

FREE VIDEO GUIDES



FREE B&W PHOTOS EBOOK

PhotoPlus

THE **CANON** MAGAZINE

Issue 217 • May 2024



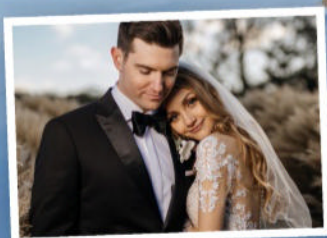
196 PAGES WORTH £10.99!

T&Cs apply + internet connection required

STAY FOCUSED

SHARPEN YOUR CANON SKILLS

Learn to take pin-sharp shots of everything from big landscapes to flying birds and motorsports

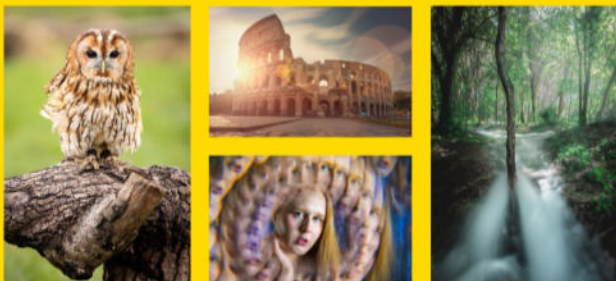


WEDDINGS & PORTRAITS

Canon pro Tommy Reynolds

FREE VIDEOS TO FOLLOW ONLINE

Watch our expert guides to improve your skills



GREAT VIDEO TUTORIALS! SEE PAGE 5 FOR DETAILS



SUPER TEST

NEW PHOTO BACKPACKS

Best-buy bags for your Canon gear from £139



GREAT DORSET PHOTO SHOOT

How to take better scenic shots with pro Jack Lodge

PLUS CANON SCHOOL • BUYERS' GUIDES



mpb.com



MPB Approved

Go circular and save 30%*

It's easy to make the right choice. Explore thousands of used items. Find the perfect camera at the perfect price.

Delivered in plastic-free packaging. Our cloud-based platform uses renewable electricity.

**Buy MPB
Approved**



Buy • Sell • Trade
Create ●



Used Sony A7 III

*Average saving, top 700 'like new' models versus brand-new RRP



Peter Travers / Future

SUPER-TELE ZOOM SKILLS

We master Canon's extra super-telephoto RF 200-800mm lens to take sharp shots of faraway birds of prey like this! **Page 48**



Peter Travers
Editor

Welcome

One of the key elements to capturing a good photo is ensuring you're using the right Canon camera settings for a sharp shot. But there are different types of shot sharpness. Focusing on wildlife with a telephoto lens for a sharp subject against a blurred background will be different compared to using a wide lens for a landscape that's sharp from foreground to background. There's also good and bad blur! You don't want camera shake creating unwanted blur and a soft shot when taking a portrait handheld. But you may want motion blur in waves for a seascape taken with a slow shutter speed, yet using a tripod to keep the land parts sharp. In our big camera skills guide this issue, you can learn how to take sharp shots of everything from landscapes and wildlife, to people and action sports. Sharpen up your Canon skills on page 28.

Subscribing to the print edition of *PhotoPlus* has never been better – you save money off shop prices, get a free gift like the Lowepro bag (left), PLUS you can now get access to loads of free digital editions! See page 38 for how to subscribe.

Also inside, Canon professional landscape photographer Jack Lodge teaches *PhotoPlus* Apprentice Gary to take top scenic photos around the Isle of Purbeck area of Dorset, page 8. There are more inspiring photo projects and easy-to-follow image-editing tutorials, with free video guides! We interview wedding and portrait pro photographer Tommy Reynolds, on page 62. There's more new Photo Stories from you, there's Canon School and EOS SOS, and in Super Test we test eight of the best photo backpacks to carry and store your Canon kit.

And don't forget your free *Teach Yourself Black & White Photography* ebook worth £10.99, download information over on page 5.



NEW BENEFITS!
Subscribe to the print mag, save money, get a free Lowepro bag PLUS now get free digital editions too! **Page 38**



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.



Scan this QR code to get our **FREE Digital Camera World** newsletter every week day!

Peter

PhotoPlus THE CANON MAGAZINE CONTENTS

28 **CANON TECHNIQUES** Sharpen your Canon skills

Learn to take pin-sharp shots of everything from big landscapes to flying birds and action sports



76



20

ESSENTIALS

20 Inspirations

Some of our favourite images taken on Canon cameras from the *PhotoPlus* 'Black and White Portraits' competition on Photocrowd

28 Sharpen Your Canon Skills

Discover why your photos are not always in focus, and learn the techniques you need to master for sharp shots every time

38 Subscription Offer

Subscribe to *PhotoPlus* today and get a Lowepro camera bag worth £29.95, plus new digital access benefits for all print subscribers!

70 Photo Stories

This month, one reader captures beautiful landscapes on Skye, while another relishes a more macabre route to portraiture

107 Next Issue

Find out what you can look forward to in next month's packed issue of *PhotoPlus*

114 Focus Point

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

CANON PROS

08 The Apprentice

Pro landscape photographer Jack Lodge teaches our Apprentice to capture top photos around the Isle of Purbeck in Dorset

40 David Clapp Column

David gets help from an unexpected source as he captures the perfect silhouette

62 Profile

Tommy Reynolds explains the value of a connection with your portrait subjects

CANON SCHOOL

76 Part 39 Canon School

Follow our EOS expert's advice on how your Canon photography can benefit from using in-camera effects

80 Software Solutions

Create and refine monochrome Picture Styles to use in your camera and with DPP

82 EOS S.O.S

Brian answers your technical questions

NEW TESTS

88 Super Test: photo backpacks

Spring is in full swing, so we test the best-buy backpacks for getting out in nature with your Canon gear safely stowed

100 Buyers' Guide

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



88



WATCH THE VIDEOS
LINKS TO VIEW VIDEOS ONLINE ON THE PAGES!



PhotoPlus CanonSkills

VIDEO GUIDES #217



6 WAYS TO IMPROVE YOUR PHOTOGRAPHY TODAY



44
Project 1 Discover how you can create these eye-catching artistic cyanotype prints at home using just a simple set-up



48
Project 2 Get the best out of Canon's RF 200-800mm lens with our tips for bird photos



52
Project 3 Make your portraits stand out with amazing prisms and glass filters



LIGHTROOM
56
Tutorial 1 Use masking in Lightroom for dynamic night-time cityscapes



PHOTOSHOP
58
Tutorial 2 Add haze and mist effects in Photoshop CC's Adobe Camera Raw



AFFINITY
60
Tutorial 3 Create cool lens flare effects from scratch in Serif's Affinity Photo

ACCESS YOUR FREE EBOOK

How to get your free *Teach yourself Black & White Photography* ebook – download it to your mobile or computer



WORTH £10.99

1. To view your free ebook, go to our web page at <http://downloads.photoplusmag.com/pp217ebook.pdf> Please enter this in your internet browser bar (not into Google) and allow time for the hi-res ebook to appear.
2. On the web page that appears, you can view the ebook PDF in your internet browser.
3. You can either view the ebook there or, if on your computer, click the icon top-right to download it. On a mobile device, click the share icon and Save To Files (or similar).

READ THE TUTORIALS... THEN WATCH OUR EXPERT VIDEOS

LOOK OUT FOR THIS!



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



ALL OF OUR VIDEO GUIDES AND THE INFORMATION PROVIDED ARE 100% INDEPENDENT AND NOT ENDORSED OR SPONSORED BY CANON OR ADOBE SYSTEMS INCORPORATED

Meet the team...

PhotoPlus

THE CANON MAGAZINE

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



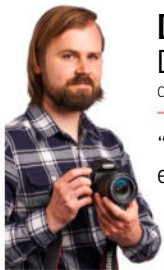
Peter Travers
Editor • 5D Mk IV & R5
peter.travers@futurenet.com

"I had fun with the monster Canon RF 200-800mm super-telephoto for my photo project this issue. Find out how I got sharp shots of birds from a distance." **PAGE 48**



James Paterson
Technique writer • R5
james.paterson@futurenet.com

"Discover how to make richly-detailed Prussian blue cyanotype prints of random objects and photos taken with your Canon gear in my photo project." **PAGE 44**



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

"Prisms are the perfect way to experiment with your portraiture and this month I tested out premium Fractals Filters that can elevate your creativity." **PAGE 52**



Matthew Richards
Technical writer • R5
photoplus@futurenet.com

"I don't like leaving bits of camera kit at home that I may well need on a shoot. The photo backpacks in this month's Super Test fit all my gear and ease the load too." **PAGE 88**

This issue's contributors...



Jack Lodge
Pro landscape photographer Jack teaches our Apprentice how to take great scenic photos in Dorset. **PAGE 8**



Sigita Playdon
Canon photographer Sigita's striking black-and-white portrait of her daughter wins in our photo comp. **PAGE 20**



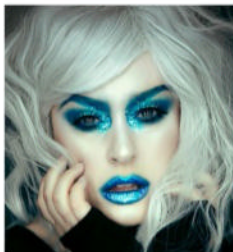
Andrew James
Canon photographer Andrew shares his secrets for sharp shots of landscapes, wildlife and action sports. **PAGE 28**



Tommy Reynolds
Wedding and portrait photographer Tommy talks about his successful career and his pro tips. **PAGE 62**



Sue Jones
Keen Canon photographer Sue chased the best light for magical landscapes on the Isle of Skye. **PAGE 70**



Kristina Locke
Artist Kristina's portraits showcase her hand-made garments, makeup and macabre style. **PAGE 72**



Marcus Hawkins
Canon nut Marcus explores your creative options when using in-camera effects for better photos. **PAGE 76**



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

Our contributors Jon Adams, Ben Andrews, David Clapp, Marcus Hawkins, Andrew James, Jack Lodge, Sean McCormack, James Paterson, Tommy Reynolds, Matthew Richards, Lauren Scott, Brian Worley



PhotoPlus: The Canon Magazine
Future PLC Quay House, The Ambury, Bath BA1 1UA

Editorial
Editor **Peter Travers** peter.travers@futurenet.com
Deputy Editor **Dan Mold**
Art Editor **Martin Parfitt**
Production Editor **Chris McGine**
Lab Manager **Ben Andrews**
Head of Design **Dean Usher**

Photography
All copyrights and trademarks are recognized and respected
Photography Studio **Phil Barker**

Advertising
Media packs are available on request
Group Advertising Director **Matthew Johnston**
matthew.johnston@futurenet.com • 07974 408083
Account Director **Matt Bailey**
matt.bailey@futurenet.com • +44 (0)330 390 6272
UK Commercial Sales Director **Clare Dove** clare.dove@futurenet.com

International Licensing
PhotoPlus is available for licensing and syndication. To find out more, contact us at licensing@futurenet.com or view our available content at www.futurecontenthub.com. Head of Print Licensing **Rachel Shaw**

Subscriptions & Back Issues
For new subscription orders or to renew email help@magazinesdirect.com or call **0330 333 1113** or you can visit www.magazinesdirect.com
Customer Service **0330 333 4333** or visit www.mymagazine.co.uk
Back issues: To buy single print back issues visit www.magazinesdirect.com (click on 'Single issues' tab) or email: help@magazinesdirect.com
For further help call **0330 333 1113** Lines are open Mon-Fri 8.30am-7pm and Sat 10am-3pm UK time. If you are an active digital subscriber, you have instant access to back issues through your iOS or Android devices.

Circulation
Newstrade & Retail Category Director **Ben Oakden**

Production
Head of Production US & UK **Mark Constance**
Senior Production Manager **Matt Eglington**
Ad Production Manager **Chris Gozzett**
Digital Editions Controller **Jason Hudson**
Production Manager **Vivienne Calvert**

Management
Senior Vice President - Games, Entertainment, Tech & Sports **Kevin Adley**
Managing Director - Music, Photography & Design **Stuart Williams**
Content Director **Chris George**
Head of Art & Design **Rodney Dive**
Commercial Finance Director **Tania Bruning**

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, BA1 1UA, UK
PhotoPlus BAR rate subscription prices: £7.87 for UK, €16.4 for Europe, \$18.6 for USA, \$14.3 for Rest of World. Air freight 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 Photo Plus, 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

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards.

Disclaimer
All contents © 2024 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

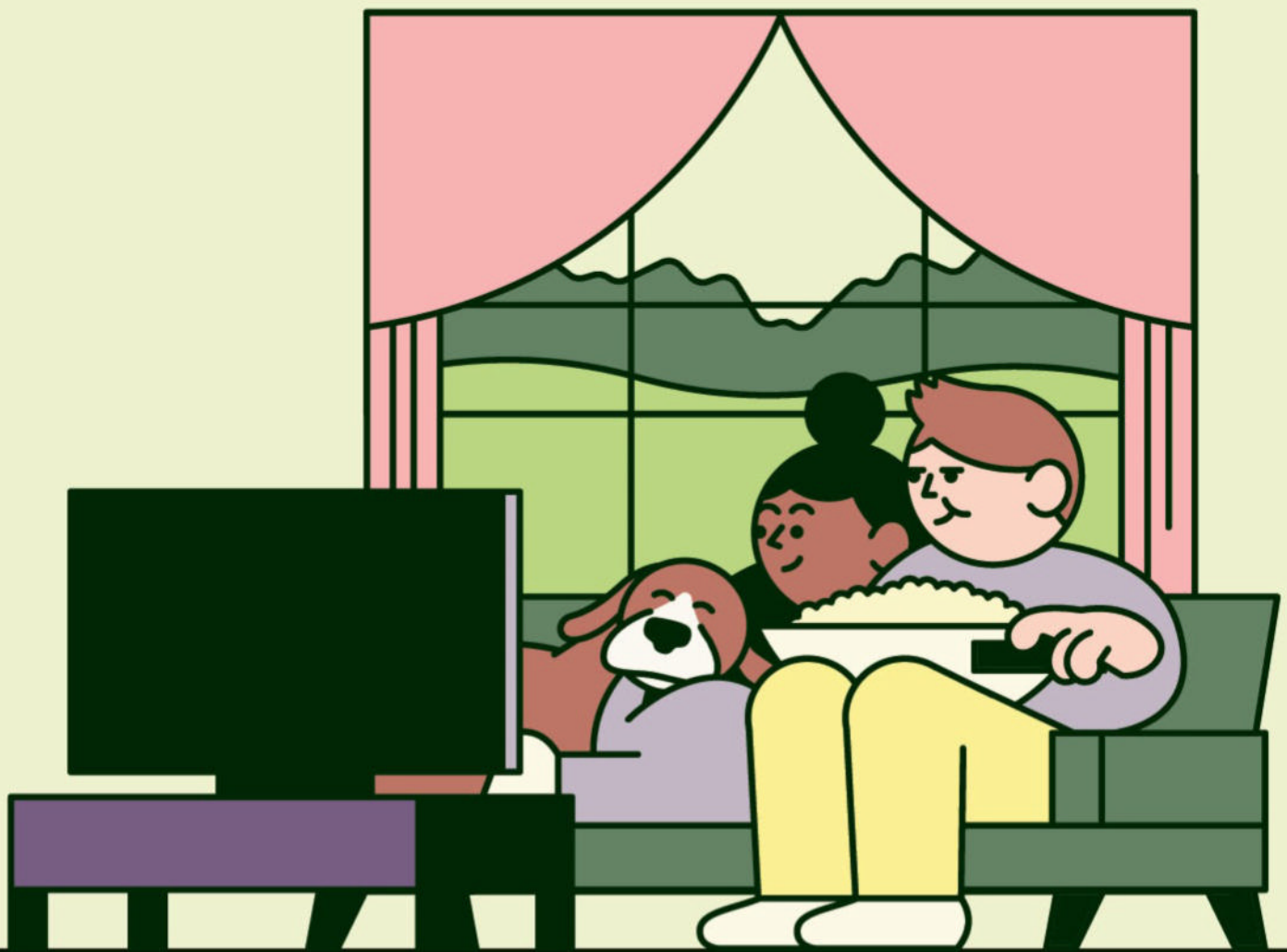
If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com
Chief executive officer **Jon Steinberg**
Non-executive chairman **Richard Huntingford**
Chief financial and strategy officer **Penny Ladin-Brand**
Tel +44 (0)1225 442 244

SAVVY SAVERS, STEP THIS WAY.

Discover cover options for car, home and travel insurance, plus broadband and more.



GO.
COMPARE

Get more information and compare quotes at [Go.Compare](https://www.go.compare).



DORSET DELIGHTS

This month Canon professional landscape photographer Jack Lodge teaches *PhotoPlus* Apprentice Gary to chase the light and take top photos around the Isle of Purbeck

APPRENTICE

NAME:

GARY KIMBER



CAMERA:

CANON EOS 5D MK IV

AFTER suffering a heart attack 10 years ago, which resulted in a triple bypass surgery, Gary is now semi-retired, and loves to get out shooting with his Canon cameras in his spare time. His passion is motorsports photography, but he'd love to take more landscapes if he was a little more confident with camera settings for outdoor scenes. He's written to us asking for help understanding Manual mode and how to use filters for better landscape photos.

CANON PRO

NAME:

JACK LODGE



CAMERA:

CANON EOS R5

BASED down in Wimborne, Dorset, Jack is perfectly placed for great landscapes and seascapes on the stunning Jurassic Coast. His image 'Winter at Win Green' was shortlisted in the Landscape Photographer of the Year 2022, and he runs landscape and wildlife workshops, from Dorset to Snowdonia, all year round. He also spoke on the Canon stand at The Photography & Video Show. See his Insta @jacklodgephotography for his wonderful photos and visit his website to book a workshop: www.jacklodge.co.uk

THE APPRENTICE

EXPERT INSIGHT

PHOTO APPS



THE RIGHT

light and weather are essential for good landscape photos, so Jack is constantly monitoring them with apps on his smartphone: The Photographer's Ephemeris app enables you drop a pin on a map to visualize where the light will be hitting your scene at different times throughout the day, and is invaluable for planning sunrise and sunsets. Ventusky is a weather app that helps Jack clearly visualize the low, medium and high cloud at scenes throughout the day, so he can plan ahead.

TOP GEAR #1

Full-frame Canon EOS camera body



JACK SWITCHED

from Sony over to Canon a few years ago. Now shooting on a Canon EOS R5 body he says it's his dream camera that does everything he needs for landscape photos. "There's something about the colours on Canon cameras that I love," says Jack. He has turned many of his favourite photos into prints that you can buy online and the EOS R5's 45MP full-frame sensor certainly comes in handy when blowing up images to print them at sizes of up to A0!

HOT SHOT #1



GARY'S COMMENT



“ I met up with Jack mid-morning near Corfe Castle in Dorset to avoid the worst of the wet weather. This worked out perfectly as an opening in the clouds allowed sunlight to light up this Corfe Castle scene beautifully. We shot with the sun behind us for better even lighting across the scene and he suggested using an aperture of f/11 for crisp images with a deep depth of field, and lowering the ISO to its base setting of 100 for the ultimate image quality. I zoomed in to 100mm to crop out the 'dead' space in the foreground, focused on the castle and used a 2-sec Self-Timer. ”

HOT SHOT #2



Lens	Canon RF 24-105mm F/4L IS USM
Exposure	1/80 sec, f/11, ISO100

TECHNIQUE ASSESSMENT

Landscape pro Jack showed Canon enthusiast Gary how to set up his Canon EOS for landscapes



APERTURE PRIORITY MODE

GARY IS used to using the Shutter Priority, or Tv (Time Value) mode on his Canon as it allows him to set the shutter speed for the right amount of blur when photographing motorsports. Jack explained that Aperture Priority, or Manual mode, would be preferable for landscapes because it's more important to set the aperture to determine how much of the scene is in sharp focus to adjust the depth of field accordingly.



USE THE HISTOGRAM

GARY HAD never used the histogram on his camera before so Jack was keen to show him how it works. He activated it in the Live View on his Canon EOS 5D Mark IV by pressing the Info button a few times to bring it up and explained that it's basically a graph that shows your full range of tones, from deep blacks on the left to bright highlights on the right. For a well-exposed scene you don't want to see any tones in the graph bunched up to one side, as this would indicate your images will come out overexposed, or underexposed.



Lens	Canon EF 100-400mm f/4.5-5.6L IS USM
Exposure	1/60 sec, f/11, ISO100



JACK'S COMMENT



“ I couldn't zoom in as far as Gary's long 100-400mm lens, so instead I settled on around 80mm on my Canon RF 24-105mm F/4L IS USM lens for this scene and cropped off the empty space at the top and bottom of the frame for a more cinematic composition –that creates the illusion of a panorama. I'm never afraid to experiment with different crops and aspect ratios as I've always got the final printed version in my mind when I'm framing up a landscape. My Canon imagePROGRAF PRO-2100 printer is capable of printing large panoramas several metres long so it makes wider, thin images work well. For this shot I set up on a tripod and with the composition locked off, then patiently waited for the right light to burst through the clouds, lighting up the castle before I took the shot. ”

THE APPRENTICE

JACK'S TOP 10 TIPS FOR LUSCIOUS LANDSCAPES

- 1 Remember the four Ps!**
Jack's motto is "Remember the four Ps: Plan, Photograph, Process and Print." The last one is particularly overlooked but is vital. Start proudly printing and framing your work to display at home.
- 2 Don't leave early**
You never know what the weather will do and the last thing you want to do is leave a location early, only to miss a magical sunset for example.
- 3 Turn the Image Stabilization off**
Image Stabilization is useful when shooting handheld, though it's worth switching off when shooting on a tripod to make sure it doesn't correct for camera movement which isn't there.
- 4 Sail away!**
The strap on your camera can act a bit like a ship's sail in windy conditions so be sure to remove it when shooting long-exposure landscape photos.
- 5 Level head**
Jack uses the electronic level on his EOS R5 by pressing the Info button to bring it up. A level can also be applied in post-processing too.
- 6 Use the 2-sec Self-Timer**
The simple act of pressing the shutter button can be enough to introduce camera shake when shooting a long exposure. Be sure to enable your 2-sec Self-Timer mode, or use a shutter release cable to avoid 'jogging' the camera.
- 7 Tripod tricks**
"I like to extend the lowest leg sections on my tripod first as this stops the leg locks being so close to the ground and stops them getting clogged up with sand, grit and salt water." It's also wise to rinse saltwater off your tripod after to maintain it.
- 8 Carrying your kit**
Jack uses a Shimoda Action X50 v2 which is a 50L backpack designed for pro nature photographers and has all of the features he requires from a bag when shooting in the great outdoors.
- 9 L-bracket**
Fitted to Jack's Canon EOS R5 at all times is an L-bracket which allows him to quickly switch his camera orientation between landscape and portrait using its Arca-Swiss mounts on both sides.
- 10 Back-button focus**
Jack uses back-button focus so that the shutter button is separate from the autofocus engage button, and gives him more control over the autofocus on his Canon EOS R5.



TOP GEAR #2 'Red ring' lenses

JACK IS a pro landscape and nature photographer working with clients such as Canon, Fotospeed and Kase, as well as selling his prints online, so he needs to ensure his images are professional quality and razor sharp. He uses Canon's pro L-series RF mount lenses for his EOS R5, including the Canon RF 24-105mm F4L IS USM and Canon RF 15-35mm F2.8L IS USM lenses, and the Canon EF 100-400mm F/4.5-5.6 IS II USM (with an adaptor) for wildlife or when he needs to zoom in on details in a landscape scene.



PRO TIP



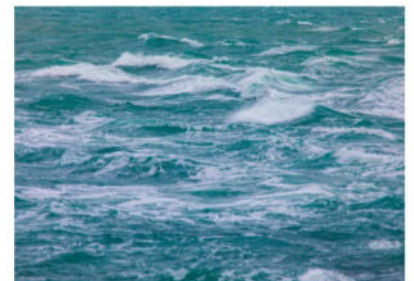
REMOTE SHOOTING

BULB MODE is commonly used in landscapes to shoot exposures longer than the standard 30 secs, which is the maximum shutter speed in Av/Tv and Manual modes. Bulb lets you to set a custom exposure time by holding the shutter button down, when you release your finger the exposure will finish, but touching the camera would cause camera shake, so Jack uses a Canon BR-E1 shutter release to trigger his remotely.

EXPERT INSIGHT

CATCHING BIG WAVES

JACK SUGGESTED Gary zoom in with his long Canon EF 100-400mm f/4.5-5.6L IS USM telephoto lens to pick out details of the waves crashing and choppy seas in the high winds. To achieve this abstract shot of the waves, Gary pushed his ISO up to 800 for a shutter speed of 1/1250 sec – fast enough to eliminate camera shake and freeze the waves in place. He also turned on Image Stabilization to steady his handheld shots and used his continuous drive mode to rattle off a burst of images and increase his chances of catching the perfect wave patterns.



JACK'S COMMENT



“ We'd lost the light as the sky clouded over so we headed to Peveril Point for some brilliant craggy rock formations emerging out of

the sea. It was a very windy day on the cliffs – ideal for catching loads of interesting waves crashing into the rocks, but conditions made it tricky to steady our tripods. My Kingjoy tripod has spikes that can dig into the ground but Gary's didn't have such a luxury. I used a 6-stop ND filter for a 15-sec exposure to blur the motion of the waves. In Photoshop, I boosted the blues to emphasise the turquoise colours, and applied a white gradient to the top to make it look like there's sea fog rolling in. ”

Lens	Canon RF 24-105mm F/4L IS USM
Exposure	15 secs, f/11, ISO100

**HOT
SHOT
#3**

THE APPRENTICE

JACK'S TOP 3 SCENIC SHOTS

Canon pro photographer Jack shares three of his most magical moments shooting scenes across the UK



HEATHER SEASON

AN INCREDIBLE location to visit every year. The Peak District comes alive during autumn when the hills become smothered in purple and pink heather, a sight to behold at sunrise.



GLENCOE WONDERS

WITHOUT a doubt, a trip I look forward to each year: my annual visit to Glencoe. It's a landscape photographer's dream chasing light and mountain views, with the occasional rainbow!



BEECH TREE AVENUE

ONE OF my go-to locations throughout each season, a beech-lined avenue in Moor Crichel, which looks glorious in early spring colours, with fresh greens pushing through with the morning sun.

HOT SHOT #4



Lens	Canon RF 24-105mm F/4L IS USM
Exposure	1/6 sec, f/11, ISO100



PRO TIP**CHANGE YOUR ASPECT RATIO**

MOST camera sensors have a width to height ratio of 3:2 so this is the aspect ratio your images will turn out natively. Jack suggests experimenting with aspect ratios if you can't arrange your scene neatly into a 3:2 composition – instead you could opt for a cinematic 16:9 widescreen look, or 1:1 for a square composition, for example.

**JACK'S COMMENT**

“ In the afternoon we were faced with very wet and windy conditions at the coast, so we headed to Wareham forest to take some photos in of the woodlands, sheltered from the adverse weather at the coast. This is one of my favourite trees to photograph, a massive pine with its vast roots showing through the surface of the trail which adds loads of foreground interest. One trick is to include as little of the sky as possible to avoid the bright contrast so you end up with a more even exposure. I also warmed up the image a little in post and selectively lightened the end of the path to pull your eye along the trail. ”

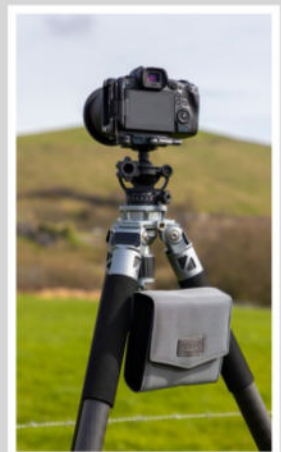
”

EXPERT INSIGHT**POLARIZER**

A CIRCULAR polarizer deserves a place in every budding Canon landscape photographer's kit bag. While Jack's Kase polarizer is circular in shape, they're called circular due to the pattern which is etched into their glass which cuts out polarized light. Doing so has all sorts of applications for landscape photography, from reducing haze to removing reflections in water and boosting blue skies to enabling longer shutter speeds. Here, it removes glare on the forest foliage which helps the greens to 'pop' out.

NO POLARIZER**POLARIZER ON****TOP GEAR #3****Professional tripod**

JACK USES a Kingjoy C86XT tripod which is a professional carbon fibre tripod capable of handling up to 30kg of equipment, while weighing itself just 2.4kg, and can be extended up to two meters! Its spiked feet help dig it into soft ground to help anchor it and he's fitted it with an Acratech GXP head, which is a clever ball head capable of functioning like a ball, gimbal and levelling panoramic head all at the same time. It's lightweight and rugged so is well suited to the great outdoors.



THE APPRENTICE



GARY'S COMMENT



“ Our last location was Kimmeridge Bay and by now the worse of the weather had passed. It was really insightful to see how adaptive Jack needs to be with the weather and his locations. We weren't too hopeful for a sunset but as we headed into the golden hour there was a little break in the clouds to light the bay with a rich, warm glow. We set up on the central ledge using it as foreground to lead the eye towards the cliffs and Clavell's Tower in the background. I borrowed one of Jack's neutral density filters to slow my shutter speed down to 1.3 secs and carefully timed my exposure with waves crashing over the ledge. ”



TOP GEAR #4

Magnetic filters

JACK IS part of Kase Filter's Affiliate Program and has a whole range of Kase Revolution magnetic filters which easily snap into position and allows filters to be stacked. This suits Jack's shooting style as he often needs to set up quickly to catch the best light, fleeting mist or fading rainbows before they disappear. He prefers to use ND filters instead of graduated NDs, as they take up too much space in his bag.

Lens	Canon EF 17-40mm f/4L USM
Exposure	1.3 secs, f/11, ISO100

EXPERT INSIGHT

HIGHLIGHT ALERT

JACK USES the Highlight Alert on his Canon, and showed Gary how to enable it on his EOS 5D Mark IV in the Playback Menu. This alert warns you if any bright parts of the scene, such as a sky, have clipped to pure white. After taking your photo, it will briefly play the image back and any burnt highlights will blink black to let you know they're overexposed. You can then hone your camera settings, or use filters, to retain the highlights.



HOT
SHOT
#5



PRO TIP

RULE OF THIRDS

THE RULE of thirds is an age-old compositional technique where you divide your scene up into nine equal boxes and then place the horizon on one of the lines, or a position your focal point so it sits on one of the intersections and this can help bolster the impact of your compositions. Go into your Canon's menu and change the Grid Display to 3x3 to see the rule of thirds grid overlaid on your scene when working with Live View.

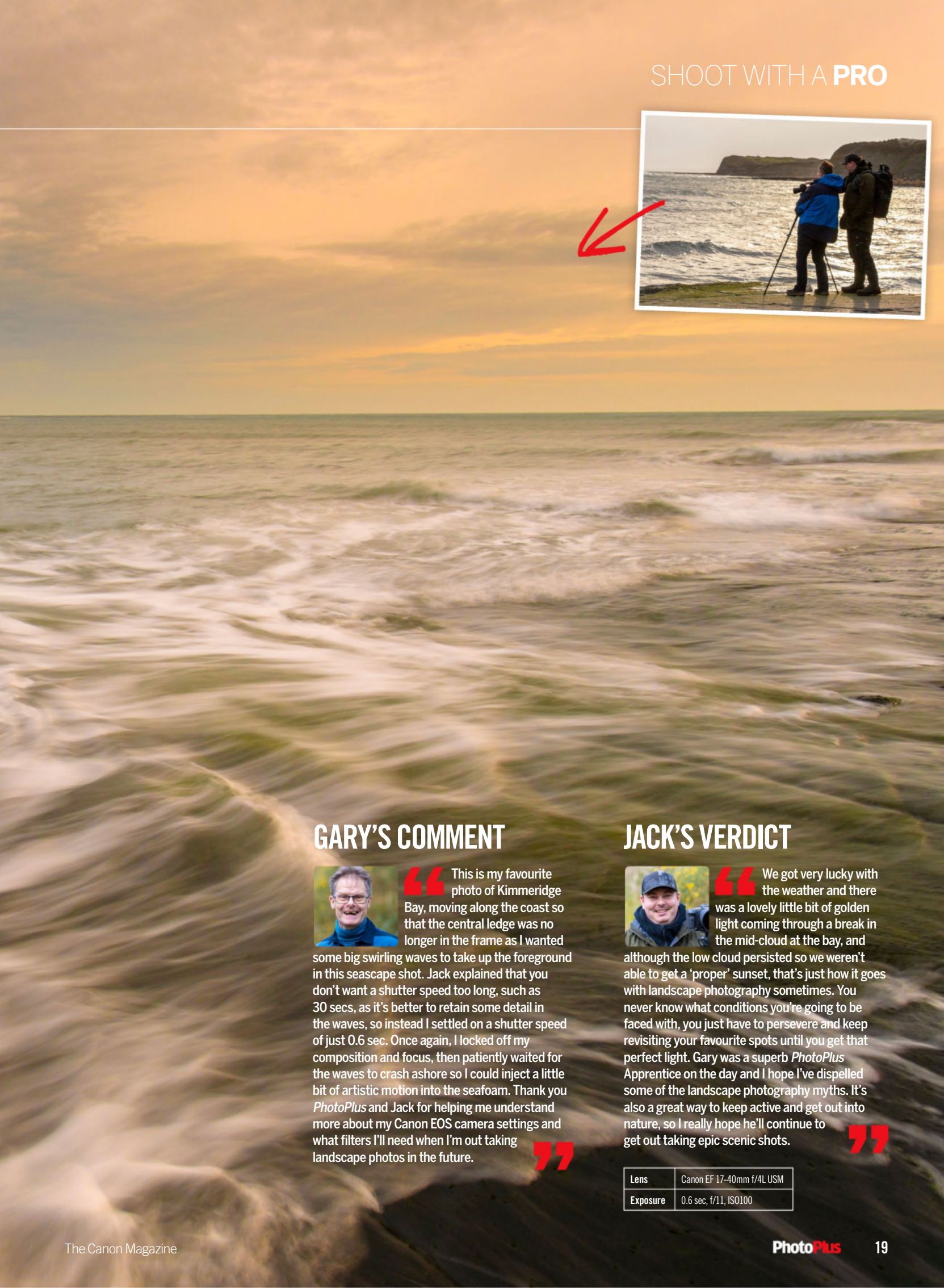


THE APPRENTICE

SHOT OF THE DAY!

BE OUR NEXT APPRENTICE

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



GARY'S COMMENT



“ This is my favourite photo of Kimmeridge Bay, moving along the coast so that the central ledge was no longer in the frame as I wanted

some big swirling waves to take up the foreground in this seascape shot. Jack explained that you don't want a shutter speed too long, such as 30 secs, as it's better to retain some detail in the waves, so instead I settled on a shutter speed of just 0.6 sec. Once again, I locked off my composition and focus, then patiently waited for the waves to crash ashore so I could inject a little bit of artistic motion into the seafoam. Thank you *PhotoPlus* and Jack for helping me understand more about my Canon EOS camera settings and what filters I'll need when I'm out taking landscape photos in the future. ”

JACK'S VERDICT



“ We got very lucky with the weather and there was a lovely little bit of golden light coming through a break in the mid-cloud at the bay, and

although the low cloud persisted so we weren't able to get a 'proper' sunset, that's just how it goes with landscape photography sometimes. You never know what conditions you're going to be faced with, you just have to persevere and keep revisiting your favourite spots until you get that perfect light. Gary was a superb *PhotoPlus* Apprentice on the day and I hope I've dispelled some of the landscape photography myths. It's also a great way to keep active and get out into nature, so I really hope he'll continue to get out taking epic scenic shots. ”

Lens	Canon EF 17-40mm f/4L USM
Exposure	0.6 sec, f/11, ISO100

INSPIRATIONS

BRILLIANT B&W IMAGERY FROM THE WORLD OF CANON PHOTOGRAPHY

01 WINNER YOUNG WARRIOR BY SIGITA PLAYDON



Sigita has caught a brilliant portrait of her daughter dressed up as a Viking for a Halloween costume. The moody make-up, costume and props all come together wonderfully for a striking black-and-white portrait with strong eye contact that demands the viewer's attention.

Lens Canon RF 50mm F1.8 STM

Exposure 1/1000 sec, f/1.8, ISO1250



INSPIRATIONS



02



Photocrowd

All of the images in this gallery were entrants to the *PhotoPlus* 'Black and White Portraits' competition hosted on Photocrowd – a website where a public vote on the best-liked images is pitted against expert opinion. To enter current contests, and vote for your favourite photos, simply visit www.photocrowd.com

02 SUMAYYAH BY JANUS MACZAK



Janus' portrait is full of marvellous minimalism playing with light and shadow to keep his image dark and dramatic. Subtle highlights in the model's skin, eyes and reflecting off the lips provide bright beacons for your eyes to lock onto and get sucked into this beautiful portrait.

Lens	Sigma 85mm f/1.4 EX DG HSM
Exposure	1/160 sec, f/4.5, ISO100

03 BEAUTIFUL STARE BY JON MORRIS



There's a lot to love about Jon's great B&W portrait here, from the intricate costume design and props, to the model's striking pose with her fingertips delicately pressed together, to his careful editing choices and soft-but-striking side lighting to create drama.

Lens	Canon EF 70-200mm f/2.8L IS II USM
Exposure	1/125 sec, f/7.1, ISO100

04 THE TAILOR BY CHRIS ELLISON



Chris clearly knows a character when she sees one and her tailor makes for an incredible subject. Posing the model next to his shop window has created some interesting side light, and has picked out the wonderful details in the tailor's face and hair, and suit's pinstripes. Underexposing the image and darkening the background in software has also been a clever decision that ramps up the contrast and focuses your eye.

Lens	Canon EF 24-70mm f/4L IS USM
Exposure	1/30 sec, f/8, ISO800



03



INSPIRATIONS





06



07

05 SELF-PORTRAIT BY ELENA CALLEGARO

Elena's mesmerizing self-portrait must have been difficult to achieve with so many different elements to get right; posing, composition, focus and position of the water drops. She tells us: "The tears are my lessons of life, the heart is my love, the lips are my kiss for him, and my eyes are lost."

Lens	Canon EF 50mm f/1.8 STM
Exposure	1/100 sec, f/1.8, ISO200

06 TALKING EYES BY ABED

Sometimes the simplest ideas are the best and Abed has made a thought-provoking image simply by adding a sheet of muslin cloth over the mouth of his subject, creating all sorts of questions in your mind about oppression.

Lens	Canon EF 50mm f/1.8 STM
Exposure	1/40 sec, f/2, ISO200

07 GIRL IN THE LAKE BY AARISH BHATHENA

The saying goes "No guts, no glory" and Aarish has certainly shown some guts by venturing into a lake while trying to keep his camera dry and above the water! His wide-angle 35mm has done a top job of adding in background elements to add context, while an aperture of f/1.8 has blurred them enough to ensure our eyes are drawn to the enigmatic girl in the middle of the frame.

Lens	Sigma 35mm f/1.4 DG HSM Art
Exposure	1/500 sec, f/1.8, ISO100



Photocrowd

All of the images in this gallery were entrants to the PhotoPlus 'Black and White Portraits' competition hosted on Photocrowd – a website where a public vote on the best-liked images is pitted against expert opinion. To enter current contests, and vote for your favourite photos, simply visit www.photocrowd.com

INSPIRATIONS



Competition prize

The winner of this month's photo contest will receive a Lowepro Trekker Lite BP 250 AW professional camera backpack in black. Made from 80% recycled and solution-dyed fabrics, the Trekker Lite BP 250 AW is big enough to fit a full-frame EOS R mirrorless body, a 24-70mm f/2.8 lens and another additional lens.

08 KUDO THINKING BY GORDIE CAVILL

Gordie's captured a great portrait of model Kudo with a pensive off-camera stare that makes him look deep in thought. Shooting with a 70-200mm lens has given Gordie a tight head and shoulders with lighting coming from the top left of the frame.

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

Exposure 1/160 sec, f/3.2, ISO100

09 OUT FROM THE DARKNESS BY DANIEL FRENCH

B&W band shots don't get much more epic than this! Daniel's use of a fog machine really ramps up the atmosphere and contrasts fantastically well with the dark clothing of the band members.

Lens Canon EF 70-200mm f/2.8L USM

Exposure 1/200 sec, f/18, ISO800

10 BLACK AND WHITE BY WENDY TOUCH

Wendy has taken a top portrait of model Lucia Needham. We love her use of space in this off-centre composition using the model's hands-on-hips pose to fill the left of the frame with space for the image to breathe on the right.

Lens Canon EF 50mm f/1.8 STM

Exposure 1/125 sec, f/13, ISO200





STAY FOCUSED

SHARPEN YOUR CANON SKILLS

Learn to take pin-sharp shots of everything from big
landscapes to flying birds and motorsports

with Jon Adams & Andrew James

As a photographer, if there's one bar you have to hit, it's the ability to capture a sharp shot – and that means an image with crisp, well-defined edges on the subject or area you want to be sharp. By 'sharp', we mean that there's no trace of blur or double-image ghosting on the in-focus area. With today's sophisticated and quick autofocus systems, this doesn't sound like it should be too much of a challenge but if you have critically inspected your images, you may have noticed that a significant percentage are not pin-sharp in the places where they should be.

This lack of sharpness occurs for various technical reasons, all of which we will explore over the coming pages. But along with the reasons why that crispness is lacking, we'll also explain how you can overcome these problems to ensure that your shots hit the mark and deliver super-sharp results.

With all this in mind, the first thing you need to do is identify the specific type of blur problem your shot has. If you know what this is then it's relatively easy to find the appropriate fix for it, and then revisit your technique and/or camera setup to make sure it doesn't happen again!

CONTENTS

Three reasons photos aren't sharp	30
Curing camera shake forever	32
Camera support systems	33
Fixing your focusing fluffs!	34
Coping with subject movement	36
Sharpening in software	37



This image of the mountainous Dolomite Alps, Italy, has great clarity and sharpness thanks to perfect focusing

Exposure 1/4 sec, f/8, ISO100

THE DEVIL'S ALWAYS IN THE DETAIL

Consider your setup and settings for super-sharp landscapes

Have you ever taken a shot, only to zoom in and realize the image is actually out of focus, or not as sharp as you'd like? You can take steps to stop this happening before even firing the shutter – as well as considering the stability of your camera and the quality of your lens, camera settings are important, too. Using a low ISO, such as 100, creates little noise in your images, unlike higher ISOs, so locking your camera settings to a low ISO will help you get more detail, clarity and sharpness. Plus, a narrow aperture, ideally between f/8 and f/32, will give you a larger depth of field, which will then be sharper. Using a weighted tripod and remote shutter release also helps avoid camera shake – if you don't have a sturdy tripod, you still run the risk of producing slight camera shake when pressing the shutter with your finger!



Getty

Three reasons why your photos aren't sharp

Discover how to analyze your shots and pinpoint the specific causes of blurred images

We need to acknowledge that compelling and engaging photos don't have to be sharp! After all, if your aesthetic treatment of a shot requires fuzzy or indistinct areas then sharpness may not be the intended outcome. But nine times out of ten, most shots require some part of the image to be crisply defined, so if you discover on close examination that you've missed the mark, then one of the three reasons outlined here is likely to be the cause.

We say 'likely' because it is possible that softness in a shot is due to hazy or misty conditions, strong backlighting creating a 'glow' around the subject that doesn't seem crisply defined, or the poor optical performance of a lens. We wouldn't suggest you use the latter as an excuse for shots that aren't sharp, but a budget lens with a lack of resolving power at the end of its zoom range, for example, will not be able to produce a super-sharp result, especially towards the edges of the frame.

These caveats aside, let's jump in and look at the major reasons why some of your shots don't come up with well-defined edges or show an unexpected fuzziness when brought up on your computer screen that you didn't think was there at the time of capture.

1 Camera shake movement

Wait for the shutter

If the camera and lens is moving when the shutter opens for the image to be recorded then no matter how precise your focusing may be, the resultant image will be blurred. You'll be able to observe the effects of camera shake across the entire frame, and the amount of streaking or ghosted double edges will be consistent. If some parts of the scene are sharp and don't show the problem then camera shake is not the issue, and either a focusing error or subject movement will be the cause of the blurring. Camera shake doesn't have to be extreme for its effects to be captured, but a lens that magnifies the subject – such as a macro or telephoto model – will make the problem more prominent. If you can see a slight fuzziness on all the edges in the image then camera shake is the culprit, and the solution required is to keep the camera still and stable for the time period over which the shutter opens and closes.



Jon Adams



AF target on background



AF target on subject

Jon Adams

2 Focusing errors

If the subject of your shot is soft, it could be your AF targeting is to blame

A common cause of blur is focusing on the wrong thing. This is revealed in its most obvious form as a soft-edged and indistinct subject on a sharply focused background, but has more subtle variants, such as when eyes in a portrait are soft, but the tip of the nose is sharp. When you see this on your images, it's a simple case that you have placed the active AF target over the wrong part of the scene or subject. This is easily done, especially with a moving subject like a pet or child. The good news is that with a screen on the back of your camera, you can zoom and check the shot to make sure you've focused in the place you intended. It's better to verify that your shot is sharp in the right place at the scene than find out later that it's not!



The blur on the bird's wings is a result of subject movement, but in this case it doesn't detract from the shot, as the critical part – the eyes – are sharp

Exposure	1/640 sec, f/8, ISO400
----------	------------------------

Jon Adams

3 Subject movement

Watch out for motion blur

If your shots show a blurred main subject – or blurred parts of the subject – this reveals that even though the camera was still for the time the shutter was open, some movement of the subject occurred during the exposure. This is sometimes a desired effect – for example, if you want to record the blurred motion of water in a landscape – but if you weren't looking to achieve this then you'll be disappointed.

No matter how stable your camera is, if the shutter is open long enough for movement in the scene to be recorded then blur will occur. The blur from a moving subject can be confused with a focusing error, but the distinction is that movement always has a direction, so will 'streak' rather than be soft.

How pronounced the effect is depends on how fast the subject is moving, but whether the motion blur actually ruins a shot often depends on where it occurs. For example, if the motion blur occurs in the wings of a bird or the limbs of an athlete, it may provide a shot with extra energy and excitement. But if it occurs on the head and facial features of the subject, the shot would likely be one that's destined for the bin. Always zoom in on the camera's screen to check the image after shooting.

PRO ADVICE

Use manual focus for macro shots

When you magnify a subject with a macro lens, focusing has to be absolutely spot on, as any errors will be enlarged. If you rely on AF, then the slightest movement of the subject from a breath of wind can place your AF target point over the wrong part of the scene.

For this reason, it's often best to use Manual Focus, where you override the AF system entirely and set your own focus point in the scene.

Because it can sometimes be hard to see the critical point of focus in the viewfinder, a good solution is to mount the camera on a tripod and use Live View mode. Once you've enabled this, you can zoom in on the screen up to 10x to magnify your exact point of focus, and then adjust the focusing ring on the lens to get the sweet spot with absolute precision. It also pays to shelter or stabilize the subject, so the effect of any breeze is minimised.



FOCUS BRACKETING

Canon mirrorless cameras, such as the EOS R5 and R6, have a Focus Bracketing mode. This mode rapidly takes a sequence of shots, at 20fps on the R5 and R6, changing the focus distance by a small amount between frames. You end up with a batch of images at different focus distances so you can merge all the sharpest parts of each image together in Photoshop CC using Photomerge, to end up with a single image that is totally sharp!

SHARPEN YOUR SHOTS

Freezing the motion of fast-moving motorbikes creates an image that the unaided eye cannot perceive, and requires accurate focusing and a very fast shutter speed

Exposure 1/250 sec, f/11, ISO200



How to cure camera shake forever!

Make sure a basic error like moving your camera during the exposure doesn't mess up your shots

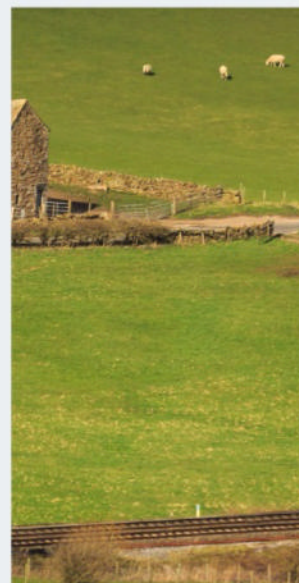
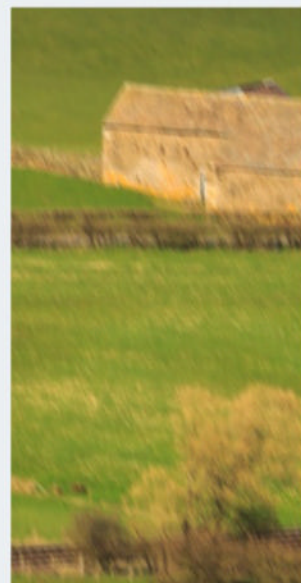
Now we know that camera shake – caused by physical movement of the camera during the exposure – is the biggest culprit when it comes to ruined shots. But the combination of slow shutter speeds and movement of the camera in your hands is something that is directly within your control. It's important you understand what you can do to prevent accidentally blurred images.

The longer your lens, the greater the chance of camera shake, because the slightest movement in your hands has a bigger impact on distant focal points with telephotos. It's

hard to say what shutter speed you need to prevent camera shake for yourself, but a good rule of thumb is your shutter speed should be at least match your focal length, so for a 200mm lens you want to use 1/200 sec as a minimum.

However, to be on the safe side, going a full stop faster will ensure your shots are sharp. So instead of 1/200 sec with a 200mm lens, go to 1/400 sec. This is for a full-frame sensor, but if you have a camera with a smaller APS-C sensor, multiply the focal length by the 1.6x crop factor for EOS cameras; 200mm becomes 320mm, so try shooting at 1/500 sec to be sure to beat camera shake.

PRO ADVICE



Andrew James

Image Stabilization

Image Stabilization (IS) works either in the lens itself, or with some later Canon EOS R mirrorless cameras, in the camera body (IBIS). Using IS can make a big difference because it compensates for any inherent and unwanted camera movement, allowing the photographer to get sharper shots at slower shutter speeds. Lenses with IS are more expensive, but worth buying, especially for telephoto or macro optics, both of which are more prone to camera shake.



How to master your camera support system

Use tried and tested ways to keep your camera still

Anthing you can use to limit the possibility of camera movement comes under the umbrella term of camera support. It can be a dedicated device you carry with you, or something more makeshift that's already at the scene. The perfect solution is a tripod, as this will fix the camera in place and deny movement, but if you don't have one, be inventive and adapt to whatever is around you. From stone walls to lampposts, and railings to road signs, use whatever you can

find to increase the stability of your camera. You don't even have to place the camera on the support directly – just leaning against it will add stability, because it prevents your body from swaying and creating unwanted movement. When you hold a camera, there are three main planes of motion you can fall prey to – up/down, side to side and forward/backward, so the more of these you can restrict, the more stable your camera will be. The more stable your camera, the sharper your shots will be.



A weighted tripod and a remote shutter release are useful for avoiding camera shake when working outdoors, especially in places where there could be a breeze, like on the coast



Get grounded for stability

By getting low and shooting in a prone position with both elbows on the ground, you can form a really stable platform to restrict movement.



Lean on anything

If you prevent yourself from swaying then this is passed on to the camera. Leaning on anything solid will help in locking that camera in place.



Let a monopod take the strain

Light and easy to carry, a monopod is quick to set up and provides a great support solution when a tripod is not a practical option.

Mastering vertical and horizontal grips

There really is a right way to hold a camera if you want to maximize stability and be able to switch between landscape and portrait format in a smooth and efficient way. When you're hand-holding, you want to make your body and grip as stable as a shake, so before you start shooting, make sure you've given yourself time to slow your breathing and heart rate.

Right hand

This goes on the grip to operate the shooting controls and add stability, but it's not taking any significant weight.

Right elbow

Tuck this against your side to maximize support, or leave it outstretched for balance if you find it more comfortable.

Left hand

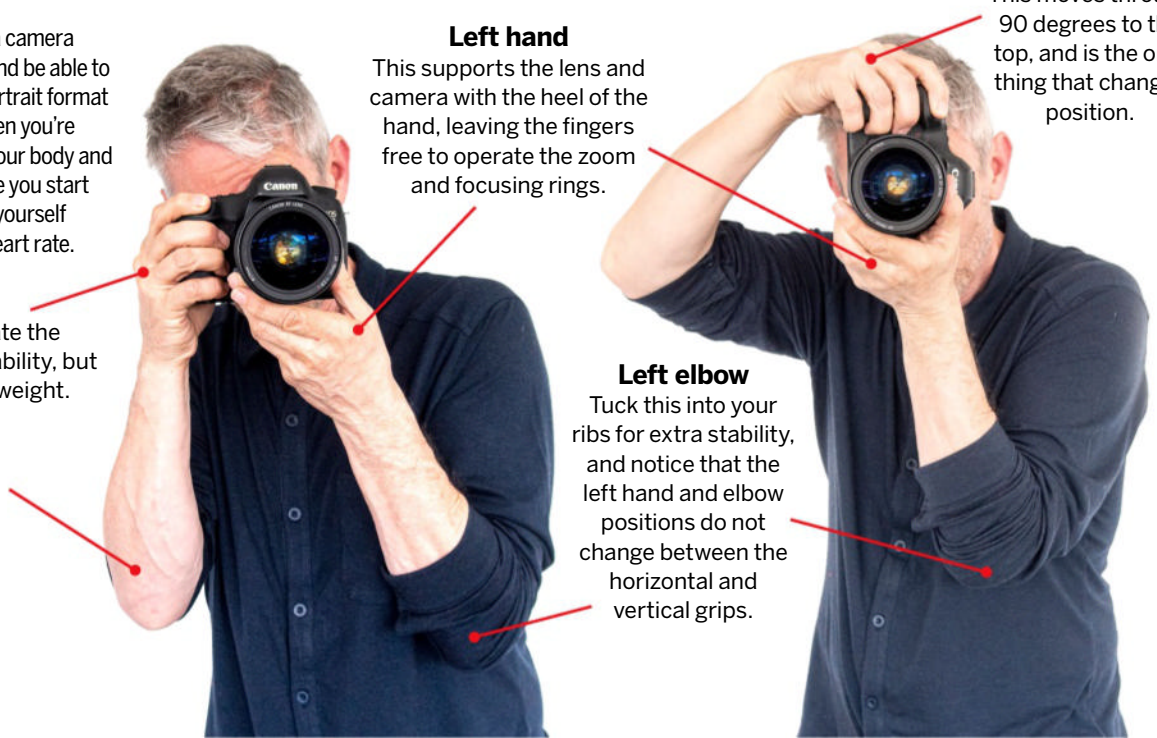
This supports the lens and camera with the heel of the hand, leaving the fingers free to operate the zoom and focusing rings.

Left elbow

Tuck this into your ribs for extra stability, and notice that the left hand and elbow positions do not change between the horizontal and vertical grips.

Right hand

This moves through 90 degrees to the top, and is the only thing that changes position.



How to fix your focusing fluffs

Make sure your autofocus is on target with these top tips

There's nothing worse than discovering that your shots aren't critically sharp, especially if you only find out when you're at home with no opportunity to reshoot the scene. Knowing the right focusing mode for the situation is the key factor to ensuring your images are sharp, and it's a minefield ready to catch you out! Not only do you need the right focusing mode, but you also need to focus at the right place within your scene to get the most amount of sharpness in front of and behind that point. But get it right, and your images will display that important critical sharpness you're after.



Jon Adams

How to choose the best focusing mode for the job

All modern Canon EOS cameras feature a range of focusing modes. These let you select the most appropriate type of AF for the subject, because how fast they're moving dictates the mode you should use.

One Shot mode lets you set the focusing distance at a specific point by half-depressing the shutter button. Providing you don't let go of it, this locks the focus and won't change until you fire the shutter or release the button. This is perfect for capturing any static subject.

AI Servo gives you continuous AF, so while the shutter is half-depressed, the camera will focus on whatever is under the AF point. This is ideal for anything that moves, but make sure you keep your active AF point on target. The AI Focus mode uses AI to automatically switch between One Shot and AI Servo modes depending on the subject.

PRO ADVICE



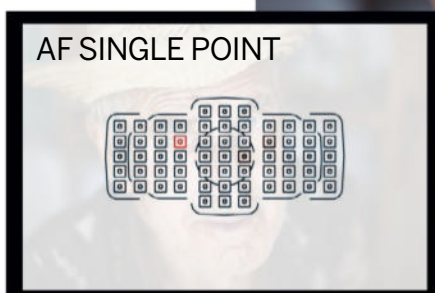
DON'T FORGET MANUAL FOCUS!

The fourth mode is manual focus (MF on lenses), where you override the AF system and take charge of the focus point by rotating the focusing ring. It's the most accurate method, as you can be precise with where you focus. However, it's best for static subjects and shots like cityscapes and landscapes, but you could pre-focus with manual even for fast-moving subjects as long as you can rely on exactly where they will be – such as a branch a bird will perch on when feeding.

Setting up for sharp static subjects

Use AF-Single to target a precise point of focus that isn't going to change

When your subject isn't going to move much, you can use One Shot autofocusing; once the focus is locked, the distance is not going to change. This allows you to focus, then move the camera slightly to recompose before shooting. When using One Shot it often pays to use single AF point, so you can be ultra-accurate with where you focus. This is particularly important when you are using a large aperture such as $f/2.8$ to create a shallow depth of field in a portrait, as you have little room for error and the area of sharp focus is so narrow. In this case, it's best to focus on the closest eye so it is the sharpest point in the frame, leaving the focus to fall away behind the plane that is pin-sharp.



Getty

By using Continuous AF mode it's allowed the photographer to lock focus and then maintain it by tracking this barn owl while it was hunting

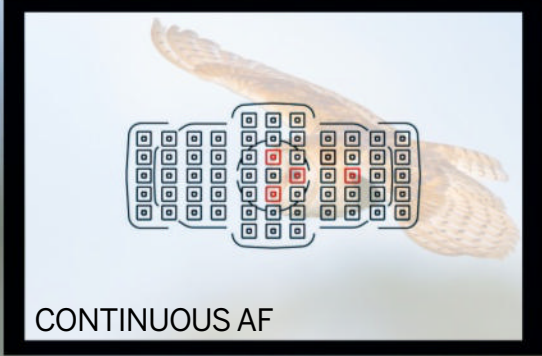
Exposure 1/1000 sec, f/5.6, ISO800



The right mode for moving targets

For subjects in motion, like a bird in flight or a racing car, continuous Servo AF is the way to go

When your subject moves towards, away from or across you, you have to use continuous AF while you track it. It's a trickier mode to use because as soon as your active AF point slips off target, it's going to want to lock onto another part of the scene. A smooth panning action will help, and it's generally best to use your most central AF points, as they're the fastest and most accurate, even if that means recropping your shots later. It's worth exploring the focus point options offered by your Canon, as this will enable you to choose the right set-up depending on the shot, whether it will be a single AF point for a static subject, continuous AF for moving ones or Subject Detection which also uses Servo AF and can be better suited for People, Animals and Vehicles.



Getty

Using hyperfocal distance – or how to cheat!

Boost front-to-back sharpness with small apertures and a calculated focus point

If you need a lot of foreground-to-horizon sharpness in a landscape photo, then the hyperfocal distance is a technical way of achieving it: you identify a point at which you focus to maximise sharpness both in front of and behind that focal point. The hyperfocal distance varies with the lens and the aperture you use. It's possible to work out the hyperfocal distance for a lens and aperture combo, but it's easier to use a chart or app on smartphones. If you want an easier but less accurate method, choose a focusing point around one-third into your scene. Having a 3x3 grid visible in your viewfinder or on your Live View screen will help with this – all you need to do is simply focus on a point on the line marking the bottom third. Alternatively, try aiming at the back of your foreground interest.



Getty

SHARPEN YOUR SHOTS

Coping with subject movement

Master shutter speed to shoot pin-sharp shots of fast action

There are three important points on the exposure triangle – aperture, ISO and shutter speed. Their relationship is tied closely together, but when it comes to shooting a subject that moves, shutter speed is the most important factor. If you want to capture pin-sharp shots of something moving, you need a faster shutter speed than you do for something that's static.

Of course, the speed of moving objects varies, so you can use different shutter speeds and still get your subject in focus. For example, to capture a person walking you can get a sharp shot at 1/250 sec, while a person jogging will need at least 1/500 sec, and the same person running as fast as they can will probably be slightly blurred unless you increase shutter speed to 1/1000 sec or more. The faster your subject's movement, the higher the shutter speed needs to be to freeze the motion.

It's easy to get a fast shutter speed when the sun is out, but when the light isn't as good, you need to get help from either aperture or ISO, or possibly both.

Opening up the aperture lets more light in, although it will also decrease depth of field. Increasing ISO will make the sensor more sensitive to light, so higher shutter speeds can be achieved – though to the detriment of quality, as the more you push up ISO, the more you increase the noise in the picture.

Ultimately, if you want to freeze the motion in a photograph, there is no such thing as a shutter speed that's too slow, since the appearance of a mountain biker suspended in mid-air, for example, is pretty much the same at 1/2000 sec as it is at 1/5000 sec.

Using Shutter Priority mode

Using Shutter Priority (Tv mode) means you can choose the shutter speed you need, while your EOS camera will balance the exposure for you by selecting the appropriate aperture.



Getty

Freezing the fleeting motion of fast-moving water spray creates an image that the unaided eye cannot perceive, and requires accurate focusing and a very fast shutter speed

Exposure 1/2000 sec, f/5.6, ISO200

Sharpening images in software

Improving sharpness is the best approach for your photographs

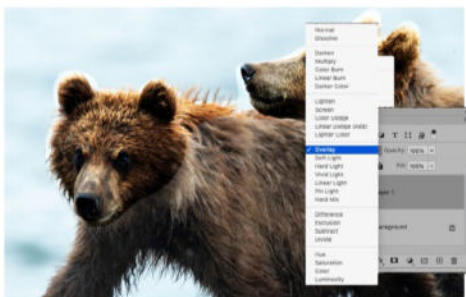
No amount of post-capture sharpening can make a blurred photo sharp. This is why capturing your shot in sharp a manner as possible is so important. However, you can increase the apparent sharpness of an image in various ways in all raw processing packages. The exact techniques may vary, but essentially in every case you are simply improving the edge definition of your images, so the eye perceives greater sharpness. It's important not to over-sharpen a shot or sharpen areas that don't need to be worked on, or you'll end up making a photo look worse!



Andrew James

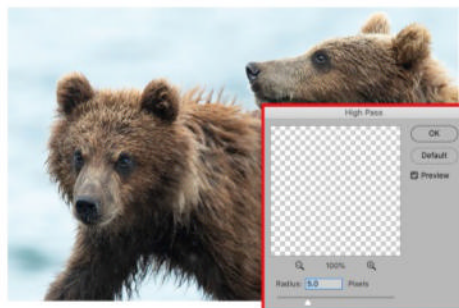
GET CRISP EDGES IN PHOTOSHOP

Use the High Pass filter selectively to give your shots extra bite



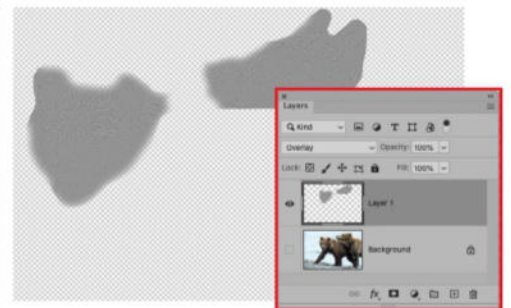
01 THE AREA TO BE SHARPENED

With your image open in Photoshop, use the Lasso tool to select the area where you want the sharpening to occur and hit Ctrl/Cmd+J to punch this into a separate Layer. In the Layers panel, click where it says Normal and select the Overlay Blend Mode. The selected area in the new layer will now have a lot of contrast.




02 APPLY THE HIGH PASS FILTER

Go to Filter>Other>High Pass and enter a Radius of around 3 to 5 pixels in the dialog box. Some images will require a higher amount than others, depending on the level of detail that's present. You will see the well-defined edges become a little more crisp. Don't worry if it looks too much – we'll move on and remedy that next with our quick fix...



03 ADJUST THE SHARPENING STRENGTH TO FINISH

Select the Eraser tool, and with a soft-edged brush remove the edges of the top layer so you get a natural-looking blend. Once you've done this, if the sharpening is too aggressive, take the Opacity slider down on the layer to reduce the effect. Alternatively, change the Blend mode to Soft Light. 

FREE LOWEPRO TRUCKEE SH120 CAMERA BAG*

When you subscribe to **PhotoPlus: The Canon Magazine**



YOUR FREE LOWEPRO TRUCKEE SH120 BAG*

- Camera shoulder bag with everyday style for travel and adventure
- Fits smaller Canon EOS DSLR (eg 800D) with a medium-size lens attached
- Grab handle & removable shoulder strap
- Dual mesh side pockets

**FREE
CAMERA BAG
WORTH
£29.95!**



FREE!

BRILLIANT NEW BENEFIT

Free digital access to all future issues and over 180 back issues when you subscribe to the print edition!**

Subscribe to **PhotoPlus** for essential Canon techniques, tests and photo projects

Peter Travers
Editor

Bag internal size: 12.5x10x17.5cm
Bag external size: 15x13.5x19.5cm

Great reasons to subscribe today

● **FREE** Lowepro Truckee SH120 camera bag worth £29.95!

● **SAVE** Pay less than you would buying the magazine in the shops

● **NEVER MISS AN ISSUE**

Get *PhotoPlus* delivered direct to your door or device every month

● **PRO TIPS & INSPIRATION**

Subscribe to *PhotoPlus* – it's the No.1 magazine for every Canon EOS user!

● **FREE DIGITAL ISSUES** With a print subscription you now get free digital editions via our *PhotoPlus* app for Apple devices or Android options



OPTION 1: SAVE 23%

PRINT & DIGITAL SUBSCRIPTION EVERY 6 MONTHS FROM £59.49

- 13 *PhotoPlus* print issues a year delivered to your door for only £59.49!
- Plus free digital editions and back issues!
- Free Lowepro Truckee SH120 camera bag worth £29.95!

OPTION 2: SAVE 40%

DIGITAL SUBSCRIPTION EVERY 6 MONTHS FROM £47.99

- 13 *PhotoPlus* digital editions a year for your device for only £47.99!
- Instant digital access
- Available on Apple iOS app or Android devices
- Camera bag not included with digital subscriptions



Get your free camera bag by subscribing online at www.magazinesdirect.com/PHP/C98N or you can call **0330 333 1113** and quote **C98N**



TERMS AND CONDITIONS: Offer closes 23 May 2024. Offer open to new subscribers only, and only available on print purchases. Direct Debit offer is available to UK subscribers only. *Your gift will be delivered separately within 60 days after your first payment has cleared. Gifts only available to subscribers on the UK mainland with the purchase of a print or premium *PhotoPlus* subscription. Gifts subject to availability. In the unlikely event that we run out of this gift, we promise to offer you an alternative gift of the same or greater value. Please allow up to 6 weeks for delivery (up to 8 weeks outside of the UK). Payment is non-refundable after the 14-day cancellation period. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries and overseas rates please call: +44 (0) 330 333 1113. Lines are open Monday-Friday 8:30am-7pm, Saturday 10am-3pm UK Time (excluding Bank Holidays) or email: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle. **Access to the digital library will end with your subscription.



Peppa Pig to the rescue!

Brentor Church, Dartmoor, West Devon. 21:25pm. 23 June 2014

My first kit loan was a Canon EF 600mm which I balanced on my car roof to take a summer silhouette of Brentor Church

Sometimes you have to do a few oddball things to try to get the shot. Back in 2014, a potential shot I witnessed (without my camera) started to burn a hole in my head, after I saw an unexpected long distance spectacle unfold. Standing in a car park on Dartmoor, the distant Devon church of Brentor became a beautiful silhouette, as the sun set to its left. I began imagining a perfect Brentor church eclipse. I had to have this shot!

The church is so far away, I am going to need the biggest gun I can get my hands on – a Canon EF 600mm f/4L IS II USM super-telephoto prime, and I know just the people that make them. My first equipment loan since I started my association with Canon UK seems somewhat excessive, but I can't believe I will have a magical 600mm to play with. I have my own Canon EF 2x III extender, which will give me a whopping 1200mm focal length at f/8 of firepower.

Just hang on a minute... I start to think this through. So I saw the sun go down to the left of Brentor – this is going to take some perfect positioning and it could be a long way from the car park. I can't just guess this. I also can't start running across the rocky moors with a £10,000 lens over my shoulder. What if it's windy? A 1200mm focal length flagpole is going to be impossible to keep perfectly still, especially if I have to run to get in

position. How can I get around this? Then it dawned on me. I need a road on a hillside, that runs north to south – I know just the place! I then need to climb onto the roof of my Skoda estate, put my tripod on the roof... what am I thinking?

There has to be an easier way. I have got it – wildlife photographers use beanbags on their car window sills. I just need a proper beanbag. I will drive along the road, jump out, put the beanbag on the roof, lie on top of the beanbag on the car roof with the long lens, and shoot. The beanbag and Skoda will become the tripod. One thing is wrong with my plan, though; I don't have a big beanbag.

While hanging out the washing, I see my neighbour's kids are playing in the garden. Kids have beanbags. I ask them to get their mum, as trying to explain this special equipment loan to a five-year-old will surely get confusing.

A quick chat with my helpful-yet-bemused neighbour, and I have a beanbag. The final piece of the puzzle. All I need now is a co-driver and some good weather. Rachel is reluctantly involved in yet another harebrained scheme of mine.

It's towards the end of June when the big day comes. The weather looks good, almost too good, I could do with a little horizon-level cloud to take the edge off the intense white sun, but early evening things are looking near perfect. The lens is assembled, the beanbag is plumped, and we drive to the 'rough guess' position I need to be for the shot. But when we arrive, I find I have severely misjudged it.



DAVID CLAPP

Canon professional photographer

DAVID CLAPP has been a full-time Canon professional photographer for 15 years and for the past 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.

"Drive Rachel," I shout. As we head down an old beaten track, there I am, standing out of the open back door of the estate, gripping onto the roof rack, a bright pink-and-yellow Peppa Pig beanbag sat on the roof, a loaned EF 600mm primed and ready, shouting excitedly at a somewhat-nervous Rachel, now in a slow-motion adaptation of the movie *Speed*. As we pass a baffled horse rider, the Skoda becomes hard to handle, and we reach a cautious speed of 6 miles per hour.

"Stop! Stop! Perfect!" I scream. At this 600mm focal length, I literally have a matter of seconds before the sun has moved out of position. I climb on the roof, and lie prone on the beanbag, armed with my Canon camera and long lens.

With the EF 600mm f/4L and 2x extender, I shoot 'wide open' at f/8, and put my Canon 1D X at ISO800 to give me 1/1250 sec shutter speed, overshooting multiple images until the sun has gone. I finally bag the shot. Peppa Pig to the rescue! 🐷

NEXT MONTH LOIRE VALLEY

“At this 600mm focal length,
I literally have a matter
of seconds before the sun
has moved out of position”



Lens	Canon EF 600mm f/4L IS II USM + 2x extender
Exposure	1/1250 sec, f/8, ISO800

HOPE AND HOMES FOR CHILDREN



URGENT APPEAL



Russia's brutal invasion of Ukraine is not just a humanitarian crisis for the Ukrainian people; it's a child protection emergency.

Up to 100,000 children warehoused in Ukraine's vast orphanage system – a network of over 700 buildings – risk being forgotten. Left to face the dangers of war alone as staff flee. As families are torn apart or forced from their homes, many more children are at risk of being separated from the love and protection they desperately need. Worse still, they are at risk of trafficking, or being placed in overcrowded, understaffed and poorly resourced orphanages in border countries.

We must act now.

Born out of the Balkans conflict 30 years ago, we've championed the vital importance of family and community-based care of children and our teams are on the ground in Ukraine, Moldova and Romania to ensure this war does not rob children of the love and protection they need now more than ever. Across all three countries, we're directly supporting displaced families and unaccompanied children with material and emotional

support. We're working closely with authorities to keep families together when they are at their most vulnerable and to fight for the safe tracking, monitoring and care for children without parental care. And we won't stop when the fighting stops.

Will you help us by donating?

With your help, we can avert a child protection crisis of epic proportions and ensure children are protected and kept in families. Never orphanages.

To help protect vulnerable children, donate online at: www.hopeandhomes.org/donate. Or call **01722 790 111** Monday – Friday 9am – 5pm.

Please quote **FP22 - P&D** when making your donation.

In the event that funds raised exceed what is needed to deliver Hope and Homes for Children immediate and longer-term response to this crisis, we will use donations where the need is greatest.

**HOPE AND HOMES
FOR CHILDREN**



I would like to make a donation to Hope and Homes for Children:

Name	Address
<input type="text"/>	
<input type="text"/>	
Tel	Email
<input type="text"/>	<input type="text"/>

I enclose a cheque for £ made payable to Hope and Homes for Children or please debit £

from my credit/debit card (details below)

I would like to donate by debit/credit card

<input type="checkbox"/> Visa	<input type="checkbox"/> Mastercard	<input type="checkbox"/> Maestro	<input type="checkbox"/> CAF card	<small>Maestro only</small>			
Card no.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>			
Start date	<input type="text"/>	Expiry date	<input type="text"/>	Issue no.	<input type="text"/>	Security no.	<input type="text"/>
				<small>Maestro only</small>	<small>on signature strip</small>		

Signature	<input type="text"/>	Date	<input type="text"/>
-----------	----------------------	------	----------------------

giftaid it

Make your gift grow by 25% at no extra cost to you

I want to Gift Aid my donation and any donations I make in the future or have made in the past 4 years to Hope and Homes for Children. I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference. Gift Aid will be used to fund Hope and Homes for Children's general work.

Name of taxpayer	<input type="text"/>	Today's date	<input type="text"/>
------------------	----------------------	--------------	----------------------

Please let us know if you would like to hear from us:

by phone by email

please tick here if you would NOT like to hear from us by post.

Please make cheques payable to 'Hope and Homes for Children' and send to Hope and Homes for Children, FREEPOST RTKX-TYLS-JHHB, East Clyffe Farm Barn, Salisbury Road, Steeple Langford, Salisbury SP3 4BF.

You can view our privacy policy here www.hopeandhomes.org/privacy.

Registered charity (No. 1089490) FP22 - P&D

HOW TO VIEW OUR VIDEO GUIDES ONLINE
 ALL OF OUR NEW PHOTO PROJECT AND IMAGE-EDITING VIDEOS CAN BE VIEWED ONLINE VIA THE WEB LINKS ON PAGES 44-61!

CanonSkills

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



Dan Mold
 Deputy editor
 dan.mold@futurenet.com

New projects with video guides

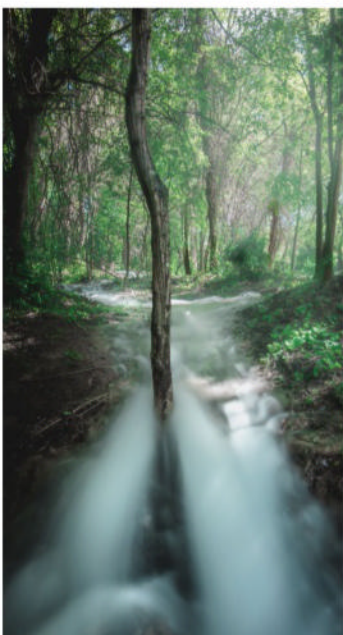
Follow our Canon camera walkthrough guides and Photoshop editing videos

Welcome...

KIT has always been closely tied to photography, and this month the *PhotoPlus* team has been busy playing with new gear from long lenses to glass prisms. Kicking us off on page 44, James has been feeling rather blue, and shows you how to make beautiful cyanotypes at home with photosensitive paper. Editor Peter has had his hands on Canon's RF 200-800mm F/6.3-9 IS USM zoom lens photographing owls at his local wildlife centre (page 48). Meanwhile I've been testing out a range of mesmerizing prisms to add loads of style and flair to portraits (page 52). If you'd rather brush up on your editing skills, be sure to check out Sean's Lightroom Classic tutorial for blue hour cityscapes (page 56) and how to add mist and haze to RAW files in Photoshop CC (page 58). If you prefer to edit in Affinity Photo, turn to page 60 where James shows you how to add lens flare to your landscapes.



44 Cyanotypes
 Create these eye-catching prints at home with a simple set-up



58 Tool School
 Add haze and mist effects in Photoshop CC's Adobe Camera Raw



48 Zoom in on the action
 Get the best out of Canon's RF 200-800mm with our pro tips



60 Affinity Photo
 Create Lens Flare effects from scratch in Serif's Affinity Photo



52 Prism portraits
 Make your portraits stand out with amazing prisms and glass filters



56 Adobe Lightroom
 Use masking in Lightroom for dynamic night-time cityscapes

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.



THE MISSION

Make cyanotype prints by exposing specially coated paper to light

Time needed
3 hours

Skill level
Advanced

Kit needed

Cyanotype solution parts A and B, foam brush and tray, cartridge paper, light-proof bag, protective gloves and eyewear, UV lamp for indoor exposures (optional), sink for washing


Craft your own cyanotypes

Discover how to make richly-detailed Prussian blue prints of random objects and photos taken with your Canon gear, with **James Paterson**

The cyanotype process is one of the earliest photographic techniques, yet it remains popular thanks to the simplicity of the process and the rich-blue prints that emerge. Paper is coated with the cyanotype solution, then exposed to ultraviolet light. Objects placed on the paper – whether natural things such as plants, man-made items or negative film – are reproduced in stark monochrome, the silhouetted details held back

to white, while exposed areas bloom into shades of Prussian blue. In the past, its simplicity made it useful for reproducing documents of building designs, hence the name blueprint. These days, we can use the technique for enchanting arrangements and wall-worthy art.

The process is cheap and easy. Cyanotype chemicals can be ordered online for under £20. You can also buy ready-coated paper, but coating the paper yourself is easy enough, works out cheaper

and enables you to create lovely brushed borders. Once prepared, we can expose the paper using daylight or a source of UV light, like a blacklight or UV torch. The relatively slow exposure times let us fine-tune the composition of objects and experiment with movement. With a UV light, we can also finesse our exposure by burning in areas that might need more light, or vignetting the edges. After washing and drying, we're left with a beautiful piece of analogue art ready to display. 

PROJECT 1

THE SET-UP CREATIVE CYANOTYPES

Get set up for cyanotype printing at home with a UV light

01 UV LIGHT

The cyanotype paper is sensitive to ultraviolet light. It can be exposed using daylight or with a UV light source, like the UV torch (a Convoy S2+) suspended above the print here. A small source of light like a torch creates hard-edged shadows that help create more definition in the print.

02 COATED PAPER

We coat paper in the cyanotype solution, leave the paper to dry in a dark place and store it in a light-proof bag until we're ready to use it. When the paper is exposed to UV light, the solution goes dark. Any items placed on top of the paper block the light and show as white silhouettes.

03 SAFETY GLASSES

When using a strong source of UV light like the torch here, we should always wear safety goggles, because UV light can permanently damage eyes. Simple, plastic safety glasses will do the job. Even with the glasses on, keep your time under the UV light to a minimum.



04 ACRYLIC SHEET

A sheet of glass or clear acrylic is helpful for keeping the items flat against the paper. In any places where the items aren't flat, they will come out softer because the light can seep around the edges of them. Weigh the sheet down with heavy objects or use clips to keep it flat.

05 SEMI-TRANSLUCENT OBJECTS

We gathered a few items from the garden, along with dried bugs we ordered online. Any items with interesting shapes work as the objects appear in silhouette as a photogram. Semi-transparent objects like the decaying leaves here are great as some of the light filters through the object.

06 DIM ENVIRONMENT

The exposure begins as soon as the paper is in light, so if you're arranging items on top, don't take too long. It helps to plan out your composition first and arrange things under dim tungsten light, then when ready turn on your UV light or carefully take the paper outside to expose it.



PROJECT 1

TOP TIPS THE CYANOTYPE PROCESS

Learn how to prepare, expose and develop your cyanotype paper

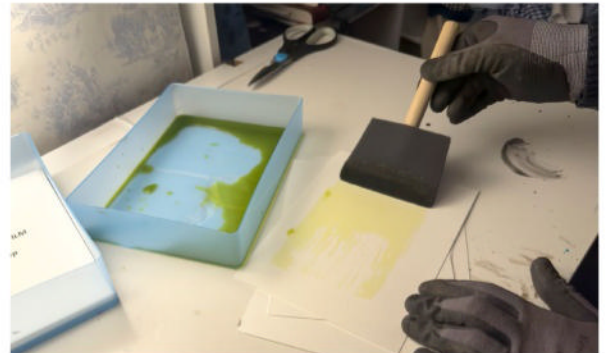
BURNING IN WITH A UV TORCH

Using a UV torch for cyanotype exposures enables you to burn in areas of the print. This can be helpful when exposing photograms with semi-translucent materials such as flower petals, leaves or insect wings, as we have a degree of control over how much UV light each part of the print can receive. If, for instance, we want to see detail through an insect's wings, we can hold the torch over the area for longer to allow more light to filter through. By contrast, if we want to create a vignette around the edges, we can hold the light back from these areas.



01 COMBINE THE CHEMICALS

The cyanotype solution is made by mixing potassium ferricyanide and ferric ammonium citrate, often labelled Part A and Part B. We used a Silverprint Cyanotype kit (sadly, no longer in business). There are other options online, as well as ready-coated paper.



02 COAT THE PAPER

You can coat lots of surfaces with cyanotype solution, including textiles and natural objects. For paper, it's best to use a heavy, acid-free cartridge or watercolour paper. Wearing protective gloves, use a foam brush to coat the paper. Aim for a thin, even coat.



03 LEAVE TO DRY

Coat the paper and leave to dry in a dark place for a few hours, ideally overnight (a hairdryer can speed up the drying). You might find the solution is uneven, so rotate the paper occasionally. Once dry, store it in a light-proof bag until you're ready to expose a sheet.



04 ARRANGE YOUR COMPOSITION

Arrange objects on the paper. You can create interesting sharp/blurry results by having some plants pressed flat under glass and others loose on top. You can also create depth and exposure effects by moving some of the objects during the exposure.



05 EXPOSE TO LIGHT

Use daylight or a UV lamp to expose the print. Your exposure times will vary depending on the strength of the light. Under direct sunlight you may only need 30 seconds, but if it's cloudy you may need several minutes. When the paper goes dark blue, it's ready.



06 WASH & DRY PRINT

Once exposed, we need to wash off the light-sensitive solution. Wash under running water for at least a minute. A little vinegar mixed with the water can help to develop the print. Once washed, leave the print on a piece of scrap cardboard in a dark place until dry.

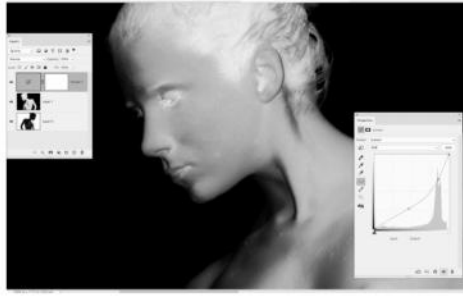
TOP TIPS PRINT A NEGATIVE TRANSPARENCY

Here's how to prepare and print your own negatives for cyanotype photographs



01 DESATURATE & INVERT

As well as making photogram cyanotypes, we can also use negative transparencies printed on an inkjet printer. You need a few sheets of transparency film. To prepare the image, you must desaturate, invert and flip it. In Photoshop, hit Cmd/Ctrl+Shift+U to desaturate, Cmd/Ctrl+I to invert, then go to Edit>Transform>Flip Horizontal.



02 BRIGHTNESS & CONTRAST

You might need to reduce the contrast of the image, as flatter photos tend to work better when making cyanotypes from negative transparencies. Use Curves or a tonal tool of your choice to reduce the contrast and fine-tune brightness. If you can spare the transparency, try making several test versions with varying contrast.



03 PRINT TO TRANSPARENCY

Once your image is prepared, use an inkjet printer to print it on transparency film. Set the media type to transparency and quality to maximum. Next, place the sheet of transparency film on top of your coated cyanotype paper, emulsion side down. Use clips or glass to keep paper and film flat and expose it with sunlight or a UV light.

TAKE IT FURTHER COMBINE CYANOTYPE EXPOSURES

Blend digital negatives with the photogram technique for stunning double-exposure results

ONCE YOU'VE cracked the basics of cyanotype printing, there are all sorts of ways to get creative with your exposures. For instance, why not try combining a negative transparency with the photogram technique? To do so, begin by printing out a photo on to a sheet of transparency (see above), then place this on top of your coated cyanotype paper and add other objects on top. This gives you an effect similar to a double exposure. For the best results, use a silhouette image with strong contrast or a simple, bold shape. We combined a silhouette figure with fern leaves, then exposed it under a UV light for about five minutes. Halfway through the exposure, we added a few more leaves, so that some of the plant shapes came out semi-transparent.





PROJECT 2

THE MISSION

Master the long RF 200-800mm

Time needed
 1-2 hours

Skill level
 Intermediate

Kit needed
 • Canon EOS R system camera
 • Canon RF 200-800mm lens

Super-tele zoom skills

Peter Travers explains how to get the best out of Canon's RF 200-800mm

Canon's RF 200-800mm lens almost feels like a prototype by a mad scientist, yet thanks to hi-tech RF mounts and EOS R cameras with amazing AF and high ISO performance, Canon can make such lenses a reality. But there have to be compromises to make sure the lens isn't super-enormous and

super-expensive. This is why the RF 200-800mm lens has a variable maximum aperture that starts at a not-so-fast f/6.3 at the short end and goes to a not-fast-at-all f/9 at the longer end.

These smaller apertures ensure this lens is a very manageable size and weight, which is impressive considering the huge focal length range. When retracted, it's only

314mm long and it weighs just over 2kg. It's relatively well priced, too, at £2299. It has a filter size of 95mm, the same as Sigma and Tamron's 150-600mm lenses.

To test out this super-telephoto zoom in the field, we went to our local bird of prey centre. As you can see on the right, there's a big difference between 200mm and zooming in at 600mm... 📷

STEP BY STEP HOW TO USE CANON'S MEGA TELEPHOTO ZOOM



01 MIGHTY TELEPHOTO ZOOM

Canon's RF 200-800mm F6.3-9 IS USM comes in the white L-series colour, but it's not an L-series lens, so it doesn't have full weather sealing. However, Canon says it's "dust and moisture resistant", so should withstand light rain and dusty conditions.



02 SMALL & LIGHT FOR HANDHELD

The lens felt light and easy to shoot with handheld, with no arm ache while we shot for an hour. Camera shake is more noticeable with very long lenses; IS offers 5.5 stops, or 7.5 stops with cameras with IBIS. This helps avoid shake at 800mm.



03 USE WITH NEWER EOS CAMERAS

We recommend you use one of the latest Canon EOS R mirrorless cameras with the RF 200-800mm lens, such as the full-frame R5 or R6 Mk II, as you will want the autofocus AI tech with Eye Detection for Animals for sharp shots of distant subjects.



04 WHEN APERTURE DECREASES

Aperture decreases as you zoom in, so it's f/6.3 at 200mm, but even at just 300mm, it drops to f/7.1, then drops again to f/8 at 500mm, and you're stuck with f/9 at anything over 600mm, up to 800mm, when the narrowest aperture is f/5.1!



05 SHUTTER SPEED TOO SLOW

Narrow apertures = slower shutter speeds, so be prepared to push your ISO for faster shutter speeds with the RF 200-800mm. We shot at 1/500 sec, f/9, ISO1600 here, but this wasn't fast enough to freeze this kestrel's flapping wings as it hovered.



06 EXPOSURES FOR WILDLIFE

Even in daylight on an overcast day, we had to resort to shooting at ISO3200 at f/9 to get a high shutter speed of 1/1000 sec for the birds. The tawny owl was sitting fairly still, but the fast shutter speed was needed to freeze the feathers in the wind.



SHOT AT 600mm



400mm



300mm



200mm

QUICK TIP!
While this Canon RF super-telephoto zoom extends to a mighty 800mm at the long end, we found images were much sharper shooting at 600mm or below



LONG AND SHORT OF IT

The RF 200-800mm has a telescopic design, which means when you zoom in and increase the focal length, the lens's physical length increases, too. At 200mm, the lens is short and compact at 314mm long, but at the longest telephoto setting of 800mm, it extends to a length of 410mm. In comparison, the RF 100-500mm F4.5-7.1L IS USM is 208mm when retracted, and grows to 298mm when zoomed right in to its 500mm longest end.



PROJECT 2



STEP 1 NOT SO SHARP AT 800mm

It was fun using the lens at 800mm, as we could zoom in on birds about 20 metres away, and use the EOS R5's AF to lock on for a sharp shot. Or so we hoped. The lens offers the best image quality through its 200-600mm range, while between 700mm and 800mm, there is a noticeable drop in sharpness in the centre of the frame and overall image quality. So, you could say you have a very sharp 200-600mm lens!



STEP 2 DISTANT BACKGROUNDS ARE BEST

If you saw this photo (left), you might assume it's shot at $f/2.8$ or $f/4$ with a 400mm lens. But this was shot at $f/9$ and 800mm on the RF 200-800mm. Usually, $f/6.3$ to $f/9$ aren't the apertures you'd want for wildlife, as the super-long focal lengths decrease depth of field, even at these narrower apertures. But the trick is to shoot subjects positioned miles from greenery behind, so you can really blur backgrounds so they stand out from surroundings – like this tawny owl on a post, with the fields 50+ metres beyond.

Compare this to the photo of the owl below, when it was nearer to the hedges, wooden fence and logs behind. This was shot at $f/9$ at 570mm, and while our owl subject is sharpest in the frame, the background isn't sufficiently blurred, so remains distracting to the eye, and therefore the bird doesn't stand out so well.





STEP 3 CROP A LOT!

When shooting with the RF 200-800mm, we benefitted from the 45MP full-frame R5's high resolution, which enables you to crop quite drastically and still be left with very usable sized images. RAW/Large JPEGs are 8192 x 5464 pixels, but even when we heavily cropped the shot to the image on the right, we still had an image that was 2938 x 3672 pixels in size. Big enough for an A4 print and all online use.



STEP 4 1.6X CROP MODE

Another benefit of the Canon R5 full-framer is the Cropping/aspect mode, found in the red shooting menu. Using the 1.6x option when at 600mm for sharper shots, we increased the effective focal length to 960mm. We spotted this little dunnock 10 metres away, and could capture a frame-filling shot, with the bird undisturbed as we were standing far away.



PROJECT 3

THE MISSION

To take creative portraits with glass prism filters

Time needed
One hour

Skill level
Intermediate

Kit needed

- Canon EOS body
- 50mm prime lens
- Prism

Kaleidoscopic colour

Dan Mold shows you how to get the best results with glass prisms

There's no shortage of photographic gear and gadgets on the market. Although while we often justify a new lens with an ability to open up new creative possibilities, we don't always give accessories the same time of day. This month I've been experimenting

with the Classic 3-Pack from Fractals Filters, which at £94 (\$120) may sound a tad steep, but like a new lens, they open up brilliant artistic opportunities and allow you to take unique pictures.

These prism filters can be held in front of the lens to refract and reflect light in interesting ways. Some create a glitchy pattern

while others create a kaleidoscope of colour, making them perfect for portraits – giving your shots an edge that will stand out from the crowd. Of course, cheap prisms can be bought online for £10 and are a great place to start, but if you want better quality and versatility, these Fractals Filters are certainly worth it. 📷

TOP TIPS YOUR CANON CAMERA SETUP

Discover the camera and photo kit needed for Fractals prism portraits



01 CANON EOS CAMERA

You can, of course, take portraits with any Canon camera, although the latest Subject Detection on Canon mirrorless models, such as the EOS R5 or R6, make locking autofocus on your subject's eyes a breeze when composing with your prism.

02 50mm PRIME LENS

A 50mm prime lens on a full-frame camera, or 35mm on an APS-C Canon, tends to work well for prism portraits as they are lightweight, small and have wide apertures of f/1.8 or wider for better bokeh and shallow depth-of-field effects.

03 GLASS PRISM

You can use any glass prism to take a prism portrait but our trio from Fractal Filters are made with photographers in mind, using high-quality glass and feature a metal handle so you don't get fingerprints on them either.

BEFORE



EXPERT ADVICE USING PRISMS

Two ways to maintain and use your prisms effectively



Fractals Filters

ANY dust, dirt, debris and even greasy fingerprints on your prisms can show up in your photos which will then need removing in software. Carry a microfibre cloth with you and regularly clean your prisms to keep them in good working order.



A STORAGE case like the soft bag that comes with the Fractals Classic 3-Pack is designed for stowing away your filters and prisms, keeping them protected when not in use. The shoulder strap and belt loop put the filters within easy reach too.



PROJECT 3

TOP TIPS SHOOTING WITH PRISMS

Tips and tricks for superb prism portraits



A HELPING HAND

Holding your camera in one hand and a filter in the other can be tricky, so we suggest it's easiest to hold the Fractals Filter by its grip and then use your thumb to rest against the lens barrel to steady yourself, and help you line up the shot perfectly. It's also worth enabling any lens or body-based Image Stabilization on your Canon EOS to help reduce camera shake too. A tripod can be a better option if you don't need the flexibility of moving and shooting quickly, although it's a good option for shooting video footage with prisms.



01 USE A 50MM PRIME LENS

Start by attaching your lens to your Canon EOS camera; 50mm on a full-frame Canon, or 35mm on an APS-C, seems to be the sweet spot but you can, of course, experiment. Make sure your lens is fitted with a UV filter so that you don't scratch the front element.



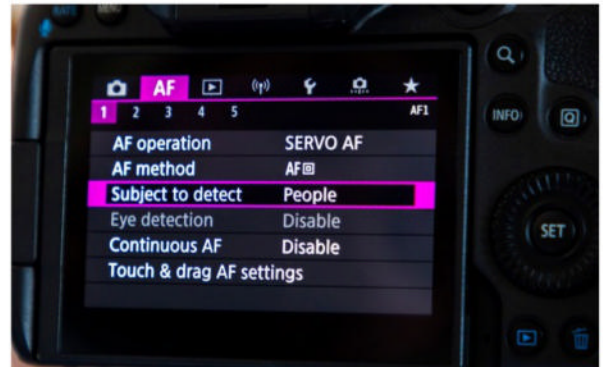
02 STARTING SETTINGS

To begin, go into your Canon's Aperture Priority (Av) mode and dial in an aperture of f/2 and ISO1600. You'll want to aim for a shutter speed of at least 1/200 sec to eliminate camera-shake, so you may need to tweak your ISO value depending on daylight levels.



03 MOVE THE FILTER AROUND

First compose your scene and have your model pose as desired, and check the exposure is good. Then, compose again but bring your prism into view this time. Try moving it closer or further away from the lens and tilting it towards or away from your model.



04 FACE DETECTION

Autofocus can be a challenge when shooting through a prism. On newer Canons like the EOS R5, Subject Detection (above) makes this much easier. But for older Canons you'll need to place your active AF point over the model's eyes to make sure they are sharp.

TOP TIP FOCAL LENGTH

Not all 50mm lenses are created equally



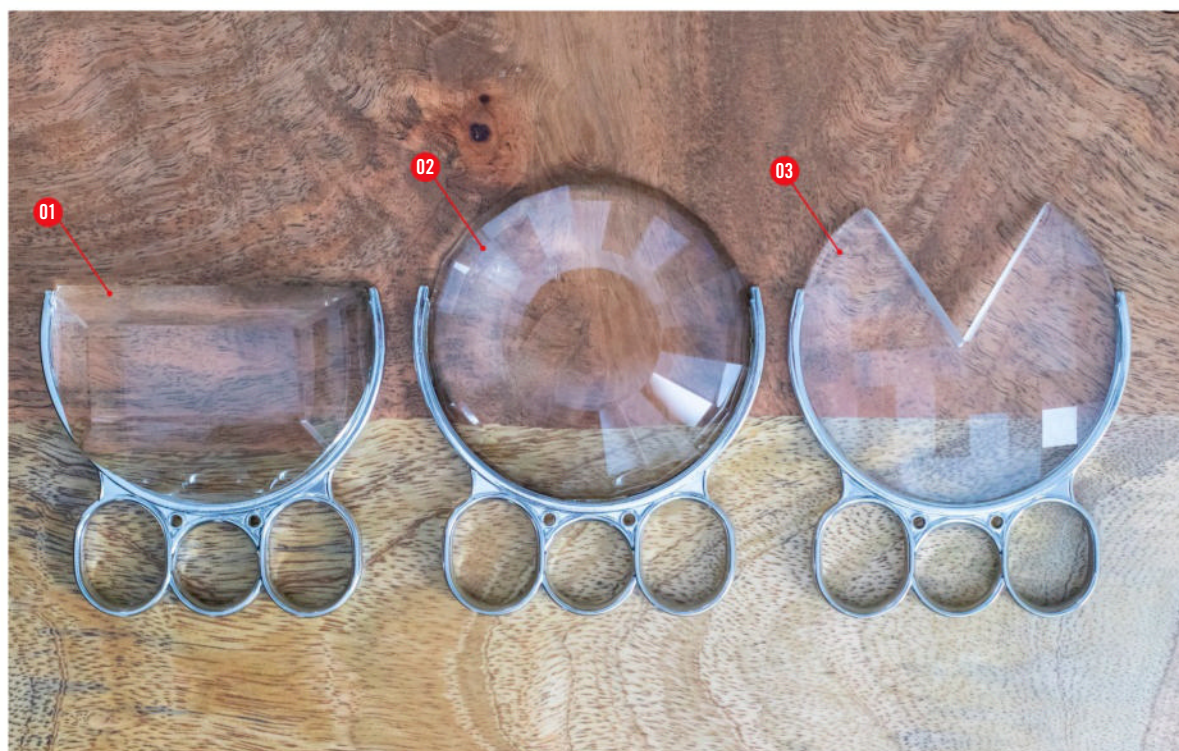
A 50mm lens offers the perfect focal length for prism portraits, but one thing to look out for is the front element. This Canon RF 50mm F1.8 STM front element is just 43mm, so we needed to move the filter away from the lens to see more of its effects.



THE diameter for the front element of this Sigma 50mm f/1.4 lens is much larger at 77mm. This means we can hold the Fractals Filter closer to the lens to squeeze in the effect of the prism. As we can hold it closer to the lens it's much easier to blur.

WHAT'S IN THE BOX? FRACTALS FILTERS

Take a closer look at these three classic prism options...



PRIME TIME!

Primes are lenses without zoom capability and have a fixed focal length, such as 35mm or 50mm. You'll need to zoom with your feet to get closer or further away from your subject in order to make them appear larger or smaller, to change the composition. Primes are perfect for prism portraits – we favour 50mm lenses (see panel bottom left). This is because primes are often small, light and easy to manage when your left hand is tied up with a prism. Sub-£200 primes like the Canon RF 50mm F1.8 STM or Canon EF 50mm F1.8 STM have fast f/1.8 maximum apertures.



01 PASCAL

The Pascal is the heaviest of the three prism filters in the Fractals Filters Classic 3-Pack. Tipping the scales at 255g it's a bit more unwieldy to use than the others. Master it though, and it will allow you to take 'impossible' images, as its chunky glass element has been cut in such a way that allows it to reflect objects from outside your normal field of view. When you're shooting outside, this could be a tree directly behind you! Our model wore a sparkly dress in front of a blue glittery background for extra sparkles that has reflected in the glass.



02 JULIA

The Julia filter is perfectly circular with the Fractals Filters signature knuckle-duster style metal grip so you can hold it comfortably in your left hand, while holding your camera in your right hand. It has an orange segment style pattern cut into it with a clear circular sweet spot in the centre. This used to be an actual hole but is now one complete piece of glass for cleaner results. This central zone gives you an ideal 'sweet spot' in which to position your model's face, with the surrounding frame then being filled with a mesmerizing kaleidoscopic view.



03 PENROSE

The Penrose filter is the lightest of the trio in the classic 3-Pack with its thin proportions and a section of glass cut out from it. This makes it a joy to use as it can be held and repositioned with ease. The glass has a checkerboard pattern on its front face, breaking the surrounding scenery into a wonderful diffused, glitchy pattern. The cutaway section of glass is ideal for placing your focal point as it leaves this area perfectly sharp. Due to its two pointy 'horns', make sure a UV filter is fitted to your lens to avoid scratches to the front element.

QUICK TIP!

Experiment with moving the prism away from your lens and using different focal lengths to fine-tune the effect in your composition



LIGHTROOM CC



THE MISSION

Capture night-time cityscapes in blue hour and process in Lightroom Classic

Time needed
30 minutes

Skill level
Intermediate

Kit needed
Lightroom CC

Blue-hour brilliance

Sean McCormack shows you how to master Lightroom Classic's AI masking function to create dramatic night-time cityscapes

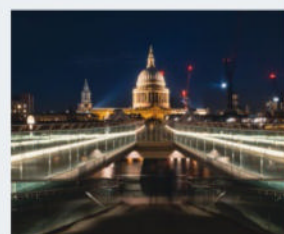
Blue hour is one of my favourite times to shoot, although the light doesn't last long. Despite that, night-time in a city is still a great time to take photos and, with processing, you can boost the effect. Older cities tend to have more appeal, especially those which still use tungsten streetlights; more modern cities are more likely to have LED streetlights, to save money. The light is not as warm, meaning that you lose the beautiful blue/yellow complementary colour scheme of blue hour.

While you can use high ISOs to capture night cityscapes

handheld, it's far better to keep the ISO as low as possible. If you like starburst effects on street lights, you'll also need to use a narrow aperture around f/16 to achieve that look. Low ISOs and narrow apertures will need longer exposure times – far longer than you can shoot handheld. That means a tripod is a must for shake-free cityscapes at night.

So what can you do to make your night cityscapes look even better? You can lighten the skies and add a touch more blue. To complement this, you can warm the light or even the buildings in general. Thanks to Lightroom Classic CC's masking, this task is made a lot easier. 📷

PRO TIP

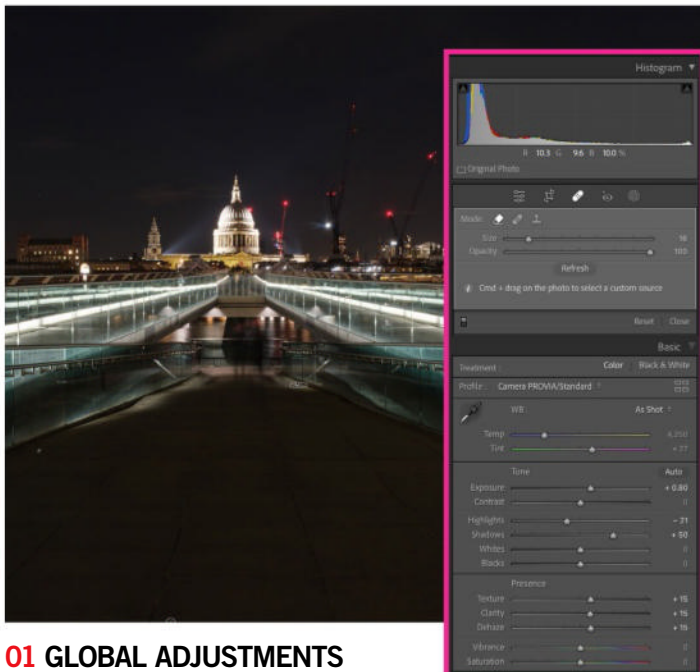


THE COLOUR in this photo is muted, so you could try adding some additional colour using a grading preset, like the ones that come with Lightroom Classic. Go to Stylistic Future and hover over to see them – this one is FT04. Then use the slider to change the intensity.

DOWNLOAD PROJECT FILES TO YOUR COMPUTER FROM:
<http://downloads.photoplusmag.com/pp217.zip>

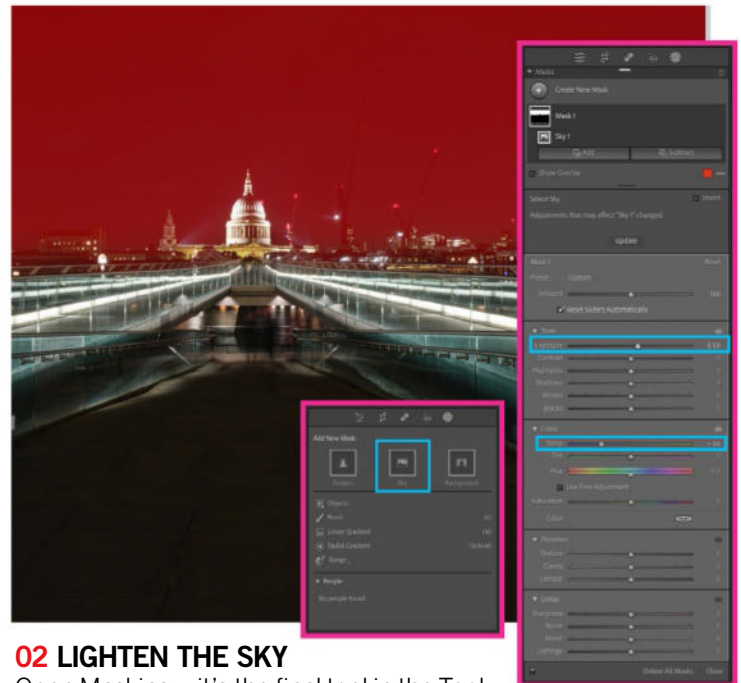
STEP BY STEP THE SKY'S THE LIMIT FOR NIGHT CITYSCAPES

Adobe Lightroom Classic's masking function adds colour and character to your blue-hour city shots



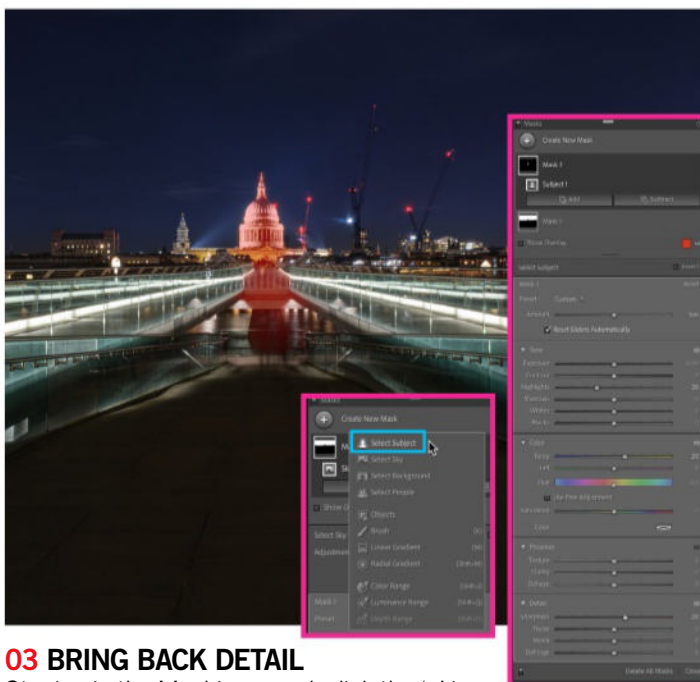
01 GLOBAL ADJUSTMENTS

Make global adjustments first. Increase Exposure as needed (+0.80) and then decrease Highlights to control lighting (-21). Bring Shadows up to taste (+50) but it can increase noise. Clean up using the healing tool. Do a triple action, setting Texture, Clarity and Dehaze to +15 for more presence.



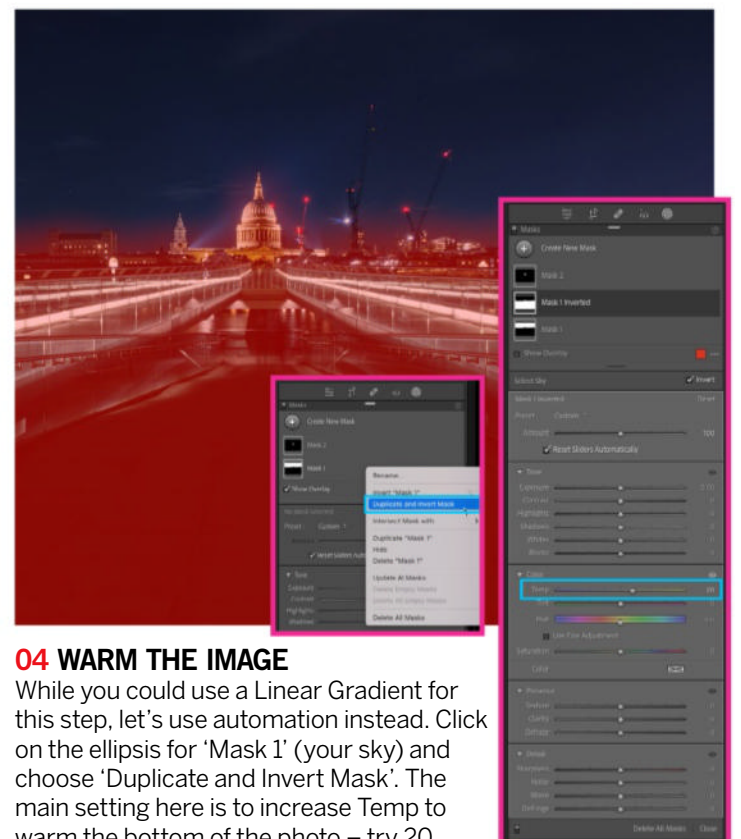
02 LIGHTEN THE SKY

Open Masking – it's the final tool in the Tool Strip under the Histogram. Click Select Sky. This creates a red mask on the selection. Now, lighten the sky by setting Exposure to taste: 0.50 looks good here. Decrease the Temp slider to -50 to add more blue. Again, this should be to personal taste.



03 BRING BACK DETAIL

Staying in the Masking panel, click the '+' icon and choose Select Subject. In our night shot, this automatically selects St Paul's cathedral. You can bring back some detail by reducing Highlights to -30. To get more of a complementary colour, bring Temp up to 20. Another way to focus attention is to increase Sharpness to 20.

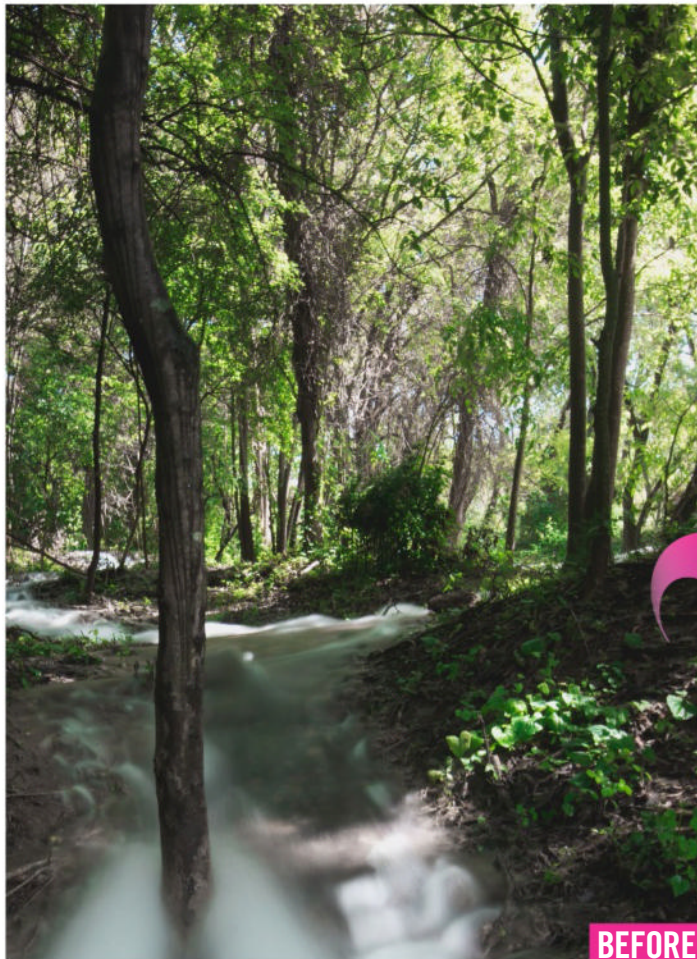


04 WARM THE IMAGE

While you could use a Linear Gradient for this step, let's use automation instead. Click on the ellipsis for 'Mask 1' (your sky) and choose 'Duplicate and Invert Mask'. The main setting here is to increase Temp to warm the bottom of the photo – try 20.



PHOTOSHOP CC



BEFORE



AFTER

Haze your backdrop

THE MISSION

Cut through the haze to produce a crisper image for a strong composition

Time needed
20 minutes

Skill level
Beginner

Kit needed
Photoshop CC

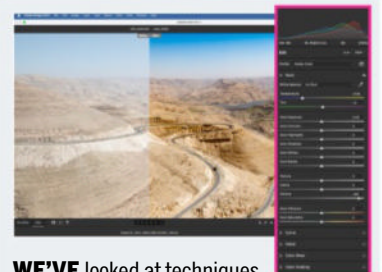
James Paterson shows you how to use Adobe Camera Raw's Dehaze tool to add mist effects

If you have an image that looks hazy – either through atmospheric conditions in summer or shrouded in mist in winter – the Dehaze command does a great job of cutting through the mist, crisping up distant details and boosting hazy scenes. It's easy to use: simply open your RAW image in either Adobe Camera Raw in Photoshop CC, or Lightroom, and experiment with the slider. The slider goes in both directions so not only can we use it to cut through haze, but we can also add the impression of mist. One of the challenges with landscape photography is

in reducing busy scenes into simple, strong compositions. Fog, mist or low-lying cloud can help in this regard as it fades out the background details so that the foreground elements stand out in the image.

Of course, it's best to capture haze at the time of shooting. But if conditions aren't right, we can use negative Dehaze to give a subtle impression of mist afterwards. With the AI masking tools in Adobe Camera Raw, it's a simple task. Here, the forest scene initially looks too busy and cluttered but by hazing the background, we can come up with a much stronger image.

POSITIVE DEHAZE



WE'VE looked at techniques for adding a mist effect here but, of course, the other use for the Dehaze command is to reduce haze in your photos. It's good at cutting through dusty, atmospheric haze on sunny days like this. It's also unexpectedly good at enhancing skies. Try adding a sky mask in Lightroom or Camera Raw, then increase Dehaze and see how it pulls detail out of clouds. It's easy to overdo the effect, so use it sparingly.

DOWNLOAD PROJECT FILES TO YOUR COMPUTER FROM:
<http://downloads.photoplusmag.com/pp217.zip>

STEP BY STEP DISCOVER HOW TO PUMP UP THE MIST

Introduce haze with Adobe Camera Raw to create better compositions without confusing clutter

01 ADJUST THE TONES

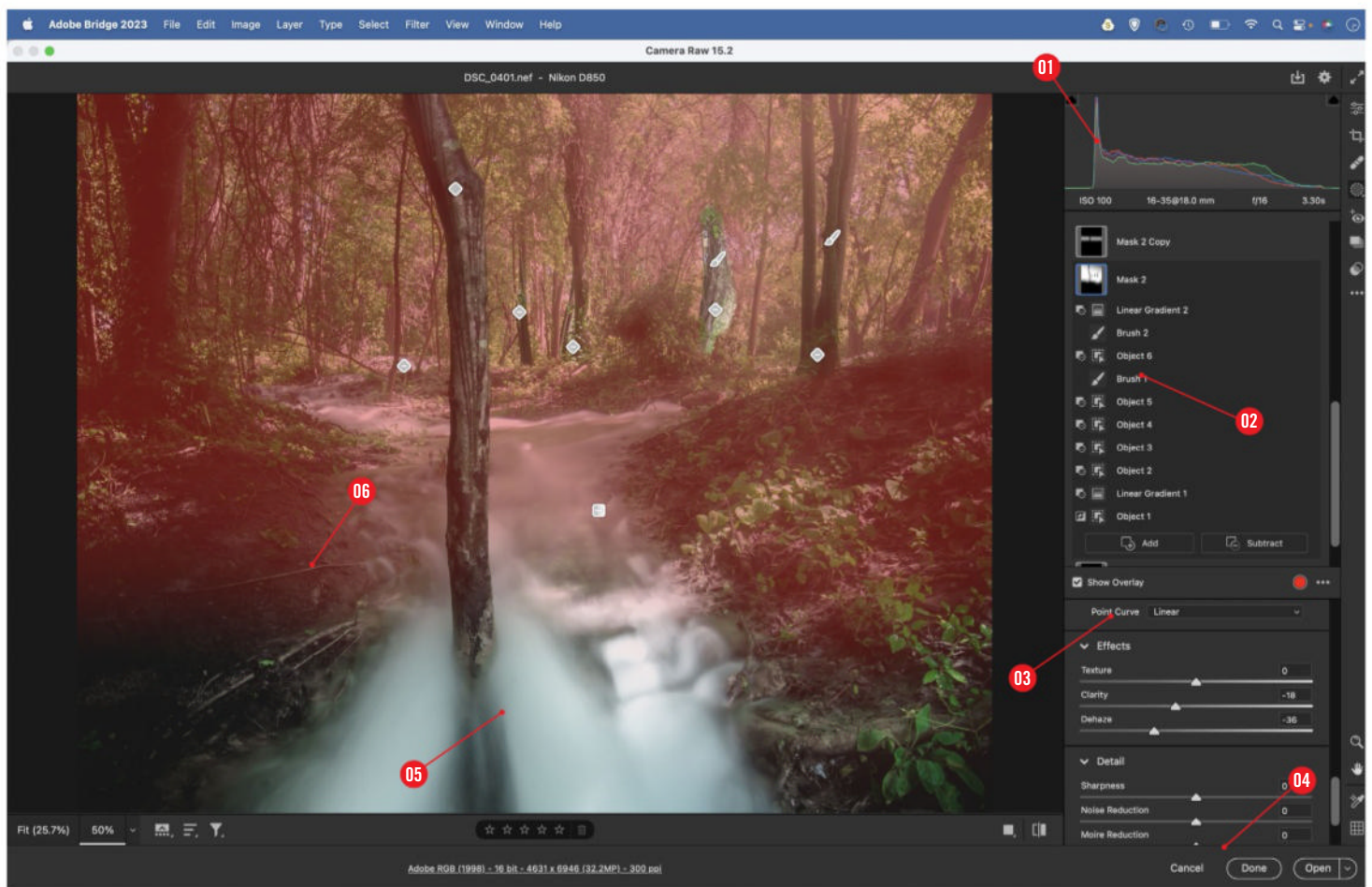
Use the Dehaze command in Lightroom or Adobe Camera Raw (or the Camera Raw filter in Photoshop). To begin, open your RAW image in Camera Raw (or go to Filter > Camera Raw Filter in Photoshop if using a JPG) then make adjustments in the Basic Panel. We reduced the contrast, increased shadows, reduced highlights to flatten out the tones. We reduced Dehaze to add a touch of universal haze.

02 USE NEGATIVE DEHAZE

The Masking Panel allows you to make local adjustments to different areas. We can use it to haze the backdrop. Go to the panel, click Linear Gradient then drag it to the middle of the frame to add a gradient. Next, go to the Dehaze slider, reduce it to add a haze to the top half of the image and soften the background trees. Negative Clarity has a softening effect, so try lowering it too.

03 FINE-TUNE YOUR MASK

The great thing about making masks in Camera Raw or Lightroom is that you can add, subtract or intersect for intricate results. Here, we can remove the tree in the foreground so it isn't affected. Click the Subtract button in the Masking Panel and choose Select Objects. Click the Rectangle Select button in the Object panel, then drag a box over the tree. A mask will be generated to exclude the tree.



04 HAZE THE MIDDLE GROUND

Add or reduce the haze effect by fine-tuning what's included in the masks. For our image, we subtracted trees in the mid-ground by dragging boxes over them with the Object Mask tool. But we want to make it look as if the haze gets stronger the further from the camera, so we chose Add > Brush then painted with a low brush density to bring back some haze in these parts.

05 LIFT THE CORNER

A slightly hazy corner helps add depth to the effect and gives the impression of the sun fighting through the mist. We used another gradient to lift the right corner. Press G (shortcut for a new gradient mask) then drag in from the corner. Experiment with images by increasing Exposure and decreasing Dehaze. You could also try increasing Temperature to add more warmth to this side.

06 NOW TRY FREE HAZE PRESETS – DOWNLOAD LINK ON THE LEFT

We've supplied 10 haze presets for Camera Raw or Lightroom in the project files (see link to download on left). Each one hazes your image, with some applying a creative colour change. Some presets work with AI Masking to detect the backdrop and add haze. You can adjust the haze or fine-tune the mask by subtracting a gradient so it only affects the top of the frame.

AFFINITY PHOTO



THE MISSION

Create a lens flare effect easily with Affinity Photo

Time needed
 20 minutes

Skill level
 Beginner

Kit needed
 Affinity

A flare for photos

Create lens flare effects from scratch in Affinity Photo and master shapes, Live Filters and colour tools with **James Paterson**

Lens flare is usually an element that photographers will take care to avoid. But on the right image, it can enhance the mood. It's ideal for travel, portraiture and lifestyle photography, as what we lose in detail, we make up for in atmosphere.

Of course, if you want natural flares then the best approach is to capture them in-camera by shooting into the sun. But sometimes the effect is difficult to

capture, or it can look too weak. In this photo here, there is a subtle lens flare in the original image but it's too weak to register properly. Whether you want to add to existing lens flare like this or create it from scratch, then Affinity Photo has a range of tools that can help.

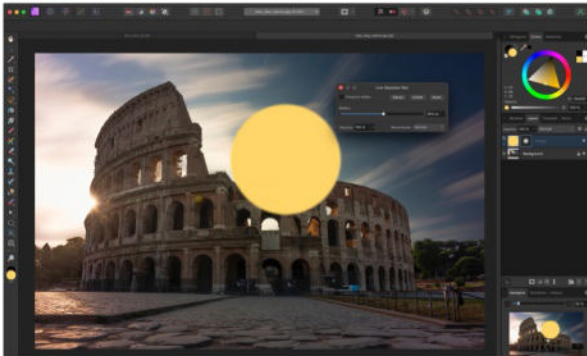
Unlike Photoshop, there isn't a dedicated lens flare filter in Affinity Photo. But it's not difficult to create your own. Get to grips with a few shape, blur and blending tricks and you can

quickly make realistic-looking flares in no time. The effect will work better on some photos than others. It helps if the image is backlit, ideally with the sun in the frame as it is here peeking out in our Rome.jpg start image. The great thing is that once we've created one circular flare point, we can quickly duplicate, recolour, resize and reposition it elsewhere to build up the effect. Then once done, we can finish off with a few tonal tricks to help bring everything together. 📌

DOWNLOAD PROJECT FILES TO YOUR COMPUTER FROM:
<http://downloads.photoplusmag.com/pp217.zip>

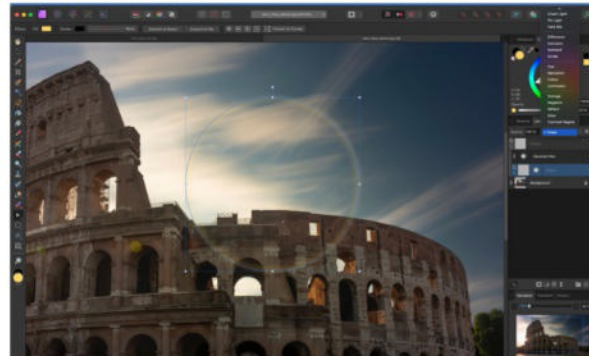
STEP BY STEP FLARE EFFECTS

Add lens flares using the Shape tool and Gaussian Blur



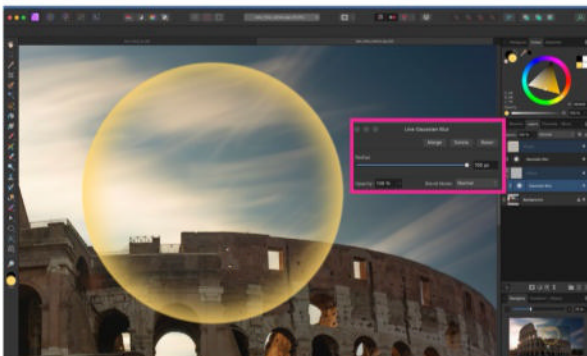
01 BLUR A CIRCLE

Click and hold over the Shape tool and choose the Ellipse. Hold Shift and drag in the image to make a circle. Go to the colour panel and choose a yellow colour for the circle. Click the Live Filter icon in the Layers Panel and choose Gaussian Blur.



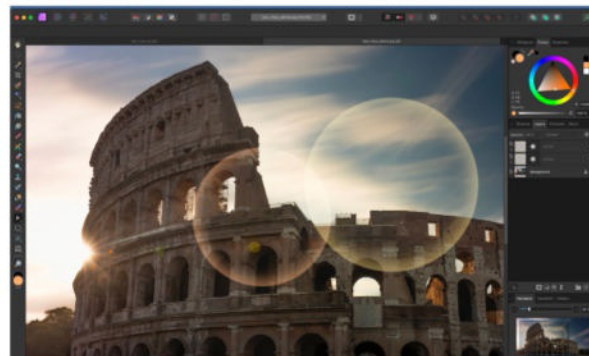
02 MAKE A 'CHILD'

Hit Cmd/Ctrl+J to duplicate the ellipse, then go to the Layers panel and drag the copy on top of the other layer's name to make it a child. Expand the layers and set the blend mode of the child ellipse layer to Erase. You'll see the beginnings of a halo effect.



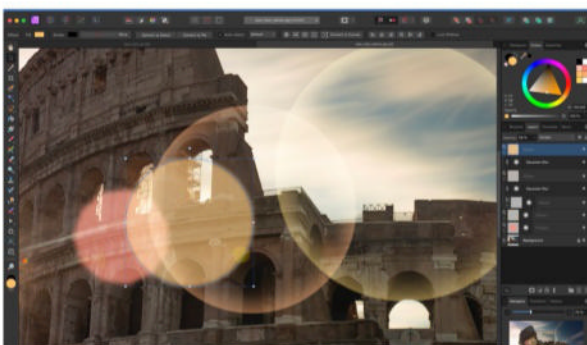
03 CREATE A HALO

Grab the Move tool, click and hold on the corner of the bounding box. Hold Shift plus Cmd/Ctrl and drag in to resize the second circle from the centre, making it smaller than the first. Adjust the gaussian blur by double clicking the live filter layer to fine-tune the halo.



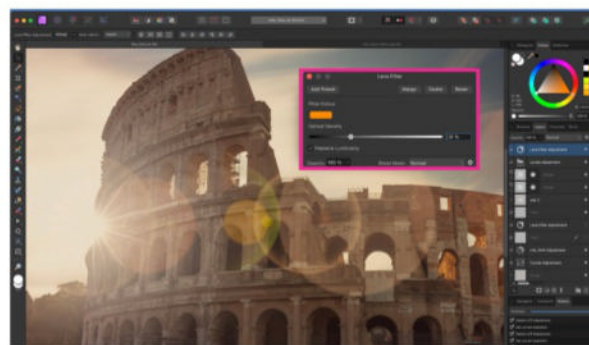
04 COPY AND RECOLOUR

Duplicate the top ellipse layer with Cmd/Ctrl+J then grab the Move tool and position elsewhere. Use the colour panel to tweak to another warm shade. Adjust the opacity of the layer to tone it down and set the blend mode to Screen to blend with the image below.



05 BUILD IT UP

Continue duplicating to build up the flares. Try turning off the child ellipse layer to make some flares more opaque. Keep the flares on the same line, as this is how they would appear. Grab the Double Star tool. Set Inner Radius 3%, Point Radius 100%, Points 7.



06 MAKE A SUNSTAR

Hold Shift+Cmd/Ctrl and drag out from the sun for a sunstar effect. Choose a colour, set the Blend Mode to Screen and add a Gaussian Blur Live Filter. Add Levels Adjustment Layer and drag the Output Black Level to fade the blacks. Add a Lens Filter layer for warmth.

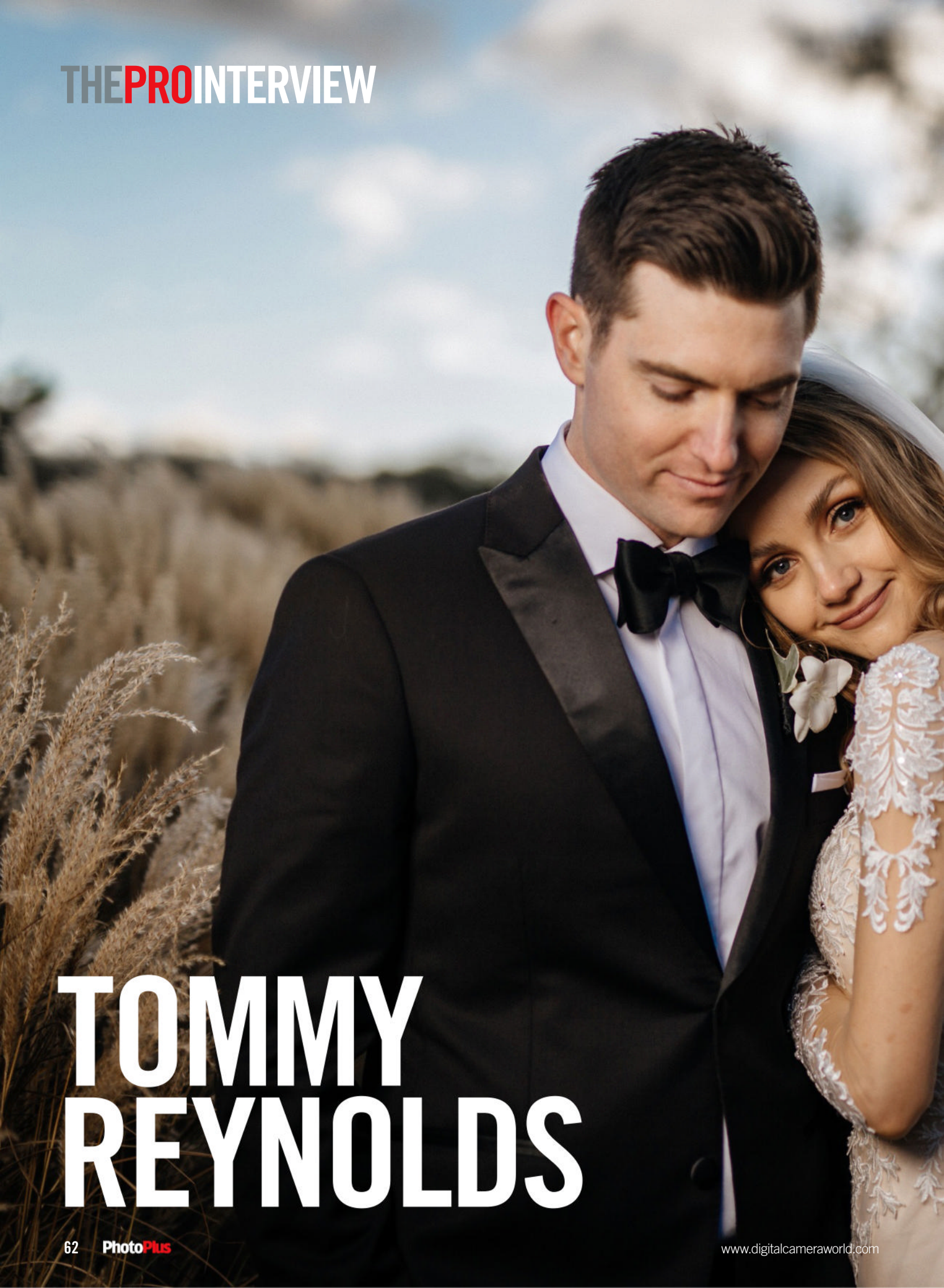
QUICK TIP!

You can quickly duplicate shapes, layers and almost any other item by holding Alt and dragging it with the Move tool

ADD WARMTH WITH LEVELS

Lens flares go hand in hand with a warm colour shift. We can do this with a Levels Adjustment Layer. Select the Blue channel in the Levels settings then drag the Output Black level inwards to add yellow. Next select the Red channel and drag the Output Black level inwards to add red. Add a layer mask and hit Cmd/Ctrl+I to invert it then paint with white to reveal the colour change around the sun to warm this part of the image.

**NEXT MONTH
TAKE CONTROL
OF COLOUR**



TOMMY REYNOLDS

Personal growth and sharing advice are important to Tommy Reynolds. But even more key is a connection to your subject. Lauren Scott discovers what makes this photographer and filmmaker click, and how the wedding industry has evolved

TOMMY Reynolds started his career by shooting artists and musicians, so he's an expert when it comes to studio lighting and posing. But it's with wedding photography that he's found his true calling, where he relies mainly on natural light and rapport to make his couples comfortable. With an abundance of cheer and confidence combined with his cinematic style, Tommy has honed his portfolio, his approach, and his preparation to become a professional wedding photographer that any mother of the bride would be happy with.

On your special day, he says, "I'll never lose sight of the laughter, the shared glances and the warmth of your love you'll share." But what about all the technicalities of shooting weddings, the Canon camera gear, and all of the production work that comes after the day to deliver prints and make albums? Discover how Tommy approaches his camera settings, styling and more in our conversation...

01 CHERISHED MOMENTS

Tommy photographed an intimate ceremony for couple Riana and Cameron, after Covid postponed wedding day

Lens	Sigma 50mm f/1.4
Exposure	1/1600 sec, f/1.6, ISO100

02



02 WASING PARK

Tommy captured Riana and Cameron outside the church at Wasing Estate

Lens Sigma 50mm f/1.4

Exposure 1/1600 sec, f/2.5, ISO250

03 THE DREYS, KENT

"With every wedding, I hope I capture a moment as intimate and special as this one from Sophia and James's wedding celebration," reveals Tommy

Lens Canon RF 28-70mm F2L USM

Exposure 1/250 sec, f/2, ISO2500

04 GETTING READY FOR THE BIG DAY

Tommy used a 60mm focal length on his RF 28-70mm to capture bride-to-be Sophie in the Potting Shed, Langley

Lens Canon RF 28-70mm F2L USM

Exposure 1/250 sec, f/2, ISO200

Hey, Tommy. How are you?

I'm good! I've been focusing a lot on weddings, which is something that's always been there (I've shot them for a decade) but it has become a much more predominant part of my business. I want to tell people, especially photographers, not to be afraid to try something new as it could end up making you more money.

Your wedding work popped up on my Instagram feed recently, so that new focus must be working. You said you've been shooting for 10 years – has the industry changed during that time?

It's definitely improved artistically and creatively, and perhaps there's a need to share more content from the day now. I think there's a fine line between how much wedding photographers share behind the scenes on the day, but also it shows that's what wedding photographers feel they need to do.

You're not just the wedding photographer any more. Now you've got to be that content creator to show off what you're doing because, as we know, it's a great marketing tool. That's been

the biggest change I've seen. I try to have my sister come along and film behind the scenes at weddings of me doing my thing, so I can fully concentrate on the moments that are happening.

You always come across as confident in your videos. How do you feel about social marketing?

With wedding photography as a supplier, you're essentially the shadow for the whole day. It's so important that the couple – the client – feels like they know who they're having with them all day, and behind-the-scenes content and planning tips can help show that.

My YouTube channel is my most followed social media platform. I have to lean into why that is, and I think it's because people enjoy how I show the creative process. I like to think that I'm quite confident on camera. When I go to weddings, I like to dress up, to be that fun, cheeky chappie, and I hope that people see that and decide I'm what they want on their special day.

You share lots of techniques and tips on your social channels. Do



“Having so much experience with off-camera flash has helped with my lighting in wedding photography”

you think resources like YouTube are making it easier for enthusiasts to turn pro?

Wedding photography isn't easy, but it's becoming easier for a lot of people – if they have an interest – to get into it and do a pretty decent job. With YouTube at our disposal and advanced cameras being smaller and more stabilized than ever, it's easier to learn, pick up, get the resources you need, and take good shots.

Anyone can buy editing presets or a better camera, but I've noticed how good you are at making people feel comfortable. Has that given you a USP?

I'm glad that you've recognized that within me because I hope that my USP is my personality and the client experience that I can provide. A lot of photographers don't even offer albums and that's something I have a passion for.

Something else I've started doing on Instagram is offering tips and advice specifically to brides. I see a lot of wedding photographers (when they get popular) do tips or tutorials for other wedding photographers. But I thought,

“Why not use my advice to reach out to potential brides?” It's another medium that I can use to put my face in front of people, so to speak.

You shoot portraiture work alongside weddings. Do the techniques cross over?

My portrait work has certainly helped me with the lighting. Having so much experience with off-camera flash has helped with my lighting in wedding photography, even though I usually keep everything very simple. It's more about finding light or trying to create light in a minimal way.

I guess the difference with weddings is that you're not working with professional models. How are you able to read the room?

You can get that vibe during the consultation. And I really encourage the groom to be in that consultation, so I can find out more about them and get a feel for what they like and don't like. One thing that people often say is, “We don't like to be posed,” and my kind of go-to

response to that is, “That's good because I don't pose, instead I prefer to give you prompts.” I think that's a better way of communicating with people. And just that consultation is a great experience to find out about them.

I give couples a questionnaire upon booking and it will ask all sorts of questions about their personalities, about how they met, and how they proposed. I can use all that information so that if we come to the engagement session, I know what to talk about.

Last week for a shoot, I put on a track by Kings of Leon, which was one of their favourite songs. What they hadn't realized is that six months ago when they filled out that questionnaire, they put that as one of their favourites. It's all about those little things that I can add to the client's journey to make them feel like they've made the right decision.

How did you start out with weddings, given the responsibility photographers have?

I still remember my very first wedding at Rochester Castle. I shot on a Nikon D40, my first big boy camera, and I was so

05



05 KEJAHNA EVAN

"For this shoot, I was testing out some PixaPro hand-painted backgrounds"

Lens Sigma 50mm f/1.4

Exposure 1/160 sec, f/7.1, ISO200

06 STEPH AND LEE

"An engagement session is the perfect opportunity to practise in front of the camera!" says Tommy

Lens Canon RF 28-70mm F2L USM

Exposure 1/320 sec, f/2.2, ISO250

07 THE CONFETTI SHOT

The hot weather didn't stop Lisa and Gemma having the best day of their lives

Lens Canon RF 28-70mm F2L USM

Exposure 1/1250 sec, f/2, ISO100



nervous. I brought my friend along who had a much better camera than me, even though I was the main shooter. I couldn't fathom why my shots were coming out too bright, as I was at 1/5000 sec shutter speed, but I had it set to ISO128,000, and it just looked like trash – especially on that DSLR back in the day. This will sound like any other career story you've heard... From there I got a basic website and did a few friends' weddings. It was only when [my son] George was born that I decided to turn it around and invest time in a new website format and wedding photos on Instagram.

Has your kit changed over the years too? Now you shoot Canon...

I bought the Canon EOS R5 specifically for wedding photography, as up until then I was shooting with the Canon EOS 5D Mark III, which is still my backup camera. I've had it for nine years now. If I was just a studio photographer, I'd probably still be shooting with it, but I upgraded because of the astounding autofocus of Canon's professional mirrorless cameras like the R5. For evening shots, I use a Canon flashgun with a MagMod MagSphere diffuser on top, which is great for bouncing light in

rooms with very high ceilings. And then I have the Canon RF 28-70mm F2L USM lens, which is my go-to lens for weddings. It's absolutely gorgeous.

I have that lens, too. I feel like you could almost shoot a whole wedding without swapping it.

90% of the day is with that 28-70mm. It's so expensive, so if I was going to go all out, I'd rather spend a little bit more and get all these focal lengths at f/2. For a wedding photographer, it's a dream, and you can get away with shooting the whole day on one lens.



What Canon gear would you like to invest in next?

Ultimately, I'm going to get a Canon EOS R6 to replace my EOS 5D Mark III as a backup camera. The EOS R6 is perfect for wedding photography, and the only reason I have the R5 is because of the extra video options it gives me for YouTube and for any commercial that work I do, as well as the extra megapixels. It's also helpful to have the CF Express card on the R5 for confetti shots, where the buffer of continuous shots is no issue at all.

I'd also love a Canon RF 85mm F1.2L USM because it has a focal length and aperture that the 28-70mm F2L obviously doesn't. It would be a nice bounce between the two.

Speaking of confetti shots, do you work to a wedding shot list or, thanks to experience, keep everything in your head?

For the family portraits, I have a shot list but for everything else, I know what's needed. I always start the day doing a lay flat because it's a nice way for me to say hello to everyone and get them used to you with the camera. I keep it very low energy at first.

Do you enjoy doing the group family shots?

When it comes to the group shots, that for me is what I'm about and where I'm

STORY BEHIND THE SHOT



Overcoming creative block

Tommy's ballet photo shoot helped him connect on YouTube

Creating personal projects is a great opportunity to learn not just about your craft but yourself as an artist and as a person. I put together a cinematic ballet shoot with model Ayla Rose, cinematographer Michael Mowbray, and BTS photographer Andy Holmes to help people who were in a creative rut. I used the footage and stills for two YouTube videos, and this still was taken with the Canon EOS 5D Mark III and Sigma 50mm f/1.4 lens. PixaPro provided some amazing lighting kit including a flash head, softbox and beauty dish.

08 SURE THING!

A cover image for the album *All or Nothing* by artist Nick Howard. "I love how simple this shot turned out," says Tommy

Lens Sigma 35mm F1.4 DG DN Art

Exposure 1/160 sec, f/6.3, ISO125

09 MARTIN JOHN MCCAFFERTY

A steely-eyed portrait of musician and vocalist Martin John McCafferty

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

Exposure 1/160 sec, f/3.2, ISO160

10 BELT CRAFT STUDIOS

Tommy shoots model Kejahn in the Belt Craft Studio in London, using a PixaPro lighting setup

Lens Sigma 50mm f/1.4

Exposure 1/160 sec, f/8, ISO200

selling myself to other wedding guests. I think some people judge wedding photographers on how quickly they can get them done, and I want to be quick without being too bossy. When it comes to buying prints from your wedding day, what are you likely to buy prints of? It's going to be the group shots. And it's also not necessarily the bride and groom buying them, but the parents and grandparents. One of my talks at The Photography & Video Show (at the NEC) this year was about how to sell more albums as a wedding photographer.

Do you think photographers don't offer albums because they lack knowledge? Or perhaps they don't have the confidence...

I think I think it can be a combination. Perhaps they don't want to put in the effort because they're not designers. And there's a lot involved when it comes to albums; a whole different mindset. First of all, you've got to get a sample album, as you can't sell it without showing people. And that means researching an album company, getting sample albums, and finding out the process and the price.

You said you're not a designer. How do you make albums?

"While I don't use a shot list, having a questionnaire with all the details and timings of the day is invaluable"

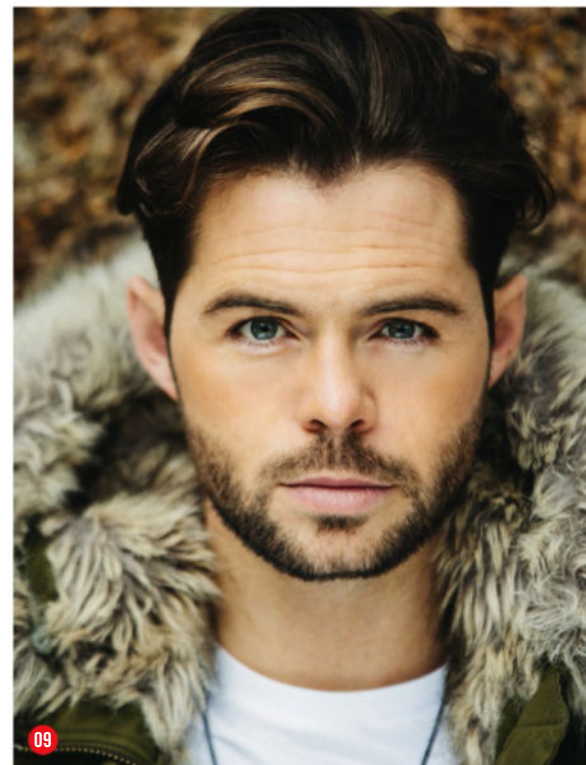


I wouldn't be designing wedding albums without software called Fundy, which automatically builds them for me. It works off a particular algorithm to select images, based on where they were shot and what they look like. It knows if you've got a cluster of ceremony shots and then all of a sudden go outdoors – it will put that on another page, for example. Designing an album is very easy and rewarding nowadays with the likes of Fundy Designer.

You focus more on tips for new brides than photographers. But for new wedding photographers, what are the most important things you've learned?

While I don't use a shot list, having a questionnaire with all the details and timings of the day is invaluable. As the years have gone on, my questionnaire has got larger and is now about 30 questions – I add more when I realize there was something I should have known already on the day. They cover everything from, how long does it take to drive from the getting ready location to the ceremony, to any bereavements that I should be aware of, to a list of names I'll need for the reception.

The second big thing is – and it might be because of mirrorless – I now shoot Aperture Priority (Av) mode for most of the day. I've got way better shots and quicker shots, as I'm more focused on what's happening and not my settings. For example, I'm photographing someone in a corner, it's very dark, and then all of



a sudden someone opens the door and lets in loads of light. In Manual mode, it's going to be too bright. In Av mode, I don't need to worry, the R5 sorts the exposure.

What happens to your ISO in Av mode?

ISO is left on auto, and the shutter speed is obviously on auto, but I limit it so that the exposure doesn't drop under 1/320 sec. If it wants to go lower than that, then it compensates with the ISO. With



mirrorless cameras being so good, and the beauty of AI noise reduction in Lightroom, I don't care how high that ISO goes. I would much rather have a noisy image than a blurry image.

We've not talked much about your images themselves. Describe your style in three words.

Editorial candidate approach – which I think is on my Instagram bio! I like to give you a finessed look, but it's from a candid approach. I often speak about how I work, in that it's not posing but prompts, with lots of different things to get you feeling comfortable in front of the camera.

The word candid is used a lot for wedding work. What does it mean to you?

I could have said documentary, maybe, but I'm probably not that. I want guests to

be aware that I'm there, to make them feel comfortable and make suggestions for beautiful shots. Whereas documentary is totally hands-off, I want to have at least some margin of input to help couples get the shots they want for lasting memories.

With wedding photography, you know (or hope) that people are going to treasure and look at those photos. Is that why you've enjoyed them so much?

You're absolutely right. I've done a lot of work in the music industry as a portrait photographer, and it can be a pedestal industry. You would take photos of artists, and a few months later, they need new photos. Whereas at weddings, you're taking photos of, hopefully, the most wonderful day of someone's life. And that responsibility is a fantastic testimonial. I think ultimately it was my calling. 📷



PROFILE

Tommy Reynolds

Portrait and wedding photographer

Tommy is a photographer, filmmaker and educator based in Kent, UK. He decided to turn professional in 2013 – having graduated with a degree in television and film production a few years previously – and specializes in portraits and weddings with a cinematic style.

With a background in filmmaking, Tommy loves sharing behind-the-scenes content from his projects in a friendly, encouraging and insightful way. He's built up an impressive social media community, with over 50,000 subscribers to his YouTube channel. His love of teaching and speaking has taken him all over the world, giving talks at trade shows, including The Photography & Video Show earlier this year, and teaching group workshops on lighting and gear.

Tommy's client list includes the National Lottery, Ben Sherman, the Eurovision Song Contest, Universal Music, *Metro*, Panasonic, OM Digital Solutions, Leica and Canon UK. Since becoming a father to his newest boy, George, he's been profoundly enjoying and progressing his wedding photography, having already spent a decade immersed in this craft.

Instagram: @tommyreynolds.weddings
Website: www.tommyreynoldsweddings.co.uk

Next issue: Matthew Perks, Canon pro photographer and content creator

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 captures beautiful landscapes on Skye while another relishes in a more macabre route.

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: Sue Jones

LOCATION: Isle of Skye, Scotland

MISSION: To shoot iconic locations on the Isle of Skye

KIT: Canon EOS R5, Canon RF 14-35mm F4L IS USM and RF 24-105mm F4L IS USM

www.suejonesphotography.net

Skye's the limit

Sue chased the best light for magical landscapes on the Isle of Skye

I am an amateur photographer who lives in Suffolk and first picked up a camera in 2019, since then I have tried various photography genres, however I have developed a keen interest in landscape photography. In October 2023, myself and a group of like-minded friends visited the Isle of Skye.

As you will appreciate, the landscape on Skye is hugely

different to that in Suffolk, for starters there are no hills in Suffolk to speak of. At this time of year we were blessed with the shorter days, resulting in a later sunrise and an earlier sunset, plus the bonus of sites being less busy. So there were few very early starts, at least not every day.

Despite having driven up to Skye through Storm Ciaran and bearing in mind the time of year, we were very lucky to experience some good weather. Although it was cold,



we had several days of sunshine and surprisingly it remained dry all week, which has resulted in great light.

I have recently converted from Olympus to a Canon user. The equipment I use for landscapes now is a Canon EOS R5, 14-35mm wide-angle, 24-105mm standard zoom lens and a 70-200mm

telephoto, plus a range of LEE filters. Overall, we had a marvellous week with great weather, doing what we love to do, in a beautiful part of the United Kingdom. The landscape did not disappoint, nor did the weather. Here's to this year when we will be visiting Scotland again, but this time Glencoe. 🍷

03

01 OLD MAN OF STORR SUNRISE

Many photographers gathered and anticipation grew as the sky looked perfect for a sunrise over this classic to Skye scene

Lens Canon RF 24-105mm F4L IS USM Exposure 1/4 sec, f/14, ISO100

02 SLIGACHAN BRIDGE

This image of the Cuillins was taken mid-morning on a clear and bright day underneath the bridge to add a natural frame

Lens Canon RF 24-105mm F4L IS USM Exposure 1/13 sec, f/16, ISO100

03 FAIRY GLEN SUNRISE

It didn't look like we were going to see any interesting light, but the clouds suddenly moved, giving way to magic light dancing across the glen with dramatic long shadows

Lens Canon RF 24-105mm F4L IS USM Exposure 1/8 sec, f/20, ISO100

04 SUNSET AT TALISKAR BAY

The tide was coming in and we scrambled across the slippery boulders to get in position. As sunset approached, the clouds started to break up, exposing lovely light across the bay

Lens Canon RF 14-35mm F4L IS USM Exposure 10 secs, f/22, ISO100

PhotoPlus FEEDBACK

Sue has come back from Skye with a bounty of brilliant landscapes and she's totally lucked-out on the weather, catching some golden hour light at sunrise and sunset across some of the most iconic locations that the Isle of Skye has to offer. We're thrilled to hear that she's loving her recent move over to Canon EOS after switching systems, and are keen to see how her shots from Glencoe turn out. We're sure they'll just be as fit for a postcard as these stunning images are!



01



02

PROJECT INFO



NAME: Kristina Locke

LOCATION: Kent, UK

MISSION: To incorporate her fashion pieces and makeup into head-turning portraits

KIT: Canon EOS 5DS and Canon EF 50mm f/1.4 USM

INSTAGRAM: @hausofsinister

Dark, twisted fantasies

Artist Kristina shoots portraits to showcase her hand-made garments, makeup and macabre approach to her craft

My name is Kristina, though I go by the name Haus Of Sinister on social media.

I am a photographer, designer and makeup artist based in Kent. I specialize in outlandish shoot ideas exploring the art of finding beauty in death and decay.

Makeup plays a big part in the creativity of my portraits. I like to focus on dark and sinister concepts along with

colourful and unique looks, which evoke conversation and create impact.

I am also known for creating bold glitter portraits. I like to combine the use of glitter with paint and textures to create a real impactful look. I work closely with the company EcoSparkles, who I am proud to be an ambassador for who kindly supplies the glitter and allows me creative freedom to explore.

All of the images featured here were either taken in my

studio Haus Of Visage or at Studio 12 in Canterbury, which is where I've been shooting recently. In every image I like to use moody lighting and I'll sometimes add a smoke bomb or coloured gel to create a dramatic look.

When starting out, I would roam around abandoned buildings exploring interesting locations and using these as my backdrop and an opportunity to develop a set. I like a variation of both shooting in the studio and on



03

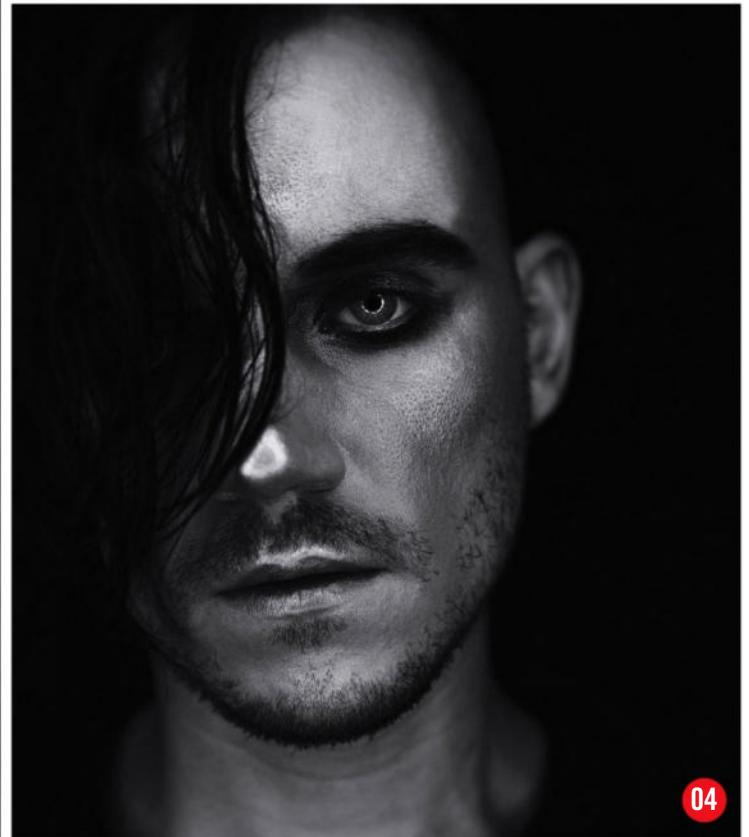
location. I always have a backup plan should the weather work against us on location, usually heading to a sheltered area or retreating back to my studio.

I love to photograph interesting people, characters with a story to tell and who offer something unique to the shoot. I also have a collection of odd curiosities and macabre props such as taxidermy,

ex-medical items and even a real human skull, all of which can make for interesting focal points in my portraits.

Rather than label myself as a photographer, I'm more of an artist who just so happens to have a camera. It's a great way for me to showcase my makeup and handmade garments and I am not afraid to push the creative boundaries. 📷

“I love to photograph interesting people, people with a story to tell and who offer something unique to the shoot”



04

01 GREEN SMOKE

Kristina did the makeup and photography for this portrait while the moody and dramatic green lighting was handled by Sheradon Dublin, shot at Studio 12 in Canterbury

Lens	1/125 sec, f/6.3, ISO100	Exposure	Canon EF 50mm f/1.4 USM
------	--------------------------	----------	-------------------------

02 RED HEAD

The look, costume and photography was masterminded by Kristina on this outdoor shoot with model Jemma Thompson

Lens	1/100 sec, f/2.8, ISO100	Exposure	Canon EF 50mm f/1.4 USM
------	--------------------------	----------	-------------------------

03 GREY-HAIRED WITCH

Kristina took this portrait of Kaytie Smith wearing garments made by her and holding a real human skull for a touch of the macabre

Lens	1/200 sec, f/2.8, ISO100	Exposure	Canon EF 50mm f/1.4 USM
------	--------------------------	----------	-------------------------

04 RING LIGHT

Kristina kept things simple when shooting this male model in her studio using just a ring light to add an interesting catchlight in his eye

Lens	1/1250 sec, f/3.5, ISO1000	Exposure	Canon EF 50mm f/1.4 USM
------	----------------------------	----------	-------------------------

PhotoPlus FEEDBACK

Kristina has taken some wonderful portraits with her Canon that do a tremendous job at showcasing all of her skills in photography, makeup and costume design. Her portraits show a great range of variety too, full-length to tight head and shoulders shots, and from shooting outdoors with natural or mixed lighting, to shooting in the studio with strobes, ring flashes, smoke machines and coloured gels to nail the look she's after. We look forward to seeing more of her macabre and atmospheric Gothic portraits in the future.

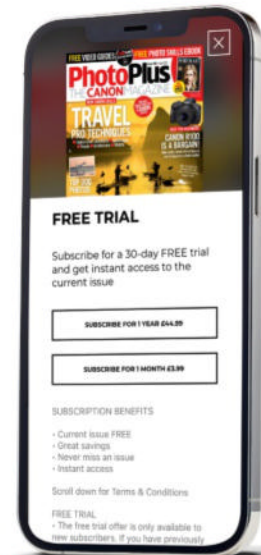
GET OUR APP

PhotoPlus

THE CANON MAGAZINE

for your iPad and iPhone!

Instantly install our *PhotoPlus* app for your Apple devices to enjoy your No.1 Canon magazine in digital format – all our great content and inspirational photos look even better on screen!



Access
our amazing
discount offers on
our digital editions.
Scan the QR code
to get the app
today!



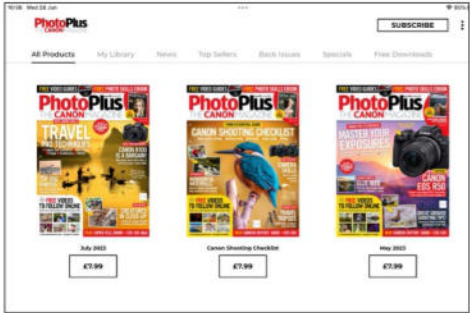
It's easy to get *PhotoPlus* for your iPad and iPhone

Wherever you are in the world, you can get new issues when they go on sale in the UK!



1. GET THE APP

Scan the QR code (left) or go to the App store on your Apple device and search for 'photoplus' and then install the app. Now you can open the app on your iPad and/or iPhone. Any issues you buy will be stored in My Library.



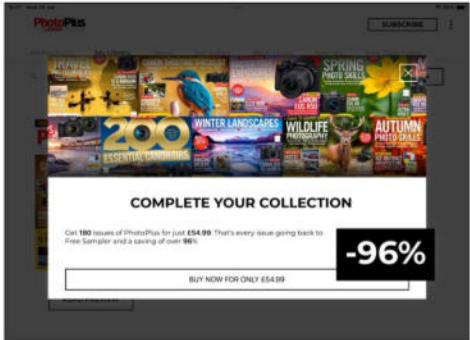
2. USE THE APP

In the app you can then buy any single issues, preview the current issue, scroll to find and buy any previous issues, as well as buy a selection of our great camera and photo bookazines available.



3. START YOUR FREE TRIAL

Tap Subscribe for a 30-day FREE trial and get instant access to the current issue – plus your second issue also free! After the trial, it's only £3.99 per month, or save more by subscribing for a year for only £44.99!

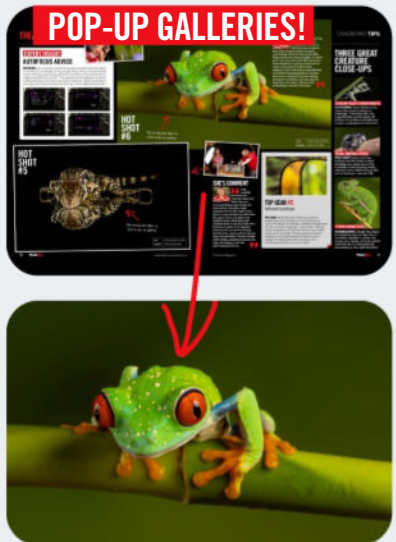
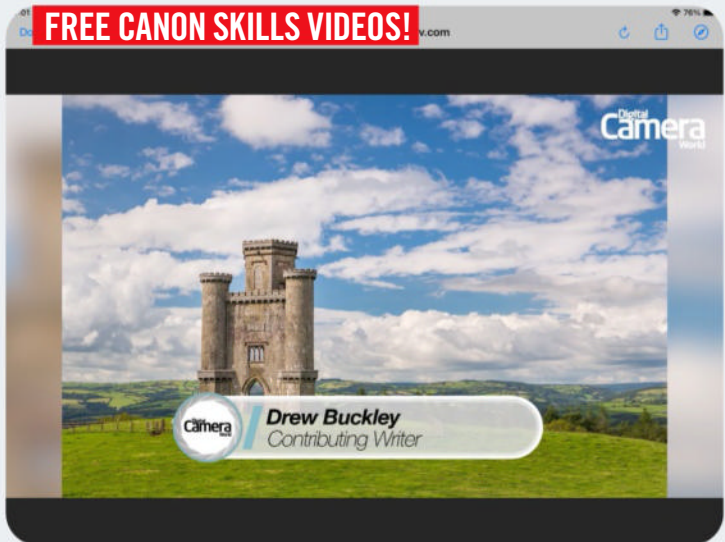


4. COMPLETE COLLECTIONS

This is an incredible offer – you can get 180 issues of *PhotoPlus* for only £54.99! That's every magazine from November 2009, and saving of over 90%! Tap My Library, and tap Complete Your Collection to fill your boots.

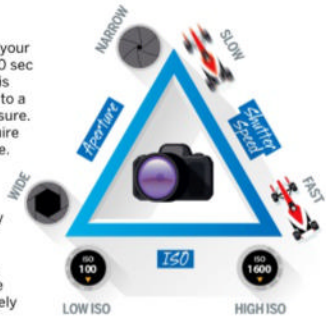


WATCH OUR VIDEOS, VIEW GALLERIES & ZOOM IN TO READ MORE EASILY



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

ire triangle
 The exposure triangle is the key to your Canon camera and photography to the next level. By relationship between aperture, and ISO, you'll be able to create perfectly exposed and creatively the time to learn about the role and how one setting affects the other. Amazed at how quickly your images will benefit.



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

Note: This PhotoPlus app is only available via the App store for iPad and iPhone.

CANON SCHOOL

In part 39 of our series: There's no need to fire up your computer to edit your images when you work in-camera

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.



In-camera effects

Creative options available without using a computer

There are lots of effects that you can achieve in-camera without having to manipulate your images in software. You might have to process your files a bit on a PC to get the best from them, but the image will have been achieved in-camera.

Functions such as Creative Filters, Multiple Exposure and HDR enable you to expand your creative options. But Picture Style, White Balance and other standard in-camera processing functions can all be used creatively rather than just correctively.

With Picture Style, for example, you're free to edit parameters such as Contrast, Colour Saturation and Colour Tone. Select the Monochrome Picture Style and you can

apply toning and black-and-white filter effects. You can also save customized Picture Style files in the three 'User Def.' slots.

The image that you see on the rear display (or in the electronic viewfinder of an EOS mirrorless camera) shows the image with the Picture Style file and other processing adjustments applied. If you've saved your image as a RAW file however, you're free to change the image settings when you process the file. If you open your RAW in Canon's Digital Photo Professional (DPP) software, the settings that were dialled in on the camera at the time the shot was taken will be applied.

If you shoot JPEGs or movies, the Picture Style file is applied in-camera so later changes may be harder to do.



Choose a base Picture Style and fine-tune the colour and contrast to achieve a host of different looks

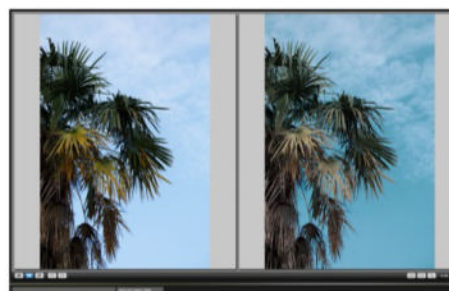


Experiment with Picture Style Editor

CANON'S free Picture Style Editor software enables you to create your own Picture Style files on your computer. You have much more granular control over the colours and contrast compared with using the standard sliders in your Canon EOS camera.

You're able to load your new file into one of the User Def slots on your camera (via Canon's free EOS Utility software). You can also add your customized Picture Style file to Canon's DPP software by using the 'Browse' button in the Picture Style section of the adjustments window.

Picture Style Editor is included in the initial software you used to set up your camera, but it can be easily downloaded for free from the Canon website.



Enable the before/after view so that you can track the adjustments you make more easily



DIGITAL MAKEOVER

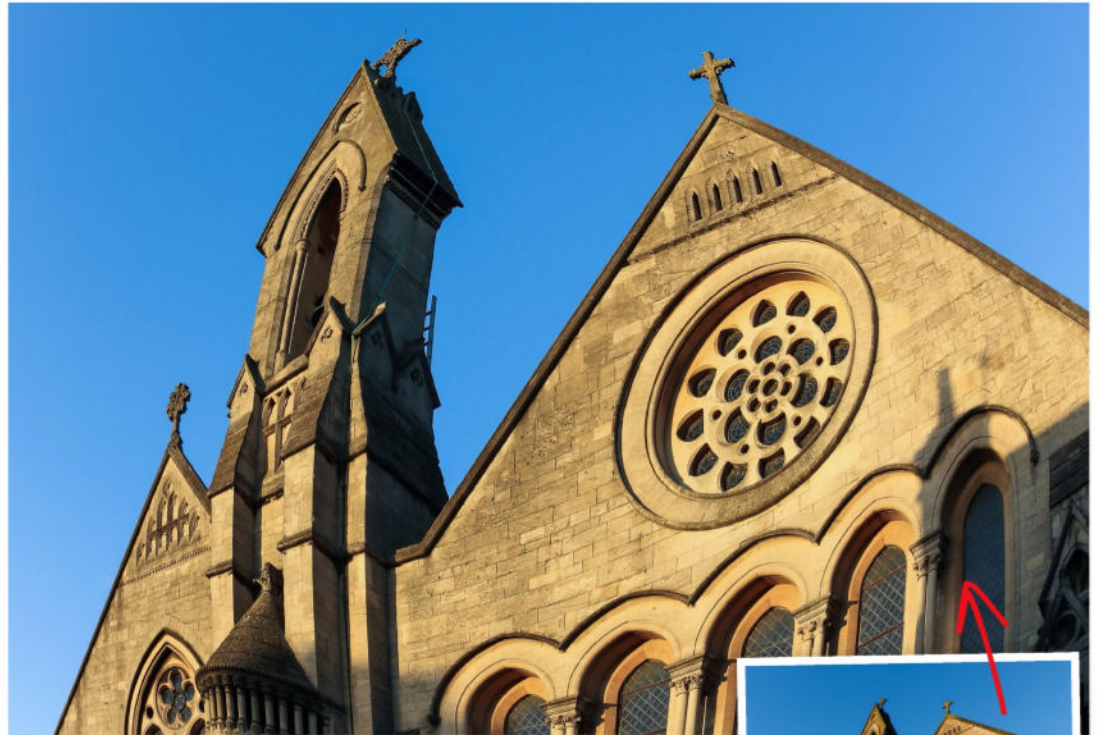
Creative Filters

Try applying these 'novelty' effects to your images

Many EOS cameras are equipped with Creative Filters. These aren't physical filters that drop in front of the sensor, but a set of digital filters that alter the look of images, in a similar way to Picture Style.

You can apply these filters to images you've already taken (by pressing the Q button when you're reviewing images, or by selecting the Creative Filters option in the blue Playback menu). You can also use Creative Filters while you're shooting – although you'll need to be in Live View mode to preview the effect on the rear display of a DSLR. Mirrorless Canon EOS cameras like the EOS R7 and EOS R50 have the advantage of enabling you to preview the effect in the viewfinder.

Being able to see the filter effect while you shoot makes it easier to compose shots to make the most of it. The



drawback is that you won't be able to record your images as RAW files. If RAW image quality is set, the filtered images will be created in-camera as high-quality JPEGs. This means that you can't undo the effect in Canon's Digital Photo Professional, in the same way that you can with Picture Style, White Balance or other image-processing parameters.

Most of the Creative Filters have three strength settings – low, standard and high – but

the default one generally gives the best result. If you're applying one of the more aggressive effects, such as Fish-eye, take it down to the lowest setting.

You are also able to record movies with Creative Filter effects applied, although the line-up of filters is different. On the EOS R7, for example, the options include Dream (for a soft, blurry look) and Memory (think dark edges and a soft look).



You got the looks

Effects include Fish-eye (above), Toy camera, Water painting and Miniature. There are also HDR effects that reproduce the look of images shot in Canon's HDR mode

Creative Assist or Creative Filters?

Both let you get 'creative' during playback, but what is the difference?

You might have another 'Creative' option available in your camera's Playback menu: Creative Assist. While Creative Filters enable you to apply effects to images and video clips, Creative Assist offers a touchscreen-friendly way of processing RAWs in-camera. Creative Filters are focused on creating impact with fun effects, while Creative Assist is more about applying Instagram-style filters.

Advanced EOS cameras such as the EOS R6 Mark II and EOS 90D offer both RAW image processing and Creative Assist. The difference is that RAW image processing gives you control over specific camera settings, while Creative Assist is more visual and presents you with a range of effects to apply to the image.

With Creative Assist, for example, you can choose a look from a range of presets such as Vivid or Soft, as well as

adjusting brightness, colour tone and other effects. With RAW image processing, you choose a Picture Style and you're able to change sharpness, contrast and other parameters as you would when shooting. Creative Assist is a good option when you don't want to get too bogged down – useful if you just want to make a quick and dirty edit, as you perhaps would using



the camera on your smartphone. Neither Creative Assist or RAW image processing will give you the control you have over RAW images that you get when using software on computers.



With a start image saved to a memory card (a frosty window in this case) it's possible to merge exposures taken at different times of the year

Multiple-exposure shooting

An old-school technique opens up new opportunities

A satisfying option for creating unique in-camera effects,

Multiple Exposure is an option that's available on EOS cameras aimed at enthusiasts and pros. Some cameras have a Creative Photo button that gives you direct access to the multiple exposure setting and further creative shooting options, but you're also able to access the function in the red Shooting menu.

You can create an image using up to nine layered exposures. Some cameras let you save the original images as well as the final multiple exposure, giving you the option of using the single images in their own right, or layering them up later in your preferred photo-editing software.

You're also free to move the camera between each exposure, although if you switch the camera off then the multiple exposure will be cancelled. To get around this, you can use an image saved on

the memory card as the first image in a multiple exposure. This means that you can shoot one of your images in a completely different location, or load up a memory card ahead of time with textures or other potential start images and dip into it as you need to.

To help you line up each shot, mirrorless cameras give you a preview of the image in the viewfinder. You'll need to use an EOS DSLR in Live View to be able to do the same on the rear screen.

The camera merges the exposures automatically as you shoot, although you can determine how the exposures are blended, using the 'control method'. All cameras that offer multiple exposure shooting have the two essential options: Additive and Average. Each shot adds to the overall exposure with Additive, so reduce the exposure by half of the total number of shots (so -1.5 stops of there are three shots, for example).

Intentional camera movement

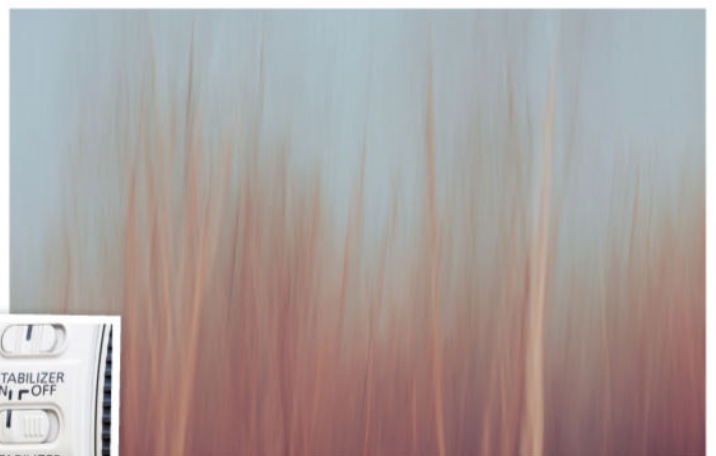
Set a slow exposure and paint with your camera

MULTIPLE exposures can look more painterly if you move the camera during one of the exposures. I often do a two-shot multiple exposure, with one sharp shot and the other blurred – either motion blur with movement or by defocusing the lens.

You'll need to stick with the same ISO in the sequence, but you can vary the exposure by changing the combination of aperture and shutter speed. To create motion blur, use a relatively long exposure, although the shutter speed you need will depend on a number of things, such as how much light there is, how fast you'll be moving the camera and whether the subject is moving or stationary. My go-to is around one second for the

sort of camera movement shots I take. You can set your preferred shutter speed in Shutter Priority (Tv) mode or Flexible Priority (Fv), with the camera taking care of the aperture, as well ISO (if you've set this to Auto ISO). Alternatively, switch to Manual mode and set the exposure yourself.

For camera movement, follow lines in the scene to start with – such as vertically to accentuate trees in a forest. Some shots benefit from the movement starting before you press the shutter release – and after the shutter has closed – or you may end up with obvious start/stop points. Others will look better with sharpness combined with blur.



Turn IS off on your Canon lens or camera to stop it trying to correct the movement. If you're panning the camera in one direction though, set lens IS mode to position 2

DYNAMIC RANGE

HDR effects in-camera

Give a punchy look to tricky-to-expose scenes

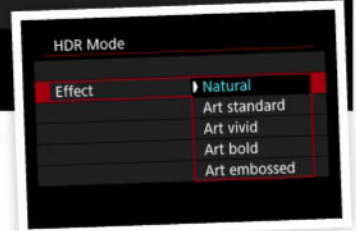
A camera function which was designed to help deal with a photography problem but which has since been embraced as a creative tool, is High Dynamic Range (HDR) shooting.

Some scenes have such a high dynamic range – the range of brightness levels from the darkest areas to the lightest – that it's impossible to capture detail in all parts of the image. HDR gets around that problem by recording separate exposures and blending them together to give an image with more detail in the shadows and highlights. You can use Auto

Exposure Bracketing (AEB) to capture different exposures you need, then blend them later in software on a PC, but there are in-camera HDR modes that can do everything for you.

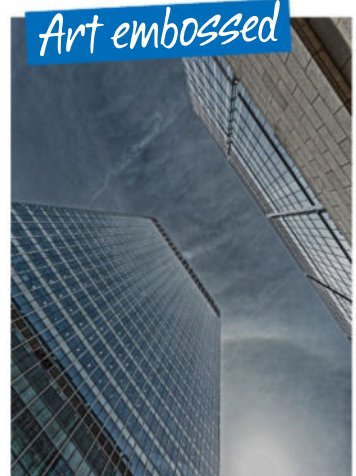
Some beginner-friendly bodies have HDR effects as Creative Filters, but these are automated options which don't allow you to change a number of camera settings. You may have HDR Backlight Control in your camera's Special Scene (SCN) shooting mode. This takes three shots at different exposures, then merges them into a final JPEG. You'll need to keep the camera stationary

HDR Mode	
Adjust dyn range	Disable HDR
Effect	Natural
Continuous HDR	1 shot only
Auto Image Align	Enable
Save source imgs	All images



between shots so images can be aligned correctly. The HDR Mode available on advanced cameras, such as the EOS 5D Mk IV, can be activated when you're shooting in a Creative Zone shooting mode (eg Av and TV). The camera doesn't control the main aspects of

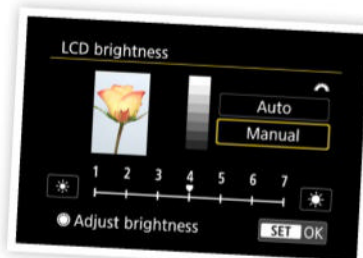
taking a photo in the same way as other HDR options. Instead, you set a standard exposure, and the camera creates darker and brighter shots as well.



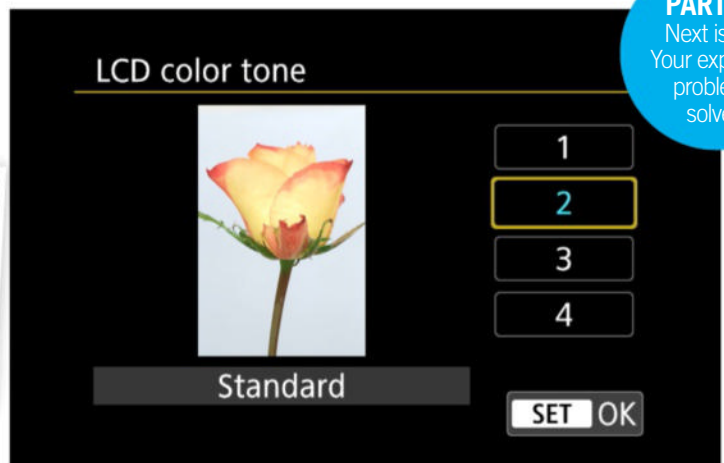
School tip Optimize your screen

Get an accurate picture of your in-camera effects

WHEN IT comes to exposure and colour adjustments, you need to be able to trust that your camera is showing you it as it is. You'll find the tools you need in the yellow Set-up menu. Depending on which model you're using, you might be able to adjust the brightness of the screen/viewfinder and the colour tone as well. Having the brightness set too high or low can give you a misleading impression about the exposure (stick the centre line for the most part).



To adjust the colour tone, try doing a side-by-side comparison with the same image displayed on your editing monitor and your camera.



Stick with the standard, middle-of-the-road colour tone setting unless you notice a problem with your Canon EOS camera's screen/viewfinder

PART 40
Next issue:
Your exposure
problems
solved

SOFTWARE SOLUTIONS

Our expert Brian explains how to use the Picture Style Editor to create your very own monochrome 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



Black-and-white Picture Styles

Create and refine monochrome Picture Styles to use in camera and with DPP

Picture Styles have been a feature of EOS cameras for over 15 years. One of the included styles is monochrome, to allow the capture of black-and-white images in camera and when post-processing with Canon Digital Photo Professional. Picture Style Editor is designed to create colour Picture Styles, but its

powerful controls also enable you to make monochrome styles with fine control over individual colours. Picture Styles you create can be loaded into your EOS camera or used in Digital Photo Professional when processing RAW images.

Black-and-white images present a subject differently from how we normally see them, and it is quite a skill to think of and capture a colour

scene in terms of light and shade; the resulting images are often very powerful due to the lack of colour. When working with Picture Style Editor, the process starts with selecting one of Canon's standard Picture Styles as a base, but the monochrome style can't be chosen, requiring you to select a colour style with strong contrast, such as landscape. The trick to making this colour

style to black and white is to reduce the colour saturation in each of the six colour axes. The same axes are used to refine how specific colour ranges are converted to make your finished image. The created Picture Style file is saved for use in the camera for JPGs or for processing RAW images with DPP. Picture Style Editor is available for download from the Canon website.

STEP BY STEP MAKE IT MONOCHROME

The powerful Picture Style Editor enables you to set up a B&W Picture Style

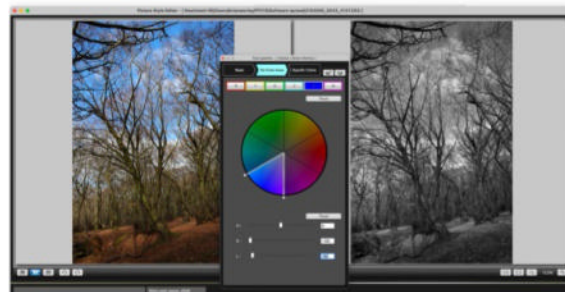
IMPROVE RAW IMAGES WITH ADJUSTMENTS

The ability to make a good Picture Style depends largely on the initial RAW image you're using. Use the preliminary adjustment panel (Ctrl/Cmd+B) to improve exposure and white balance of your initial selected RAW image. Auto white balance is a good choice for many kinds of scenes when creating your own Picture Styles as the colours are generally well balanced overall.



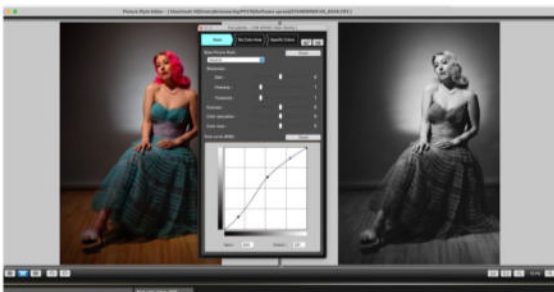
01 CONVERT A COLOUR IMAGE TO MONO

Start Picture Style Editor and open a RAW image with a good range of colours and brightness levels. Select Landscape as the base Picture Style because it has strong contrast and high levels of primary colour saturation. Select the six colour-axes tab and reduce the saturation (S) to -100 for each of the six colours individually to create the initial monochrome image.



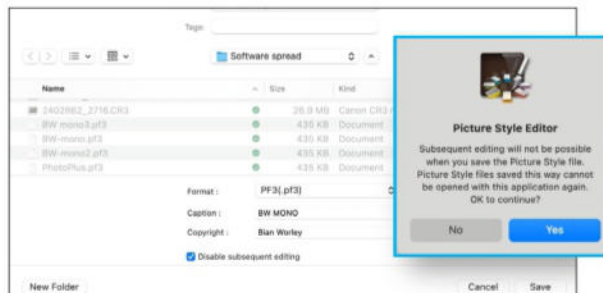
02 ADJUST BRIGHTNESS OF EACH TONE

Now move the lightness slider (L) to change the brightness of each of the six individual colour axes. Reduce blue for darker blue skies in landscapes, and raise reds and yellows to lighten skin tones for portraits. It is important to work with this adjustment using realistic images of the same type as you want to capture with your created monochrome style.



03 ADJUST CONTRAST WITH TONE CURVE

Black-and-white images typically have higher contrast than colour images, so it is usually necessary to add more contrast to a created monochrome style. Adjusting the contrast slider in the basic panel is certainly one option, but more control is possible by adding points to the tone curve and then moving them to lighten or darken specific parts of the photo.



04 SAVE PICTURE STYLES TO USE LATER

Select File>Save Picture Style File and give your style a filename, caption and copyright. Choose PF3 format for most cameras, or PF2 for those launched before 2015. Tick Disable Subsequent Editing so you can use the Picture Style file in camera. It's a good idea to save two versions, one that can be edited and one for the camera. Use EOS Utility to install custom Picture Styles in your camera.

EOSS.O.S

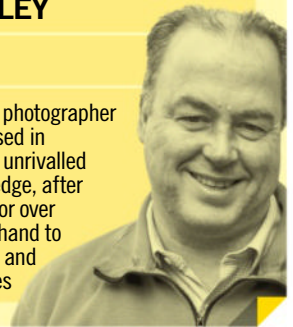
Our technical guru is here to help. No Canon conundrum is too big or small. Get in touch today at EOSSOS@futurenet.com

PhotoPlus EXPERT

BRIAN WORLEY

CANON PRO

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



🔊 Lens quality is better at the centre of the image, so will image quality be better with a camera with an APS-C crop sensor than a full-frame camera? 🔊

Per Homann Jespersen, Denmark

BRIAN SAYS... Lenses have the best optical performance at the centre and it reduces towards the edge. Lenses designed for full-frame can be used on APS-C cameras, and those cameras will only make use of the better central part of the lens.

RF-S lenses are designed for APS-C cameras so the edge performance might be less than a full-frame lens, though the RF-S lens is smaller and lighter. However, image quality is not only dependent on lens performance but also on the



sensor itself. The smaller APS-C image sensors pack in smaller pixels, and pixel size is a contributing factor to the noise performance and dynamic range. If a full-frame camera had the pixel density of a 24MP APS-C model, it would have more than 60MP.



Upgrading to mirrorless brings amazing autofocus capability for all kinds of moving subjects such as this motocross event

🔊 I plan to update my EOS 750D and wondered if a mirrorless camera would be a good choice, if so which one? 🔊

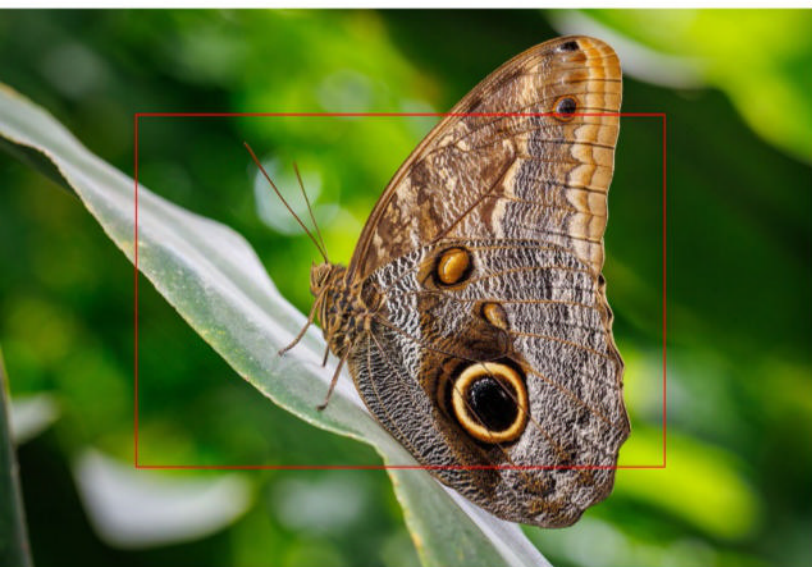
Tom Duffy, Wallingford

BRIAN SAYS... It's clear there are not going to be more DSLR cameras coming out from Canon, and that is a good indication that if you are upgrading, mirrorless is the smart choice. Among the current line-up certainly consider the EOS R10 or EOS R50 as a good update to your existing camera.

Moving to mirrorless does not mean that you have to instantly dump any lenses you have for your DSLR, as the EF-EOS R mount adapter will take any EF or EF-S lenses and fit them on an R System mirrorless camera. The

cameras are available in a number of configurations including body only, and with a kit lens. The RF-S kit lenses are really good and an update on older EF-S kit lenses.

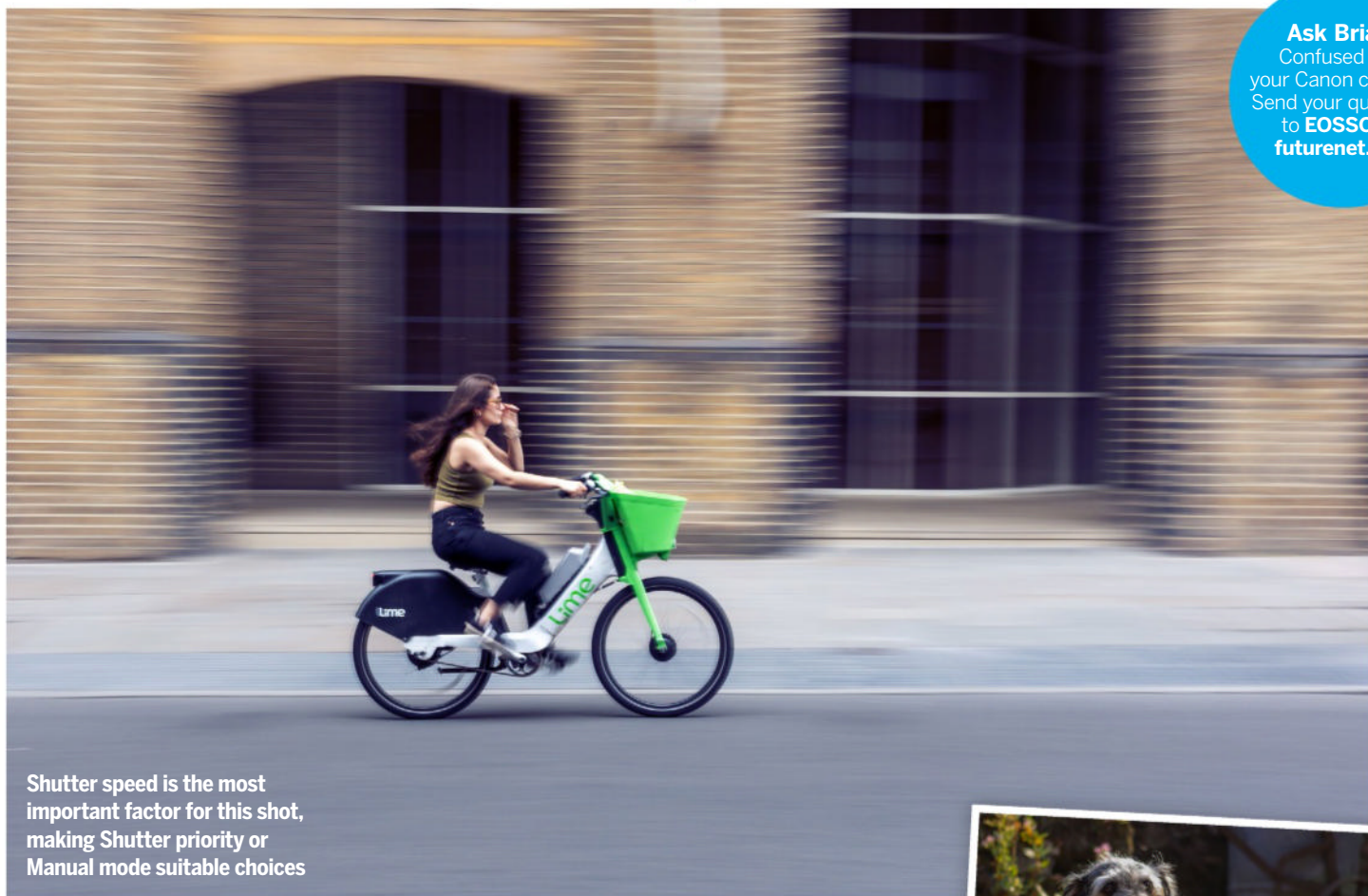
Both EOS R10 and ES R50 use the same LP-E17 battery as your EOS 750D and also SD cards, though to take advantage of the 4K video and faster shooting speed, updated UHS-II rated SD cards are needed. Both cameras have the clever subject and eye-tracking AF option that works brilliantly for all kinds of moving subjects.



The red frame shows the area covered by a crop sensor which would make use of the best central section of a full-frame lens

TAKING CONTROL

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



Shutter speed is the most important factor for this shot, making Shutter priority or Manual mode suitable choices

Is Manual mode the best way to work?

Why many advanced and professional photographers recommend it

Use Manual mode is common advice from professional and advanced photographers in this magazine and elsewhere. Recently, a photographer asked me why manual exposure was almost universally suggested. Manual exposure puts the photographer in full control, forcing them to choose how movement of the camera or subject is captured and how much depth of field is needed. If you are always in Manual mode (M), you don't need to decide what mode to use. EOS R System cameras introduced another exposure mode, flexible priority (Fv) where the photographer chooses the most important parameters, letting the camera determine the others or takes full control – just like Manual.

Cameras are designed to help photographers capture better shots; lots of great automated features ease the learning and reduce the potential for getting it wrong. There are very few pros who wish autofocus would go away, so perhaps it is worth considering an alternative to always suggesting use of manual exposure.

For many photographers, shutter speed is the most important decision to portray motion, others want control of depth of field. Using shutter priority or aperture priority is not wrong; actually they help as there is less to tax the brain. This means more mental capacity to do other things like composition, anticipation or previsualization, which the camera cannot do. Certainly, a



Depth of field is the priority for this shot, Aperture priority, Manual or Fv mode could have been used to achieve this result

skilled photographer is able to balance exposure control with all the other elements, but it is not the magic way of working if you don't have the same expertise. It's far better to come away from a shoot with results you are pleased with, or a client pays for.

I often use 'assisted Manual', by choosing shutter speed and aperture, letting the camera determine exposure using Auto ISO. When I'm shooting motorsports, I'll use Tv mode and Auto ISO since I want to control movement. A panned picture at 1/30 secs doesn't look different when the aperture is f/4 or f/11, so I let the camera choose. Flexible priority might be the only mode you need, but I prefer to have controls for shutter speed, aperture and ISO.



Disable the custom function to retract the lens on power off so that focus remains if the camera powers down when using manual focus

How can you stop a lens from changing focus when the EOS R5 camera automatically powers off, even with manual focus?

Alan Ball, Buckinghamshire

BRIAN SAYS... EOS R cameras drive the lens to infinity when powered off, this makes most lenses shorter for storage. Lenses with electronic focus rings, some EF and all RF lenses need power to return to the parked position. This happens even if the lens is being used with manual focus. EOS R System cameras have a custom function setting to retract the lens on power off and it's enabled by default. Switch this feature off, and the lens stays where it was last focused. This is helpful for landscapes where you might set up the shot, focus and then wait for the light to be right.

A professional photographer explained how to back up camera settings to a card, how do I do that with my EOS R6 Mark II?

Dave Bates, Morecambe



BRIAN SAYS... Canon introduced the ability to save camera configurations to a card with the EOS-1D Mark III. It remained a function only on the EOS-1D series models until a firmware update for the EOS R5 arrived in 2021. Subsequently, the EOS R3 also had the ability to save its configuration to a card. The reason is that these models are often used by photo agencies, so it streamlines camera set-up when kit is loaned to photographers. Despite the huge range of configuration settings in other models, such as the EOS R6 Mark II, it is not possible to back up your camera settings to a card. Hopefully, Canon will add this capability with a firmware update.



Why does my EOS mirrorless camera take a photo when I touch the screen to set the AF point?

Sean Kilner, Watford

BRIAN SAYS...

Tapping the screen drives the camera to focus at the point of the photo where the LCD was tapped and take a photo. Turn this off in the menu or by tapping the touch shutter icon on the LCD.

Why does the viewfinder show the previous image before I shoot again?

Lisa Bromfield, Chepstow

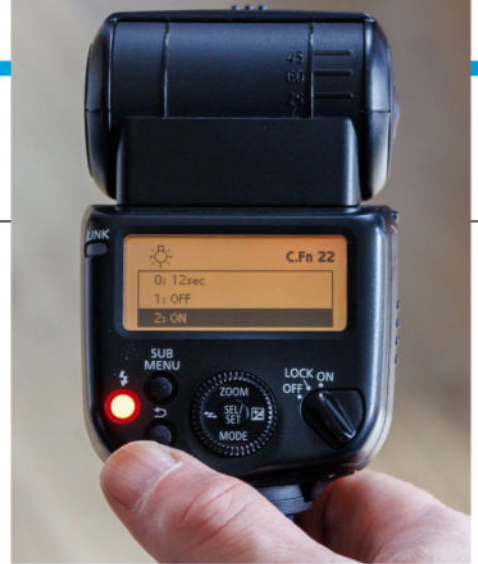
BRIAN SAYS... It is possible to choose no preview, one for a few seconds or on until the next shot.

I used close-up mode, but my EOS R10 won't focus any closer. Can you help?

Ken Goodhead, Farnham

BRIAN SAYS...

The close-up mode does not change the minimum focus distance of your lens. To focus closer you'll need a macro lens, or accessories like extension tubes or close-up filters.

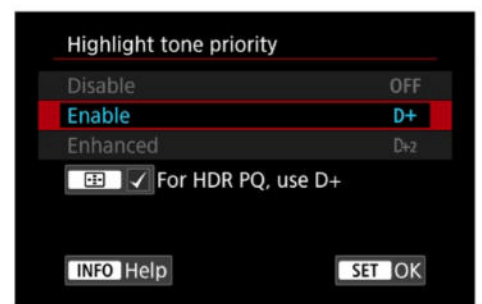


Set custom function C.Fn 22 to 2 to keep the LCD back light illuminated

Is it possible to keep the display of my Speedlite 430EX III-RT illuminated when shooting at night?

Carol Boyd, Pickering

BRIAN SAYS... The display illuminates for 12 seconds and only lights up again when a button on the flash is pressed. Custom function C.Fn 22 changes the Speedlite 430EX III-RT display illumination duration. The three options are 0: 12 seconds, 1: always off or 2: always on. You can change the custom function on the Speedlite or as a camera menu option.



HDR shooting with HDR PQ captures images in the HEIF format with highlight tone priority

Why can't I manually select ISO100 when HDR shooting HDR PQ is enabled on the EOS R10?

Jordan Haynes, Mablethorpe

BRIAN SAYS... If the ISO is restricted then the potential causes are limitations on the ISO speed setting range and also the use of highlight tone priority. On the Canon EOS R10 and some other recent EOS R System cameras, selecting HDR PQ (High Dynamic Range Preceptual Quantization) also selects highlight tone priority mode automatically, which sets the low ISO limit to ISO200.

CUSTOMISE YOUR EOS

I have too many settings available when I press the M-Fn button on my EOS R6 Mark II – can it be simplified?

Edward Gray, Chichester

BRIAN SAYS... Canon EOS R System cameras in general use the M-Fn button to access a multitude of settings, but this does mean it's necessary to look at the camera screens to determine what setting is selected to be changed. The EOS R6 Mark II takes this to a new level with up to ten possible settings accessible from the one button when set



There are many options to determine the number and type of functions that can be accessed by dialling the M-Fn button

to dial function, although only eight settings are configured by default.

There are two ways to change the M-Fn to be more direct, reduce the number of changeable settings itself or select only one setting. Prioritizing a smaller set of options for the dial function is possible, or select one of the more than 50 single function settings that can be assigned to the M-Fn button.

Taking the first option, navigate to the customize buttons menu, and select the M-Fn button, then press INFO to determine what settings you want. There are two lines of five settings; the top line setting is changed by the main dial and the lower line setting is changed by the quick control dial on the rear



Canon's EOS R6 Mark II M-Fn button accesses many functions, but this can lead to confusion for some photographers

of the camera. Move to the next column using the quick control dial by the power switch. I would advise grouping the most important settings and removing all that you don't want to access. Maybe AF area and One Shot and Servo AF makes more

sense grouped. If you shoot in the RAW format, then maybe white balance and Picture Style are superfluous.

As a long-time user of EOS cameras, I'm used to having an ISO button on the top of the camera and I make the M-Fn button an ISO button.

RATE MY PHOTO

Osprey's lunch

ROBIN BAILEY, EGHAM SAYS... This is one of my favourite images – I was on a wildlife photography holiday in Scotland. This osprey was taken on one of the last days of the trip, after a few unsuccessful days. I felt very lucky as the bird appeared late in our session in the hide. The osprey was quite cautious and soon after I took this picture it was ousted from the perch by a crow. I enjoyed the rest of my trip, but for me this was the crowning glory. I shot it at 400mm with a 1/800 sec shutter speed. My editing skills are basic, so this image is straight from camera.

BRIAN SAYS... Wildlife photos are great when the subject is actually exhibiting some behaviour and more so when it's less commonly seen behaviour. There are a lot of shots of osprey taking a fish from the water, but this is the first time I've seen one on a



perch with a fish they've just caught. The position of the bird in the frame is great with most of it on the thirds and the head central in the frame, I also really like the wing position. You have handled the exposure well, retaining

detail in the osprey's feathers, and by shooting with your lens wide open at maximum zoom it's created a great natural background with appropriate muted tones. This was a hard picture to critique, as it is so good.

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

Learn New EOS Skills

Get the full series of brilliant new handbooks to help you master your Canon EOS DSLR. From beginners to enthusiasts to more advanced users, we'll help you take your Canon photography to the next level



Digital editions on sale via PhotoPlus on App Store
Or buy print magazines online today at
www.MagazinesDirect.com

ON SALE
NOW

NEW!

Canon

Advanced Handbook

Expert guides to improve your photography

- Get the best from your Canon EOS R mirrorless or DSLR
- Creative photo projects to try out yourself
- Essential advice in our Canon School tutorials

196
PAGES
OF CANON
ADVICE

Canon Advanced Handbook Twelfth Edition

NEW!

Canon

Advanced Handbook

Expert guides to improve your photography

196
PAGES
OF CANON
ADVICE

- Get the best from your Canon EOS R mirrorless or DSLR
- Creative photo projects to try out yourself
- Essential advice in our Canon School tutorials

Digital
Edition

Pro techniques • Step-by-step workshops • Free video guides

Pro techniques • Step-by-step workshops • Free video guides



TWELFTH EDITION

Three great Canon handbooks
212-pages packed with expert advice
All complete with free Video Guides

GEAR SUPERTEST



THE CONTENDERS



**Gomatic
McKinnon Camera
Backpack 25L**
£270/\$299



**Lowepro
ProTactic BP
350 AW II**
£199/\$209



**Lowepro Whistler
Backpack 350
AW II**
£359/\$267



**Manfrotto Pro
Light Multiloader
Backpack M**
£184/\$234



**Tenba DNA 16
DSLR Backpack**
£199/\$234



**Toxic Valkyrie
(Medium)**
£139/\$135



**Vanguard Alta
Sky 51D**
£229/\$289



**Vanguard Veo
Active 53**
£259/\$299



PHOTO BACKPACKS

Spring is in full swing, so here are the best-buy backpacks for getting back to nature with your Canon gear safely stowed



For outdoor photography, picture opportunities are almost limitless at this time of year. From landscapes to wildlife, architecture and beyond, there's so much vying for your attention that it's almost impossible to predict what photo opportunities will present themselves before you leave home. Pretty much the only thing you can be sure of is that the one lens or accessory you need to make the most of a situation will be the one that you left at home. It pays to hedge your bets and expect the unexpected.

When you want to keep your options open and be prepared for any eventuality, there's no substitute for packing a range of different lenses and a flashgun. There are certainly plenty to choose from, as featured in our Super Tests over the past few months. But a sizeable camera kit is unlikely to fit in a shoulder bag, and carrying the weight on one shoulder can soon become uncomfortable.

Photo backpacks give much more room for expansion, while helping to spread the load. Both shoulders share the burden, and weight is also distributed to your upper and lower back. It provides a much more comfortable and secure carrying experience. Many backpacks add versatility by including additional pockets for personal items, a separate compartment for a laptop or tablet (or both), and attaching a tripod. Here are the best buys out there for a grand day out.

GOMATIC MCKINNON CAMERA BACKPACK 25L **£270/\$299**

You can buy additional 'cubes' for this backpack, tailoring it to your exact daily and photo needs

This backpack is the brainchild of Canadian photographer Peter McKinnon and is the smaller of two options branded as Gomatic in the UK and Nomatic in the US. It's endlessly customizable. The key is a 'ladder' system that enables you to extend the top compartment of the split photo/daypack.

For camera kit, there's the option of adding a set of dividers, either one or two small 'cubes', or one large cube. These fit into the main compartment, which is accessed from the rear via a zippered flap which also contains two mesh pockets. However, the dividers or cubes add to the backpack's cost – at around £45/\$45 or £70/\$70 for small or large cubes. Additional accessories sold separately include organizer cases for batteries, filters and memory cards. Unusually, the backpack is supplied without a

waist belt or slip-over rain cover, these items again being sold as optional extras.

While the build quality is excellent and the McKinnon is immensely versatile, the modular approach makes it the most expensive backpack in the group once you start adding extras supplied with other contenders on test.

Performance

A bonus of the modular system is that you can buy multiple large and small cubes and tailor them to different collections of cameras, lenses and other accessories that you often use. It's then easy to slip the appropriate cube into the backpack or to leave them out to create a regular backpack.

VERDICT It's relatively lightweight, really nicely made and looks very stylish. The modular approach adds expense as well as versatility making the backpack pricier than most competitors.



FEATURES

- 01** The adjustable ladder system enables quick reconfiguration of the internal space.
- 02** Molle loops are featured down both sides of the front, to attach extra items.
- 03** There's a separate compartment for 16-inch laptops.
- 04** Water bottle pockets on each side of the bag, these double as tripod holders.
- 05** The backpack doesn't come with a waist strap.

VERDICT

FEATURES

★★★★★

BUILD & HANDLING

★★★★★

PERFORMANCE

★★★★★

VALUE

★★★★★

OVERALL

★★★★★



HOW WE TEST

We run a wide range of tests on photo backpacks. Here's our checklist...

We test the quality of construction for each backpack, checking robustness as well as the ease of use and security of all zips and other fasteners. We also check that the range of adjustments enables a comfortable fit for photographers with small, medium and large builds. This extends not only to the main shoulder straps, but also to chest and waist straps, where featured. We check that the main camera compartment is well padded and offers

good protection from bumps and knocks. Speed and ease of access to kit is gauged, some backpacks offering a range of front, rear and side access to the main compartment. We test all additional features where included in the design. These can include tripod fasteners, laptop and tablet compartments, extra pockets and organizers for both photo kit and daily essentials, and pass-through straps for attaching the backpacks to luggage trolleys.

LOWEPRO PROTACTIC BP 350 AW II **£199/\$209**

Begone bulky backpacks. This ProTactic offering is the slimmest in the group, yet with four entry points

Need to squeeze through tight spaces? This slimline backpack has a refreshingly small profile and makes it particularly easy to get at your kit, with no fewer than four ways into the camera compartment, including a full-access main zipper at the rear, plus zippered flaps at the top and at both sides. You can therefore configure it for instant access to one or two cameras complete with attached lenses, plus a favourite accessory.

The main compartment is 26x12.5x40cm and the laptop compartment is only able to take a 13-inch device. A larger 450 AW II version of the backpack is available, with a 31.8x19.8x44cm main section and space for a 15-inch laptop.

Two additional internal zippered pockets are useful for filters, spare batteries, remotes and the like. There are two further outer compartments with zippered access but they're very small and thin. An extra utility pouch and

bottle holder are supplied, which can attach to the many webbed loops around the backpack, or to the waist strap, via Lowepro's secure Velcro flap-based SlipLock system. The heavy-duty waist strap can work as a standalone utility belt with an internal zippered pocket, external zippered pouch and two loops for attaching SlipLock accessories. The backpack also comes with a tripod cup, two Quick Straps and a rain cover.

Performance

As usual with full access to the main compartment at the rear, it's easiest to bend the shoulder straps forwards and out of the way before opening the zip. Being deeper at the top, the backpack has a relatively shallow base which makes it prone to falling over.

VERDICT Slim and easily manageable, this is one of the more conventional 'full photo' backpacks in the group, although the four access points to the main camera section is a break from tradition.



FEATURES

- 01** The top section has a separate opening, ideal for accessing a camera with lens.
- 02** As well as at the top, access points are featured on both sides and the rear.
- 03** A tripod holder and additional SlipLock pouch are supplied.
- 04** The waistband has additional zippered pockets and attachment loops.
- 05** An all-weather cover tucks away into the bottom of the backpack.

VERDICT

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

CWATCUN CAMERA BACKPACK 2.0 S

This backpack is relatively compact and lightweight at a great price **£30/\$30**

With the best will in the world, the backpacks we're reviewing here are a bit of an overkill if you only have a fairly small camera body and two or three additional lenses. Some of Canon's APS-C format EOS R and EOS M system cameras spring to mind, as well as entry-level DSLRs. Buying a smaller backpack will save space, be lighter on your back, and save you a chunk of money. There are

many budget options to choose from but we've recently been impressed by one in particular. The slimline Cwatacun Camera Backpack 2.0 S is currently available for just £30/\$30 from Amazon. It measures 28x14x36cm and can hold a mirrorless camera or DSLR with three to five lenses, plus a flashgun, as well as featuring a tablet compartment and tripod tether.

★★★★★



Lightweight at just 0.85kg, this backpack is weather-resistant and available in black, blue or grey

LOWEPRO WHISTLER BACKPACK 350 AW II

£359/\$267

Gales and hailstorms in spring? This photo/daypack is built to withstand the worst weather conditions

This Lowepro split photo/daypack is deeper and taller than its Protastic 350 sibling, and the main camera compartment is a centimetre shorter but 2.5cm deeper at 15cm. And if that's still not deep enough, you can expand it a little by undoing a riser zip. You can also remove the partition between photo and daypack to stow a camera with a really long lens.

Built for the great outdoors in all weathers, the Whistler has sturdy exterior attachment points for skis or a snowboard, which can also be used to tether the bag to a luggage trolley. A large additional compartment at the front gives plenty of space for more winter extras, like a snow shovel, or for other essentials for different seasons of the year. Thanks to a waterproof divider, you can stash wet kit in the front section without worrying about leakage through to the camera

compartment. The usual set of Velcro dividers lets you tailor the main camera section to take wide-ranging photo and video gear or a drone outfit.

Performance

Access to the main camera compartment is via a full-length zip that runs around the back. This has the advantages of greater security and being able to lay the bag down on its front on wet ground to grab your camera kit, rather than on the rear surface that sits against your back. Without the photo/daypack divider in place, you can also access your camera through the top zipper.

VERDICT Designed for the adventurous, this is an ideal backpack for everything from summer trekking to winter sports photography. It's tough and has lots of options for attaching extra kit to the exterior.



FEATURES

- 01 Sturdy straps at the front and on both sides deal with weighty extras.
- 02 The full-length front compartment has a waterproof barrier to the photo section.
- 03 A zip-up top gives access to the small compartment for daily essentials.
- 04 The rear flap gives access to the main camera section.
- 05 The waist strap is large, padded and has additional loops and pockets.

VERDICT

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

LOWEPRO ADVENTURA BP 150 III

A smart little backpack that's split for camera gear and daily essentials £94/\$105

This Lowepro is small enough to take anywhere and everywhere, but large enough to hold a mirrorless camera with an attached lens, plus a couple of other lenses and a flashgun.

With security in mind, access to the lower camera compartment is through the rear, which fits snug to your back when you're wearing the pack. The top section has some useful space and a neat organizer section for daily essentials.

There's also a pocket for accommodating a 10-inch laptop, and a side mesh pocket for a drinks bottle for that all-important rehydration during a day of shooting.

With exterior dimensions of 42x18x25cm and a weight of 1.65kg, it's an easily manageable backpack for hauling around, enhanced by padded shoulder straps and a grab handle on the top. Let the 'adventura' begin!

★★★★★



As well as the side pocket for a drinks bottle, there's also a side pocket and strap for a tripod

MANFROTTO PRO LIGHT MULTILOADER BACKPACK M **£184/\$224**

If you're lucky enough to have two cameras, this multi-loading Manfrotto gives easy access to either of them

With more space in its upper compartment than the Lowepro Whistler, the Manfrotto comes with Velcro dividers in the main and top sections. This enables you to stow a camera with a modestly sized lens plus another couple lenses in the top compartment, and a second camera with attached lens and more photo goodies in the main lower section. What's more you can access both cameras via top and side flaps, as well as getting full access to the main lower section from the front.

There's the usual grab handle up top, plus a longer one on one side that you can also use as a baggage trolley strap. Both of the main shoulder straps detach, letting you configure the bag as a backpack, slingback or duffel bag. Tripod straps and the waist strap tuck away when not needed, making the bag more streamlined. A separate

rear compartment is large enough to accommodate a 16-inch laptop and there's an additional zippered pocket on the right hand side. The front flap and top flap feature small internal mesh pockets, and the front flap also has an external zippered pocket.

Performance

The backpack performs well in its standard configuration and you can also remove the divider between the main and top compartment. That can be a bonus if you're shooting with a large super-telephoto lens. Build quality is very good and versatility is excellent. All in all, it's a backpack that certainly lives up to its 'Multiloader' moniker.

VERDICT Like the Lowepro Whistler, this Manfrotto backpack offers four access points to cameras and accessories. It works particularly well if you have two cameras to which you want quick access.



FEATURES

- 01** The top compartment holds a small camera outfit with dividers.
- 02** As well as top access, there are access points on both sides and through the front.
- 03** Tripod straps fold away on both sides of the front flap.
- 04** Shoulder straps are removable, enabling configuration as a slingback or duffel.
- 05** A combination padlock is attached by a thin nylon strap.

VERDICT

FEATURES
★★★★★

BUILD & HANDLING
★★★★★

PERFORMANCE
★★★★★

VALUE
★★★★★

OVERALL
★★★★★

LOWEPRO FASTPACK BP 250 AW III

This smaller version of two similar Fastpack 250 backpacks works well **£109/\$129**

Eminently suitable for mirrorless cameras with three or four compact lenses, this split photo/daypack can also just about accommodate a DSLR with a 24-70mm f/2.8 lens attached, plus a 70-200mm f/2.8 zoom.

As usual with split backpacks, the photo compartment is at the bottom but it's easy to grab your camera with attached lens through a zippered side opening, just by swinging the bag

around on one shoulder. Going up in size from the Lowepro Adventura BP 150 III, this backpack features a compartment for a 13-inch laptop, instead of just a tablet. Again, an organizer and top section are available for sorting and stashing your daily items.

Vital statistics are 54x20x32cm for the backpack's exterior measurements, and it weighs in at 1.22kg.



A 'Pro' version of the BP 250 AW III is also available, at **£139/\$154**, which can store a 15-inch laptop

TENBA DNA 16 DSLR BACKPACK

£199/\$234

An intriguing 'roll-top' backpack, the Tenba can grow with your needs to suit different applications

Available in blue and black, this Tenba looks every inch a split photo/daypack, but it can go either way. The lower zippered compartment has a pull-out action to reveal enough space and dividers for a camera with an attached lens plus three to six additional lenses (if you have that many!) depending on their size. What's more, the photo insert is easily removable, as is the main divider between the lower and upper sections. You can therefore use it as a regular backpack, or stow a Canon EOS camera with a really long lens attached.

The top section has a roll-top, so you can extend its height quickly and easily if and when you need more space. There's also a separate front compartment with a neat organizer section, plus a 16-inch laptop compartment around the back.

A stretchy drinks bottle holder sits on one side of the bag, and there's a Velcro-sealing pocket on the other,

both of which have fastening loops above them for alternatively securing tripods or other accessories.

Carrying comfort is assured by a padded mesh harness and shoulder straps, a sternum strap and removable waist strap. There's also a strap on the rear for securing the backpack to a luggage trolley.

Performance

Despite not having additional access points at the side, the Tenba design makes it quick and easy to get at anything and everything you need to get your hands on in a hurry. The quality of construction is very good and it's the most lightweight backpack in the group, shaving 40g off the weight of the McKinnon (tested on page 90), even without adding the latter's extra inserts inside.

VERDICT The roll-top design adds space when needed and the backpack is very versatile, easily adapting to varying needs from a photo backpack to a regular bag.



FEATURES

- 01** The roll-top design enables you to change the size of the bag on the fly.
- 02** There are plenty of organizer pockets in the top and front sections.
- 03** The 16-inch laptop section at the rear has a side opening, keeping clear of the shoulder straps.
- 04** The camera/photo insert in the lower compartment is easily removable.
- 05** The waist strap is removable.

VERDICT

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

LOWEPRO FLIPSIDE BACKPACK 300 AW III

The third incarnation of Lowepro's cleverly designed Flipside backpack £119/\$169

This full photo backpack has plenty of space for storing, say, a chunky DSLR or mirrorless camera with a full-sized 70-200mm f/2.8 zoom attached, plus several other lenses and accessories. True to its 'Flipside' history, full access to the camera compartment is through the rear, so you don't have to lay down the side you'll be wearing on mucky ground to gain access. Better still, you can twist it around on one shoulder strap while

still wearing it, and gain access to your camera and attached lens through the side. There are also compartments for a 10-inch tablet and a 13-inch laptop, plus a generously proportioned front pocket with organizer.

The external dimensions are 46x22x31cm and the bag weighs 1.4kg. Typical of Lowepro backpacks, build quality is excellent, based on durable materials.

★★★★★



A sternum strap and waist belt ensure a safe fit. Rear access to the main section boosts security

TOXIC VALKYRIE MEDIUM

£139/\$135



This Tardis-like full photo backpack is pretty compact and can accommodate a large collection of kit

Toxic bags and backpacks come from the same company as 3 Legged Thing tripods. The Valkyrie backpacks are available in two different sizes (medium and large) and three different colour options of onyx, emerald and sapphire. They have a full-height main compartment with movable dividers so you can tailor the fit to your camera gear. The dividers themselves feature pockets on one side, ideal for stashing filters, cables, batteries and other small bits and pieces. There are also two zipper pockets sewn into the inside of the main flap, plus a removable memory card wallet that's held in place by Velcro. The medium and large editions have 13-inch and 15-inch laptop compartments.

Next up are two smaller side pockets, each with their own separate zips, internal dividers and additional zippered inner pockets, while on the other side of the backpack there's a stretchy drinks bottle holder. On the

front, there's a further zippered compartment which features an excellent organizer section, plus an additional inner zippered pocket.

For access from the rear of a backpack, the Valkyrie has a lumbar pad at the base with a zip around the edge, giving an additional access point. You can also use this as a waterproof 'frog pocket'.

Performance

With its strong and sturdy yet lightweight construction, the Valkyrie performs admirably. The three-point airflow harness is particularly comfortable. The shoulder straps feature webbed hoops and strong plastic loops, for attaching cameras and other accessories, and the similarly well-padded waist strap is quickly and easily removable.

VERDICT Slim, stylish and beautifully made, the Valkyrie is a full-photo backpack that goes the extra mile, with an extravagant array of compartments and pockets for stashing all your bits of photo kit.



FEATURES

- 01 Fold-away tripod straps are fitted to the front.
- 02 There's a concealed pocket at the rear, ideal for stowing a passport or wallet.
- 03 Internal and external multi-layered pockets keep kit organized.
- 04 The waterproof pocket is accessed via a flap that's also the lumbar pad.
- 05 A rain/dust cover stashes away in a Velcro sealed slot in the base.

VERDICT

FEATURES
★★★★★

BUILD & HANDLING
★★★★★

PERFORMANCE
★★★★★

VALUE
★★★★★

OVERALL
★★★★★

LOWEPRO PRO TREKKER BP 350 AW II

This pricier offering tough backpack is designed for serious trekking £219/\$239

Built for comfort when you're negotiating tricky terrain, this backpack has a stowable padded harness and removable waist belt. Quite a boxy and weighty backpack, it has space for one or two cameras and several lenses. It's endlessly customizable, with split-level dividers for stacking gadgets like flashguns, plus a removable compartment that's ideal for stowing batteries, chargers, cables and accessories. In line with the trekking

ethos and like other Lowepro 'AW' backpacks, it has an all-weather cover for ultimate protection.

A front pocket has built-in dividers to accommodate a 15-inch laptop and 10-inch tablet, and you can attach other optional components to the outside of the bag using Lowepro's SlipLock system. It measures 48x25x32cm and weighs 2.4kg, making it one of the heavier backpacks on the market.



Quite chunky for a 24-litre backpack, it's designed with protection and comfort in mind

VANGUARD ALTA SKY 51D

£229/\$289



For the times when bigger is better, this versatile backpack is suited to multiple cameras and more

The second smallest in no fewer than five different sizes of Alta Sky backpack, the 51D edition is nevertheless one of the biggest in this test group and lives up to the phrase ‘a place for everything and everything in its place’. The V-shaped front flap can securely hold a large drone, or you can easily customize the main inner compartment for one. This compartment also has quick camera access through a large zippered flap on the left-hand side, which itself has a smaller colour-coded pocket for safeguarding fresh and used memory cards within the flap.

Up top, another zippered flap gives access to a separate compartment for daily essentials or more photo kit, plus another internal zippered sleeve. There are yet more zippered pockets and sleeves on the front and right-hand side. At the bottom, there’s a whole extra fold-out zippered compartment with dividers for a camera and additional lenses

or accessories. The dividers between each of the top, middle and lower compartments are removable so you can split the sections to best suit your photo kit and other gear, or use the whole backpack with one extra-large compartment. A separate zippered compartment at the rear can accommodate a 15-inch laptop plus a tablet.

Performance

Full access to the backpack is via the rear. The shoulder straps are thickly padded, widely adjustable and very comfortable, as is the rest of the harness. The multitude of compartments, pockets and sleeves will prove ideal for those who like to have a dedicated place for all their individual gadgets. The waist strap adds to the secure fit.

VERDICT The Alta Sky 51D gives the option of stowing two camera kits, both with their own access points and the Y-shaped front section as well as the top compartment are ideal for large and small drones.



FEATURES

- 01** The top section is large enough to hold most drones.
- 02** The main central camera section can be accessed from the side or the rear.
- 03** An additional lower compartment can also hold a camera and lenses.
- 04** The fold-down front ‘Y’ section for tripods and other accessories includes a full rain cover.
- 05** The fixed waist strap is wide and thickly padded.

VERDICT

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

MANFROTTO ADVANCED FAST BACKPACK III

Fast by name, fast by nature, this Manfrotto backpack is quick and easy to use £104/\$169

This split photo/daily backpack helps you to keep your options open. The bottom section has a quick-access zipper and is large enough to hold a chunky DSLR with an attached 70-200mm f/2.8 lens, plus four additional lenses or other accessories. The separate top section is ideal for storing all your daily essentials, or you can double up on photographic kit by using it for a second camera with an attached lens, or a drone.

The Mark III edition features an upgraded version of Manfrotto’s ‘M-Guard’ protection system for cossetting your camera kit, with slim but high-density shock-absorbing dividers, which are fully configurable for a tailored fit for your photographic kit.

A 15-inch laptop and 10-inch tablet are also catered for in this 44x19x31 backpack that weighs 1.23kg.



As well as the usual shoulder straps, sternum strap and grab handle, the Manfrotto also offers a trolley strap

VANGUARD VEO ACTIVE 53

£259/\$299

Going from big to biggest, this backpack has an expanding upper section so you can stash everything

Not everybody wants a black backpack. The Veo Active 53 is available in grey or green and, with a 45 litre capacity, is the largest in the range. It's a split photo/daypack, the camera compartment being accessed through the rear zippered side of the backpack, which also plays host to the padded harness, baggage trolley strap and removable padded waist strap. That's not the whole story though, as the camera compartment itself is a self-contained semi-rigid box with its own zippered cover. This lifts out to form a perfectly serviceable container for your camera kit, complete with a handle on the top.

Further attractions include a separate upper compartment with an expanding top in case you need extra capacity. As well as the top zip, a full-length side zip enables you to use the entire bag as a large backpack without the camera insert. There are also inner sleeves for a 16-inch laptop and 10-inch tablet. Other

pockets include a sealed section for a 2-litre hydration pouch and outgoing tube slot, plus a power bank pocket complete with a USB charging port and cable. A large-capacity side pocket doubles as a tripod holder with fold-away securing strap, and there's a secret pocket at the top rear for a passport or wallet.

Performance

It's easy to get at everything you need, in whatever configuration you choose to use the backpack. Not missing a trick, the shoulder straps have additional Velcro-sealed pull-out pockets and sturdy metal attachment rings. Extra straps are also supplied for securing items to the front of the backpack, via the elasticated loops.

VERDICT It's a big backpack with a wealth of features, not to mention zips. It can take a while to find your way around but once you're up to speed, there's quick and easy access to everything.



FEATURES

- 01 A quick-release clip and strap allow you to adjust the height of the top section.
- 02 Top left is a pocket for a power bank, complete with USB port and cable.
- 03 The right side of the bag takes a 2-litre hydration system.
- 04 The main camera compartment is removable and is usable separately.
- 05 The waist strap with its additional pocket is very chunky but removable.

VERDICT

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

PEAK DESIGN EVERYDAY BACKPACK 20L

A backpack for the 'everyday', black, charcoal, ash or midnight blue £249/\$279

A backpack that grows with you, this one features a neat expanding top chamber with multiple magnetic fasteners, so you can adjust the height for a perfect fit. A neat twist is that you access your camera kit from the top, or from either side. The zips for both side openings are designed so that you can access them easily when swivelling the bag around on either shoulder, without having to take it off and lay it down. Additional



compartments are fitted to stash an extra-large tablet plus a 15-inch laptop and there are organizer pockets and dual external side pockets for drinks bottles and a tripod.

Extra design flourishes include grab handles on the top and both sides of the backpack, plus a trolley attachment loop and a secure tether for a key fob. The backpack measures 57x21x30cm and weighs in at 1.7kg.



If this 20-litre version here isn't big enough for your needs, there's also a 30-litre option for £289/\$299

COMPARISON TABLE

								
	https://gomatic.co.uk	www.lowepro.com	www.lowepro.com	www.manfrotto.com	http://uk.tenba.com	www.3leggedthing.com	www.vanguardworld.co.uk	www.vanguardworld.co.uk
External dimensions (WxDxH)	33x19x48cm	30x18x47cm	29x24x53cm	35.5x26x54cm	28x20x46-51cm	33x19x44cm	37x26x56.5cm	33x25x55-68cm
Main camera compartment (WxDxH)	28x14x28cm	26x12.5x40cm	26x15x39cm	26x15.5x42cm	25x13x23cm	28x12x42cm	32x20x51cm	28x16x38cm
Sizes options in range	25L, 35L	350, 450	350, 450	Medium	16	Medium, Large	45D, 51D, 53, 66, 68	42, 46, 49, 53
Backpack type	Split photo/daypack	Full photo backpack	Split photo/daypack	Split photo/daypack	Split photo/daypack	Full photo backpack	Split photo/daypack	Split photo/daypack
Camera access	Top, front	Top, front, left, right	Front	Top, front, left, right	Front	Front, rear	Front, left, rear	Rear
Grab handle (top)	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Laptop compartment	16-inch	13-inch	13-inch	16-inch	16-inch	13-inch	15-inch	16-inch
Additional tablet compartment	No	No	No	No	No	Yes	No	Yes
Additional pockets	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Tripod fastener	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Chest strap	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Waist strap	No	Removable	Removable	Tuck-away	Removable	Removable	Fixed	Removable
Baggage trolley strap	Yes	Yes	Yes	No	Yes	No	Yes	Yes
Rain-proof cover	Optional extra	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Colour options	Grey	Black	Grey	Black	Black, blue	Onyx, emerald, sapphire	Grey	Grey, green
Weight	1.4kg	2.12kg	2.65kg	2.16kg	1.36kg	1.6kg	2.9kg	2.9kg
Target price	£270/\$299	£199/\$209	£359/\$267	£184/\$224	£199/\$234	£139/\$135	£229/\$289	£259/\$299
FEATURES	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD & HANDLING	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
PERFORMANCE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
OVERALL	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★

THE WINNER IS... TOXIC VALKYRIE

A stylish and tricked-up photo backpack that simply fits, time after time

It's hard to pick one winner from this collection of backpacks. We chose the best options that we could find for price and performance for this Super Test, so it's no surprise that the ratings are all so similar. A lot comes down to the size of your kit, in terms of individual items

as well as the overall collection. When it comes to bags and backpacks, style and personal taste are also major factors.

Even taking all of that in mind, the Toxic Valkyrie won us over. It's packed with really useful features that are cleverly implemented, it's slim, lightweight and manageable

while being able to hold a sizeable photo kit. It's also impeccably manufactured, immaculately turned out and great value. Both Lowepro backpacks are also excellent. The ProTactic is a great full photo backpack while the Whistler is a rugged split photo/daypack ready for adventure.



GET PHOTOPLUS FROM
ONLY **£4.24** PER ISSUE!



INSTANT READING

Access your favourite
Canon magazine on
your digital device
from the comfort of
your own home

This digital edition offer is **ONLY** available via our online shop at
www.magazinesdirect.com/photoplus-magazine

Available on iOS and Android

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	2xCfexpress 1.0 Type B

MIRRORLESS CAMERAS

PRICES QUOTED ARE BODY-ONLY UNLESS STATED

CANON EOS M200

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



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

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-1 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

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



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

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

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



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

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

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



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

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

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



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

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

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



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

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

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



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

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

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



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

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

ENTHUSIAST EOS R

PROFESSIONAL EOS R

PhotoPlus BUYERS' GUIDE

Choosing lenses

Key factors to watch out for

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



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

KEY: ● BEST VALUE AWARD ● BEST ON TEST AWARD

WIDE-ANGLE ZOOMS

WIDE-ANGLE ZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF 8-15mm f/4L Fisheye USM	£1120/\$1250	Yes	1.9x	No	f/4	540g	0.15m	0.34x	None	7	90	★★★★☆	
Canon EF-S 10-18mm f/4.5-5.6 IS STM	£249/\$299	No	1.8x	Yes	f/4.5-5.6	240g	0.22m	0.15x	67mm	7	216	★★★★☆	●
Canon EF-S 10-22mm f/3.5-4.5 USM	£500/\$650	No	2.2x	No	f/3.5-4.5	385g	0.24m	0.17x	77mm	6	131	★★★★☆	
Canon EF 11-24mm f/4L USM	£3099/\$2899	Yes	2.2x	No	f/4	1180g	0.28m	0.16x	None	9	203	★★★★☆	
Canon RF 10-20mm F4L IS STM	£2579/\$2299	Yes	2.0x	Yes	f/4	570g	0.25m	0.12x	N/A	9	211	★★★★☆	
Canon RF 14-35mm F4L IS USM	£1599/\$1299	Yes	2.5x	Yes	f/4	540	0.20m	0.38x	77mm	9	216	★★★★☆	●
Canon RF 15-35mm F2.8L IS USM	£2599/\$2199	Yes	2.3x	Yes	f/2.8	840	0.28m	0.21x	82mm	9	210	★★★★☆	
Canon RF-S 10-18mm F4.5-6.3 IS STM	£379/\$329	No	1.8x	Yes	f/4.5-6.3	150g	1.14m	0.23x	49mm	7	216	★★★★☆	
Canon EF 16-35mm f/2.8L III USM	£2199/\$2199	Yes	2.2x	No	f/2.8	790g	0.28m	0.22x	82mm	9	195	★★★★☆	
Canon EF 16-35mm f/4L IS USM	£1389/\$1299	Yes	2.2x	Yes	f/4	615g	0.28m	0.23x	77mm	9	216	★★★★☆	
Canon EF 17-40mm f/4L USM	£779/\$799	Yes	2.4x	No	f/4	500g	0.28m	0.24x	77mm	7	214	★★★★☆	
Sigma 8-16mm f/4.5-5.6 DC HSM	£600/\$800	No	2.0x	No	f/4.5-5.6	555g	0.24m	0.13x	None	7	143	★★★★☆	
Sigma 10-20mm f/3.5 EX DC HSM	£319/\$399	No	2.0x	No	f/3.5	520g	0.24m	0.15x	82mm	7	176	★★★★☆	
Sigma 12-24mm f/4 DG HSM A	£1269/\$1239	Yes	2.0x	No	f/4	1150g	0.24m	0.2x	None	9	203	★★★★☆	
Sigma 14-24mm f/2.8 DG HSM A	£1269/\$1299	Yes	0.19x	No	f/2.8	1150g	0.26m	0.19x	None	9	195	★★★★☆	●
Sigma 24-35mm f/2 DG HSM A	£760/\$900	Yes	1.5x	No	f/2	940g	0.28m	0.23x	77mm	7	113	★★★★☆	
Tamron 10-24mm f/3.5-4.5 Di II VC HLD	£449/\$499	No	0.19x	Yes	f/3.5-4.5	440g	0.24m	0.19x	77mm	7	176	★★★★☆	●
Tamron SP 15-30mm f/2.8 Di VC USD	£930/\$1100	Yes	2.0x	Yes	f/2.8	1100g	0.28m	0.2x	None	9	143	★★★★☆	
Tamron SP 15-30mm f/2.8 Di VC USD G2	£1099/\$1299	Yes	2.0x	Yes	f/2.8	1110g	0.28m	0.2x	None	9	176	★★★★☆	
Tokina 11-16mm f/2.8 AT-X PRO DX II	£480/\$500	No	1.8x	No	f/2.8	560g	0.28m	0.12x	77mm	9	87	★★★★☆	
Tokina 11-20mm f/2.8 AT-X PRO DX	£493/\$549	No	1.43x	No	f/2.8	560g	0.28m	0.12x	82mm	9	195	★★★★☆	
Tokina 12-28mm f/4 AT-X Pro DX	£450/\$400	No	2.3x	No	f/4	530g	0.25m	0.2x	82mm	9	116	★★★★☆	
Tokina 16-28mm f/2.8 FF	£699/\$699	Yes	1.8x	No	f/2.8	940g	0.28m	0.19x	82mm	9	154	★★★★☆	
Tokina 17-35mm f/4 AT-X PRO FX	£570/\$450	Yes	2.1x	No	f/4	600g	0.28m	0.21x	82mm	9			

TELEPHOTO ZOOMS

TELEPHOTO ZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF-M 55-200mm f/4.5-6.3 IS STM	£299/\$349	No	3.6x	Yes	f/4.5-6.3	260g	1.0m	0.21x	52mm	7	196	★★★★☆	
Canon RF-S 55-210mm F5-7.1 IS STM	£429/\$349	No	3.8x	Yes	f/5-7.1	270g	1.0m	0.28x	55mm	7	209	★★★★☆	
Canon EF-S 55-250mm f/4-5.6 IS STM	£309/\$299	No	4.5x	Yes	f/4-5.6	375g	0.85m	0.29x	58mm	7	214	★★★★☆	
Canon EF 70-200mm f/2.8L IS III USM	£2149/\$2099	Yes	2.9x	Yes	f/2.8	1480g	1.2m	0.21x	77mm	8	175	★★★★☆	
Canon EF 70-200mm f/2.8L USM	£1330/\$1250	Yes	2.9x	No	f/2.8	1310g	1.5m	0.16x	77mm	8	64	★★★★☆	
Canon EF 70-200mm f/4L IS II USM	£1629/\$1499	Yes	2.9x	Yes	f/4	780g	1.0m	0.27x	72mm	9	210	★★★★☆	
Canon EF 70-200mm f/4L IS USM	£360/\$500 (used)	Yes	2.9x	Yes	f/4	760g	1.2m	0.21x	72mm	8	196	★★★★☆	
Canon EF 70-200mm f/4L USM	£589/\$599	Yes	2.9x	No	f/4	705g	1.2m	0.21x	67mm	8	163	★★★★☆	
Canon RF 70-200mm F2.8L IS USM	£2999/\$2699	Yes	2.9x	Yes	f/2.8	1070g	0.7m	0.23x	77mm	9	210	★★★★☆	
Canon RF 70-200mm F4L IS USM	£1769/\$1499	Yes	2.9x	Yes	f/4	695g	0.6m	0.28x	77mm	9	210	★★★★☆	
Canon EF 70-300mm f/4-5.6 IS USM	£400/\$650	Yes	4.3x	Yes	f/4-5.6	630g	1.5m	0.26x	58mm	8	123	★★★★☆	
Canon EF 70-300mm f/4-5.6 IS II USM	£639/\$599	Yes	4.3x	Yes	f/4-5.6	710g	1.2m	0.25x	67mm	9	214	★★★★☆	●
Canon EF 70-300mm f/4-5.6L IS USM	£690/\$800 (used)	Yes	4.3x	Yes	f/4-5.6	1050g	1.2m	0.21x	67mm	8	196	★★★★☆	
Canon EF 70-300mm f/4.5-5.6 DO IS USM	£1380/\$1400	Yes	4.3x	Yes	f/4.5-5.6	720g	1.4m	0.19x	58mm	6	90	★★★★☆	
Canon EF 75-300mm f/4-5.6 III	£210/\$200	Yes	4.0x	No	f/4-5.6	480g	1.5m	0.25x	58mm	7	15	★★★★☆	
Canon EF 75-300mm f/4-5.6 III USM	£260/\$190	Yes	4.0x	No	f/4-5.6	480g	1.5m	0.25x	58mm	7	70	★★★★☆	
Canon EF 100-400mm f/4.5-5.6L IS II USM	£2599/\$2399	Yes	4.0x	Yes	f/4.5-5.6	1640g	0.98m	0.31x	77mm	9	216	★★★★☆	
Canon RF 100-400mm F5.6-8 IS USM	£699/\$649	Yes	4.0x	Yes	f/5.6-8	635g	0.88m	0.41x	67mm	9	210	★★★★☆	●
Canon RF 100-500mm F4.5-7.1L IS USM	£2939/\$2599	Yes	5x	Yes	f/4.5-7.1	1530g	0.9-1.2m	0.33x	77mm	9	216	★★★★☆	
Canon RF 200-800mm F6.3-9 IS USM	£2299/\$1899	Yes	4.0x	Yes	f/6.3-9	2050g	0.8m	0.25x	95mm	9	213	★★★★☆	
Canon EF 200-400mm f/4L IS USM Extender 1.4x	£11,209/\$10,999	Yes	2.8x	Yes	f/4	3620g	2.0m	0.15x	52mm	9	182	★★★★☆	
Sigma 50-100mm f/1.8 DC HSM A	£949/\$1099	No	2.0x	None	f/1.8	1490g	0.95m	0.15x	82mm	9	175	★★★★☆	
Sigma 50-500mm f/4.5-6.3 DG OS HSM	£1160/\$1660	Yes	10.0x	Yes	f/4.5-6.3	1970g	0.5-1.8m	0.32x	95mm	9	130	★★★★☆	
Sigma 60-600mm f/4.5-6.3 DG OS HSM Sport	£1699/\$1999	Yes	10.0x	Yes	f/4.5-6.3	2700g	0.6-2.6m	0.3x	105mm	9	182	★★★★☆	
Sigma 70-200mm f/2.8 EX DG OS HSM	£900/\$1300	Yes	2.9x	Yes	f/2.8	1430g	1.4m	0.13x	77mm	9	137	★★★★☆	●
Sigma 70-200mm f/2.8 DG OS HSM S	£1179/\$1499	Yes	2.9x	Yes	f/2.8	1805g	1.2m	0.21x	82mm	11	190	★★★★☆	●
Sigma 70-300mm f/4-5.6 DG Macro	£130/\$140	Yes	4.3x	No	f/4-5.6	545g	0.95m	0.5x	58mm	9	123	★★★★☆	
Sigma APO 70-300mm f/4-5.6 DG Macro	£180/\$180	Yes	4.3x	No	f/4-5.6	550g	0.95m	0.5x	58mm	9	137	★★★★☆	
Sigma 100-400mm f/5-6.3 DG OS HSM C	£899/\$799	Yes	4x	Yes	f/5-6.3	1160g	1.6m	0.26x	67mm	9	196	★★★★☆	●
Sigma 120-300mm f/2.8 DG OS HSM S	£2699/\$3599	Yes	2.5x	Yes	f/2.8	3390g	1.5-2.5m	0.12x	105mm	9	175	★★★★☆	
Sigma 150-600mm f/5-6.3 DG OS HSM C	£849/\$899	Yes	4.0x	Yes	f/5-6.3	1930g	2.8m	0.2x	95mm	9	193	★★★★☆	
Sigma 150-600mm f/5-6.3 DG OS HSM S	£1279/\$1699	Yes	4.0x	Yes	f/5-6.3	2860g	2.6m	0.2x	105mm	9	206	★★★★☆	
Tamron SP AF 70-200mm f/2.8 Di LD (IF) Macro	£630/\$770	Yes	2.9x	No	f/2.8	1320g	0.95m	0.32x	77mm	9	137	★★★★☆	
Tamron SP 70-200mm f/2.8 Di VC USD G2	£1249/\$1299	Yes	2.9x	Yes	f/2.8	1500g	0.95m	0.16x	77mm	9	175	★★★★☆	●
Tamron 70-210mm f/4 Di VC USD	£549/\$599	Yes	2.9x	Yes	f/4	860g	0.95m	0.32x	67mm	9	175	★★★★☆	
Tamron AF 70-300mm f/4-5.6 Di LD Macro	£130/\$145	Yes	4.3x	No	f/4-5.6	458g	0.95m	0.5x	62mm	9	137	★★★★☆	
Tamron SP AF 70-300mm f/4-5.6 Di VC USD	£230/\$250 (used)	Yes	4.3x	Yes	f/4-5.6	765g	1.5m	0.25x	62mm	9	196	★★★★☆	●
Tamron 100-400mm f/4.5-6.3 Di VC USD	£819/\$799	Yes	4x	Yes	f/4-5.6	1135g	1.5m	0.28x	67mm	9	196	★★★★☆	
Tamron SP 150-600mm f/5-6.3 Di VC USD G2	£1299/\$1399	Yes	4.0x	Yes	f/5-6.3	2010g	2.2m	0.26x	95mm	9	206	★★★★☆	
Tokina SZX Super Tele 400mm F8 Reflex MF	£250/\$239	No	N/A	No	f/8	355g	1.15m	0.4x	67mm	9	206	★★★★☆	

KEY: ● BEST VALUE AWARD ● BEST ON TEST AWARD

STANDARD ZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF-S 15-85mm f/3.5-5.6 IS USM	£779/\$699	No	5.7x	Yes	f/3.5-5.6	575g	0.35m	0.21x	72mm	7	207	★★★★☆	
Canon EF-S 17-55mm f/2.8 IS USM	£849/\$879	No	3.2x	Yes	f/2.8	645g	0.35m	0.17x	77mm	7	207	★★★★★	●
Canon EF-S 18-55mm f/3.5-5.6 IS II	£170/\$200	No	3.1x	Yes	f/3.5-5.6	200g	0.25m	0.34x	58mm	6	110	★★★★☆	
Canon EF-S 18-55mm f/3.5-5.6 IS STM	£219/\$249	No	3.1x	Yes	f/3.5-5.6	205g	0.25m	0.36x	58mm	7	207	★★★★☆	
Canon RF 24-50mm F4.5-6.3 IS STM	£379/\$299	Yes	38.4x	Yes	f/4.5-6.3	210g	0.35m	0.19x	58mm	7	207	★★★★☆	
Canon EF 24-70mm f/2.8L II USM	£1740/\$1599	Yes	2.9x	No	f/2.8	805g	0.38m	0.21x	82mm	9	162	★★★★★	
Canon RF 24-70mm F2.8L IS USM	£2519/\$2199	Yes	2.9x	Yes	f/2.8	900g	0.21m	0.30x	82mm	9	210	★★★★★	●
Canon EF 24-70mm f/4L IS USM	£800/\$849	Yes	2.9x	Yes	f/4	600g	0.38m	0.7x	77mm	9	162	★★★★☆	
Canon RF 28-70mm F2L USM	£2500/\$3200	Yes	2.9x	No	f/2	1430g	0.39m	0.18x	95mm	9			
Canon RF 24-105mm F2.8L IS USM Z	£3439/\$2999	Yes	4.4x	Yes	f/2.8	1330g	0.45m	0.08-0.29m	82mm	11	212		
Canon EF 24-105mm f/3.5-5.6 IS STM	£579/\$599	Yes	4.4x	Yes	f/3.5-5.6	525g	0.40m	0.3x	77mm	7	162	★★★★☆	
Canon EF 24-105mm f/4L IS II USM	£1389/\$1299	Yes	4.4x	Yes	f/4	795g	0.45m	0.24x	77mm	10	216	★★★★☆	
Canon RF 24-105mm F4-7.1 IS STM	£429/\$399	Yes	4.4x	Yes	f/4-7.1	385g	0.13m	0.34x	67mm	7	209	★★★★☆	
Canon RF 24-105mm F4L IS USM	£1389/\$1299	Yes	4.4x	Yes	f/4	700g	0.40m	0.24x	77mm	9	216	★★★★☆	
Canon RF-S 18-45mm F4.5-6.3 IS STM	£299/\$299	No	2.5x	Yes	f/4.5-6.3	124g	0.20m	0.16x	49mm	7	210	★★★★☆	
Sigma 17-50mm f/2.8 EX DC OS HSM	£330/\$370	No	2.9x	Yes	f/2.8	565g	0.28m	0.2x	77mm	7	127	★★★★☆	
Sigma 17-70mm f/2.8-4 DC Macro OS HSM C	£350/\$399	No	4.1x	Yes	f/2.8-4	465g	0.22m	0.36x	72mm	7	180	★★★★☆	
Sigma 18-35mm f/1.8 DC HSM A	£650/\$800	No	1.9x	No	f/1.8	810g	0.28m	0.23x	72mm	9	90	★★★★☆	
Sigma 24-70mm f/2.8 DG OS HSM A	£1149/\$1299	Yes	2.9x	Yes	f/2.8	1,020g	0.38m	0.2x	82mm	9	190	★★★★☆	
Sigma 24-105mm f/4 DG OS HSM A	£639/\$899	Yes	4.4x	Yes	f/4	885g	0.45m	0.22x	82mm	9	207	★★★★☆	
Tamron SP AF 17-50mm f/2.8 XR Di II VC	£420/\$650	No	2.9x	Yes	f/2.8	570g	0.29m	0.21x	72mm	7	142	★★★★☆	
Tamron SP AF 24-70mm f/2.8 Di VC USD G2	£1250/\$1200	Yes	2.9x	Yes	f/2.8	905g	0.38m	0.2x	82mm	9	142	★★★★☆	
Tamron SP AF 28-75mm f/2.8 XR Di	£450/\$500	Yes	2.7x	No	f/2.8	510g	0.33m	0.26x	67mm	7	57	★★★★☆	

SUPERZOOMS	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF-S 18-135mm f/3.5-5.6 IS USM	£484/\$599	No	7.5x	Yes	f/3.5-5.6	515g	0.39m	0.28x	67mm	7	214	★★★★☆	
Canon EF-M 18-150mm f/3.5-6.3 IS STM	£459/\$499	No	8.3x	Yes	f/3.5-6.3	300g	0.25-0.45m	0.31x	55mm	7	209	★★★★☆	
Canon EF-S 18-200mm f/3.5-5.6 IS	£470/\$700	No	11.1x	Yes	f/3.5-5.6	595g	0.45m	0.24x	72mm	6	128	★★★★☆	
Canon RF 24-240mm F4-6.3 IS USM	£999/\$899	Yes	10x	Yes	f/4-6.3	750g	0.5m	0.26x	72mm	7	209	★★★★☆	●
Canon RF-S 18-150mm F3.5-6.3 IS STM	£499/\$499	No	8.3x	Yes	f/3.5-6.3	310g	0.17m	0.31x	49mm	7	209	★★★★☆	
Canon EF 28-300mm f/3.5-5.6L IS USM	£2479/\$2449	Yes	10.7x	Yes	f/3.5-5.6	1760g	0.7m	0.30x	77mm	8	191	★★★★☆	
Sigma 18-200mm f/3.5-6.3 DC Macro OS HSM C	£269/\$399	No	11.1x	Yes	f/3.5-6.3	430g	0.39m	0.33x	62mm	7	172	★★★★☆	
Sigma 18-250mm f/3.5-6.3 DC Macro OS HSM	£350/\$350	No	13.9x	Yes	f/3.5-6.3	470g	0.35m	0.34x	62mm	7	92	★★★★☆	●
Sigma 18-300mm f/3.5-6.3 DC Macro OS HSM C	£369/\$579	No	16.7x	Yes	f/3.5-6.3	585g	0.39m	0.33x	72mm	7	191	★★★★☆	
Tamron 16-300mm f/3.5-6.3 Di III VC PZD Macro	£499/\$629	No	18.8x	Yes	f/3.5-6.3	540g	0.39m	0.34x	67mm	7	172	★★★★☆	
Tamron 18-200mm f/3.5-6.3 Di II VC	£209/\$249	No	11.1x	Yes	f/3.5-6.3	400g	0.49m	0.25x	62mm	7	191	★★★★☆	●
Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD	£300/\$450	No	15x	Yes	f/3.5-6.3	450g	0.49m	0.26x	62mm	7	128	★★★★☆	
Tamron 18-400mm f/3.5-6.3 Di II VC HLD	£599/\$649	No	22.2x	Yes	f/3.5-6.3	710g	0.45m	0.34x	72mm	7	191	★★★★☆	

WIDE-ANGLE PRIMES	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
Canon EF 14mm f/2.8L II USM	£2000/\$2100	Yes	None	No	f/2.8	645g	0.2m	0.15x	None	6			
Canon RF 16mm F2.8 STM	£299/\$299	Yes	None	No	f/2.8	165g	0.13m	0.26x	43mm	7	215	★★★★☆	
Canon TS-E 17mm f/4L (tilt & shift)	£2000/\$2150	Yes	None	No	f/4	820g	0.25m	0.14x	77mm	8	90	★★★★☆	
Canon EF 20mm f/2.8 USM	£450/\$540	Yes	None	No	f/2.8	405g	0.25m	0.14x	72mm	5	114	★★★★☆	
Canon EF-M 22mm f/2 STM	£229/\$249	No	None	No	f/2	105g	0.15m	0.21x	43mm	7	180	★★★★☆	
Canon EF 24mm f/1.4L II USM	£1500/\$1550	Yes	None	No	f/1.4	650g	0.25m	0.17x	77mm	8			
Canon RF 24mm F1.8 Macro IS STM	£669/\$599	Yes	None	Yes	f/1.8	270g	0.14m	0.5x	24mm	9	215	★★★★☆	
Canon EF 24mm f/2.8 IS USM	£529/\$599	Yes	None	Yes	f/2.8	280g	0.2m	0.23x	58mm	7	180	★★★★☆	
Canon EF-S 24mm f/2.8 STM	£159/\$129	No	None	No	f/2.8	125g	0.16m	0.27x	52mm	7	214	★★★★☆	
Canon TS-E 24mm f/3.5L II (tilt & shift)	£1690/\$1900	Yes	None	No	f/3.5	780g	0.21m	0.34x	82mm	8			
Canon EF 28mm f/1.8 USM	£420/\$510	Yes	None	No	f/1.8	310g	0.25m	0.18x	58mm	7	67	★★★★☆	
Canon EF 28mm f/2.8 IS USM	£390/\$500	Yes	None	Yes	f/2.8	260g	0.23m	0.2x	58mm	7	114	★★★★☆	
Canon EF 35mm f/1.4L II USM	£1650/\$1650	Yes	None	No	f/1.4	760g	0.28m	0.21x	72mm	9	141	★★★★☆	
Canon RF 35mm F1.8 IS Macro STM	£479/\$499	Yes	None	Yes	f/1.8	305g	0.17m	0.5x	52mm	9	215	★★★★☆	●
Canon EF 35mm f/2 IS USM	£539/\$599	Yes	None	Yes	f/2	335g	0.24m	0.24x	67mm	8	180	★★★★☆	
Irix 11mm f/4 Blackstone	£609/\$650	Yes	None	No	f/4	790g	0.28m	0.13	None	9			
Irix 15mm f/2.4 Blackstone	£574/\$675	Yes	None	No	f/2.4	685g	0.25m	0.11x	95mm	9	167	★★★★☆	
Peleng 8mm f/3.5 Fisheye	£250/\$215	Yes	None	No	f/3.5	400g	0.22m	0.13x	None				
Peleng 17mm f/2.8 Fisheye	£290/\$290	Yes	None	No	f/2.8	630g	0.3m	N/S	None				
Samyang 8mm f/3.5 IF MC CSII DH Circular	£240/\$260	No	None	No	f/3.5	435g	0.3m	N/S	None	6			
Samyang 10mm f/2.8 ED AS NCS CS	£379/\$399	No	None	No	f/2.8	590g	0.25m	N/S	None	6	167	★★★★☆	
Samyang 12mm f/2.8 ED AS NCS Diagonal	£360/\$470	Yes	None	No	f/2.8	530g	0.2m	N/S	None	7			
Samyang XP 14mm f/2.4	£899/\$999	Yes	None	No	f/2.4	791g	0.27m	0.08x	None	9	167	★★★★☆	
Samyang 16mm f/2 ED AS UMC CS	£330/\$360	No	None	No	f/2	590g	0.2m	N/S	77mm	8			
Samyang 24mm f/1.4 ED AS UMC	£480/\$470	Yes	None	No	f/1.4	680g	0.25m	N/S	77mm	8			
Samyang T-S 24mm f/3.5 ED AS UMC (tilt & shift)	£680/\$760	Yes	None	No	f/3.5	680g	0.2m	N/S	82mm	8	90	★★★★☆	
Samyang 35mm f/1.4 AS UMC AE	£489/\$499	Yes	None	No	f/1.4	660g	0.3m	N/S	77mm	8	180	★★★★☆	
Sigma 4.5mm f/2.8 EX DC HSM Circular Fisheye	£700/\$900	No	None	No	f/2.8	470g	0.14m	0.17x	None	6	87	★★★★☆	
Sigma 8mm f/3.5 EX DG Circular Fisheye	£700/\$900	Yes	None	No	f/3.5	400g	0.14m	0.22x	None	6	87	★★★★☆	●
Sigma 10mm f/2.8 EX DC HSM Diagonal Fisheye	£600/\$600	No	None	No	f/2.8	475g	0.14m	0.11x	None	7	87	★★★★☆	
Sigma 14mm f/1.8 DG HSM I A	£1399/\$1599	Yes	None	No	f/1.8	1170g	0.27m	0.19x	None	9	203	★★★★☆	
Sigma 15mm f/2.8 EX DG Diagonal Fisheye	£600/\$610	Yes	None	No	f/2.8	370g	0.15m	0.26x	None	7	44	★★★★☆	
Sigma 16mm f/1.4 DC DN I C	£449/\$400	Yes	None	No	f/1.4	405g	0.25m	0.1x	67mm	9	161	★★★★☆	
Sigma 20mm f/1.4 DG HSM A	£700/\$900	Yes	None	No	f/1.4	950g	0.28m	0.14x	77mm	9	114	★★★★☆	
Sigma 24mm f/1.4 DG HSM A	£650/\$850	Yes	None	No	f/1.4	665g	0.25m	0.19x	77mm	9	114	★★★★☆	●
Sigma 30mm f/1.4 DC DN I C	£329/\$339	Yes	None	No	f/1.4	270g	0.3m	0.14x	52mm	9	161	★★★★☆	
Sigma 35mm f/1.4 DG HSM A	£699/\$699	Yes	None	No	f/1.4	665g	0.3m	0.19x	67mm	9	180	★★★★☆	
Sigma 56mm f/1.4 DC DN I C	£379/\$479	Yes	None	No	f/1.4	280g	0.5m	0.14x	55mm	9	202	★★★★☆	
Tamron SP 35mm f/1.8 Di VC USD	£649/\$599	Yes	None	Yes	f/1.8	480g	0.2m	0.4x	67mm	9	180	★★★★☆	
Zeiss Milvus 15mm f/2.8 ZE	£2330/\$2700	Yes	None	No	f/2.8	947g	0.25m	0.11x	95mm	9			
Zeiss Distagon T* 18mm f/3.5 ZE	£1090/\$1395	Yes	None	No	f/3.5	510g	0.3m	0.08x	82mm	9	44	★★★★☆	●
Zeiss Milvus 21mm f/2.8 ZE	£1400/\$1850	Yes	None	No	f/2.8	851g	0.22m	0.2x	82mm	9			
Zeiss Distagon T* 25mm f/2 ZE	£1270/\$1700	Yes	None	No	f/2	600g	0.25m	0.17x	67mm	9			
Zeiss Distagon T* 28mm f/2 ZE	£980/\$1285	Yes	None	No	f/2	580g	0.24m	0.21x	58mm	9			
Zeiss Otus 28mm f/1.4 ZE	£3500/\$5000	Yes	None	No	f/1.4	1350g	0.3m	0.2x	95mm	9			
Zeiss Milvus 35mm f/2 ZE	£935/\$1120	Yes	None	No	f/2	702g	0.3m	0.19x	58mm	9			

PhotoPlus BUYERS' GUIDE

Contacts

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

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

KEY: ● BEST VALUE AWARD ● BEST ON TEST AWARD

STANDARD PRIMES

	Price	Full-frame	Max zoom	Image stabilization	Max aperture	Weight	Min focus distance	Max magnification	Filter size	Iris blades	Issue reviewed	Rating	Awards
7Artisans 50mm f/1.05	£450/\$486	Yes	None	No	f/1.05	606g	0.57m	0.13x	58mm	13	202	★★★★★	
Canon EF 40mm f/2.8 STM	£200/\$180	Yes	None	No	f/2.8	130g	0.3m	0.18x	52mm	7	141	★★★★★	
Canon TS-E 45mm f/2.8 (tilt & shift)	£1200/\$1400	Yes	None	No	f/2.8	645g	0.4m	0.16x	72mm	8		★★★★★	
Canon EF 50mm f/1.2L USM	£1370/\$1350	Yes	None	No	f/1.2	580g	0.45m	0.15x	72mm	8	103	★★★★★	
Canon EF 50mm f/1.4 USM	£389/\$400	Yes	None	No	f/1.4	290g	0.45m	0.15x	58mm	8	185	★★★★★	
Canon EF 50mm f/1.8 STM	£129/\$125	Yes	None	No	f/1.8	160g	0.35m	0.21x	49mm	7	214	★★★★★	
Canon RF 50mm F1.2L USM	£2449/\$2299	Yes	None	No	f/1.2	950g	0.40m	0.15x	77mm	10	215	★★★★★	
Canon RF 50mm F1.8 STM	£199/\$199	Yes	None	No	f/1.8	160g	0.30m	0.25x	43mm	7	215	★★★★★	●
Samyang 50mm f/1.4 AS UMC	£310/\$350	Yes	None	No	f/1.4	575g	0.45m	N/S	77mm	8		★★★★★	
Sigma 30mm f/1.4 DC HSM A	£349/\$499	No	None	No	f/1.4	435g	0.3m	0.15x	62mm	9	166	★★★★★	
Sigma 50mm f/1.4 DG HSM A	£649/\$949	Yes	None	No	f/1.4	815g	0.4m	0.18x	77mm	9	185	★★★★★	●
Tamron SP 45mm f/1.8 Di VC USD	£415/\$549	Yes	None	Yes	f/1.8	540g	0.29m	0.29x	67mm	9	185	★★★★★	
Tokina Opera 50mm f/1.4 FF	£879/\$949	Yes	None	No	f/1.4	950g	0.4m	0.18x	72mm	9	148	★★★★★	
Zeiss Milvus 50mm f/1.4 ZF.2	£1159/\$1199	Yes	None	No	f/1.4	922g	0.45m	0.15x	67mm	9	185	★★★★★	
Zeiss Planar T* 50mm f/1.4 ZE	£560/\$725	Yes	None	No	f/1.4	380g	0.45m	0.15x	58mm	9		★★★★★	
Zeiss Otus 55mm f/1.4	£2700/\$3990	Yes	None	No	f/1.4	1030g	0.5m	0.15x	77mm	9		★★★★★	

TELEPHOTO PRIMES

Canon EF 85mm f/1.2L II USM	£1999/\$1999	Yes	None	No	f/1.2	1025g	0.95m	0.11x	72mm	8	179	★★★★★	
Canon EF 85mm f/1.4L IS USM	£1489/\$1599	Yes	None	Yes	f/1.4	950g	0.85m	0.12x	77mm	9	179	★★★★★	●
Canon EF 85mm f/1.8 USM	£489/\$499	Yes	None	No	f/1.8	425g	0.85m	0.13x	58mm	8	214	★★★★★	
Canon RF 85mm f/1.2L USM	£2999/\$2799	Yes	None	No	f/1.2	1195g	0.85m	0.12x	82mm	9	215	★★★★★	
Canon TS-E 90mm f/2.8 (tilt & shift)	£1240/\$1400	Yes	None	No	f/2.8	565g	0.5m	0.29x	58mm	8		★★★★★	
Canon EF 100mm f/2 USM	£410/\$500	Yes	None	No	f/2	460g	0.9m	0.14x	58mm	8	46	★★★★★	
Canon EF 135mm f/2L USM	£940/\$1000	Yes	None	No	f/2	750g	0.9m	0.19x	72mm	8		★★★★★	
Canon EF 200mm f/2L IS USM	£5400/\$5700	Yes	None	Yes	f/2	2520g	1.9m	0.12x	52mm	8	98	★★★★★	
Canon EF 200mm f/2.8L II USM	£700/\$750	Yes	None	No	f/2.8	765g	1.5m	0.16x	72mm	8	98	★★★★★	
Canon EF 300mm f/2.8L IS II USM	£5800/\$6100	Yes	None	Yes	f/2.8	2400g	2.0m	0.18x	52mm	9	54	★★★★★	
Canon EF 300mm f/4L IS USM	£1140/\$1350	Yes	None	Yes	f/4	1190g	1.5m	0.24x	77mm	8	117	★★★★★	
Canon EF 400mm f/2.8L IS II USM	£9900/\$10,000	Yes	None	Yes	f/2.8	3850g	2.7m	0.17x	52mm	9	54	★★★★★	
Canon EF 400mm f/4 DO IS II USM	£7000/\$6900	Yes	None	Yes	f/4	2100g	3.3m	0.13x	52mm	9		★★★★★	
Canon EF 400mm f/5.6L USM	£1180/\$1180	Yes	None	No	f/5.6	1250g	3.5m	0.12x	77mm	8	117	★★★★★	
Canon EF 500mm f/4L IS II USM	£8400/\$9000	Yes	None	Yes	f/4	3190g	3.7m	0.15x	52mm	9		★★★★★	
Canon EF 600mm f/4L IS II USM	£11,350/\$11,500	Yes	None	Yes	f/4	3920g	4.5m	0.15x	52mm	9		★★★★★	
Canon RF 600mm F11 IS STM	£829/\$799	Yes	None	Yes	f/11	930g	4.5m	0.14x	82mm	N/A	215	★★★★★	
Canon RF 800mm F11 IS STM	£1099/\$899	Yes	None	Yes	f/11	1260g	6.0m	0.14x	95mm	N/A	196	★★★★★	
Canon EF 800mm f/5.6L IS USM	£11,900/\$13,000	Yes	None	Yes	f/5.6	4500g	6.0m	0.14x	52mm	8		★★★★★	
Samyang MF 85mm f/1.4 RF	£319/\$399	Yes	None	No	f/1.4	730g	1.1m	0.09x	72mm	8	202	★★★★★	
Samyang AF 85mm f/1.4 EF	£599/\$699	Yes	None	No	f/1.4	485g	0.9m	0.11x	77mm	9	159	★★★★★	
Samyang 135mm f/2 ED UMC	£370/\$530	Yes	None	No	f/2	830g	0.8m	N/S	77mm	9		★★★★★	
Samyang 500mm MC IF f/6.3 Mirror	£125/\$150	Yes	None	No	f/6.3	705g	2.0m	N/S	95mm	0		★★★★★	
Sigma 85mm f/1.4 DG HSM A	£929/\$1099	Yes	None	No	f/1.4	TBA	0.85m	0.12x	86mm	9	179	★★★★★	
Sigma APO 300mm f/2.8 EX DG HSM	£2600/\$3400	Yes	None	No	f/2.8	2400g	2.5m	0.13x	46mm	9	98	★★★★★	
Sigma APO 500mm f/4.5 EX DG HSM	£3600/\$4400	Yes	None	No	f/4.5	3150g	4.0m	0.13x	46mm	9		★★★★★	
Sigma 500mm f/4 DG OS HSM S	£4699/\$5999	Yes	None	Yes	f/4	TBA	3.5m	0.15x	46mm	9	206	★★★★★	
Sigma APO 800mm f/5.6 EX DG HSM	£5000/\$6600	Yes	None	No	f/5.6	4.9kg	7.0m	0.11x	46mm	9	21	★★★★★	
Tamron SP 85mm f/1.8 Di VC USD	£750/\$750	Yes	None	Yes	f/1.8	700g	0.8m	0.14x	67mm	9	159	★★★★★	
Zeiss Milvus 85mm f/1.4 ZE	£1380/\$1800	Yes	None	No	f/1.4	1280g	0.8m	0.14x	77mm	9		★★★★★	
Zeiss Milvus 135mm f/2 ZE	£1900/\$2200	Yes	None	No	f/2	1123g	0.8m	0.28x	77mm	9		★★★★★	

MACRO

Canon EF-M 28mm f/3.5 Macro IS STM	£309/\$299	No	None	Yes	f/3.5	130g	0.097m	1.2x	44.8mm	7	177	★★★★★	
Canon EF-S 35mm f/2.8 Macro IS STM	£379/\$349	No	None	Yes	f/2.8	190g	0.13m	1.0x	56mm	7	177	★★★★★	
Canon EF-S 60mm f/2.8 Macro USM	£399/\$350	No	None	No	f/2.8	335g	0.20m	1.0x	52mm	7	164	★★★★★	
Canon MP-E65mm f/2.8 1-5x Macro	£980/\$1050	Yes	None	No	f/2.8	710g	0.24m	5.0x	58mm	6	50	★★★★★	
Canon EF 100mm f/2.8 Macro USM	£499/\$599	Yes	None	No	f/2.8	600g	0.31m	1.0x	58mm	8	177	★★★★★	
Canon EF 100mm f/2.8L Macro IS USM	£999/\$1099	Yes	None	Yes	f/2.8	625g	0.3m	1.0x	67mm	9	204	★★★★★	
Canon EF 180mm f/3.5L Macro USM	£1330/\$1400	Yes	None	No	f/3.5	1090g	0.48m	1.0x	72mm	8	69	★★★★★	
Canon RF 85mm F2 Macro IS STM	£619/\$599	Yes	None	Yes	f/2	500g	0.35m	0.5x	67mm	9	215	★★★★★	
Canon RF 100mm F2.8L Macro IS USM	£1239/\$1199	Yes	None	Yes	f/2.8	730g	0.3m	1.4x	67mm	9	204	★★★★★	●
Irix 150mm f/2.8 Macro 1:1 Dragonfly	£449/\$495	Yes	None	No	f/2.8	848g	0.35m	1.0x	77mm	11	204	★★★★★	
Laowa 90mm f/2.8 2X Ultra Macro APO	£569/\$499	Yes	None	No	f/2.8	619g	0.21m	2.0x	67mm	13	204	★★★★★	
Laowa 100mm f/2.8 2.1 Ultra Macro APO	£499/\$499	Yes	None	No	f/2.8	638-650g	0.25m	2.0x	67mm	7-13	202	★★★★★	
Sigma 70mm f/2.8 DG Macro Art	£449/\$569	Yes	None	No	f/2.8	515g	0.26m	1.0x	49mm	9	204	★★★★★	
Sigma 105mm f/2.8 EX DG OS HSM Macro	£359/\$569	Yes	None	No	f/2.8	725g	0.31m	1.0x	62mm	9	204	★★★★★	●
Sigma APO Macro 150mm f/2.8 EX DG OS HSM	£780/\$1100	Yes	None	Yes	f/2.8	1150g	0.38m	1.0x	72mm	9	138	★★★★★	
Sigma APO Macro 180mm f/2.8 EX DG OS HSM	£1250/\$1700	Yes	None	Yes	f/2.8	1640g	0.47m	1.0x	86mm	9	102	★★★★★	
Tamron SP AF 60mm f/2 Di II LD (IF) Macro	£350/\$525	No	None	No	f/2	350g	0.23m	1.0x	55mm	7	138	★★★★★	
Tamron SP AF 90mm f/2.8 Di Macro	£350/\$500	Yes	None	No	f/2.8	400g	0.29m	1.0x	55mm	9	102	★★★★★	
Tamron SP AF 90mm f/2.8 Di VC Macro	£649/\$649	Yes	None	Yes	f/2.8	610g	0.3m	1.0x	62mm	9	184	★★★★★	
Tamron SP AF 180mm f/3.5 Di Macro	£800/\$740	Yes	None	No	f/3.5	985g	0.47m	1.0x	72mm	7	69	★★★★★	
Tokina 100mm f/2.8 AT-X PRO Macro	£464/\$429	Yes	None	No	f/2.8	540g	0.3m	1.0x	55mm	9	204	★★★★★	
Zeiss Milvus Makro Planar 100mm f/2 ZE	£1300/\$1840	Yes	None	No	f/2	843g	0.44m	0.5x	67mm	9	50	★★★★★	

STANDARD PRIMES

TELEPHOTO PRIMES

MACRO

NEW CANON TECHNIQUES

MASTER THE LIGHT

Learn how to work with different lighting conditions for more striking shots with Canon pro travel photographer Jeremy Flint

THE NO.1
MAGAZINE FOR
CANON
USERS!



Jeremy Flint

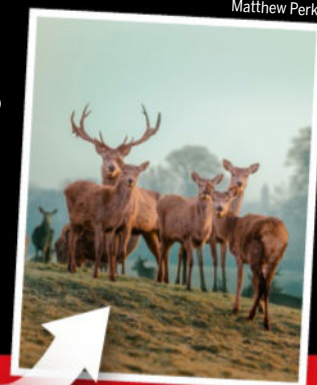
FREE VIDEO GUIDES!

In the next Canon Skills chapter...

- Stitch up sunset silhouettes
- Cool street photography tips
- Simple one-light setups for brilliant B&W portraits indoors
- New Photoshop, Lightroom and Affinity Photo tutorials

PLUS ALL THIS...

- **PhotoPlus Apprentice:** Our Canon pro teaches a lucky reader how to take better shots with their EOS camera
- **Super Test:** The latest macro lenses
- **Canon School:** Solve your exposures
- **Canon Profile:** Canon photographer and content creator Matthew Perks



Matthew Perks

ISSUE 218 ON SALE 23 MAY 2024

* Content subject to change

PhotoPlus
Canon Skills
VIEW THE VIDEOS



BACK ISSUES

Catch up on what you've missed by buying a recent issue either in print or via digital download

NEW! PRINT SUBSCRIBERS NOW GET FREE DIGITAL ACCESS TO BACK ISSUES! PAGE 38

Limited back issues of *PhotoPlus: The Canon Magazine* print editions are available on our new MagazinesDirect.com secure store at www.magazinesdirect.com/photo-plus-magazine-single-issue

But if you've got an iPad, Android, Kindle or Nook tablet, or iPhone or Android smartphone, you can download *PhotoPlus* back issues from the following digital edition options:

- Got an Apple iPad or iPhone? Get the free *PhotoPlus: The Canon Magazine* app in the App Store or at [bit.ly/photo-plus_app](http://bit.ly/photo-plus-app) then browse through our back issues or subscribe and save through the app.
- Kindle Fire or Nook HD? Simply search for *PhotoPlus* on Amazon's Newsstand or in B&N's Nook store.
- Windows or Mac? Use Zinio to read *PhotoPlus* on your laptop or desktop computer or via the app! Go to www.zinio.com and search for *PhotoPlus* where you can buy back issues or subscribe.
- *PhotoPlus* is also available on Magzter, PocketMags and PressReader.



LAST MONTH



Issue 216 Spring 2024

OUTDOOR PHOTO SKILLS

Canon pro tips for great spring photos of wildlife, landscapes and flower close-ups

- Multi-talented Scott Kelby, the author, tutor, photographer and speaker!
- EF vs RF battle of Canon's most popular lenses
- Pro Catherine O'Donnell's top tips for family portraits in the studio
- One reader takes off for Niagara Falls adventure while another hits the road for a UK tour
- David Clapp shines the light inside an iconic French lighthouse
- EOS SOS answers your technical questions
- Wildlife pro Jack Lodge's essential kit
- Clean your gear and protect your sensor from the dreaded dust menace
- Photo projects with free videos



Issue 215 April 2024

EXPOSURES MADE EASY

Learn all you need to know about your aperture, shutter speed and ISO settings

- Canon pro David Clapp inspires our Apprentice to take top shots inside and outside Salisbury Cathedral
- RF prime lenses in Super Test
- Portrait pro Newo Ikkin reveals her favourite Canon equipment
- We try out the Canon Speedlite EL-5
- In-depth photo projects and image-editing tutorials



Issue 214 March 2024

GET IT RIGHT IN CANON

Learn to take better photos in camera so you don't have to rescue bad images in Photoshop!

- Macro master Matt Doogue's photo therapy capturing creature close-ups
- New budget lens tests – great lens for Canon DSLRs from only £129
- Our Apprentice shoots for the stars with Canon astro photographer Chris Grimmer
- The changing landscape of photo tourism in Iceland

READ YOUR MAGAZINE ON ANY DEVICE:



SUBSCRIPTION
OFFER

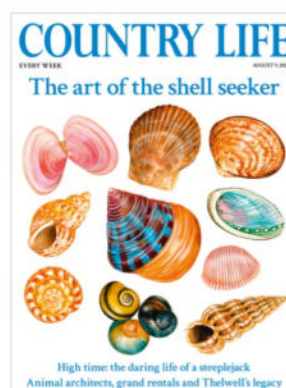
COUNTRY LIFE

Your countryside companion

The ultimate guide to life in rural
Britain, delivered every week



SIX
ISSUES FOR
£6*



ORDER ONLINE NOW

Online: www.magazinesdirect.com/XCL/D27K

or call **0330 333 1120** and quote code **D27K**

Offer closes 25th April 2024. Offer open to new UK subscribers only. * After your first six issues, your subscription will continue at £46.49 payable every three months by Direct Debit. Please allow up to six weeks for delivery of your first subscription issue. The full subscription rate includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries and overseas rates, please call: 0330 333 1120. Lines are open Monday-Friday 8.30am-7pm, Saturday 10am-3pm UK Time (excluding Bank Holidays) or email: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle.

Trade-in to trade up

We part exchange
more than just cameras

TRADE IN
FOR CASH[†]
or WEX
CREDIT

Trade in item	Value ^{††}
Canon EOS 5D Mark IV Body	£752
Canon EOS 6D Mark II Body	£472
Canon EOS R5 Body	£1,892
Canon RF 100-400mm f5.6-8 IS USM Lens	£367
Canon RF 24-105mm f4-7.1 IS STM Lens	£184
Canon RF 70-200mm f2.8L IS USM Lens	£1,173



It's easy as 1-2-3 to trade in...



Step 1

Fill in the form online
and receive an
instant quote



Step 2

We'll collect your
gear in the UK for free



Step 3

We credit your Wex
account or send cash[†]
direct to your bank account

T&Cs: E. & O. E. †Trade-in for cash applicable online only. Visit wex.com/help/terms-and-conditions for details. ††Prices shown are a grade 9 valuation. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2024.

Visit wex.co.uk/trade-in
and receive your instant quote



Don't miss out on a used bargain with a 12-month warranty*

Used item	Condition	Price**
Nikon D750 Body	9 Excellent	£619
Nikon 70-300mm f4.5-5.6 G AF-S VR IF-ED Lens	9 Excellent	£190
Canon EOS 90D Body	9 Excellent	£785
Canon EF 70-200mm f4 L IS USM Lens	9- Very Good	£367
Fujifilm X-T3 Body - Black	9 Excellent	£639
Fujifilm X100F - Black	9 Excellent	£938

**STOCK
 UPDATED
 EVERY
 WEEKDAY[§]**

Why buy used from Wex?



All stock is quality checked and graded accordingly



45-day returns policy*



All used items come with a 12-month warranty*

T&Cs: E. & O. E. §Online only. **Prices may change. *Faulty Items are 30-day policy. Proof of purchase must be supplied. *Exception is 'for spares only' Items. Further T&Cs apply, visit wex.co.uk/terms for more details. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2024.

View the full range at wex.co.uk/used
 or call us on **01603 486413** 7 days a week

Mifsuds Photographic Ltd Est. 1954.

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

www.mifsuds.com **01803 852400** info@mifsuds.com

Current opening times: - **Tuesday - Saturday 10am till 2pm.**

Proudly Celebrating 70 Years Of Serving The Photographic Community



As a thank you to the many customers who have supported us during these fabulous years, we are planning a series of promotions and giveaways throughout 2024, so be sure to keep checking our website... www.mifsuds.com for full details.

Remember too that we have the West Country's best selection of used & new stock...

DIGITAL (DSLR / Mirrorless) - **FILM** (35mm-6x7)
LENSES (AF / MF) - **ACCESSORIES** Etc.

Or sign up via the website, to receive regular updates on the latest news of what is new and happening at

MIFSUDS PHOTOGRAPHIC.



This is the camera used to photograph weddings back when the business first opened



THE BEST STOCKED DEALER IN THE WEST COUNTRY

NOW STOCKING
Billingham

Billingham have been producing camera bags of distinction for 50 years, and we are very excited to be stocking a range of the most popular products.



ANNIVERSARY OFFERS PLEASE SEE WEBSITE

WANTED

YOUR FILM AND DIGITAL KIT



UPGRADE NOW - PART EXCHANGE & COLLECTION ARRANGED *Subject to postcode*

CALL MATT 0736 828 8126 **8am till 8pm daily**

Sensor cleaning and Pro equipment hire available

ANY PRICES SHOWN INCLUDE U.K. MAINLAND DELIVERY. Correct 28/03/2024. E&OE.

QUALITY USED EQUIPMENT - Checked, Tested and Warrantied. More on website - www.mifsuds.com.

CANON USED

Please contact us to determine availability before making a lengthy journey

Used Canon



R3 body box £4299, R5 body box £2499, R6 body box £999

Used Canon



200-400mm IS USM £4999, 300mm F2.8 IS USM LII £2999, 400mm F4 DO II USM £3499, 500mm F4 IS USM LII USM £4999

Used Canon



5D MKIV body box £1299, 90D body box £849, 6D MKII body £999

CANON R MIRRORLESS USED

R3 body box	£4299
R5 body box	£2499
R6 body box	£999
R body box	£899
RF 14-35 F4 L IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£1399
RF 18-45 F4.5/6.3 IS STM box	£249
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1999
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS STM box	£399
RF 50 F1.2 L USM box	£1699
RF 70-200 F4 L IS box	£1299
RF 85 F2 IS macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM box	£2199
RF 600 F11 IS STM box	£499
RF 800 F11 IS STM box	£699
BG-R10 grip fits R5	£249

CANON M MIRRORLESS USED

M3 + 15-45 F3.5/6.3 IS STM	£199
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£329
EF-M 55-200 F4.5/6.3 IS STM	£199
EF-M adapter	£89

55-250 F4/5.6 IS EFS	£149
60 F2.8 macro EFS	£349
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM II Nano	£499
70-300 F4/5.6 IS USM	£249
75-300 F4.5/5.6	£149
85 F1.2 USM LII box	£799
85 F1.8 USM	£299
100 F2.8 IS USM L macro box	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
135 F2 L USM	£499
180 F3.5 L USM macro box	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
400 F2.8 L IS USM II	£4999
400 F4 DO IS II USM	£3499
400 F5.6 L USM box	£699
500 F4 IS USM LII	£4999
1.4x extender MKIII	£199
2x extender MKIII	£199
12mm ext tube II	£59
25mm ext tube II	£99

105 F2.8 EX DG HSM OS box	£299
120-300 F2.8 DG OS HSM Sport	£1399
150-600 F5/6.3 DG OS sport	£749
150-600 F5/6.3 DG OS contem	£749
TC1401 1.4x extender	£169
OTHER CAF USED	
TAM 16-300 F3.5/6.3 II VC	£399
TAM 70-300 F4/5.6 Di	£99
FLASH/ACCESSORIES USED	
ST-E3 transmitter box	£169
ST-E2 transmitter box	£69
MR14-EXIII ringflash	£449
430EXIII	£199
430EX II	£99
580EX II	£99
600EX RT	£199
Angle finder C	£79
TC-80N3 remote	£79

CANON DSLR USED

1DX MKII body box	£1499
7D MKII body box	£499
6D MKII body	£999
6D body box	£599
5D MKIV body box	£1299
5D MKIII body	£599
90D body box	£849
80D body	£499
760D body	£369
650D body	£299
BG-E20/BG-E16/BG-E14/BG-E13 grip ea	£99
BG-E11/BG-E9/BG-E8 grip each	£99

8-15 F4 L USM	£749
10-18 F4.5/5.6 IS STM EFS	£149
10-22 F3.5/4.5 USM EFS	£149
11-24 F4 L USM box	£1399
14 F2.8 USM LII	£799
15-85 F3.5/5.6 EFS	£199
16-35 F2.8 USM LIII	£899
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1199
17-40 F4 L USM	£299
17-55 F2.8 IS USM box EFS	£399
18-55 F3.5/5.6 IS STM EFS	£99
18-135 F3.5/5.6 IS EFS	£149
18-200 F3.5/5.6 IS EFS	£299
24 F3.5 TSE II box	£1399
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM LII	£799
24-105 F4 IS USM L	£499
28-135 F3.5/5.6 IS USM	£199
35 F1.4 USM LII box	£1199
40 F2.8 STM	£149
50 F1.2 L USM box	£599
50 F1.4 USM box	£249
50 F1.8 STM	£99

SIGMA CAF USED

10 F2.8 EX DC HSM	£199
10-20 F3.5 EX DC HSM	£199
10-20 F4/5.6 DC HSM	£99
12-24 F4.5/5.6 II DG	£299
20 F1.4 DG Art box	£499
24-105 F4 DG OS box	£499
50 F1.4 DG HSM Art box	£499
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 DG OS box	£499

CANON AF FILM BODIES USED

EOS 3 body box	£599
EOS 5 body	£49
EOS 100 body	£49
EOS 650 body	£49
EOS 50E body	£49
CANON FD USED	
A1 body	£199
T70 body	£49
70-210 F4	£69
100-300 F5.6	£69
135 F3.5	£69
500 F8 mirror	£169
FD auto bellows box	£69

WWW.MIFSUDS.COM

Used Canon



14mm F2.8 USM LII £799, 24mm F3.5 TSE II box £1399

Used Canon



35mm F1.4 USM LII box £1199, 100mm F2.8 IS USM L macro box £699

Used Canon



100-400mm F4.5/5.6 LII box £1499, 180mm F3.5 USM L macro box £699

QUALITY LENSES DESERVE QUALITY FILTERS - FULL RANGE OF **HOYA** IN STOCK & LISTED ON WEBSITE

GITZO TRIPODS USED

GT3541LS	£499
GT3542	£499
GT5532S	£499
GT5540LS	£499
G2380 video head box	£229
GH3750QR head	£299
GH3780QD head	£299
GH5380SQR head	£299
GS3750 DQR panoramic head	£149



FOR FULL DETAILS OF CURRENT CANON CASHBACK OFFERS AND MIFSUDS PROMOTIONS ~ PLEASE SEE OUR WEBSITE **WWW.MIFSUDS.COM**

70 YEARS ANNIVERSARY SPECIAL ~ HOYA

FUSION ONE CIRCULAR POLARISER

£29.99 ALL SIZES

LIMITED TIME OFFER

ITEM YOU REQUIRE NOT LISTED? EMAIL DETAILS OF WHAT YOU ARE LOOKING FOR AND WE WILL EMAIL YOU WHEN WE CAN HELP. Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). Information correct 28/03/2024. E&OE.

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 Photo Project 2 in issue 216 (page 50), I trust that the illustrations were shown on the different pages to give your readers an 'idea' on how the different implements should be used, but not how they would actually use them? When I worked in a private photography store, and later in Jessops, I hope that I imparted a method you seem to have "missed": the lens and camera should be facing downwards. Any muck on the front element or resting on the sensor will then fall down, rather than being dragged over the delicate surface.

Nik Watt, Edinburgh

You're absolutely right Nik and in the accompanying video tutorial, you'll see that we do precisely that, for exactly that reason. It's quite awkward to capture a 'behind the



scenes' image cleaning a camera upside down as you wouldn't be able to see what is going on very clearly. So that's why for the photos on the page we show us cleaning the lens and camera from a side-on perspective, where gravity will still have a chance to pull any dust and debris away.

Get in touch with your own stories, issues & images at photoplus@futurenet.com

WIN GREAT PRIZES!

Every winner whose letter and photos are printed gets to choose three of our great camera and photo bookazines at our web shop MagazinesDirect.com



The month in numbers

1991

The number of entries in our 'Black and White Portraits' photo contest this issue, hosted by Photocrowd. The best Canon photos are in our gallery on page 20

12800

The ISO setting Canon pro Tommy Reynolds accidentally set during a wedding shoot when starting out, resulting in very overexposed images - Page 62

30

The number of seconds required to expose photo paper under direct sunlight to create a brilliant cyanotype print - Page 44

DigitalCameraWorld.com The best from our brilliant website



Image: Canon

Is the Canon EOS R50 low key Canon's best all-round camera?

"I'm a big fan of the Canon EOS R50 - and on the down low, it might be the best all-rounder in Canon's lineup..." More honest opinion on our website DigitalCameraWorld.com via our quick link bit.ly/r50fan



Image: Canon

Canon launches a photography exhibition that it doesn't want you to see

A new and immersive photo exhibition from Canon has been developed for visually impaired people to experience the medium in a new way. More at DigitalCameraWorld.com via our quick link at bit.ly/worldunseen



Image: Saeed Rezaianian

Stunning prize-winning photographs show the beauty of, er, concrete!

Winning Concrete in Life photographer snaps up a \$10,000 cash prize with timeless photo of Mexican kite runners. More inspiring images at DigitalCameraWorld.com via bit.ly/concretewins



INSTAGRAM

www.instagram.com/PhotoPlusCanonMag



FACEBOOK

www.facebook.com/PhotoPlusMag



TWITTER

www.twitter.com/PhotoPlusMag



DIGITAL CAMERA WORLD

www.digitalcameraworld.com

Sell or part-exchange your camera / lens with ease



With Park Cameras, it's quick and easy to sell your existing photo gear, either for cash or to use against something new you'd like to add to your kit bag.

INSTANT Valuation

Simply fill out our form online, and we'll give you an **INSTANT** offer - or visit one of our stores in Central London or West Sussex, and a member of our team will evaluate your item right away - no appointment necessary*

*Some products require further attention. One of used specialists will update the quote within 2 working days.

Fair HONEST Prices

We pride ourselves in offering fair honest, competitive prices to our customers. Should we receive a product that we feel is in a better condition than you've described, we'll let you know right away, offering an improved quote.

FREE Home Collection

If you wish to accept our offer, but aren't local to one of our stores, **NO PROBLEM!** We'll arrange a collection from you free of charge*

*Free Collection within UK Mainland addresses. Equipment valued over £300 qualifies for our premium DPD home collection service.

FAST Payment

Once your equipment has been valued and you've accepted our quote, we will arrange payment into your bank account, or you can use the value towards a new purchase.

BACS payments will take 3-5 working days after day of sale.

PARKCameras



LONDON
53-54 Rathbone Place,
LONDON, W1T 1JR

SUSSEX
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Get an **INSTANT**, no obligation quote at
www.parkcameras.com/trade-in

or call us 7 days a week
01444 23 70 47

Don't just take our word for it...

Very good service and very fair.


"I have always found Park Cameras very fair with their assessment of photographic trade-in goods and in offering quick payment or part exchange."

- Robert K 

Gave me more money than was quoted

"Great service! Very quick and easy, and they even gave me a little more money than they originally quoted for selling my camera equipment. Good, honest company!"

- Chris N 

 **Trustpilot** 
Rated 4.8 out of 5 based on over 14,600 reviews

Quotes provided instantly or within 24 hours, although for unusual items, please allow up to 72 hours.
All quotes subject to inspection. Final valuations can take up to 48 hours
E&OE. Please mention 'Photo Plus' when trading in items from this advert.

Keep up-to-date with all the latest new products and news with Park Cameras!



Insurance designed to help you focus

Over 20 years of experience
protecting the UK's photographers



Cover in the UK and 30 days worldwide

Lend to a Friend equipment cover

In-Vehicle Cover

Public Liability up to £1 million

Interest-free payments

10%
discount off
specialist camera
insurance*

Specialist camera insurance that you can trust

One of the great things about photography is capturing the unexpected, but no photographer wants to be on the end of a nasty surprise. With our specialist photography insurance, it doesn't matter if you're a professional photographer or someone who takes pictures in their spare time, we can help you focus on capturing the moment. Get in touch for a quote today.

*Terms and conditions apply: Available to new UK customers aged 16 and over. Applicable to first year's premium.

In partnership with

PhotoPlus
THE CANON MAGAZINE

Get a quote online
www.photoguard.co.uk/photo-plus
or call us on:
0333 004 6555