpi
INKS Pigment black; dye cyan, magenta, yellow, black, blue
INTERFACE USB 2.0, Wi-Fi, BT

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

POCKET PRINTERS

For photo printing on the go, there are some neat mobile models, some even pocketable

For creating prints anywhere, there's a range of pocket-sized and slightly larger mobile photo printers. The battery-powered Canon SELPHY Square QX10 is a good example, which outputs 2.7x2.7-inch prints with a self-adhesive backing. Unlike inkjet printers, it uses dye-sublimation technology, so there's no liquid involved. For prints with a more regular aspect ratio, there's the Polaroid Hi-Print 2x3 Pocket Photo Printer, which again is dye-sub

based and outputs 2x3-inch prints. Both of these battery-powered printers have companion apps, making it easy to create prints from smart devices with wireless Bluetooth connectivity.

For a range of print sizes up to 6x4-inch postcard size, there's the larger Canon SELPHY CP1500 dye-sub printer, which supports Wi-Fi Direct printing directly from smart devices, as well as having a USB-C port for attaching a camera and an SD memory card slot.



The SELPHY CP1500 is mains-powered but a rechargeable battery pack is available as an optional extra

A3/A3+

CANON PIXMA PRO-200 **£429/\$549**

This A3+/13-inch dye-based photo printer is unbeatable for photo quality output on glossy and lustre papers

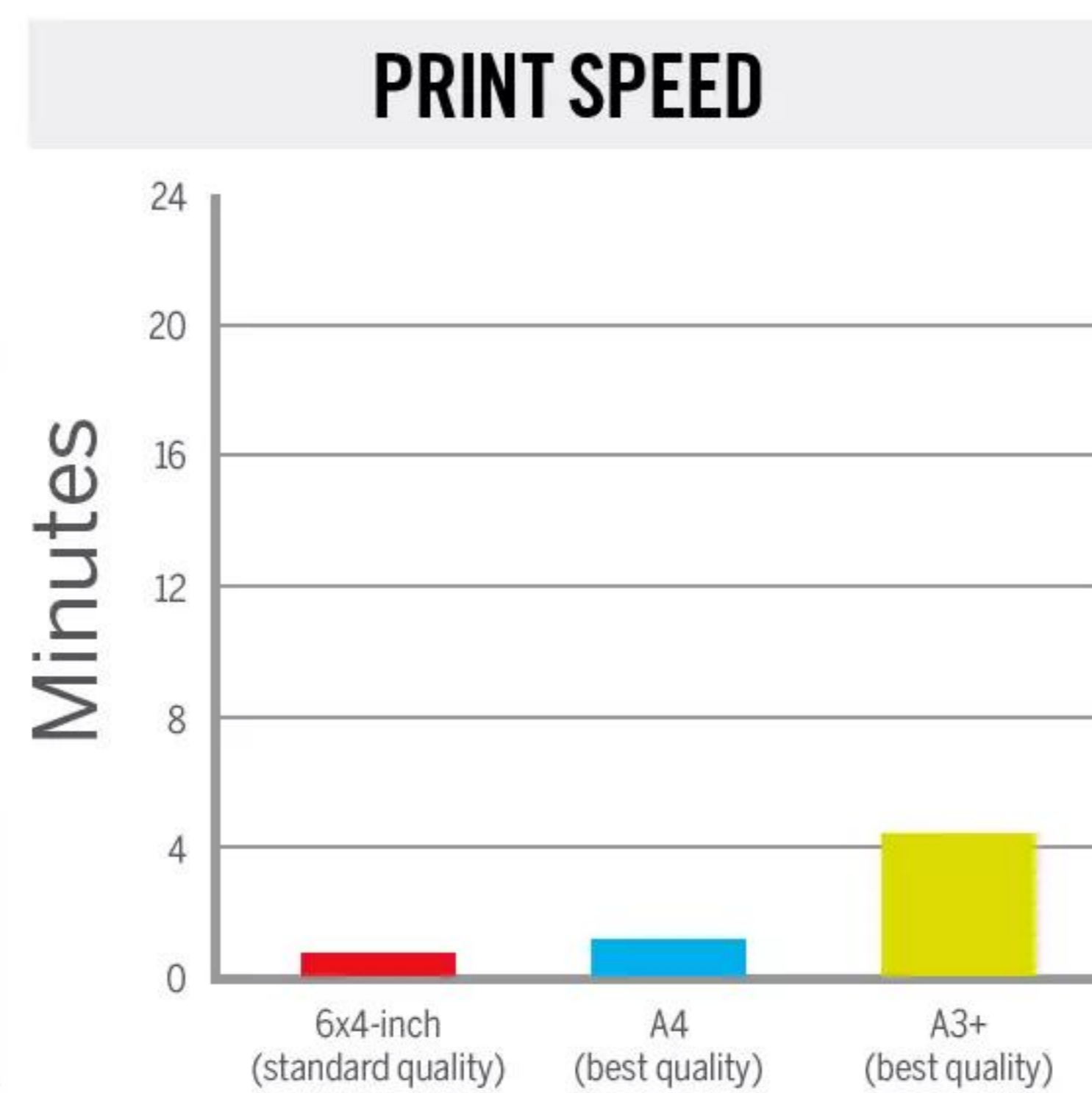
Canon's PIXMA PRO-100S had long been our favourite A3+/13-inch pro-grade printer for photo prints on glossy and lustre papers. Running on eight dye-based inks, it delivered sumptuously smooth glossy prints with immaculate colour rendition and very good tonal expression for black-and-white photos. The replacement PRO-200 brings improvements and enhancements, similar to those of the imagePROGRAF PRO-300 compared with the older PIXMA PRO-10S pigment-based model.

A headline upgrade is that the PRO-200 has an improved range of inks that deliver a greater colour space, superior vibrancy and deeper reds, blues and blacks. Paper handling is intuitive, as in the PRO-300 on test, with an upright rear feeder and a secondary manual feeder that enables custom print lengths of up to 39 inches (99.1cm). Other similarities with the PRO-300 are a 3-inch colour LCD screen and compatibility with Canon's excellent Professional Print & Layout software, available as a free download. The printers are also compatible with a large range

of quality fine art media from the likes of Canson and Hahnemühle.

Performance

Print speeds from this dye-based printer are faster than from the pigment-based PRO-300 model. As is often the case, the difference in print quality between standard and highest quality modes can look negligible, unless you're viewing prints with a high-magnification loupe. Even in standard mode, the PRO-200 delivers fabulous photo print quality and is simply the best in the group for glossy photo paper, although the PRO-300 is better for black-and-white images, especially on matte and fine art media.



FEATURES

- 01 It looks virtually identical to the imagePROGRAF PRO-300.
- 02 The 3-inch colour LCD screen and menu buttons were absent in the previous PRO-100S.
- 03 The cartridges have a lower capacity than for the PRO-300 and are pricier.

TECH FOCUS

MAX PRINT SIZE A3+/13-inch
MAX RESOLUTION 4800x2400dpi
INKS Dye cyan, photo cyan, magenta, photo magenta, yellow, black, grey, light grey
INTERFACE USB 2.0, Ethernet, Wi-Fi

PhotoPlus VERDICT

FEATURES	★★★★★
BUILD & HANDLING	★★★★★
PERFORMANCE	★★★★★
VALUE	★★★★★
OVERALL	★★★★★

A SMART HYBRID PRINTER

Hybrid working is all the rage, and this printer is ideal for the home office

Canon's MAXIFY range of MegaTank printers are designed with the home or small office in mind. We particularly like the Canon MAXIFY GX4050, which sells for £329 (GX4020 at \$399 in the USA). Great for mix and match media, it features three input trays, including a 250-sheet cassette. There's also a 35-sheet auto document feeder for the high-quality

scanner, which works for photocopying and direct faxing as well as scanning. USB, Wi-Fi and Ethernet connectivity are built in, and you can print or scan direct from and to cloud services.

Print speeds are nippy, but the four pigment-based inks are best suited to document printing, with smudge-resistant results on plain paper. It also makes a decent stab at photo output.



A comprehensive range of office functions include direct fax with up to 100 coded speed dialing entries and 99 group dialing locations

A3/A3+

CANON IMAGEPROGRAF PRO-300 £655/\$849

For fine-art and matte media, Canon's pro A3+ model takes photo printing to a new level

Although it's pigment-based, the PRO-300 delivers superb output on glossy as well as matte and fine-art media. Like the older PIXMA PRO-10S and larger A2-format imagePROGRAF PRO-1000, it features a Chroma Optimizer cartridge. This smooths out the finish when printing on glossy photo paper, so that there's no difference in the reflectivity of different colours and tones.

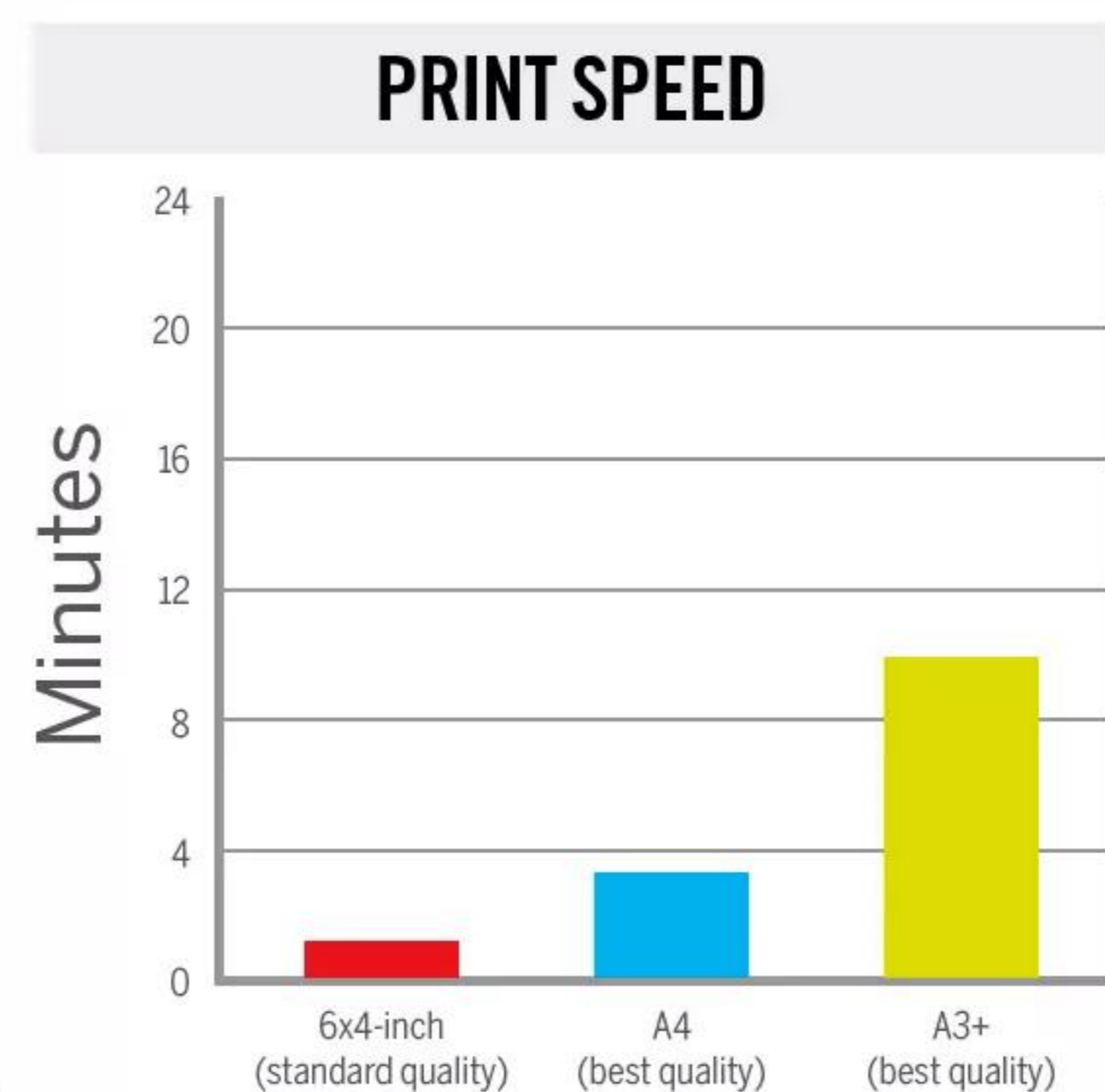
The ink range is comprehensive, with 10 cartridges, all from Canon's LUCIA PRO line-up, giving the potential for a wide gamut (colour space) with rich, vivid colour rendition, as well as high-fidelity black-and-white photo printing. The 14ml cartridge capacity should prove sufficient for around 30 to 60 A3+ prints (depending on colour), although quantities naturally vary depending on the prominent colours and density within images.

Media handling is very good with a rear upright paper feeder and a horizontal manual feeder, more ideal for fine-art and thicker media. The latter also enables oversized printing for panoramic and banner output, up to almost a metre long. A 3-inch colour LCD

screen is another bonus, although it's not touchscreen. Unlike Canon's previous pigment-based printers and as with the PRO-200, the PRO-300 enables borderless output on matte and fine-art media, instead of just on glossy, semi-gloss and lustre photo papers.

Performance

Image quality is spectacular, for both colour and mono photo prints. A particular highlight (or perhaps the opposite) is that the printer delivers incredibly sumptuous and richly detailed blacks, adding a real depth to print quality. It's speedy for a pigment-based printer as well, even in its highest quality mode.



FEATURES

- 01** There are upright and secondary manual media input trays, the latter enabling prints up to almost a metre long.
- 02** The LCD screen and menu buttons enable onboard control of settings.
- 03** Build quality is very good, with a sturdy, pro-grade feel.

TECH FOCUS

MAX PRINT SIZE A3+/13-inch
MAX RESOLUTION 4800x2400dpi
INKS Pigment cyan, photo cyan, magenta, photo magenta, yellow, matte black, photo black, grey, red, Chroma Optimizer
INTERFACE USB 2.0, Ethernet, Wi-Fi

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

RAPID RESULTS

Go-faster technology saves time if you're printing large quantities of photos

When creating a prized photo print to last a lifetime, it might seem inconsequential whether a printer takes just seconds or a few minutes. It's even less of a concern when you consider you're creating the print right on your desktop, without the delay of uploading it to an online lab and waiting days for it to arrive in the post. However, if you need to print several or

even dozens of prints, time soon adds up and, with slower speeds, it can feel like you're literally watching paint dry. As a rule, dye-based printers are a lot faster than pigment-based ones, and there's an added advantage that prints tend to be touch-dry straight away. To see how the printer speeds compare, check out the graphs in each review, or refer to our comparison table.



All of the dye-based printers on test apart from the Canon PIXMA G650/G620 are fast performers

A3/A3+

EPSON ECOTANK ET-8550

£659/\$599

This is the upsized A3+ version of Epson's ET-8500 A4 EcoTank bottle-fed multi-function printer

For those who feel that an A4 print size is sufficient, Epson's ET-8500 retails for around £530/\$550. The A3+ ET-8550 doesn't cost all that much more to buy and is fed by the same set of 70ml ink bottles. These comprise a pigment-based black ink for delivering crisp mono text, and five dye-based inks for photo output, including CMYK plus a grey ink to enhance the colour space and provide better fidelity for mono photo printing. A full set of bottles should be sufficient for printing 2300 6x4-inch photos.

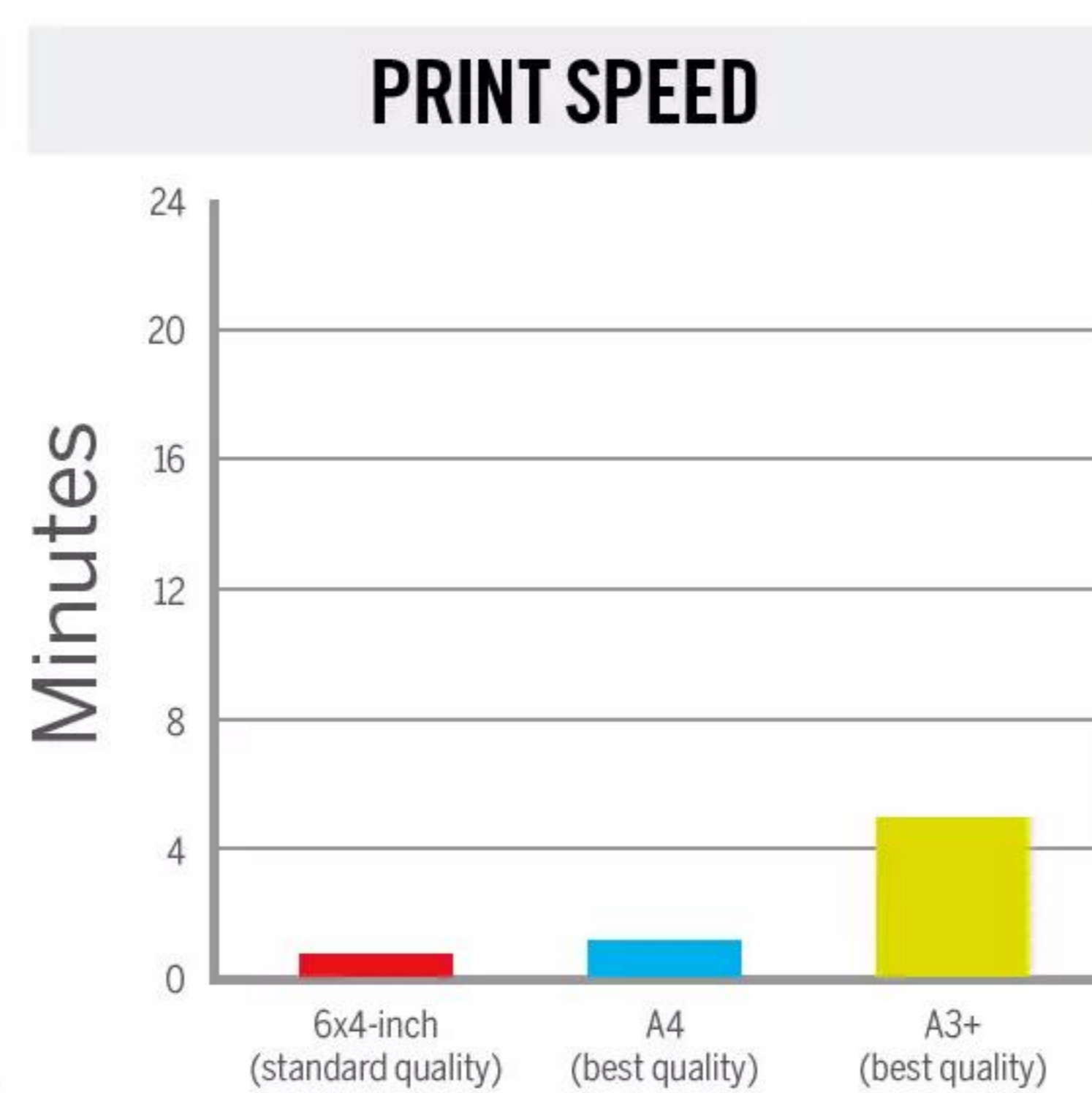
As a printer that's well suited to both document and photo printing, it features multiple input cassettes for loading different types and sizes of paper, auto duplex printing, and an 8.5x14-inch scanner. Everything's brought together by a 4.3-inch colour touchscreen with an intuitive interface, and for remote operation via a smartphone or tablet, there's the Epson Smart Panel app. Connectivity options include USB, Wi-Fi and Ethernet, and there's also an SD card slot and PictBridge port.

For printing on larger-format paper up to A3+/13x17-inch,

there's an upright feeder that pulls up from the back, plus a horizontal feeder for printing banners and panoramic photos up to 2m in length, as well as allowing for specialist media up to 1.3mm thick.

Performance

Print speeds are fairly rapid in all but the highest-quality photo mode. Photo quality is pretty convincing but nowhere near a match for the more specialized Canon PIXMA PRO-200, which has a much greater range of inks. Even so, considering the lack of light cyan and light magenta inks, the Epson produces rich, bright and vibrant colour rendition.



FEATURES

- 01 The scanner isn't full A3+ in size but at 8.5x14-inches, it's larger than most.
- 02 As with all EcoTank printers, the tanks have transparent panels for keeping a check on ink levels.
- 03 There are three input trays plus a flat feed, and printing CDs/DVDs is supported.

TECH FOCUS

MAX PRINT SIZE A3+/13-inch
MAX RESOLUTION 5760x1440dpi
INKS Pigment black; dye cyan, magenta, yellow, black, grey
INTERFACE USB 2.0, Ethernet, Wi-Fi

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

BIG IS BEAUTIFUL

Print size is an important issue when choosing your home printer

Many of us are content with an A4/8.5-inch printer that can easily create 6x4, 7x5, 10x8 and A4/8.5x11-inch photo prints, complete with borderless options. For others, a bigger A3 print is more appealing, and worth the extra in terms of cost and space for a physically larger printer.

A3 prints are the same size as two sheets of A4 paper next to each other,

measuring 8.27x11.69 inches (210x297mm). It's a more impressive size, especially if you want to hang prints on the wall, but the aspect ratio isn't ideal for the format of images from Canon's interchangeable lens cameras. A3+ is larger and a better fit, measuring 13x19 inches (329x483mm). A2 paper is 16.5x23.4 inches (420x594mm), equivalent to two sheets of A3.



A3

EPSON EXPRESSION PHOTO XP-970 **£199/\$239**

Go large without piling on the pounds, thanks to Epson's small-in-one printer

If twice as big is twice as good, this Epson A3/11-inch photo printer beats smaller A4/8.5-inch models. It delivers double the maximum print area but remains reasonably compact, lightweight and easily manageable. All of the multi-function attractions of most smaller printers are retained, but when you see A3 and A4 photo prints side by side, bigger really is better.

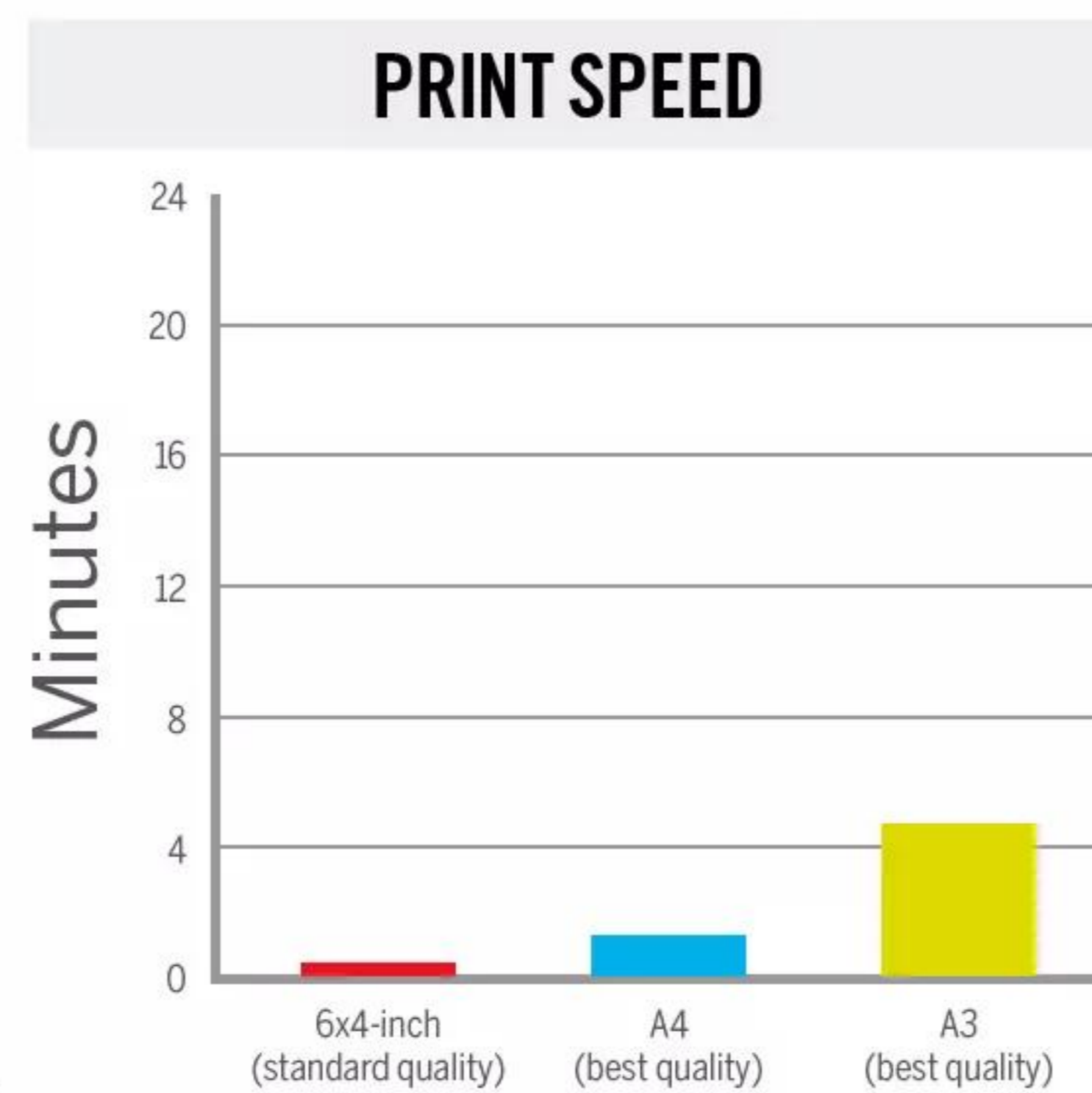
Like the Epson EcoTank ET-8550 on test, this more conventional cartridge-based printer packs a built-in scanner, SD card slot and a PictBridge port, all brought together by a 4.3-inch touchscreen. That said, the scanner is only A4/8.5-inch rather than A3/11-inch, so you can't scan or copy large-format prints.

The printer runs on six Claria Photo HD dye-based inks, with a conventional photo line-up of CMYK plus light cyan and light magenta. As such, it can't match the colour space of the more specialist large-format photo printers on test, which employ between eight and 10 ink cartridges, as well as having multiple grey inks for improved

black-and-white photo printing. Even the optional XL cartridges have a relatively small capacity, averaging out at around 9ml.

Performance

Photo print quality is very good for colour images. The smoothness of graduations in blue skies and the quality of skin tones are very good. The photo enhance option is best avoided if you're after good colour accuracy. As with any dye-based printer, the XP-970 is best suited to glossy, semi-gloss or lustre output but it still works pretty well with matte media. Black-and-white photo output tends to look a little lacking in richness and drama.



FEATURES

- 01 There's a motorized output tray, hinged front panel, and 4.3-inch touchscreen.
- 02 Two internal paper feed cassettes are for 100 sheets of plain paper and 20 smaller photo pages.
- 03 A3 paper is fed from an upright paper input tray at the rear.

TECH FOCUS

MAX PRINT SIZE A3/11-inch
MAX RESOLUTION 5700x1400dpi
INKS Dye cyan, light cyan, magenta, light magenta, yellow, black
INTERFACE USB 2.0, Wi-Fi

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

DYE OR PIGMENT INK?

Dye-based and pigment-based inks both have strengths and weaknesses

The molecules of dye that make up the colour in dye-based inks are incredibly small, dissolved in the ink fluid and sink beneath the outer, protective layer of glossy photo paper. This makes them unbeatable for giving a smooth, uniform finish on shiny, glossy photo paper. They're also cheaper to make than pigment-based inks, which can reduce running costs.

Pigment ink has larger molecules, the pigment being carried by the fluid ink rather than dissolved in it. More durable and with better archival quality than dye-based ink, it's preferred for matte and fine-art media, especially when creating prints to go on display. However, pigment-based inks can be prone to bronzing on glossy paper, giving rise to light not reflecting evenly.



The pigment-based Canon imagePROGRAF PRO-300 includes a Chroma Optimizer cartridge

A2

EPSON SURECOLOR P900

£1079/\$1249

Supersize your photo prints with Epson's latest and surprisingly compact A2/17-inch printer

The Epson SureColor P700 A3+/13-inch printer (£679/\$829) might seem a more obvious fit for this test, competing against the Canon PRO-200 and PRO-300. However, while the A2/17-inch P900 is more expensive to buy, it gives relatively supersized output from a printer that's only about the same size and weight as the Canon A3+/13-inch models, and its 50ml cartridges have twice the capacity of the Epson P700's cartridges, resulting in significant savings for ink costs.

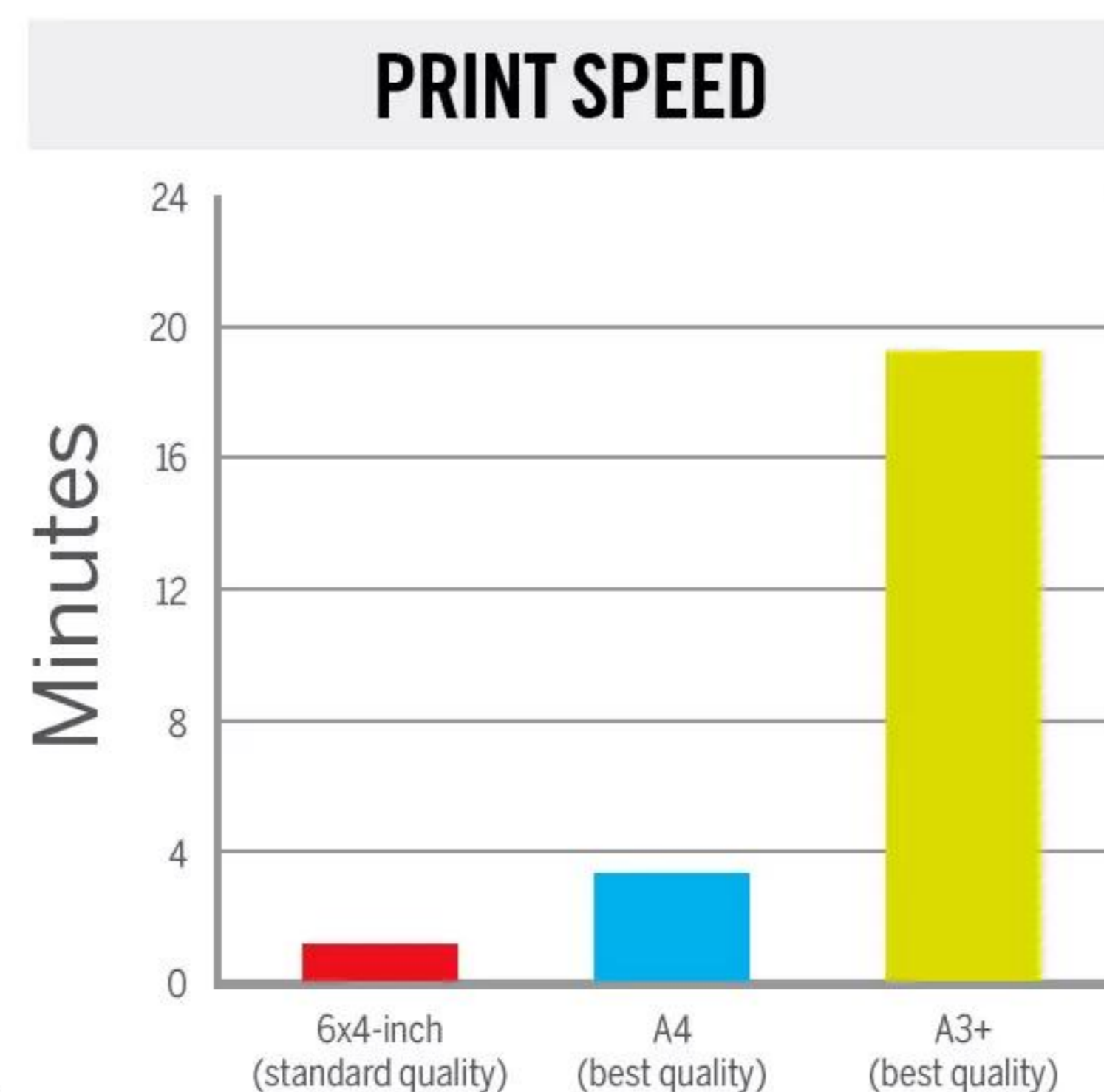
In previous large-format Epson printers, the photo black and matte black inks shared a channel in the print head. You'd therefore need to purge and refill the ink in the channel every time you swapped between glossy and matte media, wasting time and money. The P700 and P900 put that to rights, with dedicated channels for 10 ten inks.

Handling is excellent, with an additional pull-out feeder at the front, ideal for fine-art media and relatively thick poster board. It also allows for extra-long cut-sheet media, while a roll paper feeder is available as an optional extra. As well as a useful colour touchscreen,

the printer features a translucent top panel and interior LED lighting, so you can keep a check on your prints as they're being made.

Performance

There are up to five quality settings depending on media type, but the highest ones are typically very slow and give a virtually imperceptible increase in print quality for most images and papers. Print quality itself is excellent, for both colour and mono output, although the Canon PRO-300 just has the edge for really deep blacks, and without a Chroma Optimizer cartridge, the Epson's output on glossy paper looks less smooth.



FEATURES

- 01 The 4.3-inch colour touchscreen makes for simple controls.
- 02 The top panel is translucent and LED illumination means you can check printing in progress.
- 03 The setup cartridges run low after seven or so A2 photo prints and a full set costs £340/\$380.

TECH FOCUS

MAX PRINT SIZE A2/17-inch
MAX RESOLUTION 5760x1440dpi
INKS Pigment cyan, light cyan, vivid magenta, vivid light magenta, yellow, matte black, photo black, grey, light grey, violet
INTERFACE USB 2.0, Ethernet, Wi-Fi

PhotoPlus VERDICT

FEATURES ★★★★★
BUILD & HANDLING ★★★★★
PERFORMANCE ★★★★★
VALUE ★★★★★
OVERALL ★★★★★

SUPER-SIZED PRINTING

Here's a neat large-format printer that can squeeze on to a desktop or table

What if you want to really super-size your printing? Roll-fed printers are the answer but they generally come with a chunky set of legs and take up a lot of room, so they're an awkward fit for the home environment. The new Canon imagePROGRAF TC-20M (£999/\$999) rewrites the rules. It's a comparatively compact printer that sits on a desk, measures 968x525x245mm in size, and

accommodates rolls of paper internally, plus an automatic cutter, drastically cutting down on the required space. The M version also features a built-in scanner.

As with other Canon MegaTank printers, it drives down running costs by being bottle-fed. You really can go large on your printing, because the printer can output posters and banners up to 610mm (24 inches) wide and four metres long.



This printer goes to A1 size and beyond for banner and poster printing, but also features a cut-sheet feeder for sizes up to A3

COMPARISON TABLE


	 Canon PIXMA G650	 Canon PIXMA TS6350a	 Canon PIXMA TS8350a	 Canon PIXMA PRO-200	 Canon imagePROGRAF PRO-300	 Epson EcoTank ET-8550	 Epson Expression Photo XP-970	 Epson SureColor P900
Web	www.canon.co.uk	www.canon.co.uk	www.canon.co.uk	www.canon.co.uk	www.canon.co.uk	www.epson.co.uk	www.epson.co.uk	www.epson.co.uk
Number of inks	6	5	6	8	10	6	6	10
Photo ink type	6x dye	4x dye	5x dye	8x dye	9x pigment + CO	1x pigment, 5x dye	6x dye	10x pigment
Max print size	A4/8.5-inch	A4/8.5-inch	A4/8.5-inch	A3+/13-inch	A3+/13-inch	A3+/13-inch	A3/11-inch	A2/17-inch
Max print resolution	4800x1200dpi	4800x1200dpi	4800x1200dpi	4800x2400dpi	4800x2400dpi	5760x1440dpi	5760x1440dpi	5760x1440dpi
Input trays	1x rear	1x cassette, 1x rear	1x cassette, 1x rear	1x rear, 1x manual	1x rear, 1x manual	2x cassette, 1x rear	2x cassette, 1x rear	1x rear, 1x front
6x4 photo speed (standard quality)	46s	19s	19s	33s	1m 03s	22s	15s	1m 22s
A4 photo speed (standard quality)	2m 0s	51s	51s	1m 10s	3m 22s	1m 0s	1m 02s	3m 30s
Photo speed (best quality)	4m 42s (A4)	1m 57s (A4)	1m 57s (A4)	4m 15s (A3+)	9m 34s (A3+)	9m 22s (A3+)	4m 35s (A3)	18m 45s (A3+)
Photo cartridge/bottle capacity	60ml	11.7ml (XXL)	11.7ml (XXL)	12.6ml	14ml	70ml	9ml (XL)	50ml
Cost per photo cartridge/bottle	£13/\$15	£21/\$27 (XXL)	£21/\$27 (XXL)	£15/\$14	£15/\$13	£16/\$17.50	£16, \$17 (XL)	£34, \$44
Photo ink cost per ml	£0.22/\$0.25	£1.79/\$2.31 (XXL)	£1.79/\$2.31 (XXL)	£1.20/\$1.11	£1.07/\$0.93	£0.23/\$0.25	£1.78, \$1.89 (XL)	£0.68, \$0.88
Interfaces	USB 2.0, Wi-Fi	USB 2.0, Wi-Fi, BT	USB 2.0, Wi-Fi, BT	USB 2.0, Ethernet, Wi-Fi	USB 2.0, Ethernet, Wi-Fi	USB 2.0, Ethernet, Wi-Fi	USB 2.0, Ethernet, Wi-Fi	USB 2.0, Ethernet, Wi-Fi
Memory card slots	None	None	SD/HC/XC	None	None	SD/HC/XC	SD/HC/XC, MS	None
LCD display	1.5-inch LCD	1.44-inch OLED	4.3-inch colour touchscreen	3.0-inch colour LCD	3.0-inch colour LCD	4.3-inch colour touchscreen	4.3-inch colour touchscreen	4.3-inch colour touchscreen
CD/DVD printing	No	No	Yes	Yes	Yes	Yes	Yes	Yes
Built-in scanner	600x1200dpi	1200x2400dpi	2400x4800dpi	No	No	1200x4800dpi	1200x2400dpi	No
Dimensions (WxDxH)	445x340x167mm	376x359x141mm	373x319x141mm	639x379x200mm	639x379x200mm	523x379x169mm	479x356x148mm	615x368x199mm
Weight	6.6kg	6.3kg	6.6kg	14.1kg	14.4kg	11.1kg	8.7kg	14.8kg
Target price	£259/\$249	£79/\$99	£99/\$139	£429/\$549	£655/\$849	£659/\$599	£199/\$239	£1079/\$1249
FEATURES	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD & HANDLING	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
PERFORMANCE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
OVERALL	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★

THE WINNER IS... CANON IMAGEPROGRAF PRO-300

It's the best printer in our Super Test, but others might be more ideal for your requirements

For top-quality photo output with the most versatility, the Canon imagePROGRAF PRO-300 is the outright winner. It makes excellent use of its pigment-based inks to deliver spectacular quality on matte and fine-art media. That said, the dye-based Canon PIXMA PRO-200 wins for an ultra-smooth finish on glossy paper.

Going larger to A2/17-inch, the pigment-based Epson SureColor P900 is excellent for both colour and mono prints on wide-ranging media but less

convincing than the Canon PRO-300 on glossy. For high-volume, large-format printing of both documents and photos, the Epson ET-8550 is more ideal. Going slightly smaller, the A3/11-inch Epson Expression Photo XP-970 is a versatile multi-function printer. In the A4/8.5-inch camp, our favourite is the Canon PIXMA TS8350a, whereas the TS6350a is a little less refined. The Canon PIXMA G650/G620 MegaTank printer is the best option for high-volume photo printing. 



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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 200D, 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. ★★★★★

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

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

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

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

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

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

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

Sensor	24.1MP APS-C CMOS
Viewfinder	No
ISO	100-25,600 (51,200 exp)
AF	143-point AF
LCD	3-inch tilting touchscreen 1040K dots
Max burst (buffer)	6.1fps
Memory card	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. ★★★★★

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

Sensor	32.5MP APS-C CMOS
Viewfinder	No
ISO	100-25,600
AF	143/99-point
LCD	3-inch tilting touchscreen 1040K dots
Max burst (buffer)	14fps (23 Raws, 54 JPEGs)
Memory card	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. ★★★★★

Sensor	24.2MP APS-C CMOS
Viewfinder	OLED EVF, 2.36 million dots
ISO	100-25,600
AF	49-point AF
LCD	3.2-inch tilting touchscreen 1620k dots
Max burst (buffer)	9fps
Memory card	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. ★★★★★

Sensor	24.1MP APS-C CMOS
Viewfinder	2.36 million dots, 60fps
ISO	100-12,800 (25,600 exp)
AF	Dual Pixel CMOS AF II (88% coverage)
LCD	3-inch fixed (non-touch) screen 1.04m dots
Max burst (buffer)	6.5fps (3.5fps with AF)
Memory card	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. ★★★★★

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

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

APS-C EOS M

BEGINNER EOS R

CANON EOS RP



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. ★★★★★

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

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

CANON EOS R7



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. ★★★★★

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

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

CANON EOS R8



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. ★★★★★

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

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

CANON EOS R



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. ★★★★★

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

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

CANON EOS R6 MARK II



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. ★★★★★

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

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

CANON EOS R5



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. ★★★★★

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

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

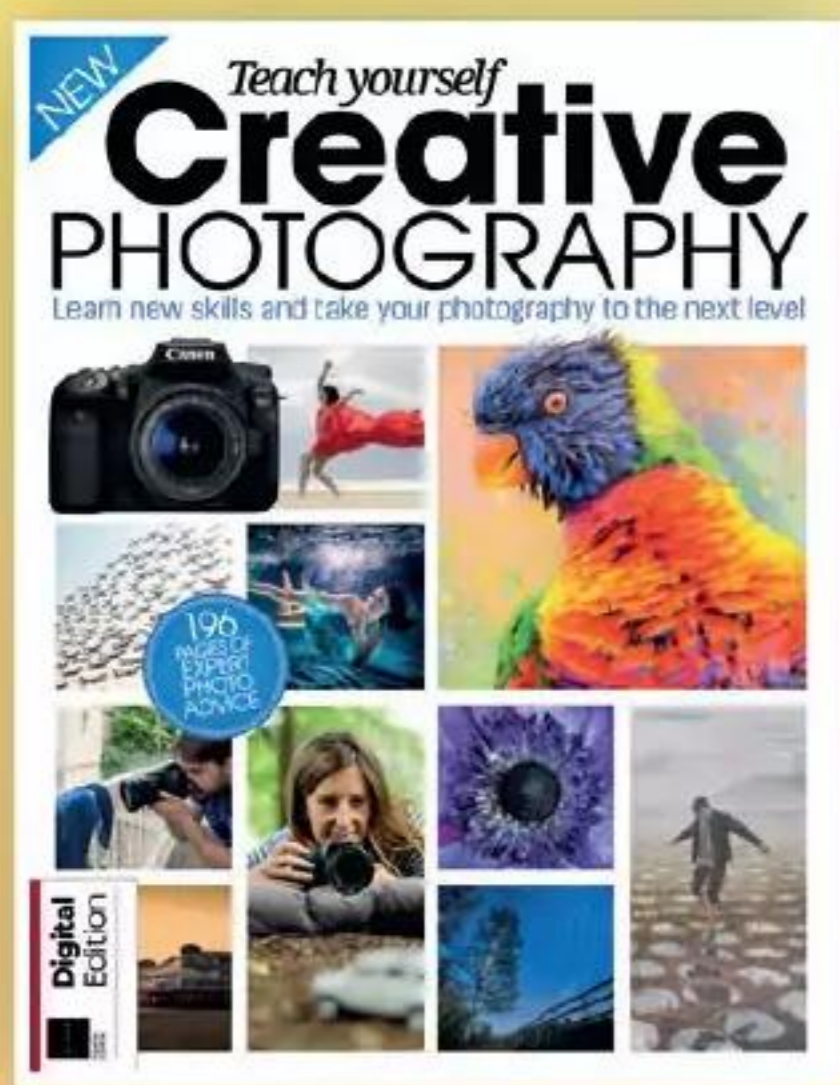
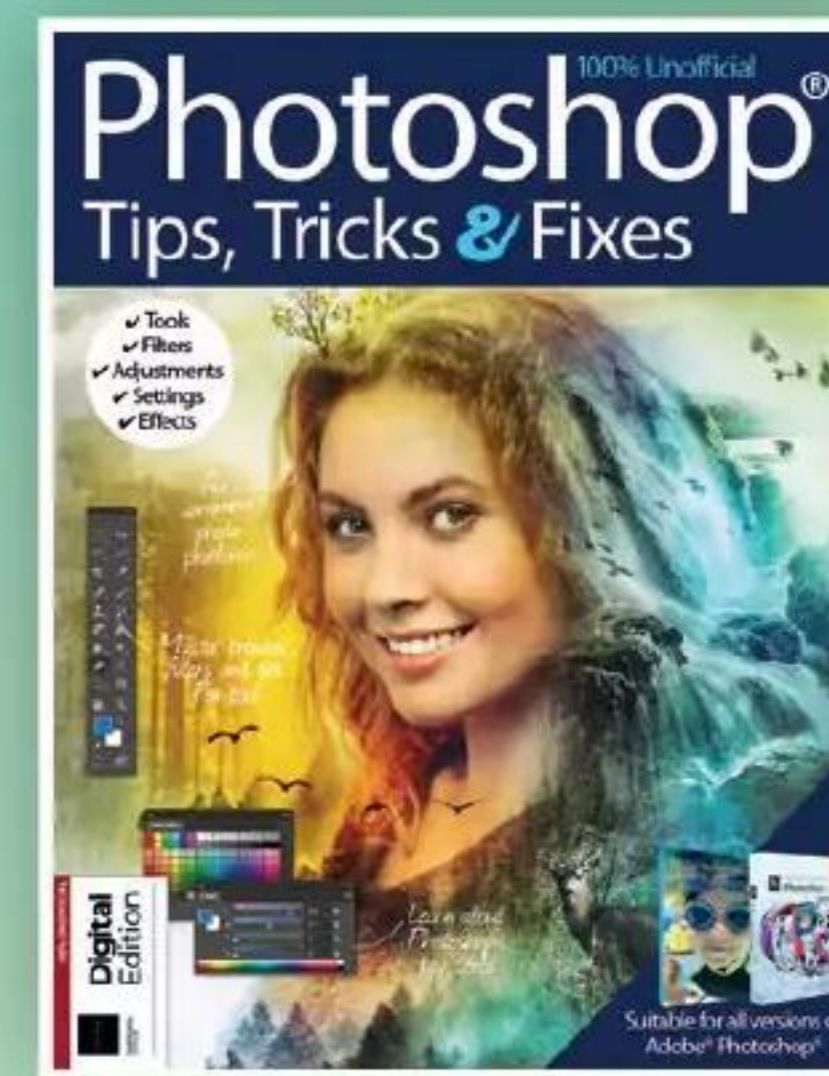
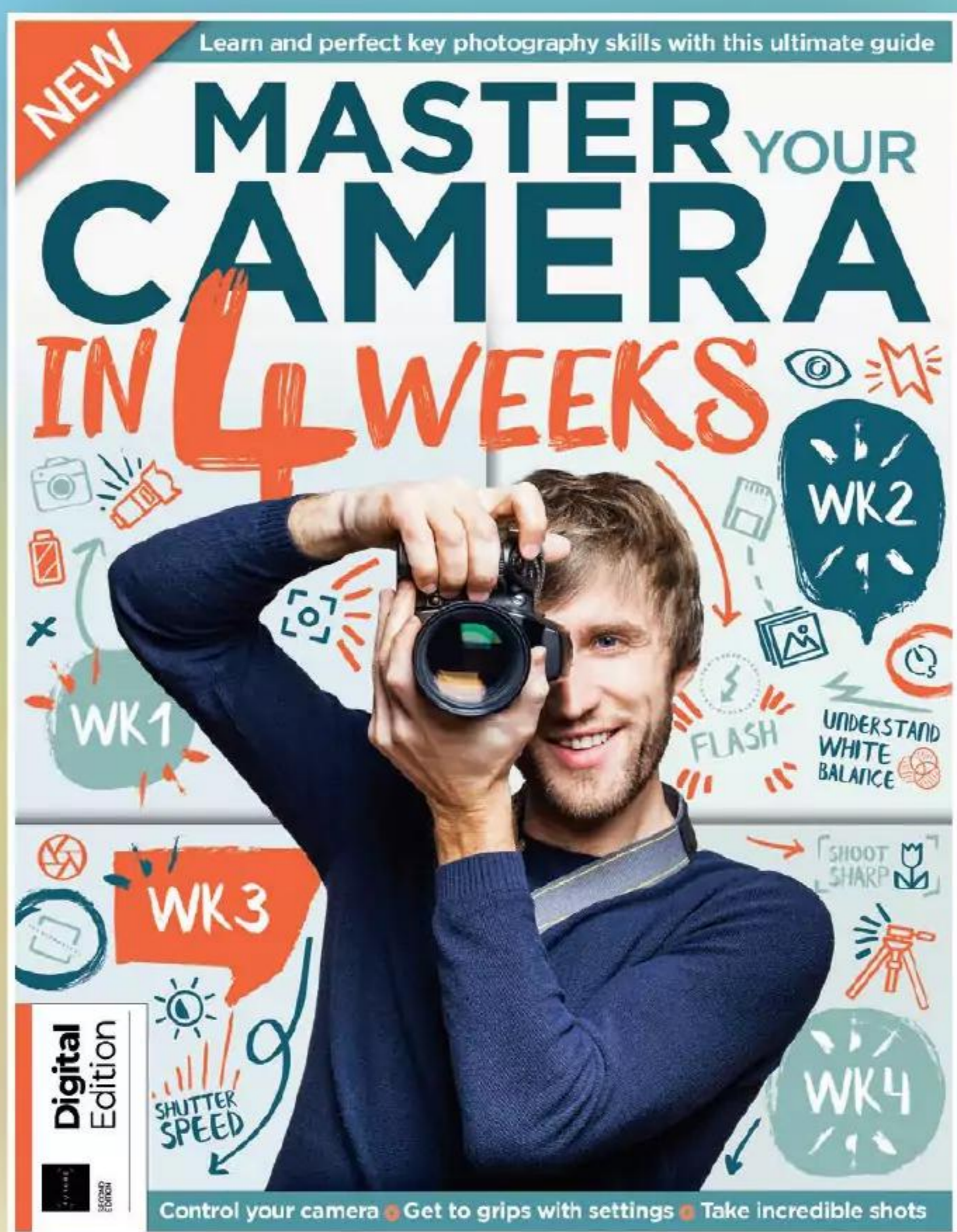
CANON EOS R3



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. ★★★★★

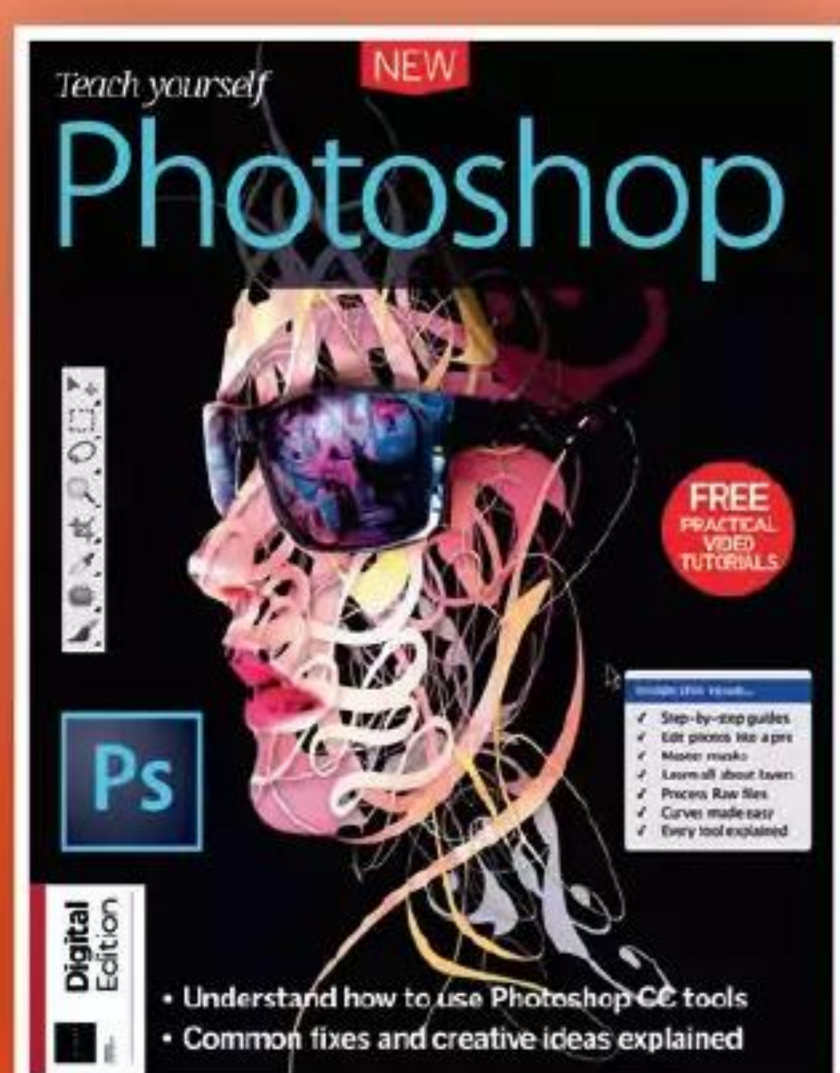
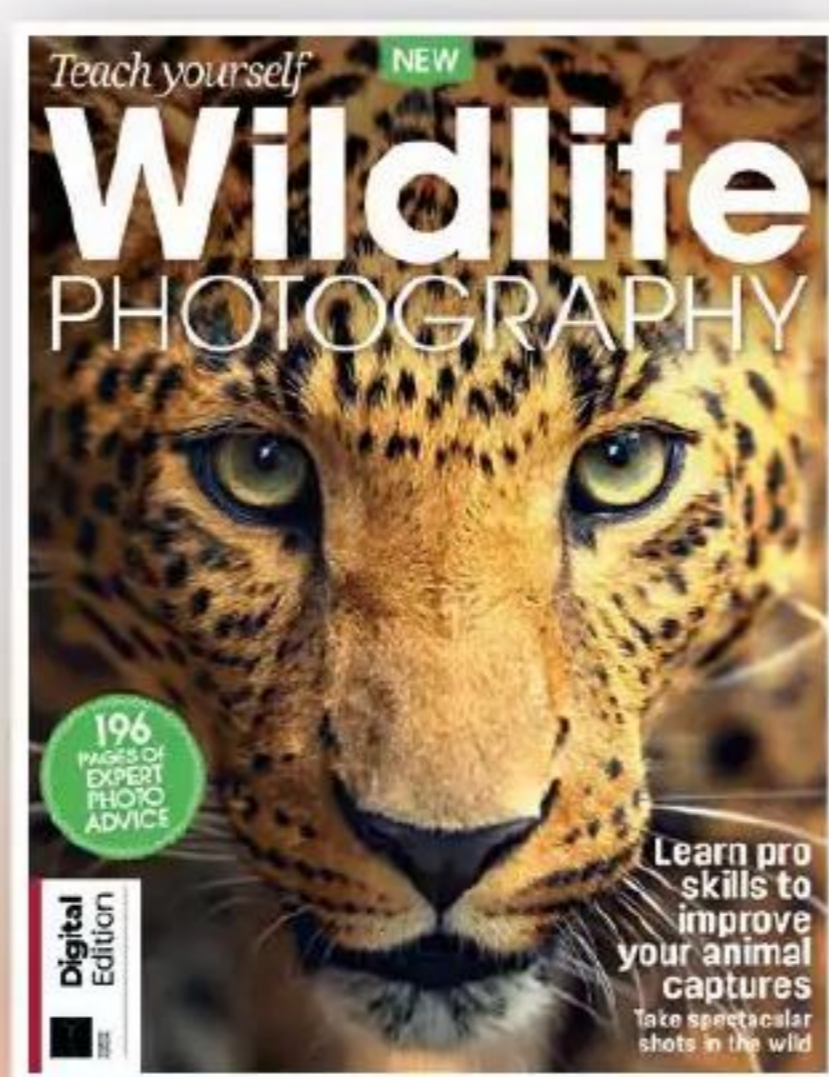
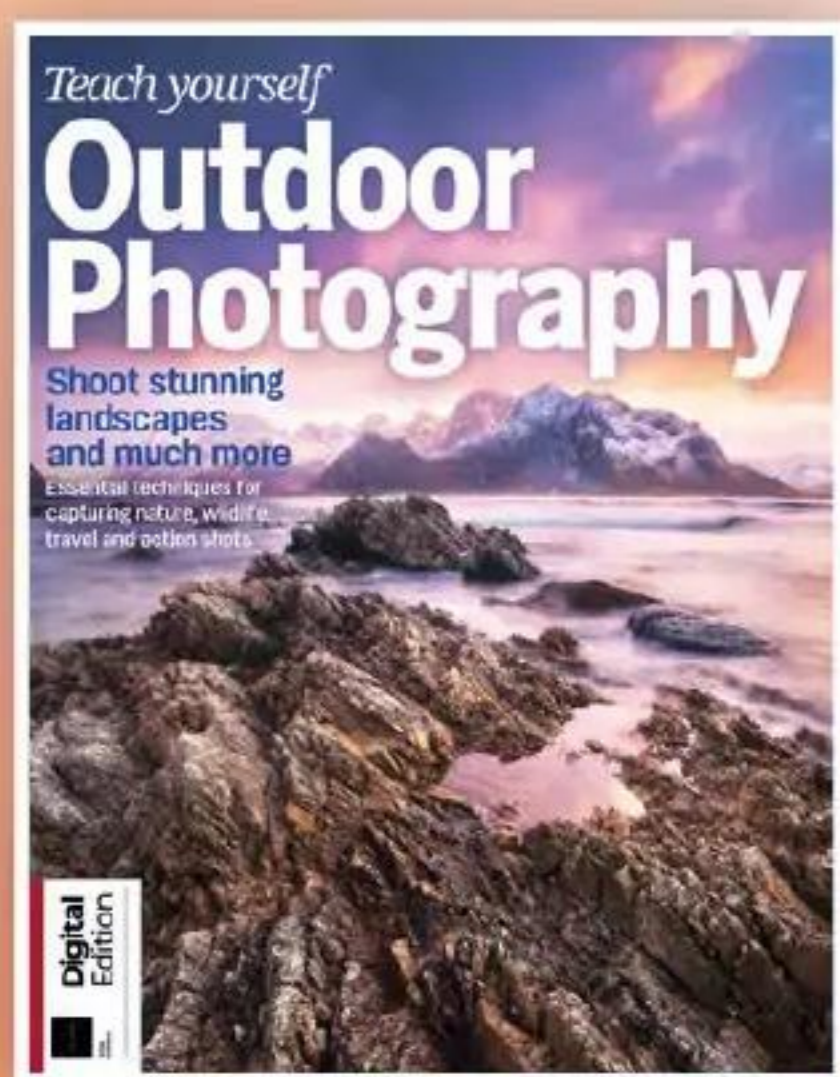
TESTED IN ISSUE 194 PRICE: £5879/\$5999

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



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- Vertical panoramas in churches
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- **Profile:** Matt Doogue, award-winning Canon macro photographer
- **Super Test:** Budget lenses for Canon EOS DSLRs and mirrorless cameras
- **PhotoPlus Apprentice:** Canon pro Chris Grimmer teaches our reader how to take amazing astro shots



ISSUE 214 ON SALE 1 FEBRUARY 2024

* Content subject to change

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LAST MONTH



Issue 212
January 2024

GREAT WINTER LANDSCAPES From snowy scenes and amazing astro to lens advice and tips

- Winning images taken on Canon cameras from the Red Bull photo competition
- Long exposures on a city night shoot in Bristol
- Fun festive portraits
- New Canon RF 200-800mm super-telephoto zoom
- Your Photo Stories
- Canon pro David Clapp captures aurora borealis light show
- Wildlife photographer Sam Hazell on the mental health benefits of shooting in nature
- Canon School looks at all Canon lenses
- EOS SOS
- Ideas to suit all budgets in our massive Canon Gear Gift Guide
- Free *Teach Yourself Macro Photography* ebook worth £17.99



Issue 211
December 2023

FEEL-GOOD PHOTO SKILLS Discover how photography can help your mental health

- Canon Pro Drew Buckley shows our Apprentice how to capture scenic shots in Wales
- We speak to Canon pro Chris Priestley
- Canon School explains slower shutter speeds
- Canon RF 10-20mm F4L IS STM review
- Your best-buy flashguns for Canon cameras
- New photography projects



Issue 210
November 2023

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
- New projects and tutorials
- FREE *Raw in Photoshop* ebook worth £17.99

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Issue 209
October 2023

MAKE CASH WITH YOUR CANON Follow our expert guide • Wildlife pro photographer Paul Fowlie 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



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



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Canon EOS 7D Mark II Body	9 Excellent	£570
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RF 24-105 F4 L IS box	£1099
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FOCUS POINT

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

Letter of the Month

In your uplifting article 'Feel-Good Photo Skills' in the *PhotoPlus* December issue 211, you featured a beautiful photo with a tree, which I am very sure is the same tree on Loch Lomond at Milarrochy Bay, which I shot for some sunset photos during March this year, while my wife and I were staying at the local campsite nearby in our motorhome. It's such a pleasing coincidence for me that I have attached a couple of my best shots for you to see, although I doubt they have the same level of appeal as the photo in your article. I hope you like them anyway.

Phil Dunn, Southend-on-Sea, Essex

You're right, Phil, our image is of the lone oak tree at Milarrochy, in Loch Lomond, Scotland. You should be proud of your own shots of it too!



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The month in numbers

30

In our big Canon Gear of the Year awards there are 30 Canon EOS cameras, lenses and kit, made up of the best stuff we've tested over the last 12 months – Page 27

4

They say never work with children or animals, unless it's two well-behaved dogs and two cats happy to pose for pet photos – Page 8

32

exposures were used to create our super high-resolution landscape image with an astonishing amount of detail – Page 44

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Image: Gianpiero Ferrari

SINWP Bird Photographer of the Year

The Society of the International Nature and Wildlife Photographers announce the winners, the top prize going to Gianpiero Ferrari, from Leicestershire, using his Canon EOS-1D X and 500mm f/4L lens. DigitalCameraWorld.com via our quick link at bit.ly/SINWP23



Image: Future / Brian Worley

Seven Canon EOS mirrorless cameras get new firmware in mass update to the fleet

Canon keeps cameras updated and enhances performance to future-proof the entry-level Canon EOS R50 through to the R10, R8, R7, R6, R6 II, up to flagship R3. See more at our website via quick link bit.ly/7canons



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All applications must be made before midnight on 15th March 2024 and will be verified against specific criteria.