

SENSATIONAL SIX

ALL-ROUND CREATIVE GENIUS



CAPTURE TOMORROW

Z 6

Inspired by your creative pursuit, the Nikon Z 6 is a compact full-frame powerhouse that excels in both photography and videography. Its revolutionary Z mount unlocks the next generation range of NIKKOR Z lenses*, empowering you to capture amazingly sharp images with speed and control – a superior optical performance that's undeniably Nikon. Elevate your vision with the Z 6 today.

ISO 100-51200 | 4K UHD | 10-BIT N-LOG | IN-CAMERA 5-AXIS VR
UP TO 12 FPS | 24.5 MP

*Also fully AF/AE compatible with over 90 NIKKOR F lenses when paired with the optional FTZ mount adapter

For more information visit www.nikon.co.uk



OLYMPUS OM-D E-M1 III

Do advanced features make this an impressive upgrade? Spoiler – it's very good...



Digital Photographer

Practical advice for enthusiasts and pros

www.digitalcameraworld.com

Issue 224

EXPERT ADVICE

LANDSCAPE PHOTO EDITING MASTERCLASS



NIKON Z 50
ADAPT YOUR
PHOTO CAREER
DJI MAVIC MINI

GROUP TEST

Vlogging cameras



10 ways to
take better
food shots



🌞🌞 SPECIAL EDITION 🌞🌞

WOMEN IN PHOTOGRAPHY

Meet inspiring female pros
and their stories of success

Fujifilm X100F

Practical premium compact

FREE
PREMIUM
CASE*
worth
£99



- 24.3MP CMOS III APS-C sensor
- Advanced hybrid viewfinder
- 8fps burst shooting with AF-C
- 90 AF points with phase and contrast detection AF

Fujifilm X100F

now **£899**

T&Cs: All prices incl. VAT at 20%. Prices correct at the time of going to press. E. & O.E. Prices subject to change. Goods subject to availability. Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration no. 00425579) and Warehouse Express Limited (Company Registration no. 03366976). ©Warehouse Express Limited 2019. Wex Photo Video is a Which? Recommended Provider Source: Which? members' annual survey June-July 2019. *While stocks last.

Order your Fujifilm X100F today
online, by phone or in store



© Olly Curtis

“A photographer no longer needs the approval of traditional gatekeepers to be successful”



industry, and that's why we're celebrating today's female forces.

As you peruse our cover (and the women in photography feature starting on p32) you'll see five very brilliant, very different pro photographers. These women reflect the changing and wonderfully diverse face of image-making today, where anyone with the right skills and creative vision can succeed.

The quote above from nature shooter Sarah Marino (on p38) echoes this idea. Discover both the past and present pioneering females of photography – those

We're trying something different with *Digital Photographer* this issue, taking inspiration from International Women's Day on 8 March and its theme of #EachforEqual. “A gender equal world can be healthier, wealthier and more harmonious,” says the campaign. So too can the photo

who have made history, tested the boundaries or created invaluable photos. On p10, there's stunning gallery images from members of SheClicks, the community that supports female photographers at all levels. Plus, Cristina Mittermeier talks about 25 years in conservation and photography on p24.

There's still practical advice aplenty this month. Our landscape editing guide will teach you how to process scenes like a pro (p46), and we've rounded up ten ways for taking better food images (p60). Elsewhere, read our expert reviews of the Olympus OM-D E-M1 Mark III, Nikon Z 50, DJI Mavic Mini and a group test of four popular vlogging cameras.

Lastly, I want to shout about The Photography Show, which is running between 14-17 March. It's such an exciting time to be a photographer, and I hope to see you there! Until then, enjoy the issue.

Lauren Scott, Editor
lauren.scott@futurenet.com

GET IN TOUCH Ask a question, share your thoughts or showcase your photos...



@DPhotographer Tweet your opinions or images and see them printed



www.facebook.com/
DigitalPhotographerUK
Share your thoughts and shots



Instagram:
@dphotographermag
Follow and tag us



Email:
team@dphotographer.co.uk
Have the subject clearly marked



Website:
Get news, tips and reviews at...
digitalcameraworld.com



©Gettyimages

Our contributors



PETER FENECH
As **Digital Photographer's** staff writer, Peter is an expert on both the creative and career elements of working as a pro photographer. Peter has put together a guide for enhancing your blog (p74), advice for adapting your photo business in changing markets (p86) and a shooting tutorial for shooting in low sunlight (p84).

Website:
digitalcameraworld.com



CRISTINA MITTERMEIER
Cristina is a scientist and passionate conservation photographer, especially when it comes to protecting life in the oceans. In this month's interview on p24, she talks about capturing uncomfortable issues and images, mentoring young female photographers, and why she still remains an optimist.

Website:
cristinamittermeier.com



PETER EASTWAY
Peter is an Australian photographer who is known internationally for his landscapes and creative use of post-production. This month he's put together a landscape photography editing masterclass, from working with RAW files to advanced work in Photoshop. Peter's feature starts on p46.

Website:
petereastway.com



VERITY MILLIGAN
Based in the city of Birmingham, UK, Verity has been creating commercial, architectural and landscape images for the best part of a decade. On p76, she shares her shooting and editing advice for long exposures in urban scenes. Verity also features in our group of pro female photographers on the front cover.

Website:
veritymilliganphotography.com



CARON STEELE
We are delighted to have Caron as one of the key contributors to our Women in Photography feature – which starts on p32 – as well as one of the stars of our special cover shoot. Caron is an award-winning wildlife photographer with plenty of stories to share. You can see her at The Photography Show this month.

Website:
caronsteelephotography.com



ANGELA NICHOLSON
Angela is our resident gear guru and the founder of SheClicks (turn to p10 to find out more). Although she wasn't able to make our cover shoot this issue, Angela did find time to review the Nikon Z 50 on p102 and the DJI Mavic Mini drone on p106. She's also hand-picked a fresh batch of photo accessories for you on p112.

Website:
angelanicholson.com

Digital Photographer

Future PLC Quay House, The Ambury, Bath BA1 1UA

Editorial

Editor **Lauren Scott**
lauren.scott@futurenet.com
0330 390 6246

Senior Designer **Neo Phoenix**
Production Editor **James Price**
Staff Writer **Peter Fenech**
Senior Art Editor **Rebecca Shaw**
Content Director **Chris George**
Product photography **Bath Photo Studio**

Contributors

Kevin Carter, Peter Eastway, Yona Elig, Claire Gillo, Graeme Greene, Anna Huix, Sarah Marino, Sara Melhuish, Verity Milligan, Dan Mold, Angela Nicholson, Matthew Richards, Brooke Shaden, Caron Steele

Main cover images

© Urte Kortjohann and © Olly Curtis

Advertising

Media packs are available on request
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Advertising Manager **Michael Pyatt**
michael.pyatt@futurenet.com
+44 (0)1225 687538
Account Manager **Matt Bailey**
matt.bailey@futurenet.com
+44 (0)1225 687511

International Licensing

Digital Photographer is available for licensing. Contact the Licensing team to discuss partnership opportunities.
Head of Print Licensing **Rachel Shaw**
licensing@futurenet.com

Subscriptions

Email enquiries digitalphotographer@servicehelpline.co.uk
UK orderline & enquiries **0344 848 2852**
Overseas order line and enquiries **+44 (0) 344 848 2852**
Online orders & enquiries www.myfavouritemagazines.co.uk
Group Marketing Director **Sharon Todd**

Circulation

Head of Newstrade **Tim Mathers**

Production

Head of Production **Mark Constance**
Production Project Manager **Clare Scott**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Manager **Vivienne Calvert**

Management

Brand Director **Matthew Pierce**
Head of Art & Design **Rodney Dive**
Chief Content Officer **Aaron Asadi**

Printed by William Gibbons & Sons Ltd, 26 Planetary Road, Willenhall, WV13 3XB

Distributed by Marketforce, 5 Churchill Place, Canary Wharf, London, E14 5HU www.marketforce.co.uk Tel: 0203 787 9001

ISSN 1477-6650

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. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation

All contents © 2020 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 **Zillah Byng-Thorne**
Chairman **Richard Huntingford**
Chief financial officer **Penny Ladkin-Brand**

Tel +44 (0)1225 442 244



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. The manufacturing paper mill and printer hold full FSC and PEFC certification and accreditation.

Repeat Winner of the TIPA Award – 2013/2017

‘Best Photo Lab Worldwide’

Awarded by the Editors of 29 International Photography Magazines



WhiteWall Media GmbH, Europapallee 59, 50226 Frechen, Germany © Photo by Yavuz Pancarcken
All rights reserved. We reserve the right to correct errors.

Transform treasured memories into memorable wall art.

Mounted under acrylic, framed, or as large-format photo prints. Made in Germany by people who love photography. We are the proud recipients of over 100 awards and recommendations! Simply upload your photo and create custom works of art – even from your smartphone.

WhiteWall.co.uk

Stores in London | Berlin | New York | Paris | Vienna | Zurich

 **WHITE WALL**

Contents

Your Images

10 The Gallery

Stunning shots from the SheClicks community

18 Photocrowd

Winning entries from the latest competition

20 Story Behind the Still

Sabina Akter shares the narrative behind her shot of traditional fishermen in Myanmar

In Focus

22 News

The latest inside announcements from the imaging world, including what's happening at The Photography Show this year

24 Interview

Cristina Mittermeier opens up about her conservation imagery and inspiring young female photographers

Features

32 Women in photography

Meet the inspiring females working in – and changing – the face of today's photo industry

46 Landscape editing guide

Top photographer Peter Eastway provides a masterclass in processing your RAW scenes

60 Ten food photography tips

From styling to lighting, digest 10 easy ways to create polished and professional food images



60

10 ways to improve
your food photos



DOWNLOAD THE
TEST SHOTS
bit.ly/DP-224

YOUR FREE ASSETS

are available to
download on pages
where you see
this icon



SUBSCRIBE TODAY! AND GET 2 STUNNING BOOKAZINES TURN TO PAGE 8



94

Group test:
vlogging cameras



© Phil Barker

Go Pro

74 Print & share

Enhance your photography blog to improve viewer experience

86 Career guide

Find out how a dynamic business and creative model can keep you at the top of your game

114 Pro Column

Pro photographer Yona Elig on overcoming male bias in the industry

Shooting Skills

76 Urban long exposures

Verity Milligan makes city shots more dynamic with this creative project

82 Flour flash portraits

Claire Gillo reveals how to launch flour and create fun portraits under a quick and simple flash setup

84 Work with low sun

Control exposure and make low-angled sunlight work for superior contrast and detail

Reviews

94 Group test: great cameras for vlogging

Find out which of these four popular video-orientated cameras will come out on top

102 Nikon Z 50

Can Nikon's first APS-C format mirrorless camera compete in a competitive market?

106 DJI Mavic Mini

DJI's newest drone is small enough to carry everywhere, but will you want to?

108 Olympus OM-D E-M1 III

The new entry-level camera with beginner features but enthusiast image quality

110 Lenses

Panasonic Leica DG Vario-Elmarit 50-200mm f/2.8-4.0 ASPH Power OIS, and the Canon RF 24-105mm f/4 L IS USM

112 Accessories

Ten new goodies to add to your kitbag

24

Interview:
Cristina Mittermeier



©Cristina Mittermeier

86

Adapt your
photo business



© Olly Curtis

© Susan Porter-Thomas

BEFORE

AFTER

46

Landscape
editing
masterclass



© Peter Eastway

SUBSCRIBE TODAY! AND GET 2 STUNNING BOOKAZINES

Subscribe to *Digital Photographer* today from just £12.50 and get the magazine delivered direct to your door – plus two brilliant bookazines absolutely free

Great reasons to subscribe now!

✓ Get 2 fantastic bookazines

Teach Yourself Wildlife

Photography Top tips for garden wildlife, photographing in zoos, bird portraits, bug safaris and lots more

Professional Photography

Collection David Bailey, Martin Parr, Steve McCurry and Sir Don McCullin are among the top pros featured in this fascinating volume

✓ Great savings

Subscribe from only £12.50* and get your issues delivered to your door, plus 2 fantastic bookazines worth over £30

Option 1

**Quarterly subscription
£12.50***

- 3 print issues of *Digital Photographer* delivered
- 2 x FREE bookazines

Option 2

**6-month print
subscription £25**

- 6 print issues of *Digital Photographer* delivered
- 2 x FREE bookazines

Subscribe today at

www.myfavouritemagazines.co.uk/dph/photo20

Or call 0344 848 2852 and quote 'Photo20DPH'

Terms and Conditions: This offer is only available to new UK subscribers. Gifts are subject to availability. Please allow up to 60 days for the delivery of your gift. In the event of stocks being exhausted we reserve the right to replace with items of similar value. Prices and savings quoted are compared to buying full-priced print subscriptions. You will receive 13 issues in a subscription year. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) or are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). For full terms and conditions please visit: www.bit.ly/magterms. Offer ends 30/04/2020.

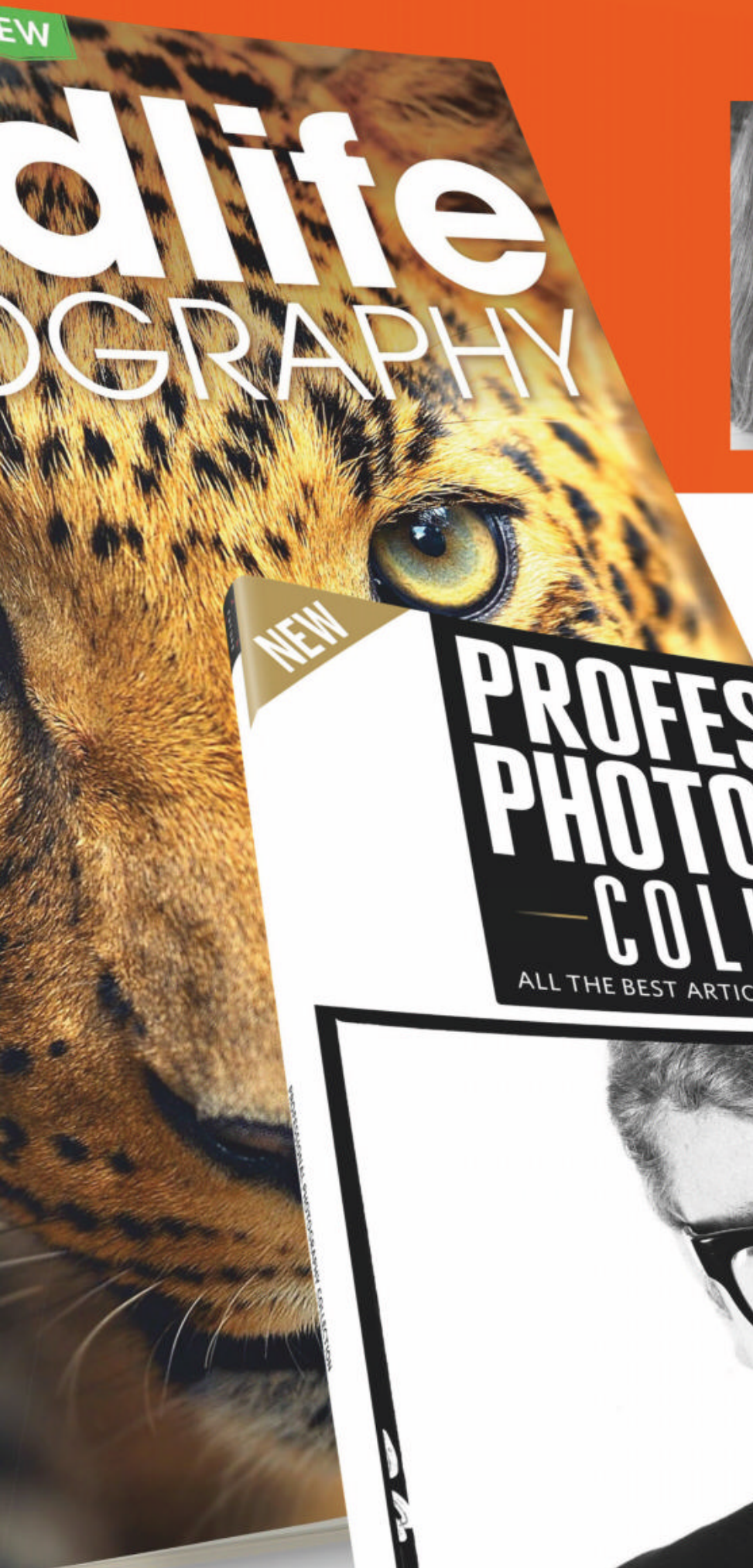


**Exclusive! Get an additional
10% OFF your subscription
at The Photography Show!**

Simply present voucher or quote 'Future mag offer'

Birmingham NEC • Hall 5 • 10am-5pm • 14-17 March 2020

10% OFF
+ CHOOSE YOUR SPECIAL GIFT!



“ Be inspired by the photography masters and learn how to take better shots with these stunning new books. Subscribe to **Digital Photographer** magazine now and get them both delivered to your door!

Lauren Scott Editor



WORTH!
OVER
£30



YOUR IMAGES

The Gallery SheClicks

We asked members of the SheClicks community to share their best images with us, and they didn't disappoint. From hundreds of submissions, here are just some of our favourites...

Morning light in Zingst

This is the diving bell in Zingst, on the Darß peninsula on the Baltic Sea at sunrise, taken as an HDR of three separate exposures

© Urte Kortjohann

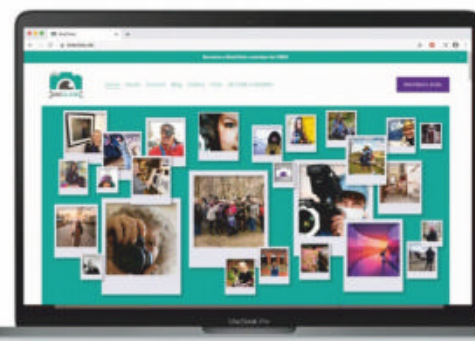
What is She Clicks? Women supporting other women in photography

SheClicks was founded in August 2018 by Angela Nicholson (our regular reviewer and gear guru), beginning life as a Facebook group. SheClicks is a free community for female photographers with a friendly, informative vibe; its purpose is to encourage and support female photographers of all levels of experience, from novices using

a phone to experienced pros handling top-end kit. Although the group started in the UK, the community has grown quickly and membership is now global. To find out more and to join the SheClicks community, visit:

Facebook: **sheclicks.net**

Instagram: **sheclicksnet**









© Karen Pérez Guzmán

Left
Islands of light
Between day and night at the Isla Blanco lagoon in Mexico, I (photographer/model) and husband (light painter) found the pink shades to match our light



© Mel Karlberg

Above
Sundrops
A shutter speed of 1/8000sec freezes the motion of water drops, yet a wide f/2.5 aperture disperses them into a blur

Below Left
Dance party
A spontaneous dance party in the living room always livens up a family session. I love to capture joy, colour and movement when photographing families!

Below middle
The world upside down
“Will this pose be OK, or would you like my better side?” This shot captures some of the fun in nature

Below right
Family gathering
I used a Canon 1D X II and multi-flash setup using speedlights to capture these bananaquit birds



© Jane Hodges



© Pamela Wilson

YOUR IMAGES



© Kathi D. Drummond

Above **Monte Vista cranes**

This shot of an annual crane migration is a composite of three images, all taken with different camera settings and focal lengths

Right **Two painted ladies**

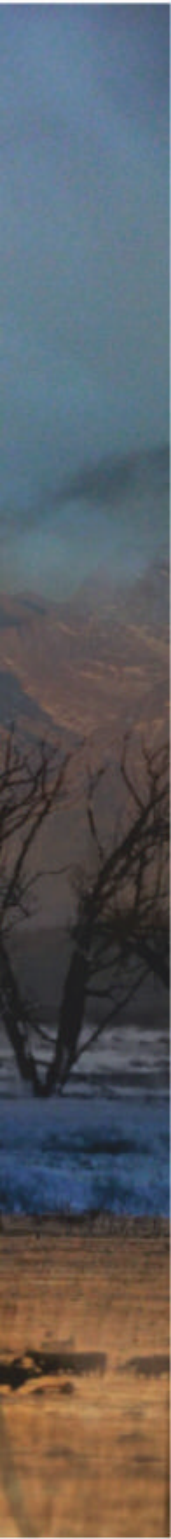
I enjoy macro photography and thought these two butterflies looked beautiful, perched on the coils of the vine tendril

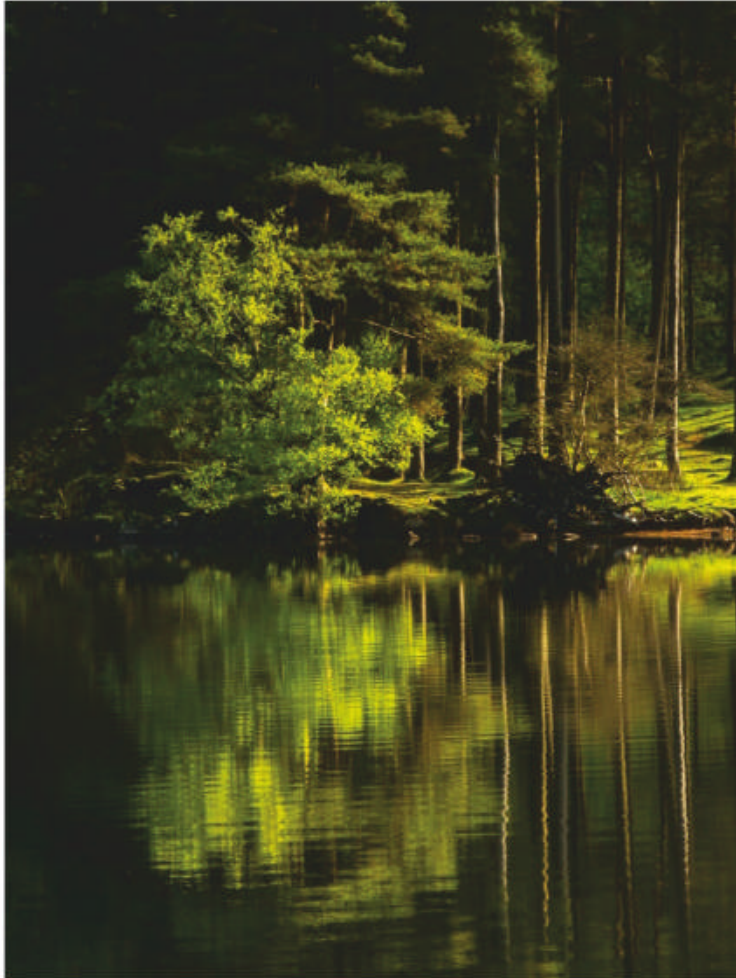
Far right **Funa Moreish**

A portrait of Burlesque performer Funa Moreish in my tiny home studio, with a two-light setup – one above the model pointing down, one bounced behind me for fill



© Sophia Spurgin







© Ruth Lochrie

Left
Running through the marshes
It was a longstanding ambition of mine to capture these beautiful wild horses of the Camargue. This was fulfilled at a workshop in the south of France



© Jane M Lines

Above
Dancing in the window light
Shot in Havana with two members of the Cuban State Ballet, it's a part of 'Cuba not Just Cocktails, Cigars and Classic Cars'

Below left
Palla the wolf
This photo is of Palla, the female wolf, staring at her neighbours the bears as they come out of hibernation

Below middle
The copse
At the side of Tarn Hows in England on a cold spring morning I was just waiting for the light to bring this lovely copse of trees to life

Below right
Highland hounds
Bobby and Arya, rescue deerhounds now living the good life! This is a composite, and settings for both images were the same, at 1/1600s, f/3.5 and ISO 3200



© Lynne Luxon-Jones



© Chantal Macleod-Holdsworth

THE BEST OF AMAZING AERIALS

The winners of our latest contest with Photocrowd have been revealed

For our latest competition in association with Photocrowd, we challenged you to submit your best images of aerial scenes, and after sifting through over 1,000 photos, the winners have been selected.

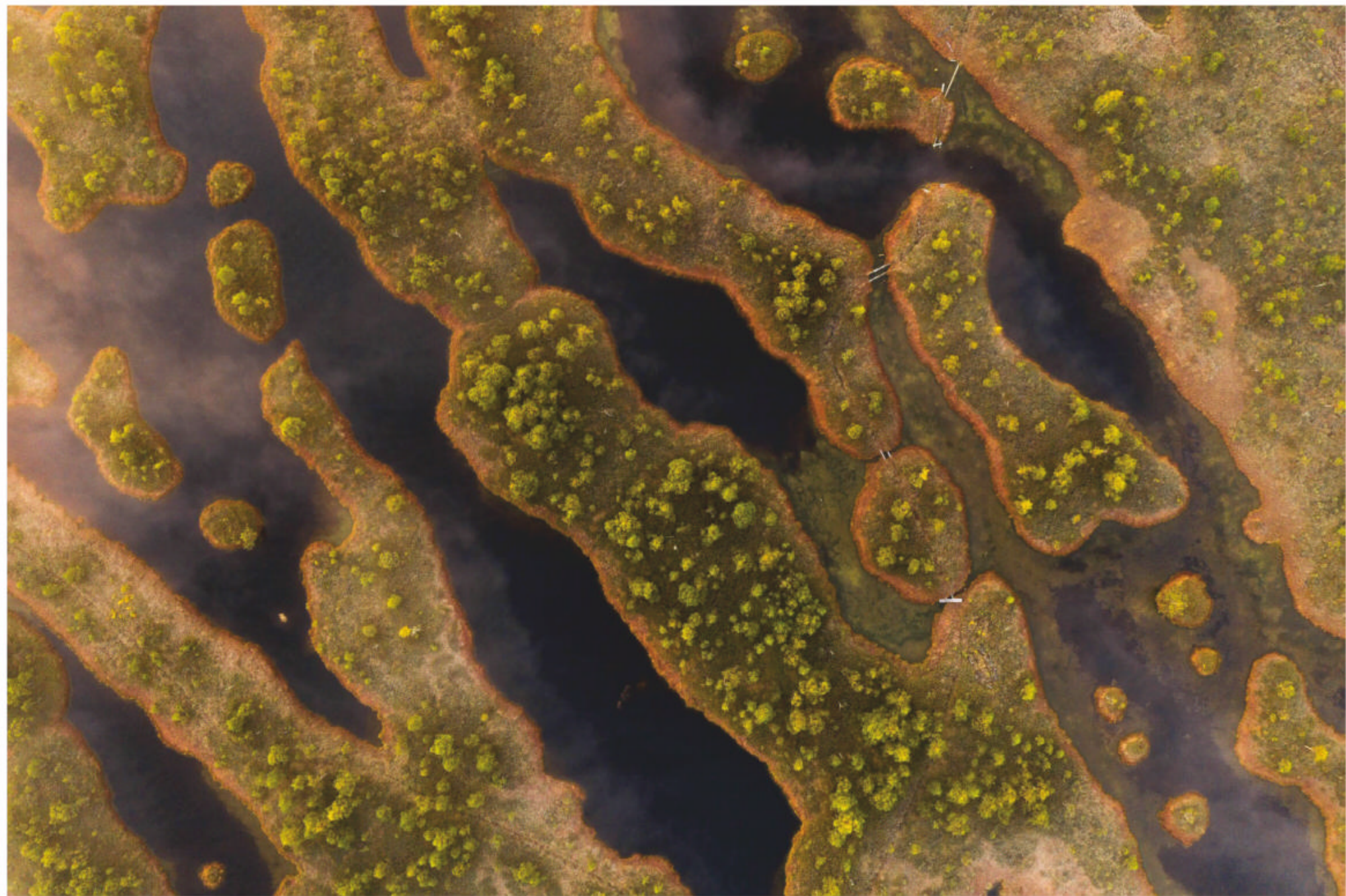
Both crowd-voted and expert winners will win a licence to Affinity Photo professional editing software. Congratulations to all of the winners – as usual the standard of submitted images was incredibly high, and it was a tough task picking out the winners.

1ST PLACE WINNER

kemeri

Photographer: Christoph Schaarschmidt

Our comment: At first glance it is difficult to tell if this is a landscape shot or a view of algae through a microscope. The flattened perspective effectively removes context and creates a truly stunning abstract scene. The lighting, colour contrast and composition are perfectly balanced to produce an image that is both beautiful and visually exciting in equal measure. The colour provides a wintry feel without being oversaturated. The brightness gradient from top to bottom is very satisfying.



WIN! Prizes from Affinity

Enter our Signs of Spring contest in association with Photocrowd before 27 March for a chance to win

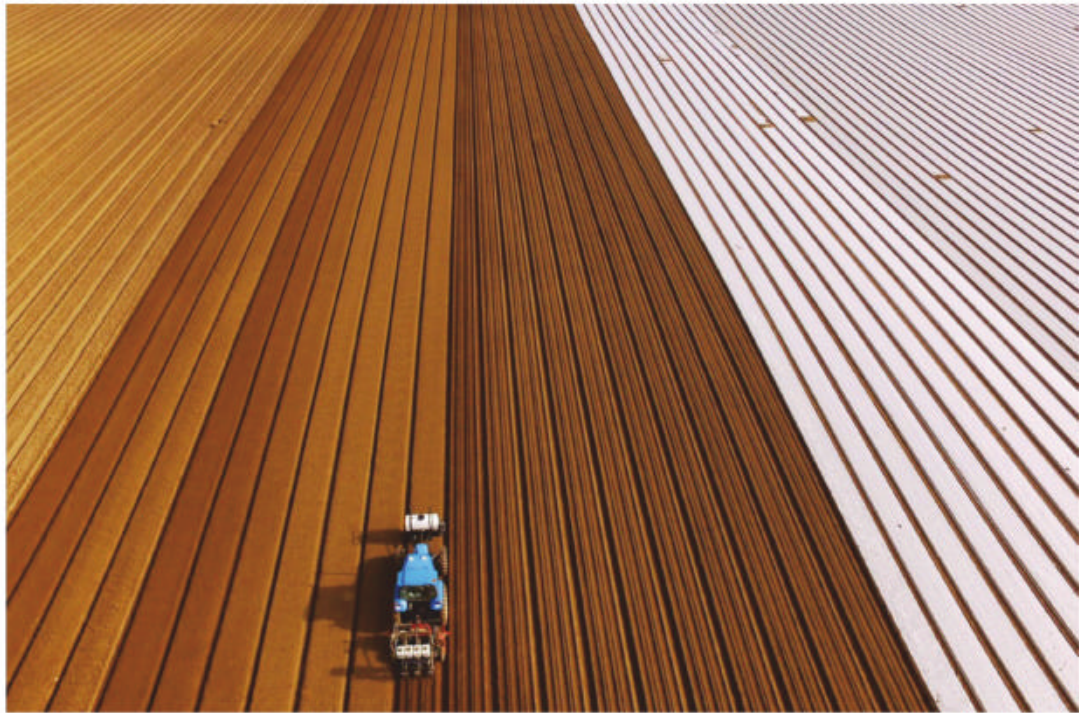
Our next competition, Signs of Spring, challenges you to capture the essence and mood of the season of rejuvenation. We're looking for unique images that display original composition and excellent technical execution. Enter at photocrowd.com/digitalphotographer for a chance to win a licence to Affinity Photo professional editing software (£48.99 for Mac and £19.99 for Windows).

Affinity Photo is a huge toolset engineered for modern photography professionals. Whether you're editing and retouching images or creating full-blown multi-layered compositions, it has all the power and performance you'll

ever need. Speed, power and accuracy are at the heart of Affinity Photo's workflow, with non-destructive editing, RAW processing and end-to-end colour management as standard. Edits work in real time, so there's no waiting to see results.

Expert and Crowd winners will be able to pick between Mac, Windows or iPad versions. The Signs of Spring contest ends on 27 March 2020, with winners featured in issue 226.





2ND PLACE Sowing

Photographer: Jackie

Our comment: Aerial photography is about more than simply shooting from an elevated position – it's about finding subjects that people would not usually see, or presenting well-viewed scenes in a completely novel way. This shot has exceptionally strong perspective, drawing the eye from the bottom to the top of the frame, while the contrast of the bright and dark tones is hugely satisfying. Well done!

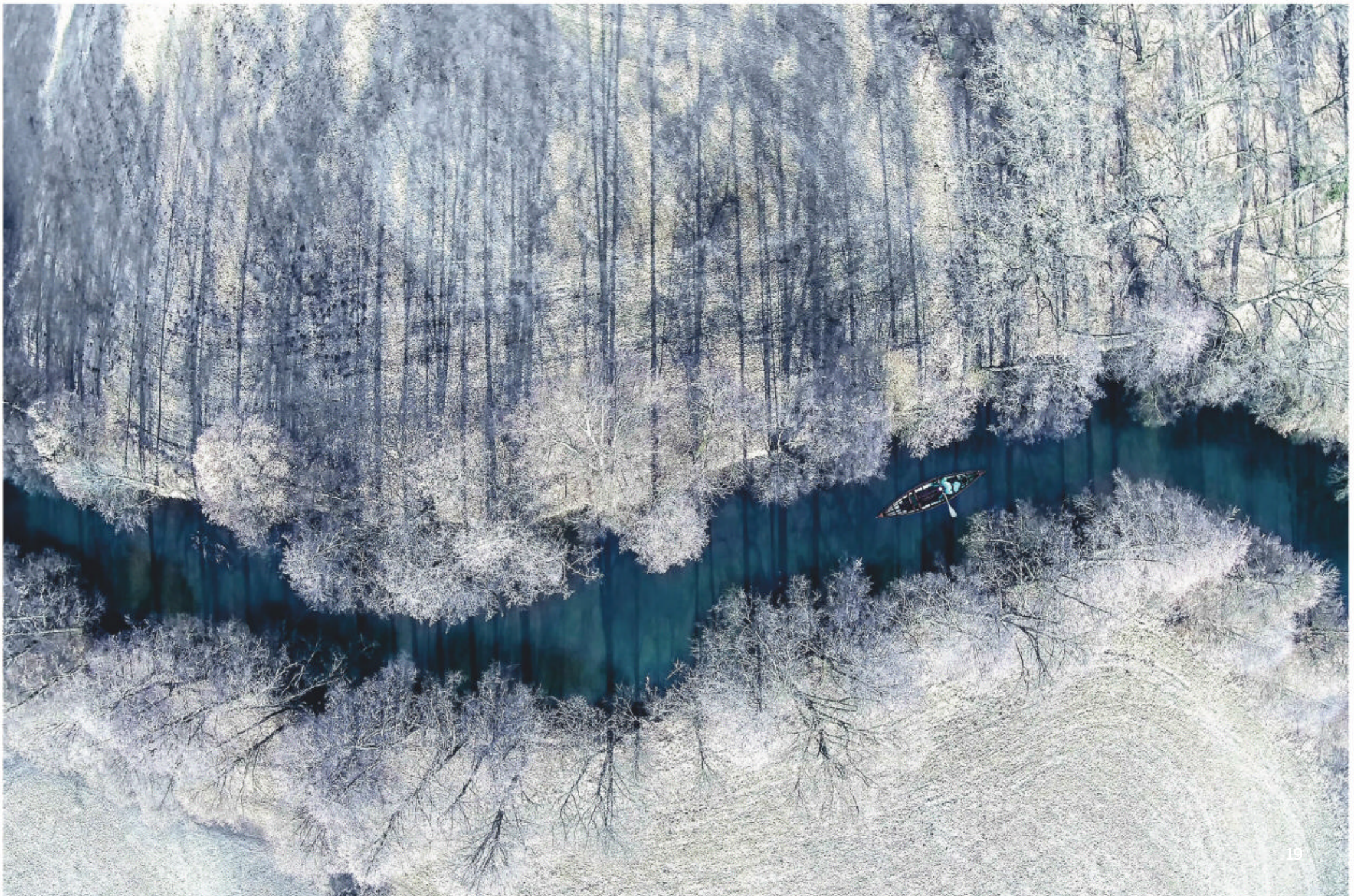


3RD PLACE Foggy morning in Bled

Photographer: Melinda Nagy

Our comment: We received many landscape shots for this round of the competition, but this entry jumped out due to its inspired composition and excellent execution. The structure is beautifully isolated by the fog, creating both a literal and suggested island, while the light and colour add a nice level of depth.

1ST PLACE CROWD-VOTED Untitled **Photographer:** Zdenka Janaskova



STORY BEHIND THE STILL



Photographer's name: Sabina Akter

Website: 500px.com/bina6511

Image location: Myanmar (Burma)

Type of commission: Personal

Shot details: Canon EOS 5D Mark IV, 24-70mm lens,
1/320sec, f/5.6, ISO 1250

About the shot: As with many aspects of life, the greatest success in photography often requires patience, dedication and a little pain or discomfort! While 'nice' images can be captured from tourist trails or well-worn tracks, the most fascinating subjects are found in less-convenient settings. For Sabina this meant trudging through a swamp to capture this gorgeous shot of Intha fisher people. This naturally had implications for the safety of her photo gear.

"This location was in a swamp forest, and the water level was deep, so I had to take extra precautions during the process of making the photo," Sabina explains to us. "This made capturing the composition I wanted especially challenging. The image was taken near Inle Lake in Myanmar, although I don't know the name of the exact location."

A major feature of this image is the strong directional backlight, which gives the shot a fairytale-like atmosphere. "I love the traditional Intha fishing system of Myanmar, which is what initially attracted me to take this image, but it was the beauty of the light I really wanted to portray," Sabina says.

When travelling to remote locations it is often the case that we have to capture the best-possible images we can, but we later realise there were other opportunities for images. Sabina was happy with her final frame, but given the chance again would try alternative perspectives. "I would like to take a similar photograph, but with a different angle on the same scene" she comments. "Nature itself inspires my style of photography. Therefore I only applied a small amount of post-processing to this shot in software."

Right

Relax

Sabina focused on capturing the organic interaction of these traditional Intha fisher people and their environment, using natural light to push the narrative of the shot







GOING TO THE PHOTOGRAPHY SHOW?

Test these new cameras up close at the Fujifilm stand (D61)



X Summit specs

Fujifilm has announced the X100V, X-T200 and X-T4, plus a firmware update for the GFX 100



FUJIFILM ANNOUNCES 400MP BEAST AT X SUMMIT

Top-of-the-range medium-format GFX 100 camera is set to get a pixel-shift capability that will quadruple its resolution



Hidden in-between the news of the new Fujifilm X100V, the X-T200, the X-T4 and the first showing of the new XF 50mm f/1.0 lens, the Fujifilm X Summit – held at the Fujifilm House of Photography on 4 February – also brought us another amazing announcement from Fujifilm. Blink and you might miss it, but the company announced that it was going to release a firmware update for the GFX 100 that would increase its resolution to a staggering 400 megapixels!

The Fujifilm GFX 100 medium-format camera was launched last year, boasting a jaw-dropping 100-megapixel resolution – a resolution that was made even more amazing by the GFX 100's inclusion of built-in image stabilisation, uncropped 4K video shooting, and also its price.

Now the Fujifilm boffins are working on a technology that will leverage the image stabilisation mechanism, we believe, to offer “sub micrometer order control” to the sensor. The goal is reduce spacing between pixels tenfold, and to offer an effective resolution of 400MP. Senior manager Shin Udon enthused that the technology will allow “More pixels, more pixels, more pixels, more pixels... and more more more”.

Pixel-shift technology has been used on a number of previous cameras from other manufacturers, including Panasonic, Olympus and Pentax. Most recently, Sony added it to its a7R Mark IV. In some instances it's used for full-pixel movements simply to record full RGB colour data for each photosite but deliver the same resolution. In this instance, however,

it appears that Fujifilm might use sub-pixel movements to actually increase the resolution.

We presume that the feature would have to be used on a tripod to get the best resolution – but details about the use of this feature (or a release date) were not forthcoming. Interestingly, 400 megapixels is not a new record for a medium-format camera. The Hasselblad H6D-400C MS already offers this feature on a modified version of its 100-megapixel flagship camera.

The Fujifilm X-T4, X100V and X-T200 have now been launched. The Fujifilm X100V continues the dynasty with a raft of improved features, while the X-T200 is a mirrorless camera aimed at smartphone upgraders. Look out for reviews of these new models in an upcoming issue.

Olympus OM-D E-M1 Mark III released

We tested out the camera at its launch. Turn to p108 for our initial review

The pro flagship offers speed, creative features and a compact design



The new Olympus OM-D E-M1 Mark III is a combination of the company's greatest technology and the apex of its professional camera aspirations. The smallest and lightest pro system in the world, it offers 7.5 stops of image stabilisation (5 stops without capable lenses), unmatched 60fps shooting bursts, and advanced features that aren't possible in any of its rivals.

However, when its rivals include the just-launched Canon EOS-1D X Mark III and the brand new Sony a9 II, does the Olympus OM-D E-M1 Mark III have what it takes to topple the best professional cameras on the market? And exactly why has Olympus given us another pro body when it only released the Olympus OM-D E-M1X just over a year ago? If you're feeling a little confused about the manufacturer's current top-tier product line – and where it stands in the market – you're not alone.

Whether you're a pro wedding or events photographer, a wildlife specialist or a keen sports shooter, head to p108 to find out if this flagship camera is right for you.



The Nikon D6 is here

In the year of the Olympics, who will win? The mighty Nikon D6 versus Canon's EOS-1D X III



Nikon has finally announced detailed specifications for its long-awaited new flagship DSLR, the Nikon D6. This is the high-speed professional sports camera that will go head to head with the Canon EOS-1D X Mark III at the 2020 Olympics, and could be crucial to both companies' fortunes in the professional camera market over the next four years.

The D6 is Nikon's flagship DSLR, but it's built for speed above all else, plus durability, reliability and handling, especially with Nikon's high-power super-telephoto lenses. Outwardly, the Nikon D6 has the tall body characteristic of pro sports cameras, with a high-capacity battery slung underneath, a third info display below the LCD and duplicate controls for vertical and horizontal shooting. The rear screen is fixed, with no tilt or vari-angle pivot.

Inside, the D6's autofocus system is brand new. The Nikon D5 had a 153-point AF system with a mixture of regular and more precise cross-type sensors, whereas the D6 swaps this for a 105-point all cross-type array, all of which are individually

selectable, and powered by an AF system Nikon says is faster than ever before.

The 20.8-megapixel resolution has been chosen to deliver high image quality at high ISO settings (the ISO range is 100-102,400 in standard mode, and ISO 50-3,280,000 in expanded mode) and enable very fast burst modes of up to 14fps with full auto-exposure and AF tracking, and 10.5fps in Silent Photography mode, also with AF tracking.

The Nikon D6 will go on sale in Spring 2020 and is projected to cost £6,299/\$6,499.



Below Sporty D6

The durable Nikon D6 body resembles its predecessor, the D5

In other news

More snippets of photography news from around the world

BRANDT AND MOORE EXHIBITION

Iconic photographer Bill Brandt co-stars in a major new exhibition at the Hepworth Gallery in Wakefield, England, sharing the billing with renowned sculptor Henry Moore. The show features 200 works by both men and runs until 31 May 2020, transferring to the US from 25 June.

WILDScreen PHOTO COMP OPEN

Wildlife film and photo festival Wildscreen has launched the 2020 Photo Story Panda Award. Entrants need to submit six images depicting a narrative around the natural world before 1 May 2020. The competition is open to pros and amateurs over 18. bit.ly/31Giaw3

MEDICAL CAM SMALLEST EVER

A specialist medical camera measuring just 0.65x0.65x1.158mm has entered the Guinness Book of Records. The OmniVision OV6948 is the size of the grain of sand and is set to save many lives in the hands of talented surgeons.

HIDDEN DEPTHS

Conservationist and photographer **Cristina Mittermeier** is on a mission, inspiring more women to pick up a camera and share the world in a gentle way. **Graeme Greene** finds out more



© Andy Katz

Cristina Mittermeier is a Mexican photographer, marine biologist and conservationist. She studied

Biochemical Engineering in Marine Sciences at Mexico's ITESM University. Christina's work appears in global publications such as *National Geographic* and *TIME*.

In 2015, Cristina co-founded SeaLegacy (sealegacy.org) with her partner, Canadian photographer Paul Nicklen, a non-profit organisation that uses photography

and visual storytelling to protect the world's oceans. She is also the founder of the International League of Conservation Photographers (conservationphotographers.org).

As well as wildlife and oceans, Cristina's work also focuses on indigenous peoples, including the Kayapo in Brazil's Amazon and coastal communities. Her books include *Amaze* and *Sublime Nature*.

For more of Cristina's work, head to:

cristinamittermeier.com
sealegacy.org

Strong partnership
Cristina is blessed
with both an
analytical and
artistic brain,
enabling her to
marry compelling
conservation
stories with her
beautiful images
© Anna Heupel Fotografie

INTERVIEW



© Cristina Mittermeier

Where did your love for oceans and nature come from?

The original curiosity came from reading books. My family received *National Geographic* like everybody else. That was a great source of wonder. But there was a series of adventure books my father gifted to my older brother, written by the Italian novelist Emilio Salgari, who lived in the 1800s, with incredible stories about pirates in Malaysia or cowboys. The descriptions were so vivid and exciting. That's where the bug to wander came from.

In those books, there were a lot of female heroes. A lot of young girls grow up with the idea that adventure and exploration is not for them. But in my mind, girls can do it. There was never any question about it.

How has your photography changed from just taking pictures to telling stories and creating images with a message?

I first started taking pictures with a camera I borrowed from my ex-husband. It was just a tool. But I realised people are able to understand things better when they see them through visual stories.

I'm one of those people who's blessed by being able to develop both sides of my brain. I have a scientific, analytical side; that's why I'm an engineer. But the other side is that I am an artist... I like things to be beautiful – not just interesting stories.

Underwater photography has all the challenges of photography, but also buoyancy, breathing, safety – is it difficult to think of everything at once?

Underwater photography has been the steepest learning curve of my life. Job

number one is to avoid drowning. You can't begin to concentrate on f-stops and apertures when the currents are tearing you somewhere or you're sinking desperately. You need to be an accomplished swimmer and to intimately understand your equipment before you can even consider looking through your viewfinder.

The way a camera works underwater is very different: the way light refracts, the stuff that floats in the ocean and ruins pictures... underwater photography is difficult. It's expensive. It's hard to get to places. And you have to have a very complete set of skills. It's a full immersion thing – you need to throw yourself in.

For 20 years I was married to a primatologist [Russell A Mittermeier], so I was chasing monkeys in jungles around the world. However, my passion was for indigenous people, and it still is. Then when I met Paul Nicklen and we started living together, he became my mentor in underwater photography.

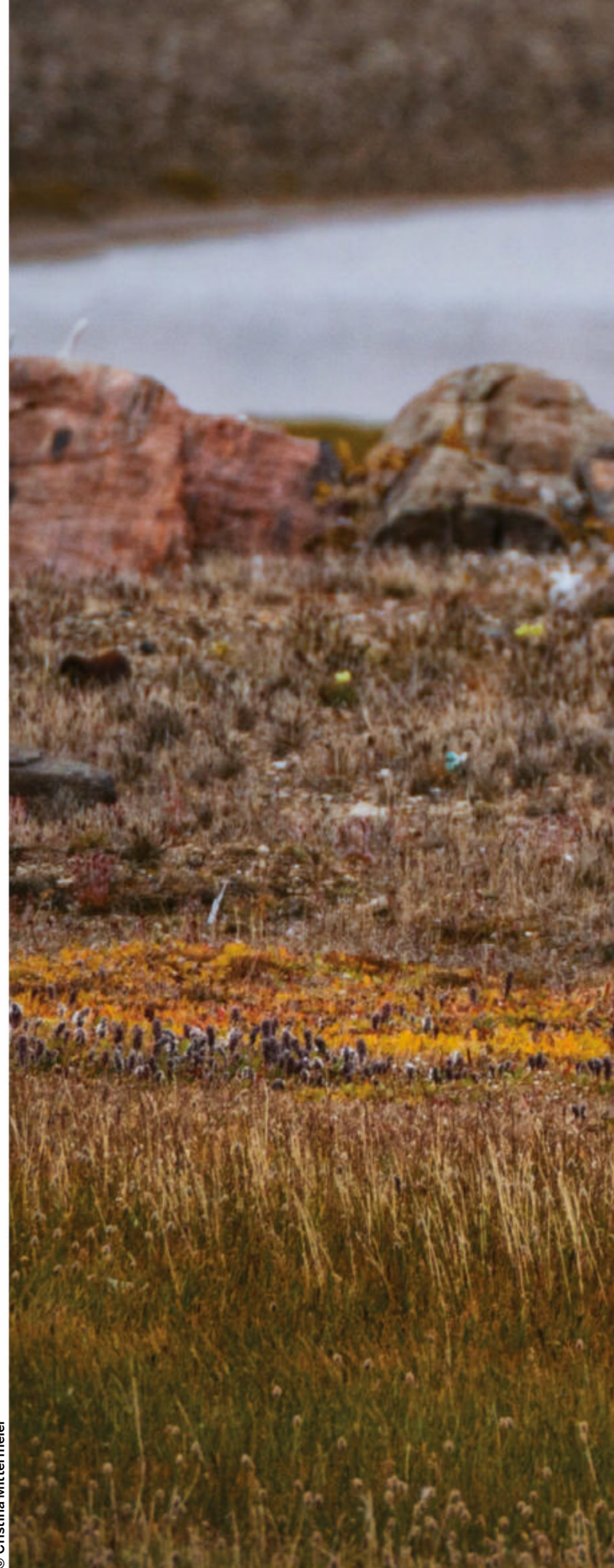
Is working with your partner difficult?

It is hard. But Paul was the first person to loan me the equipment, he taught me how to use it and gave me many opportunities.

Now, with the skillset I have, what I want to do... is tell the story of the edge of the ocean, the people who live on the coast. But I want to do it from the perspective of the sea. It's changing so rapidly because of climate change and the depletion of fisheries. It's a story no one else is telling.

Which marine creatures do you like to spend time with?

I don't do much macro photography. That



© Cristina Mittermeier

takes a level of patience I don't have. For me, it's about those bigger animals: dolphins, mantas, stingrays...

One thing I really like, almost like a voyeuristic thing, is split photography. I spend a lot of time at the surface, looking for opportunities to complete the scene. People see the surface of the ocean and they can only imagine what's below. I like photography to be that 'reveal', to show you that beneath your boat there's a whale, or right next to the beach there's a jellyfish.

I feel lucky. Sometimes I have to pinch myself that this is my job and I get paid to do this. It's so wonderful.

But at the same time, I also see horrible things: whales that have been hit by ships, sharks that have been finned, sea turtles tangled with debris. There's a lot of death happening underneath the surface that

Above
Steller sea lion

"The helplessness one feels when you encounter a wild animal that has either ingested or become entangled with manmade materials is downright devastating"

Above right
Polar bear, Arctic

Cristina used a 70-200mm lens and 2x teleconverter here to capture this starving polar bear, which became a symbol of climate change

Far right
Egg yolk jellyfish

"Bridging the gap between above and below, this jellyfish dances on the thin blue line; a symbol of how connected the two worlds are," Cristina explains



people don't see. I have nightmares about our oceans dying and nobody knowing that it's happening so quickly.

You set up SeaLegacy with Paul Nicklen to help protect the oceans. What role does photography and film-making play?

When I was a scientist, I thought I could compel people to feel the urgency through science, just by showing them the data, the graphs. But I realised very quickly that most people don't speak 'science.' But when you show somebody a photo or a film, you can appeal to a more 'human' series of emotions.

Photography in this day and age is something we all do. We all carry a device that takes pictures. So people speak 'photography'. It's a very good way to invite people into the conversation in a way that's not threatening or intellectual or high-brow.



INTERVIEW



© Cristina Mittermeier



© Cristina Mittermeier

© Cristina Mittermeier

If we're going to solve the big issues of our planet, we need everybody to participate.

The proliferation of devices and photos also means people can be overwhelmed. What does it take to stand out?

When you make it to the pages of *National Geographic* magazine, you know you're one of the best in the world. To cut through that clutter of mediocre photography, you have to produce images that are more impactful, more beautiful, more unique than the rest.

Do you use your photos to highlight issues and areas that need protecting?

Yes, but we take it one step further. We have a platform where we take people on a journey. We show them what's beautiful and special, then show them there's a problem. But more importantly you have to show them there's an opportunity to act and a solution.

We are currently in the process of revamping that platform. We have just teamed up with two other organisations, Lonely Whale Foundation and Blue Sphere Foundation. We're going to relaunch in May with a new name, and we will be focused on these journeys: to create marine protected areas, to save animals from extinction... We're going to provide people with opportunities to participate. We tell a story of how we're going to combine the millions of people who care, acting together to make a huge difference.

You've been working in conservation for 25 years. What examples of climate change have you seen?

I've seen it everywhere, from Greenland, where hunters can no longer travel on sleds because the ice is so unstable, to the Bahamas, where we went to document the devastation of Hurricane Dorian. Our oceans

are absorbing so much heat, which feeds hurricanes and storms. It's becoming a very angry ocean.

Are the polar regions difficult to work in?

The gear has become much better. Batteries are better. Equipment doesn't really fail when it's cold anymore. But working in remote areas, the politics are very difficult, especially in the Arctic, because there are so many indigenous communities, so many industrial interests. The Arctic's in a lot of trouble. We're going to focus a lot on the Arctic. It's changing so fast, it's terrifying.

Your photo of an emaciated, starving polar bear, taken in the Arctic, was seen around the world and became a symbol of climate change. Was it hard to take?

Yes. The point I was trying to make is that it's easy to digest the notion that polar bears will



go extinct in the next 150 years. You can read that in the news. Paul and I really wanted people to understand how those animals are going to die. The lack of sea ice makes it impossible for polar bears to hunt, so they starve. We've seen lots of dead polar bears, and we wanted people to understand what a starving polar bear looked like.

Climate change is a difficult issue to shoot because it's like a slow-moving tsunami. It's a process of finding moments where people can reflect on the real consequences of these changes to our planet.

You were criticised by some people for not saving the bear or for taking the picture. Did that criticism hurt?

If you're going to be a photographer, you grow a very thick skin. The road to photographing is littered with rejection, so if a few people disagree with me, that's OK.

Left
Brazilian Amazon

"This photo of the great chiefs of the Kayapó nation reminds me of the courage of great indigenous leaders of First Nations past," Cristina explains

For me, what was important with that photograph and seeing the reaction of the public to it was just how many people are still in denial that climate change is a real threat. It gave me a very real sense of the size of the audience that we need to reach and to convert.

You have been photographing the Kayapo tribe in the Amazon for many years. What was it that made you want to tell their story?

The Kayapo was a life-changing opportunity for me to be part of the team that went back to those villages many times. I worked with

Top left
Ta'Kaiya Blaney

"I first met Ta'Kaiya Blaney, photographed here in her home waters in the Salish Sea, after hearing her speak for what she calls an 'Earth Revolution'"

Above
Young Kayapó girl

This image is one of Cristina's favourite shots, "not just because she is beautiful, but because her eyes say so much... my camera is my passport to the world"

Conservation International. I was invited with a group of scientists, and I was the only photographer there.

My intention was always to give a name and a face to the people who are facing such a struggle. It's not enough to say that indigenous peoples are suffering. We want to know who these people are. They're mothers. They're children. They're scared.

We have a president in Brazil who publicly said indigenous people are no different from animals. He's on a mission to destroy the Amazon, to industrialise it. He's a threat not just to indigenous people but to humanity as a whole.

INTERVIEW

What challenges do female photographers face that perhaps male photographers don't?

There are many challenges, and all of those challenges can be overcome. It's almost like a secret weapon. When you're a woman, you are not threatening. You get so much better access to situations because women tend to be dismissed, and we are invisible.

Being a woman, the way we see the world is definitely different. I love injecting my work with a feminine point of view. When I started my career as a photographer, there were very few role models to look up to. That's changed. If I can inspire more women to pick up a camera and share the world in a gentler, more emotional way, then I think the world will be a better place.

You mentor young female photographers. What do they need to be aware of?

Society and our own parents are still raising girls with the mentality that certain things are not for women – that it's dangerous, it's too difficult, it's not feminine so don't do it. My message to young women who want to do the kind of work I do is you have to conquer your fears and silence the voices in your own head telling you that you can't do it. Ami Vitale, who's a friend, was certainly an example of someone who was super-introverted, then she picked up a camera and went to a war zone. It's unbelievable.

For me, the journey was very different. When I follow Paul into the water and it's full of sharks, or seas are dark, scary and cold, I have to ask myself, "Do I want to stay

on the boat or do I want to be part of this adventure?" I know the only way the photos I want to make are going to get made is if I'm willing to be in that uncomfortable moment.

With climate change, fires in the Amazon and destruction in the oceans, the world can look bleak at times. Are you still optimistic for the future?

Some days are better than others... It's getting scary out there. But I'm an optimist by nature. We need to see those millions of young people who followed Greta Thunberg into the streets. We need to give them more political power. We need a global movement of people who are empowered, engaged and angry about the way our planet is being devastated. I am hopeful.



Right

San Cristóbal Island, Galápagos

Brightly coloured Sally lightfoot crabs are abundant on some islands in the Galapagos and can easily be seen off the pier in San Cristóbal

Middle right

Roseau, Dominica

"Here I follow the fluke of a matriarch as she slowly takes the whole pod, including us, to a new napping location," says Cristina

Bottom right

Abrolhos Reef

Cristina believes in the power of photography: "You have to conquer your fears and silence the voices in your own head telling you that you can't do it"

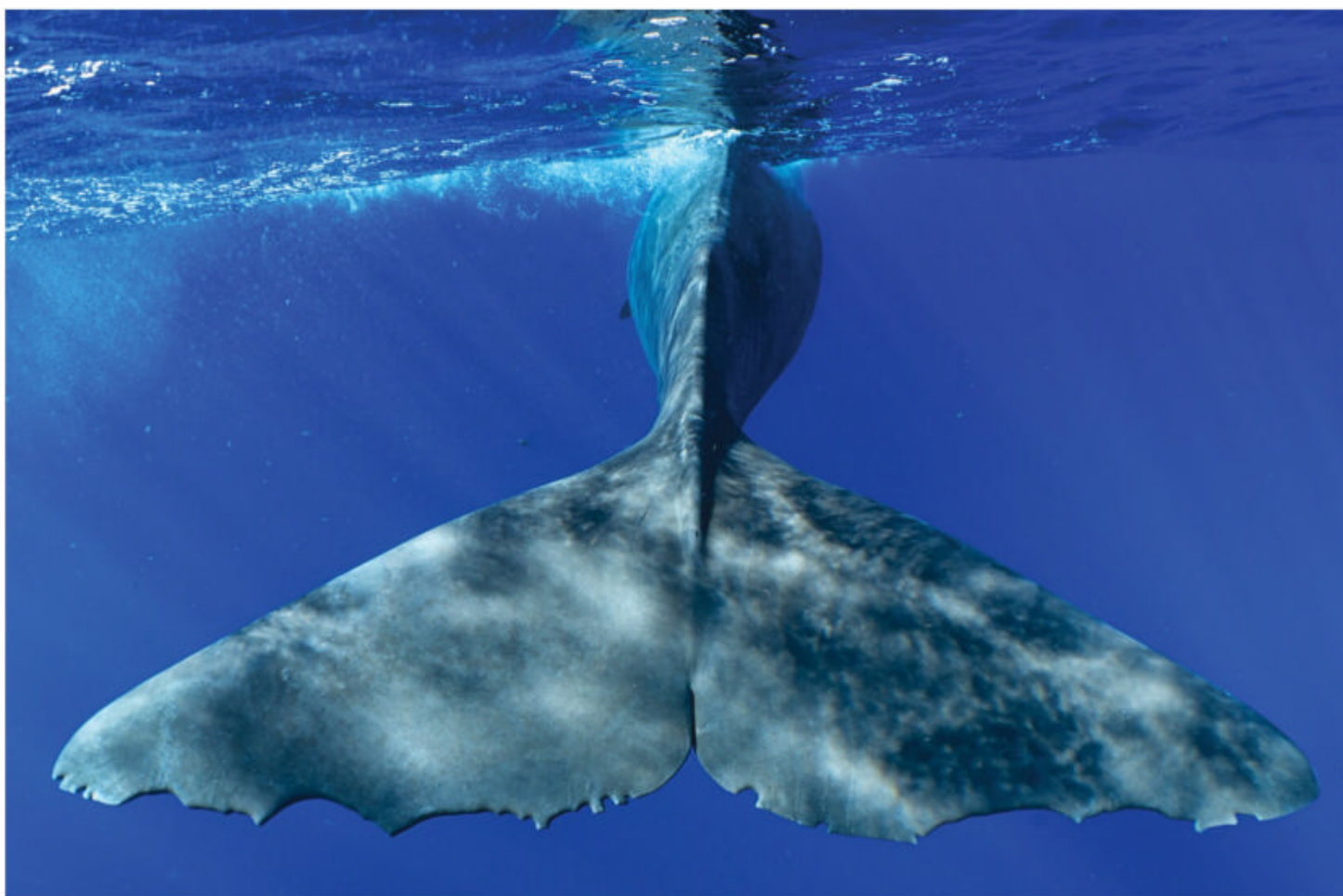
Below

SeaLegacy in action

With her partner Paul Nicklen, Cristina founded SeaLegacy, an organisation that works to protect the oceans and promote its vital wellbeing



© Cristina Mittermeier



© Cristina Mittermeier



© Cristina Mittermeier

© Cristina Mittermeier

Women *in* Photography

Discover the past and present female pioneers of the industry who are overcoming challenges to stay at the top of their creative game

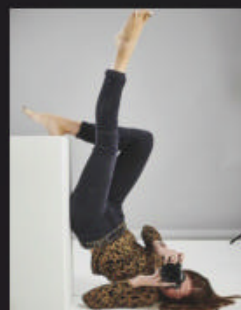
Women on the cover



Caron Steele
caronsteelephotography.com
@caronsteelephotography
Award-winning wildlife photographer. 2019 Bird POTY, passionate about nature. Turn to p44 to find out more.



Claire Gillo
clairegillo.com
@clairegillophotography
A freelance photographer and writer living in Devon, in the UK. Claire's latest shooting tutorial with us is on p82.



Kerry James
atalllongleggedbird.com
@atalllongleggedbird
Kerry's "Not quirky, not cool, not award-winning, just tall, shooting weddings in a kind of 'chic documentary style'."

Throughout history, female photographers have generated an invaluable collection of images, enhancing the photographic record of places, people and events. Some of the world's most recognised images have been captured by women, working both in the field and operating their own successful photographic studios. Yet even today, when photography is more accessible than ever, there is still – in some genres, at least – an imbalance in the image contributions of women and men, as well as in positions of influence within the industry.

However, things are changing quickly. As it becomes possible to garner an uncapped and loyal following – based on merit rather than background – through online platforms, there are more opportunities than ever for every photographer to be seen. The traditional industry limits no longer apply, and women who may have traditionally struggled to break into a male-dominated environment are finding their work celebrated and promoted across the globe.

In this feature, we start by taking a look back at some of the most pioneering female photographers through history. Then we'll speak to five professional women in the industry today – shooting everything from wildlife to self-portraits – and explore their struggles and successes when it comes to being heard and fulfilling a creative vision. What does it mean to be a female photographer in 2020?

Pictured

The modern women in photography

Our female cover stars feature here in a more relaxed image, reflecting the changing nature of the modern photo industry – and the technology that comes with it. From left to right: Caron Steele, Claire Gillo, Kerry James, Verity Milligan and Becky Welford

aphy

Resources we love

Online communities where you can find inspiration or interaction

Women in Photography
womeninphotography.info

SheClicks
sheclicks.net

Fast Forward
fastforward.photography

Women who travel
womentravel.info

Women in Street
womeninstreet.com

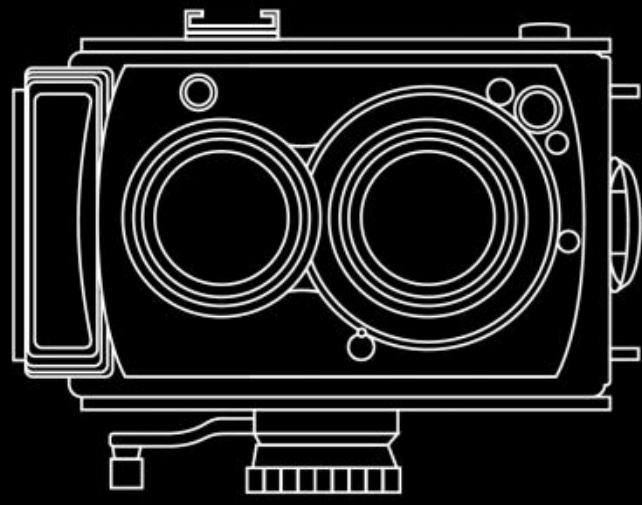


Verity Milligan
veritymilliganphotography.com
@ [veritymilligan](https://twitter.com/veritymilligan)
Shoots on all formats and learns her craft slowly and methodically. Verity's creative project with us starts on p76.



Becky Welford
beckywelfordphotography.com
@[beckywelfordphotography](https://twitter.com/beckywelfordphotography)
UK and destination wedding photographer. Becky's work is all about "Wild hearts, natural moments and honest connections..."

PIONEERING PHOTOGRAPHERS



A TIMELINE OF WOMEN IN PHOTOGRAPHY, CHARTING THE MAJOR CONTRIBUTIONS THEY'VE MADE



Anna Atkins
1799-1871

A friend of Henry Fox Talbot, Atkins was an English botanist and photographer. She published

Photographs Of British Algae: Cyanotype Impressions, the first book with photographic illustrations, and some sources claim that she was the first woman to create a photograph.



Julia Margaret Cameron
1815-1879

With a position in Victorian England's high society, she captured many legendary figures in her short career, which started at the age of 48. She often posed her various sitters as characters from biblical or historical stories, copyrighting all of her photos.



Bertha Beckmann
1815-1901

Beckmann was possibly the first professional female photographer in the world. With her husband, she opened a studio in Leipzig, Germany in 1843 and ran the business herself after his death in 1847.



Dorothea Lange
1895-1965

Co-founder of *Aperture Magazine*, Lange is responsible for one of the most famous images in photographic history – 'migrant mother' Florence Owens Thompson during the Great Depression.



Tina Modotti
1896-1942

Italian photographer Modotti was a revolutionary activist for the Communist Party, as well as a model and actress. Much of her work involved highlighting Mexican culture, which she began shooting in 1922.



Signe Brander
1869-1942

Brander documented the city of Helsinki and the everyday lives of its inhabitants in the early 20th century. She created 907 photos of the changing cityscape.



Berenice Abbott
1898-1991

Abbott started as a darkroom assistant for Man Ray in Paris, but quickly established herself as a visual artist in her own right. She is best known for portraits of between-the-wars cultural figures, urban design of the 1930s and scientific interpretation shots.



Margaret Bourke-White
1904-1971

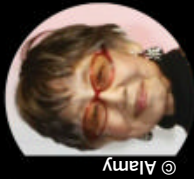
Remembered for iconic images of World War II and Gandhi at his spinning wheel. In 1941, she became the US's first female war correspondent.



Mary Carnell
1861-1925

The American photographer and clubwoman, based in Pennsylvania, was the founder and first president of the Women's Federation of the Photographers' Association of America.





Tsuneko Sasamoto
1914-present

Sasamoto was Japan's first female photojournalist, joining the Japanese Photographic Society in 1940. Margaret Bourke-White was a major influence on her decision to become a photographer.



Helen Levitt
1913-2009

Levitt was a pioneer in street photography and captured subjects in New York City. She has been called "the most celebrated and least-known photographer of her time."



Gerda Taro
1910-1937

Regarded as the first female photojournalist to have died while covering the frontline of conflict, Taro was the companion and partner of Robert Capa.



Dorothy Norman
1905-1997

Norman was a writer, photographer and social activist who depicted the early 20th century through sensitive portraits. She donated many photos by herself and husband Alfred Stieglitz.



Marion Carter
1920-2002

Carpenter started working for the *Washington Times-Herald* at the age of 24. In 1945 she became the first woman national press photographer to cover Washington, DC and the White House, and to travel with a US president.



Diane Arbus
1923-1971

New York-based Arbus documented minority groups who were subject to prejudice. Her black-and-white portraits famously worked to normalise her marginalised subjects.



Vivian Maier
1926-2009

Maier generated an astounding body of work but remained in obscurity until her images were distributed online after her death. Her photography encapsulated life in American cities, with a focus on the less-fortunate members of society.



Nan Goldin
1953-present

Goldin's work features and explores LGBT bodies, moments of intimacy, the HIV crisis, and the opioid epidemic. Her intimate images document her own life and those who are close to her.



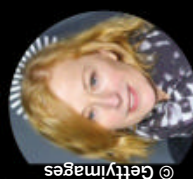
Annie Leibovitz
1949-present

Arguably one of the most famous female photographers alive, Leibovitz is best known for her engaging and intimate portraits – particularly of celebrities. In 1991 she became the first woman to hold an exhibition at Washington's National Portrait Gallery.



Sara Facio
1932-present

Facio co-founded La Azotea, the first publishing house in Latin America dedicated to photography. She also established the Fotogaleria of the Teatro Municipal General San Martín, one of the most prominent exhibition spaces in Argentina.



Cindy Sherman
1954-present

Sherman's one of the most influential people in contemporary art. She has worked as her own model for more than 30 years, capturing herself in a range of personas and assuming multiple roles: photographer, model, makeup artist, hairdresser and stylist.



Shirin Neshat
1957-present

Iranian-born Neshat has a collection of images with a strong commentary on cultural and gender inequality in her native country. The challenges of being a Muslim woman is a great motivation behind her images.



Francesca Woodman
1958-1981

Best known for her creative mono self-portraits, she also shot women who were blurred (due to movement and long exposures), merged with their surroundings.



Deana Lawson
1979-present

As an American artist, educator and photographer based in New York, Lawson's work primarily focuses on issues of intimacy, family, spirituality, sexuality, and black aesthetics.



Petra Collins
1992-present

Collins is an artist, model, photographer and one of the leading voices of the New-Wave Feminism movement. She has landed major campaigns at Adidas, Gucci and Nordstrom, and retains complete creative control over them.



Brooke Shaden

The fine-art photographer on the importance of creative vision

I have been shooting for 11 years and have been doing it full-time for 10! I started creating dark, creepy self-portraits in my tiny apartment, and honestly not much has changed. I have always been really invested in creating exactly what I see in my imagination.

I shoot dark, surreal, conceptual images. Each has a story, a distinct emotion, and I always relate the theme to a larger audience so that more people can connect to my images. I create complex composites, always favouring a square format so that my images feel more painterly than photographic.

With regards to gender bias in photography, I've been fortunate because I largely work alone, which has kept me shielded. That was an intentional decision when I started my business (at 22) and decided what to focus on. Being young, inexperienced and looking like a teenage girl had a lot of people rolling their eyes at me. I remember a gallery that I really admired met with me about my work and told me that I couldn't possibly know what I was doing. I think in any industry you'll face bias, but in a technical industry like photography, we can often see it clearly.

I used to think that to be a kind person and a humble photographer I needed to play down my achievements. I would look away when someone paid me a compliment, and I never spoke about my big moments. The only breakthrough I can cite as being truly life-changing was when someone told me after a lecture I gave that if I talk down about myself, others will see me that way. From that moment on I started taking ownership of my successes, my failures and my moments of pride. I now consider myself a role model for others who might put their successes down.





Top left
From the deep

Most of Brooke's images are self-portraits, allowing her full creative control over the tone

Top middle left
Conceptual

Many of Brooke's images convey emotional concepts with multiple different interpretations

Far right
Let loose the curious being

Brooke creates a focus on the emotion of the content, a core ingredient of her signature style

Below middle left
Crystalline

Brooke infuses her images with her personality, encouraging viewers to connect with and appreciate their unique attributes

Brooke's advice

Words of wisdom to new female photographers starting out

My advice to new female photographers is to develop a vision and never apologise for it. The singular thing that allowed me to have a voice in my fine-art industry is that I... stood behind what I created. We are so quick to apologise for being authentically ourselves for fear of being rejected. I've been rejected so much... but every rejection is a step towards your tribe. I have created a career out of owning my vision, and I suggest anyone who wants to find success do the same.

Website: brookeshaden.com

@brookeshaden

Above
From my roots

A square format is favoured by Brooke to enhance the painterly feel of her images

Top middle right
True to form

Her images are true to her visions, telling her own personal story and inviting the viewer in

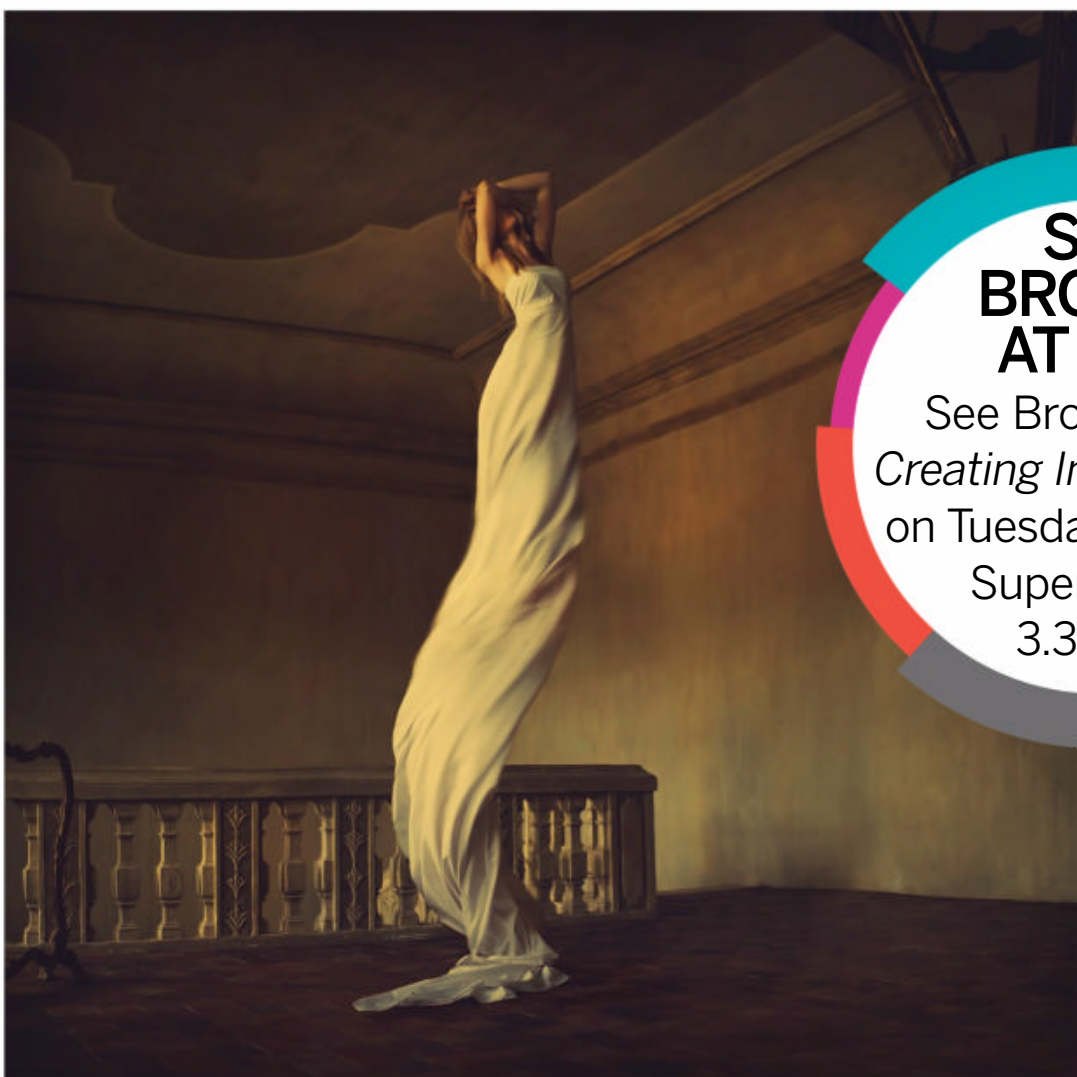
Below middle right
Self-styling

Brooke believes it important to not be apologetic about your style and visual approach

Below
Voice of experience

Brooke has been developing her style and working commercially for years and regularly conducts talks

From that moment on I started taking ownership of my successes, my failures and my moments of pride



SEE BROOKE AT TPS

See Brooke's talk
Creating Impactful Art,
on Tuesday 17 March,
Super Stage,
3.30pm





Sarah Marino

On why being a woman has helped her career

As a nature photographer, my interests range from grand landscapes under fantastic light to tiny scenes that most people walk right by. I

focus my colour work on presenting graceful and elegant scenes, whereas my black-and-white work is dark and dramatic. It is especially satisfying to take a totally mundane subject in nature and find a way to present it in an intriguing, eye-catching or surprising way.

I put almost no planning into my shots. I wander around, observe my surroundings and photograph the things that fascinate me. I'm glad I never embraced the 'rules' of photography, like 'shoot during the golden hour', because they are incredibly limiting.

I have only rarely experienced sexism or gender-related bias, and in some cases being a woman has helped my career. While I don't

want my gender to define me, I do appreciate that some conference organisers, for example, have sought out a more representative pool of speakers and have given me opportunities. Conversely, many conference programs, sponsored photographer lists and features of 'best' nature photographers include few or no women. Luckily, a photographer no longer needs the approval of traditional gatekeepers to be successful. I've built a business on directly communicating with my audience.

Each year, more women are thriving as full-time nature photographers, and almost all of them are charting their own path. When I took up nature photography, I knew of fewer



FEMALE FORCES

Luckily, a photographer no longer needs the approval of traditional gatekeepers to be successful



All images © Sarah Marino

than a dozen women working as nature photographers. This meant that networking, mentoring and developing partnerships with other women has been difficult. It takes a strong woman to survey this landscape, jump in, take risks, and figure out their own path.

I am inspired by any woman who's building an impressive portfolio of nature photography. Some examples include Charlotte Gibb, Anna Morgan, Jennifer Renwick, Sangeeta Dey, Erin Babnik, Jessie Johnson, Dani LaFrancois, Viktoria Haack, Sarah Lyndsay, Brenda Tharp, Suzanne Mathia, Patricia Davidson, Franka Gabler, Dene' Miles, Robin Black, Jaclyn Tanemura, Lizzie Shepherd, and Colleen Miniuk. I always hesitate... because I fear I will forget someone, but I'm excited to see a list of women doing such creative work.

Forging a pro career

Sarah's advice for women looking to become nature photographers

Business skills are as important as photography skills. Most nature photographers work as sole proprietors or in very small businesses. Running a photography business means that you have to be knowledgeable about marketing, communication and financial management, in addition to being a naturalist, photographer, printmaker, writer and educator. Strong writing and speaking skills are especially important for photographers hoping to make an income through photo education. Grit and tenaciousness are essential.

Website: naturephotoguides.com

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

Top left

Death Valley

Sarah emphasises the importance of self-marketing your brand as a photographer

Above top

Leaves

Sarah is determined to allow her images to speak for themselves and not to let her gender define her and her career

Above

Badlands

The focus of Sarah's work ranges from landscapes to abstracts, stemming from an interest in hiking and nature. "I became infatuated with the process of photography"

For me, it's not so much about being a 'strong woman in photography' but about empowering myself through my passion



Sara Melhuish

The street photographer on her career experiences and creative motivation

I've been shooting professionally for six years now. It started in earnest when I was given an opportunity to freelance for an ad agency doing a couple of campaigns where the images were shot on the street, through my eyes, as a street photographer. Currently I teach street photography workshops, as well as working on projects revolving around Soho and the West End in London.

I'm a street photographer who proactively searches out the bright sun and shadows, so the style of my images is quite graphic and colourful, with a lot of shadows and negative space. Saying that, I also revere puddles, windows and shiny objects for the purpose of reflections and depth. I often stand very still

in an area for quite some time, capturing the flow of people coming and going, pondering their backgrounds and situations and then taking a snapshot of them that tells a miniature story of that moment of time.

I am very fortunate that I personally have not had a problem with gender inequality in photography, but that's not to say it isn't out there. When attending workshops, street walks and meets for street photographers I find the vast majority are male, but I am treated with kindness and mutual respect. With time I have made a conscious effort to contact and meet up with more female street photographers and have developed great friendships through this. London has an amazing street

photographer's community, and even if you are out shooting alone, which is often the case, you will find someone else you know with a camera on a street corner and stop for a chat and a catch-up.

For me, it's not so much about being a "strong woman in photography" but about empowering myself through my passion. Photography has got me out of my shell, helped with my social anxiety and has made me a stronger and braver person. The pivotal moment was when I was asked to become a tutor, and rather than dissecting and picking the offer apart I just said yes. I still get nervous before a course, but I think it shows that I care and want to do a good job.



Sara's inspiration

The fellow female photographers who inspire her

The legend Dorothy Bohm is one of my inspirations, whom I even had the pleasure to meet. Russian-born and sent to England in 1939 to escape Nazi persecution, she studied photography at Manchester University, which was unusual for women at this time. She opened her own portrait studio in 1946 and financially supported herself and her husband while he was finishing his studies. Later she travelled the world due to her husband's work, and started to focus on street photography, predominantly in black and white but also in colour.

I am also a great admirer of Casey Meshbesher, founder of Women in Street, a great multi-platform social media collaborative and global network for female street photographers.

Website: smphotography.london [@swendeluk](https://www.instagram.com/swendeluk)

Top
Strong contrast
Sara's images often focus on contrasts of colour and tone

Above middle
Moments in time
Sara waits for a long time in a place to capture a moment in time

Above
Control your own success
"If you're brave, put yourself forward and advertise your skills and vision, opportunities and work will come"

Left
Into the light
Sara hunts out areas of bright light and shadow, creating graphic images





Anna Huix

The documentary and editorial photographer on being a working mother

I've been a professional photographer for 10 years. I studied media in Barcelona and graduated from a BFA in Photography at Parsons School for Design in New York. I assisted photographers in New York City like Kyoko Hamada, Juliana Beasley, and I also worked with activists The Yes Men. I moved back to Barcelona after that, had a few exhibitions, worked commercially for small clients and did a few travel editorials for *The Wall Street Journal* and also *Time* magazine.

I then moved to London, and there is where my editorial work really grew. I started working for *The Independent* newspaper and was commissioned by the talented Hannah Brenchley, who was the first picture editor who believed in me. I owe a lot to her professionally.

Working for *The Independent* was amazing – there was a lot of freedom, their perspective on content and aesthetics was open-minded, and talented art director Matt Willey worked there, so pictures always looked great on his designs. I'd say that my personal work brought

me to the editorial world, and editorial commissions brought me to ads. By pitching and updating picture editors about personal work and jobs, I started getting calls from *The Telegraph Weekend*, *The Sunday Times*, *The Financial Times*, *Frame*, etc. I published in *The New York Times Magazine* at that

period too, which was one of my dreams.

I think a good thing about editorial publications is that a lot of picture editors are women, and that changes the whole approach. I had my son Nil two and a half years ago

I feel the industry should be open-minded, reconciling work and motherhood

Above
Jacques Audiard

"Having a vision and style is as important as being good at teaming up with editors, assistants and art directors," Anna says

Below
Buzkashi

"I love to shoot portraits. I love people. I love sneaking into their worlds and realising how different but similar we all are"

Right
Hannah Carter-Owers

Many of Anna's images have a bright and airy feel. "I think of my work as uplifting, happy portraits"



and freaked out as I feared I would lose a lot of work and it would be difficult to go back to where I was professionally. Most picture editors I work with are women – strong, talented women – and they were really helpful and understanding. I think it's tough to be a female photographer with a newborn, as you want to work after a few months but you're unsure whether clients are going to be cool with bringing a baby to the shoot, or organising the shoot keeping in mind that you have a small baby, you want to breastfeed etc...

I was lucky because my clients were amazingly open-minded and because my parents helped me out so much. I remember photographing Margaret Atwood for *The Sunday Times*, when my son was just five months old. My mother came to the shoot with Nil and waited for me downstairs until the shoot was over. When Atwood realised my mother and son were waiting downstairs she said that I should have brought them upstairs to the shoot!

I feel the industry should be open-minded, reconciling work and motherhood. Otherwise, it's difficult to reach equality between men and women photographers, because the reality is that if you want to be a mother and a photographer, if there isn't a progressive approach to motherhood we are left behind men professionally.

Equal opportunities

Anna gives her thoughts on the pros and cons of working as a woman in photography

I never thought women needed to be stronger than men in photography until I became a mother. I always felt I had the same opportunities as men – actually the fact that I am a woman gave me more access to stories sometimes. However, when I got pregnant I started to fear my present and future. I think the photography world should start speaking openly about how to approach motherhood, so that men and women have the same opportunities professionally. I personally felt really lost regarding how to approach this situation – I wanted to work, but I didn't know if it was OK to bring my son to shoots and breastfeed him there. I didn't know if I should tell clients. It was a tough time. I felt, for the first time, that I had to be strong and follow what I thought was right.

Website: annahuix.com

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

All images © Anna Huix





Caron Steele

After a stunningly successful 2019, Caron shares the boost of having a supportive female network

I don't derive even 10 per cent of my income from photography, as I have a wedding venue, conference centre, office rental and holiday accommodation that I run.

That said, I believe my standard of photography is good enough to be 'professional', having received multiple awards in 2019, including winner of 2019 Amateur Photographer of the Year, winner of Bird Photographer of the Year and several other smaller commendations.

I mainly shoot wildlife images, although as I'm still learning I'm constantly experimenting with other genres. I want to bring the beauty that can be found in nature, even in the harshest of environments, closer to the viewer so they grow to love and respect the natural

world as I do. Changing people's outlook will change the way they behave and hopefully make the world a better place, where we all start respecting nature and stop exploiting it.

There certainly seems to be more male photographers out there – particularly in my

I think that is our strong point – women talk, ask questions and share ideas



field – but I have not found it a hindrance. Sometimes I'm underestimated, but that can work to my advantage if I'm not considered a threat. The phrase 'strong women in photography' immediately brings to mind the words supportive, skilled and creative.

I recently joined SheClicks, a female-only online photography group, which I have found immensely helpful and supportive. The standard of work I see there is incredibly high, and even when I don't have time to contribute I still look and find it inspiring. I couldn't quite believe all the positive feedback I got, and it has certainly boosted my confidence and given me a belief in my work. Plus I have learnt a great deal from the other members sharing their thoughts and ideas. I think that is our strong point – women talk, ask questions and share ideas. That way we all learn and benefit.



SEE
CARON
AT TPS

Caron's talk will be
on Saturday 14 March,
Behind the Lens
Stage, 4pm



Left
The Hitchhiker
For wildlife shooting, Caron tries to get things from the animal's perspective – "to blend in and not alter behaviour"

Above top
Circle of Life
Caron finds that looking at other people's work can be very instructive and inspiring, feeding back into her own work

Above
Against the Crowd
Caron believes that women in photography can help one-another through support and cooperation

Making a difference

The female pros who inspire Caron today use photography to have a positive impact

I once met the great wildlife photographer Sue Flood on safari. She was not my guide but was nonetheless very kind and full of advice. I love Cat Edwardes's work and have recently come across Nisha Purushothaman, who has an amazing catalogue of photos and does so much to further wildlife conservation. I travelled in Mongolia with Laura Crawford Williams, whose work I also admire.

I think I am inspired most by people who are not only great photographers but those who are using their photography to try and have a positive impact on the planet.

Website: caronsteelephotography.com
@caronsteelephotography

All images © Caron Steele

BEFORE

Landscape EDITING

Professional photographer **Peter Eastway** explains his approach to editing landscape photographs – how far do you want to go?

Should a landscape photograph depict reality, or can a landscape be imaginary? There are two schools of thought, and in both cases using post-production to best represent your creativity is necessary.

In the days of film, after the negative was exposed and processed, a print would be made as a second stage of creativity. It was a two-step process – capture followed by post-production. With digital photography, the process is the same. We can think of our RAW files as our negatives, while our post-production is the making of a file for printing or social media.

For me, it's the post-production that gives us the opportunity to be different, to express ourselves, to explore different ideas of seeing and ways of thinking. Cameras do one thing only: make an exposure. But post-production gives us numerous creative avenues.

In the early days of digital photography, Photoshop was the king of post-production, and being a successful landscape photographer meant mastering the software. However, Lightroom arrived and made processing our files quicker and easier, even if it wasn't quite as powerful as Photoshop. But for most landscape photographers, it didn't need to be more powerful, especially if you weren't into creating imaginary landscapes with composites.

Today, Lightroom and Capture One will enable you to master most aspects of landscape photography, and from there it's a smaller step to engaging with Photoshop. On the following pages, we'll take an overview look at what you need to know about post-production in order to be a creative and successful landscape photographer in 2020.

AFTER

photography

MASTERCLASS

Best practice for landscape shots

For some photographers, post-production is all about fixing problems that happened at the time of capture. A better approach is to optimise your exposures when you take the photograph and then use post-production to further interpret your images. This isn't to say we don't use post-production to fix our

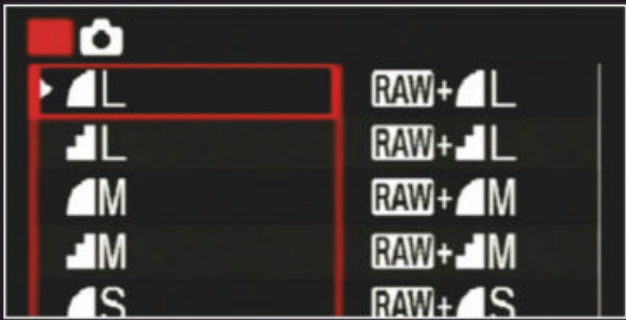
landscape photos, but if you can improve a poor-quality file with post-production, imagine how much better it could be if you started with a good-quality file.
So before we move into processing and editing landscape photos, how do we ensure that we capture the best possible files in

There's a reason we shoot RAW files for landscapes, but even more important is the shot itself

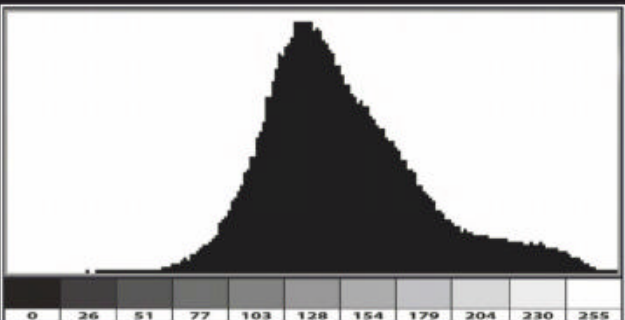
the first place? Use the camera to maximise image quality at every step, from the file format (RAW, not JPEG) to the exposure settings that are appropriate for the subject.
And while not always possible, location, weather, season and lighting all assist us in capturing that optimum image file.

Making perfect landscape shots

The best post-production results start with the best in-camera shots, so optimise the location, light and camera settings



1 Turn on RAW capture If you're not already shooting in RAW, check your camera's menu and select RAW. Most cameras also enable you to capture both JPEG and RAW files at the same time.



2 Use the histogram To check you have a good exposure, use your camera's LCD or EVF display to show the histogram. You don't want the graph touching the right side, and preferably not the left side either.



3 Use a tripod To ensure there is no camera movement and you maximise subject detail, use a tripod (with a remote control) to take your photos. It's essential for long-exposure techniques too.

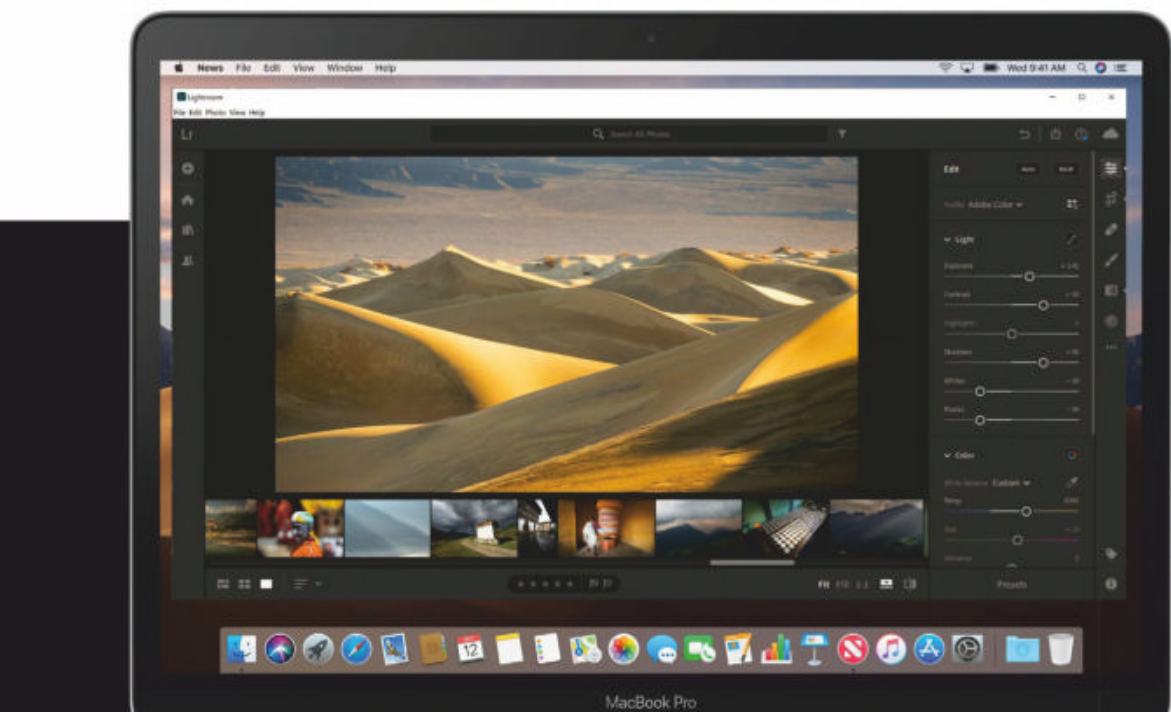
BEFORE

The right light
We should never forget the importance of good light at the time of capture. The image with better light (right) was much easier to process because most of the hard work was done in-camera

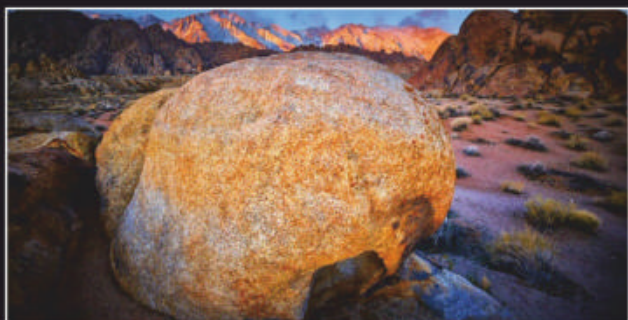
Opening RAW files

No matter what your camera is, there's a RAW converter for it

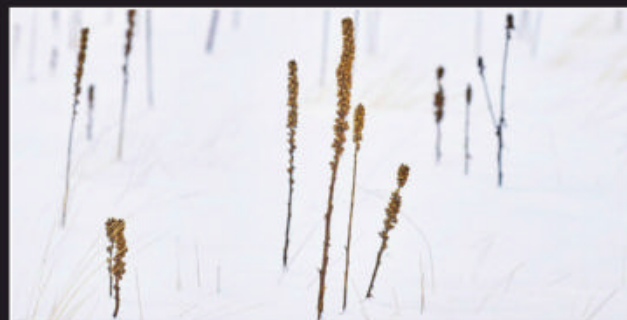
RAW processing apps used to be quite rudimentary, but today's leading converters are incredibly sophisticated and are almost guaranteed to process your camera's RAW files. So how do they open? For Photoshop, use the Open command on the RAW file and Photoshop's Adobe Camera Raw will automatically open. In Lightroom and Capture One, import the photos and then open the file. Processing RAWs is no more difficult than JPEGs – and the results are far superior.



4 What's the shutter speed? If you handhold the camera, ensure the shutter speed is fast enough to avoid camera shake, or use long shutter speeds, as blurry clouds are easier to get in-camera.



5 Optimum aperture Setting the correct aperture will give you control over the depth of field and image sharpness. Don't use f/22 or smaller, as diffraction is likely to be a problem.



6 Low ISO settings To get clean image detail, try not to use higher ISO settings, which may introduce unwanted noise or 'grain' to the image (although modern cameras are remarkably good).

AFTER

Why shoot in RAW?

Don't throw image quality away with JPEGs

Cameras initially capture RAW files with excellent colour and exposure information, only to throw lots of it away to create a JPEG file. While JPEG files are great for sharing and printing, they are not nearly as good as RAW files for capturing landscapes. To get the best image quality, there really is no option but to shoot in RAW. You can also set your camera to capture both RAW and JPEG files.

Processing RAW files in Lightroom

Lightroom and Capture One are now so powerful that many landscape photographers don't use anything else

Processing a RAW file to completion can take as little as 20 seconds or as long as several days! It depends on the photo itself and what you want to present to your audience. It also depends on what you want your landscape photograph to say – and that's often where the time is spent, experimenting with different approaches. Does the photo look better when it's lighter, darker or with less contrast? Should you lighten the subject or darken down the surroundings? There are many subtle things you can consider – if you want to.

Some photographers like to keep their photographs as close to reality as possible, so the number of edits they will need is limited. Other photographers delight in exploring the creative possibilities with perhaps hundreds of changes. However, while there isn't a 'standard' workflow, there is a number of steps all photographers should consider when editing their photos.

Today, powerful RAW processors like Lightroom and Capture One can do most of the processing chores we used to do in

Photoshop, so you may never use Photoshop at all. And if you do open a RAW file in Photoshop, then you automatically go through Adobe Camera Raw, which uses the same 'engine' as Lightroom.

One of the benefits of working with Lightroom or Capture One is that editing changes are non-destructive, meaning the photo file you're working on isn't changed directly so you never lose or write over the original. Think of it as always working on a copy image.

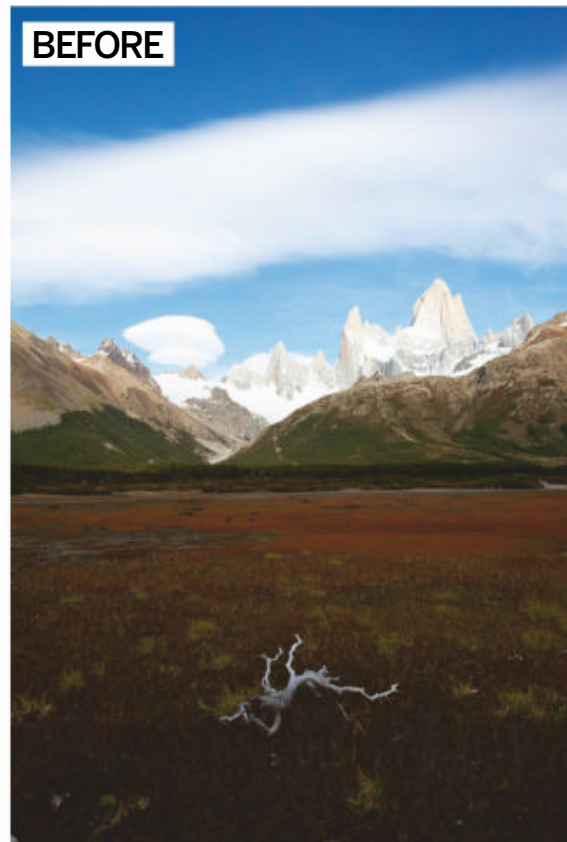
EDITING STEP	BEST IN LIGHTROOM OR PHOTOSHOP?	WHY IS IT IMPORTANT?	COMMON PITFALLS TO AVOID
SET GLOBAL EXPOSURE	LIGHTROOM	Sets the overall tonality of the image.	Ensure you have a monitor that's correctly calibrated so you can make good decisions about how light or dark your photos are.
COLOUR BALANCE	LIGHTROOM	Can remove unwanted colour casts and produce a more natural colour rendering.	Don't be too clinical about setting 'correct' colour balance. What you want is colour that's appropriate.
GLOBAL CONTRAST	LIGHTROOM	Contrast can help to define the mood of your landscape – serene or dramatic.	Too much contrast can block up shadow details and create white highlights. Too little contrast can make your photo look flat.
HIGHLIGHTS & SHADOWS	LIGHTROOM	Return detail to shadow and highlight areas that the exposure can't do alone.	Too much shadow or highlight recovery can create an unnatural rendering.
CROP	LIGHTROOM	Strengthen the composition and eliminate unwanted elements.	Don't ignore the importance of cropping – most photographers believe appropriate cropping is essential.
TONAL MAPPING	LIGHTROOM / PHOTOSHOP	Selectively lighten and darken parts of the image to create a stronger whole. This is the creative part!	Think of 'invisible editing' so that viewers can't see your technique or where adjustments start and finish.
COMPOSITES & MERGES	PHOTOSHOP	Some landscapes need a better sky or an improved foreground – compositing can help.	Again, think of 'invisible editing'. If you use composites, your technique should be invisible.
SPECIAL SAUCES	LIGHTROOM / PHOTOSHOP	Using effects and filters can enhance your image and help to create your own style – there are too many to list here.	Effects and filters should be used because they suit the subject, not just because you want to add something to your photo.
SPOTTING & RETOUCHING	LIGHTROOM / PHOTOSHOP	Unightly dust spots and unwanted highlights should be removed.	Don't let people think you don't care about your work – spotting is essential and is generally quicker in Photoshop.
SHARPENING & ENHANCING	LIGHTROOM / PHOTOSHOP	Tools like clarity and sharpening can bring the details in your photo to life.	Don't overuse, as you can create unsightly haloes around your subjects.

AFTER



EDITING LANDSCAPES

BEFORE



Left
Improve results
In a perfect world, the photographer would have camped at this location and waited for the ideal light, but since that wasn't possible, simple editing steps in Lightroom have greatly improved the result

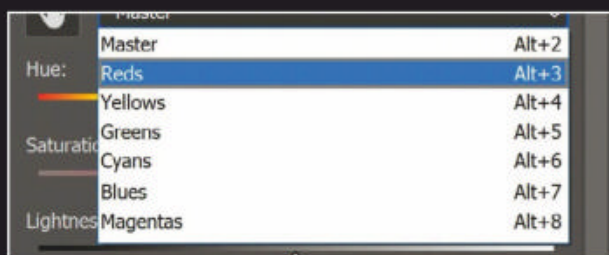
Can I use automatic?

Use automation if it gives you a good result

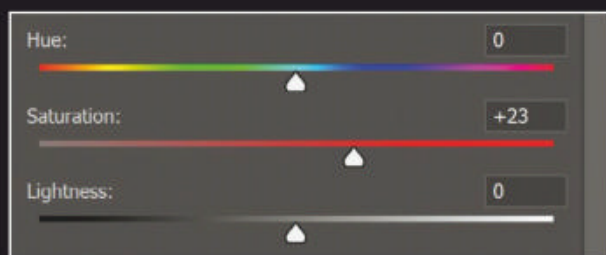
Applications and plugins (like Luminar, Affinity Photo, Nik Software, ON1) can make processing your photos very quick and easy, but who is creating your work – you or a software programmer? Many photographers think the best approach is to use the automatic features to start the editing process, and then to fine-tune the result with manual edits so they 'own' the final creative result themselves.

Using Lightroom

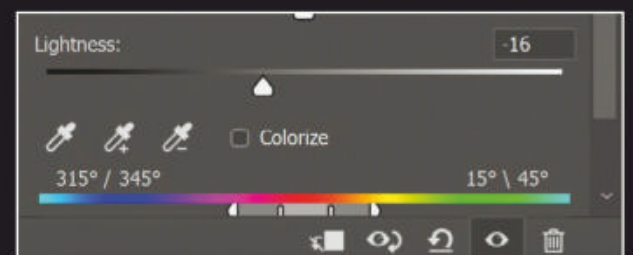
There are several workflow steps that all images require



1 Use auto settings While auto settings may not give you a perfect result, it often produces a pretty good starting point for exposure, contrast and colour. If you don't like the result, you can undo it and start again.



2 Adjust exposure and contrast Now that you've seen the auto result, make your own changes. Does your image look better with more or less exposure, more or less contrast, and can you improve tonality with Shadow and Highlight sliders?



3 Correct colour balance Colour and white balance can be thought of interchangeably for post-production. Settings include As Shot, Auto or your own custom settings to achieve the overall colour cast or colour neutrality you want.



4 Crop for impact Just as important as what is included in the photograph is what you leave out, so cropping out unwanted elements is an essential step. There's also a matter of compositional balance, which a good crop can improve.



5 Use tonal mapping Lighten or darken specific areas of a photo (to re-map the tonal values), so that they look better or make more sense. This is where your creativity begins. Use adjustment brushes, linear and radial gradients.



6 Finish off There are so many options for finishing your images. Removing spots and dust is essential, and maybe a little sharpening is needed, but don't forget to consider using texture, clarity, dehaze, vignetting, grain or black and white!

Moving into Photoshop

Tweak exposure, contrast and more with local adjustments and layers

If Lightroom and Capture One are so good at processing RAW files, why do we need Photoshop? In practice, many landscape photographers don't use Photoshop unless they need to do specific tasks, and perhaps the most obvious of these is creating composite images.

Unlike RAW processors, Photoshop can't work directly with RAW files. Instead, when you open a RAW file in Photoshop, it automatically takes a diversion into Adobe Camera Raw (ACR) where the file can be converted into a format like TIFF, PSD or JPEG. You can make many of the same adjustments in ACR as you can in Lightroom, so this stage will feel quite familiar.

In ACR, you can save the edited photo, and this is something you need to remember to do. While Lightroom and Capture One will automatically keep all of your adjustments, Photoshop won't unless you save them. Furthermore, editing your photos in Photoshop can be 'destructive'. Destructive editing means that when you save changes to your photo, they are saved forever and can't be undone. Sometimes this is okay, sometimes it's not,

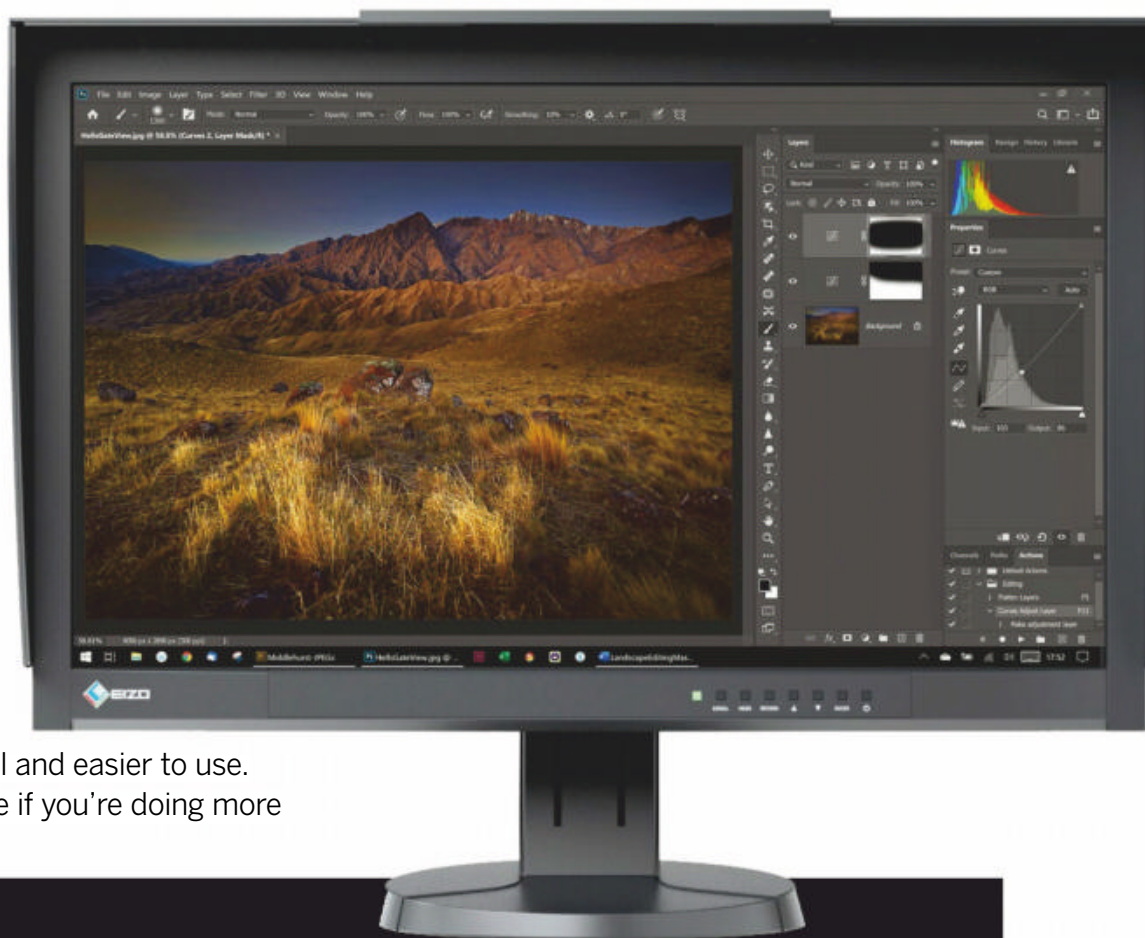
so photographers generally prefer to work non-destructively.

Photoshop's non-destructive solution is layers.

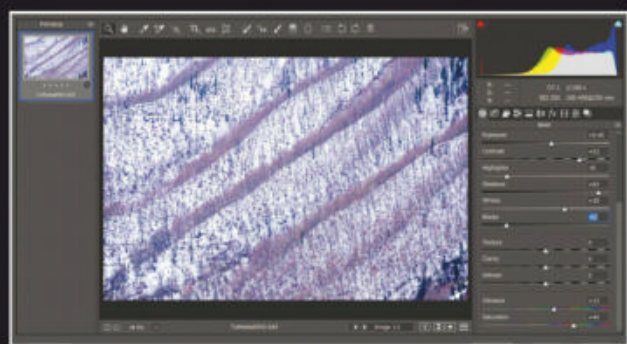
You open up your photo in Photoshop, and then instead of changing the photo directly you add adjustment layers on top, which hold all your edits. The original photo is left untouched at the bottom of the layer stack, so it is a non-destructive workflow.

While Lightroom and Capture One can do selective edits with their adjustment brushes and layers, many photographers find that Photoshop's adjustment layers and masks are more powerful and easier to use. This is especially the case if you're doing more

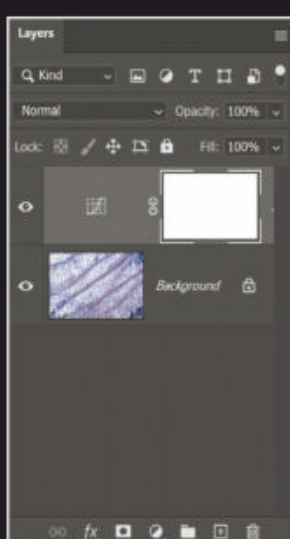
than just a few selective adjustments. In these moments, the Layers panel becomes the hub for editing in Photoshop.



Photoshop's key features

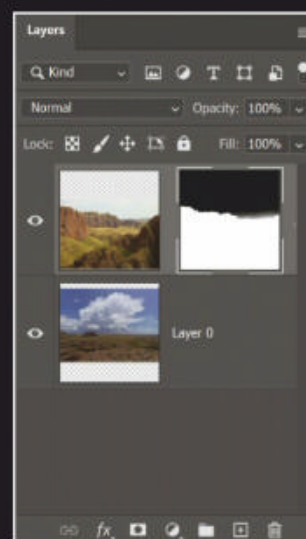


1 Adobe Camera Raw Photoshop takes RAW files into Adobe Camera Raw to convert them. If you're in doubt about how to save a converted file, save as PSD, 16-bit, AdobeRGB colour space.



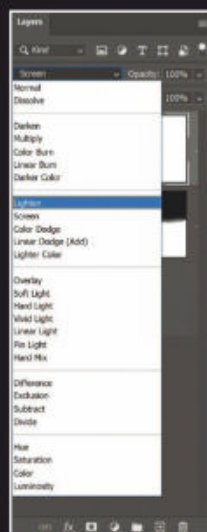
2 Adjustment layers

The key to Photoshop's non-destructive workflow is to use adjustment layers. The best part about adjustment layers is the attached mask, which lets you limit the adjustment to specific areas of your choosing.



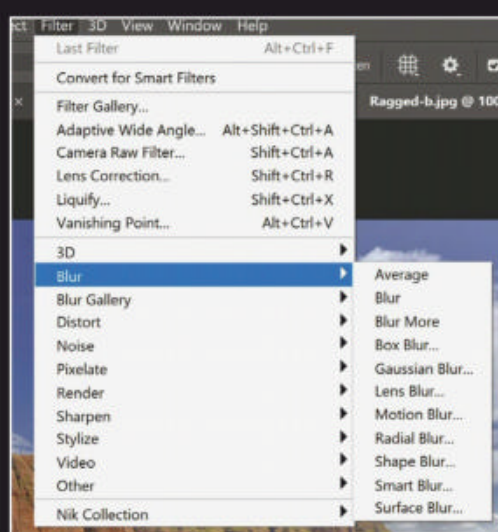
3 Composite layers

There are two types of layer in Photoshop: adjustment layers and image layers. When you add an image layer into the layers panel with a mask, you can merge or 'composite' two images together.



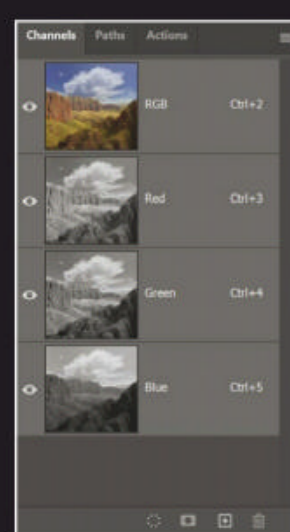
4 Blend modes

Blend modes are a different way of editing your photos and are used instead of tools like curves and levels. Although advanced, using blend modes is very easy to do.



5 Filters & plugins

In addition to sharpening and blurring filters, Photoshop has lots of textures and special effects filters, plus you can also use plugins like Nik Software (although many of the plugins are also available in Lightroom).



6 Channels & luminosity masking

When creating precise masks or selections, so that you can edit one part of the image independently, Photoshop excels with both channel and luminosity masking. These are quite advanced techniques.



Left Ultimate control with Photoshop

While Photoshop isn't essential for landscape photographers, as you gain editing experience you will enjoy the extra power and control afforded by Photoshop's Layers panel and masking system

Above inset Straight from the camera

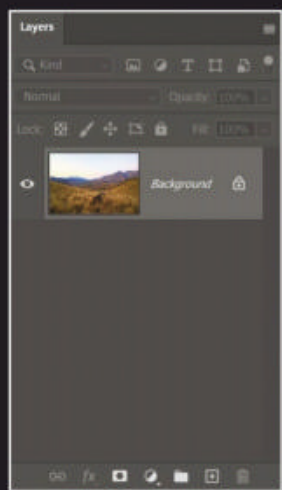
Using a classic landscape composition, with the foreground grasses and rocks leading the eye into the middle and background, the sky is too bright and the light on the landscape a little flat

Above Interpreting with Photoshop's layers

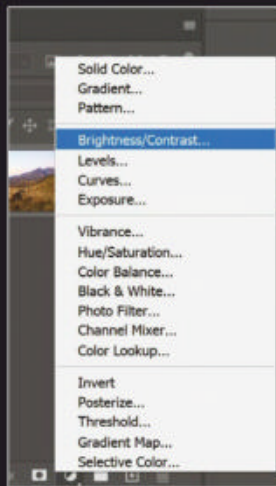
The key to creative editing in Photoshop is using layers to selectively adjust areas of the image. In other words, we can darken the sky without also darkening the foreground. And we can add light to the centre without adding it to the edges

Adjustment layers In Photoshop

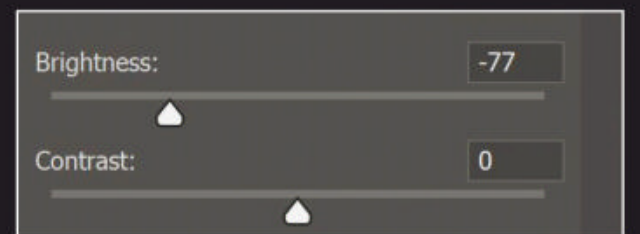
Use adjustment layers to lighten and darken your image



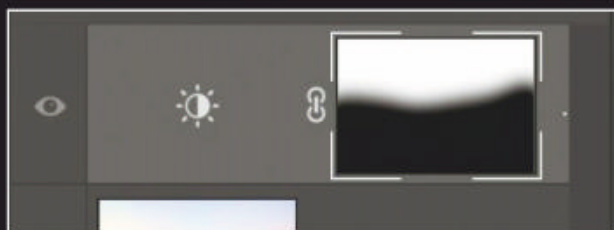
1 Ask what's important Open your file and ask; what's most important? What do I want the viewer to look at? Where do I change the tone and colour to focus attention on what's important? Here, let's darken the sky and brighten the middle.



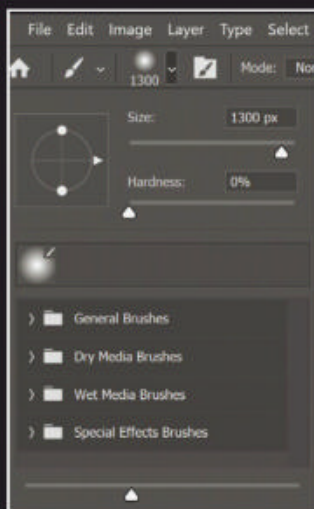
2 Add an adjustment layer Open the Layers panels (Window>Layers) and you'll see your photo as a layer, called Background. At the bottom of the panel, click on the black and white circle to add an adjustment layer. Select Brightness/Contrast.



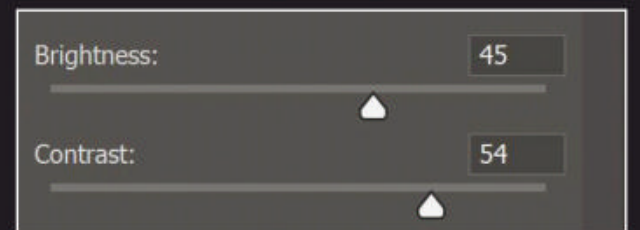
3 Darken the sky This is just one way of working in Photoshop: on your monitor, looking at the sky and ignoring the foreground, move the Brightness slider to the left until the sky is sufficiently dark. Next we'll work on the foreground.



4 Mask out the foreground We don't want to darken the foreground area, so mask it out to stop the darkening here. Click on the layer's white rectangle (this is the mask). Select the Brush tool, ensure that its colour is black, and paint on the image to brush out the foreground.



5 Refine the mask A large brush with a hardness of 0% (a 'soft' brush) can produce an invisible gradation, hiding the edges of the strokes. To change your brush work, change the brush colour to white and paint over.



6 Have multiple layers To lighten the middle of the image, repeat the process, this time increasing both brightness and contrast, then brushing back the sky and foreground so that just the middle shows the effect. You can add as many adjustment layers as you like.

Colour interpretations

Landscapes sing when you apply the right amount of colour – or none at all

When it comes to processing landscape shots, there are many different options. In fact, it seems that every photographer has a special technique or plugin that creates the magic for them. While these techniques and plugins are great, there isn't a single approach that will work for every photo. But that's good, because creative photography isn't about using someone else's presets, it's about exploring a photograph yourself and producing an image that means something to you.

For instance, when it comes to colour, some people like a desaturated, almost faded colour palette, while others are happier with strong, vibrant colours that will knock your socks off! It's not that one approach is right or wrong,

but different approaches can communicate different feelings to your viewers. And that's the magic we're playing with.

One of the first adjustment tools we meet when playing with colour is HSL (hue, saturation, lightness), but the main reason HSL is used is to control colour saturation. However, tucked away in the HSL dialogue is the ability to control colour channels independently, so you can enhance just the reds without affecting the greens – even adjusting the precise hue and lightness at the same time.

However, colour isn't the only game in town. There's a wonderful history of landscape photography in black and white.

By removing colour from our compositions, landscapes become all about shape and form, concentrating on the graphic nature of our subjects – as we discovered in **Issue 223**.

The challenge for black and white photographers is how the different colours are converted into monochromatic tones. If you simply desaturate your file (as you can in the HSL dialogue), you get a default conversion that might not be particularly exciting. This is why the multi-channelled black and white converters are so popular, because they enable you to set different colours lighter or darker, giving you full creative control.

There's a lot of potential in the worlds of colour and black and white.

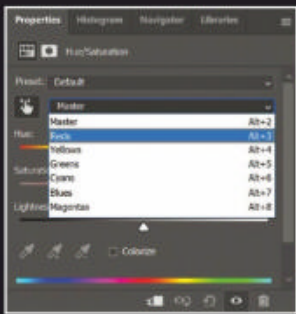
How does HSL work?

Hue, saturation and lightness can change the tones of landscapes

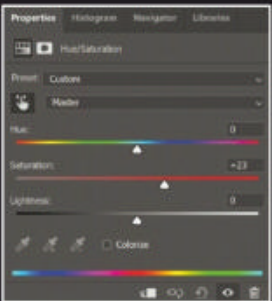


Above
Needs something more
If you want to change the colour balance of an image, HSL is not the right tool, but if you want to add some colour saturation, HSL can edit both individual channels and overall colour

Left
HSL to the rescue
The master channel was used to increase the overall colour saturation, followed by adjusting the red channel alone, where the reds on the mountain peaks were made more scarlet and darkened down slightly as well

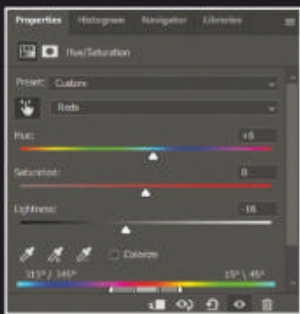


1 Use master or channels Much of HSL's power is in its channels. While you can make HSL adjustments to the whole image (with the default master channel), you can adjust colours individually using a channel. You could make reds more saturated, without affecting other colours.



moderate increase will give the landscape more vibrance. Or you can saturate or desaturate one channel at a time.

2 Use saturation For landscape photographers, saturation is the most-used slider. Pushing it too far will make things look unrealistic, but a moderate increase will give the landscape more vibrance. Or you can saturate or desaturate one channel at a time.



these sliders can be useful when changing single or similar colours (channels), either adjusting the hue or its lightness.

3 Hue and lightness Hue and lightness aren't always so useful for overall changes to landscapes, as all the hues can get mixed up. However, these sliders can be useful when changing single or similar colours (channels), either adjusting the hue or its lightness.

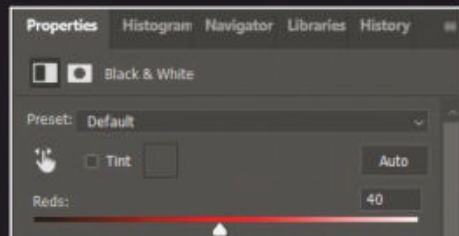
The power of B&W

There are many ways to create B&Ws in Photoshop – this is just one!



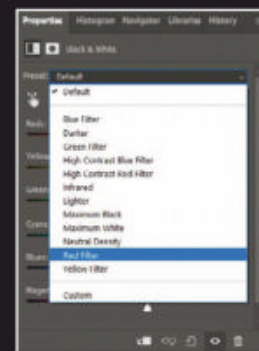
1 Open your colour photo To make a great black and white image, many people believe you

should have a great colour one to start with. If you're processing a RAW file, make sure the colour version looks its best.



2 Add black and white adjustment layer While

working non-destructively in Photoshop, add a B&W adjustment layer. This enables you to convert different colours (channels) to different values. Similar approaches can be taken in Lightroom and Capture One.



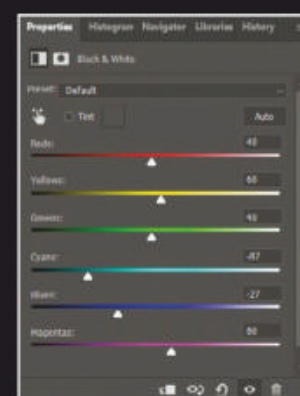
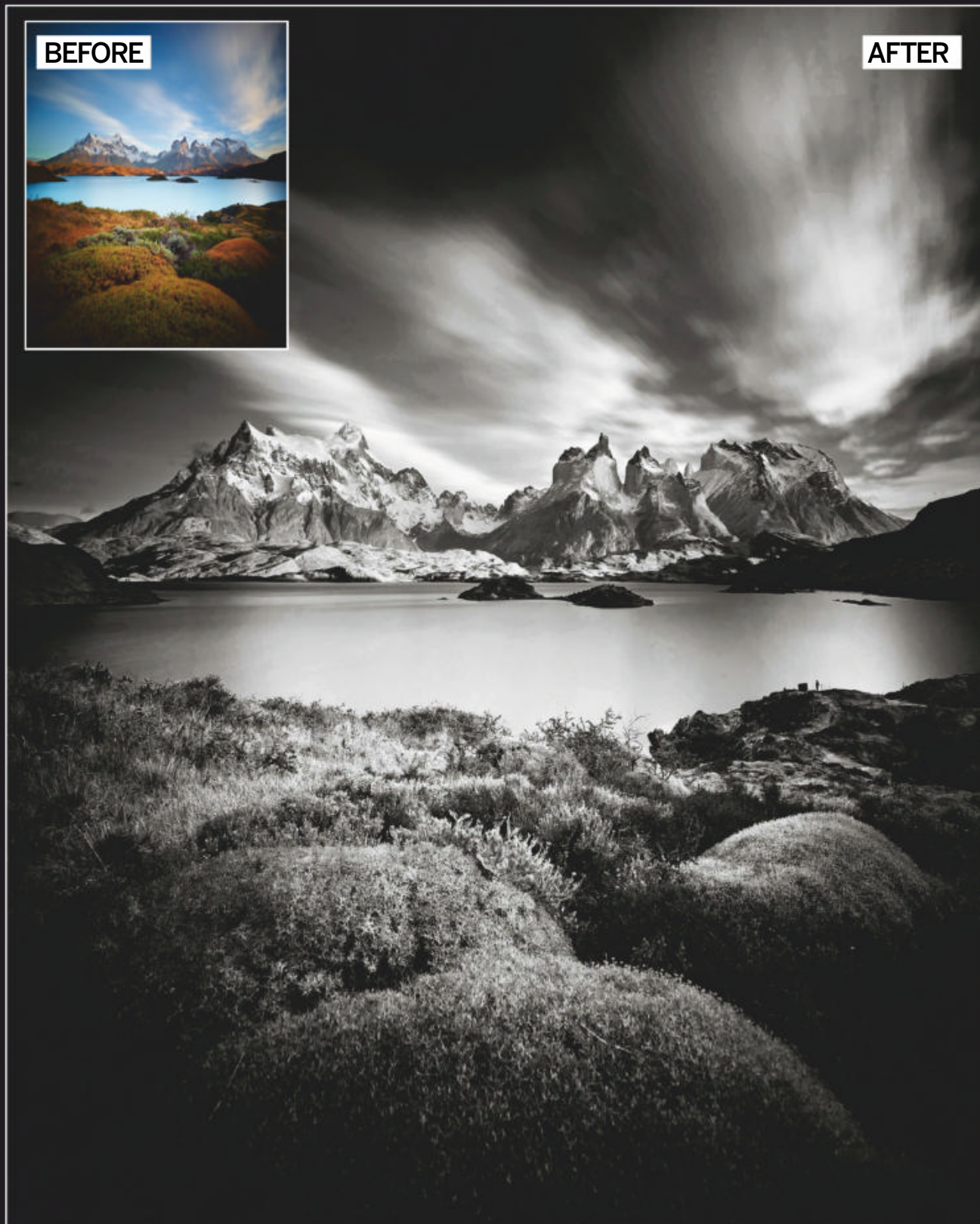
3 Use default or presets Photoshop starts off with its default settings, which you may not like very much. You can also choose one of the presets from the drop-down menu.

The red filter is always a favourite with landscape photographers.

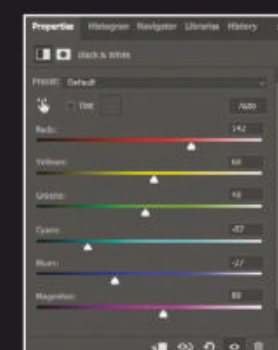
To make the image pop, create some interest in the foreground foliage



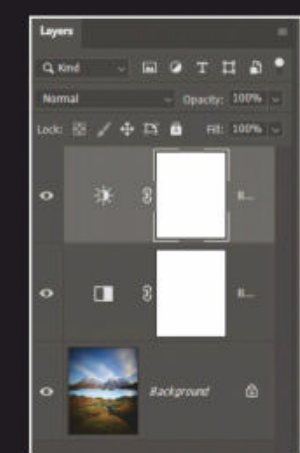
AFTER



4 Darken the sky Dramatic black and whites often have dark skies with fluffy white clouds. This is best achieved by darkening blue and cyan channels. Don't go all the way to zero. And yes, you need to use both blue and cyan channels.



5 Lighten the foliage To make the image pop, create some interest in the foreground foliage, so use the red channel slider to lighten up these areas. The pixels with red values are lightened. Red and yellow channels work well with many landscapes.



6 Make finishing adjustments You can add any number of further adjustment layers to enhance your monochrome image. For a dramatic effect, add in contrast with a brightness/contrast adjustment layer.

Right inset

The colour original

A classic black and white landscape will have a rich, near-black sky and fluffy white clouds. We have a lot of control over how colour is converted to black and white

Right

The B&W convert

There are many different ways a colour image can be converted to black and white. This example was made with a B&W adjustment layer and set to produce a high-contrast result

Advanced Photoshop

Be more creative with luminosity masks and composite images

We've seen how Photoshop can be used to make exposure adjustments, both globally and selectively. It can also be used to make colour and tonal adjustments, but to some extent these techniques can similarly be achieved in Lightroom and Capture One. So, what can Photoshop do that can't be done in a RAW processor?

Until recently, luminosity masking was only available in Photoshop, although now it is also available in Capture One. The idea behind luminosity masking is to create very accurate masks using the values of the pixels, rather than manually drawing a mask, which can be time-consuming and inaccurate.

For example, instead of drawing a lasso around an object, like a rock (which may or may not be completely accurate), you can

create a luminosity mask based on the tonal values of the object (how light or dark it is). You can end up with a very accurate mask around the object.

Of course, this approach isn't always perfect because other areas in the photo that are of similar tonal values will also be selected, or maybe the subject you are selecting has a varied range of tonal values, so some areas won't be selected. It is quite usual to manually adjust a luminosity mask to get the precise outcome you want, but nevertheless, luminosity masking is an incredibly powerful tool because it is using the actual pixels in the image itself to create the mask. Luminosity masks can be very accurate.

So the key remaining preserve of Photoshop is found in composites or 'merging' two

or more images together. For landscape photographers, composites are commonly used for replacing a sky, but they can also be used for dropping in a tree, a rock, a person or a building. We no longer need landscape photographs to be literal, they can be created first in your imagination and then in Photoshop using layers.

Image layers can have masks applied to them, just like adjustment layers. The mask is drawn around the element to be dropped in, so only that element and nothing else is visible. To be effective, the mask needs to be very precise. Of course, instead of using masks, elements can be cut out and left on a transparent background before being dropped into place – there are many different ways to achieve the same result in Photoshop.



AFTER



BEFORE

Luminosity masking made simple

Luminosity masking is a fancy name for a very practical technique

Luminosity masking can be achieved in Photoshop manually, but there's a lot of steps involved. Many photographers instead choose to use a specially designed luminosity masking plugin, such as those from Tony Kuyper and ADP LumiFlow. This makes the process of creating the masks quick and easy.

Above

Clouds needing a lift

The idea behind luminosity masking is to select all the tones of a similar value and create a mask. With this approach the mask can be pixel-accurate. Here we want to lighten the clouds

Left

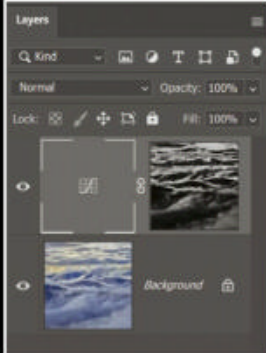
Clouds with excitement

The final image has lightened the foreground clouds, creating more interest and life. However, the top of the image remains unchanged by manually adjusting the luminosity mask



1 Create the mask

Using the ADP LumiFlow panel, choose from a number of different ways to create a luminosity mask in the top section. The result is shown immediately in Photoshop, so keep selecting an option until an appropriate-looking mask arrives.



2 Add to adjustment layer

The ADP LumiFlow panel lets you add the luminosity mask to an adjustment layer by clicking a button – choose the adjustment you want. Here, a curves adjustment layer was added.



3 Work the layer

Adjust the luminosity mask like any other mask. Here the top of the image has been masked out completely, so the lightening of the exposure with the curve adjustment will only affect the edges of the clouds in the bottom of the frame.



AFTER

Dropping in a sky

If your scene doesn't have a great sky, maybe you should add in a better one!

Photoshop has always been known for its ability to composite images together – like adding flying pigs over a lake! New programs like Luminar will add in skies automatically, and to be frank these are an easier solution. However, learning how to use composites in Photoshop means you will be able to do much more than just skies, because the principle is the same for all types of compositing.

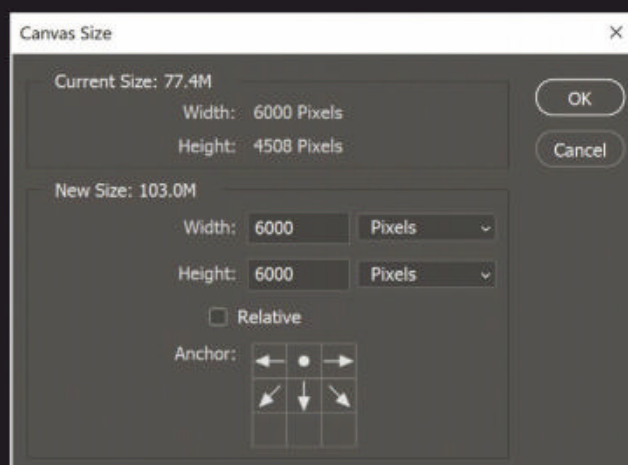
Left

Would you ever know?

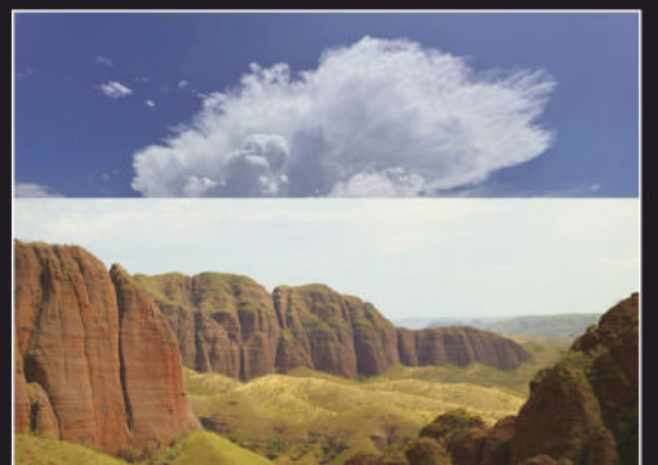
Without reading this tutorial, hopefully you'd never know that this black and white is a composite created from two colour images. Successful compositing requires good technique and what we could call 'invisible Photoshop'



1 Open your sky It doesn't really matter whether you start with the sky or the landscape at the bottom of the Layers panel, but for this example let's use the sky. Naturally, your sky should suit the landscape that will be below it.



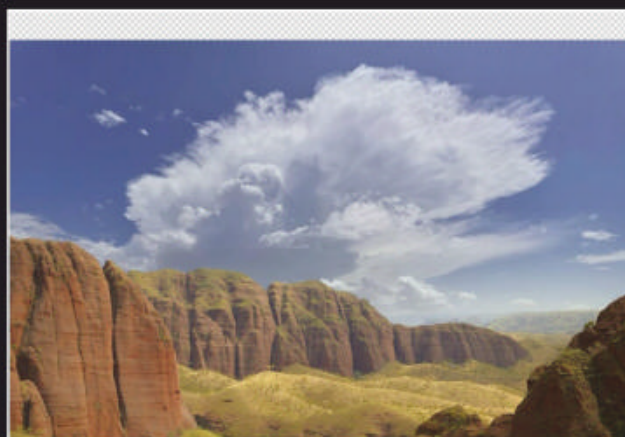
2 Size the canvas To fit the landscape below the sky we need more room, so the Canvas Size dialogue should be used, anchoring it at the top to create more space below. Don't worry about adding in too much space – you can crop it out later.



3 Drop in the landscape Open the landscape image in Photoshop. Select the image (Select>All) and copy it (Edit>Copy). Switch to the sky photo. Paste it on top (Edit>Paste). You'll see a new image layer on top of the sky in the Layers panel.



4 Mask the sky Whether dropping in a sky, a person or a building, the trick is to create a selection that 'cuts out' the element so that it looks natural when it is dropped in. This is done using selections and masks.



5 Finesse the joins It is rare for everything to work out just right, so be prepared to use the Move tool to shift your sky or landscape into a better position, and to manually adjust the mask so that the two images fit together seamlessly.



6 To flatten or not At this stage, you can choose to flatten the layers into a single image. And you can also add further adjustment layers to refine the image's colour and tonality, just as you would a single capture file.



Above
Sharp enough?
When you see a small rendition of an image, you might not notice whether it's sharpened or not

Right
Is this too much?
These show part of the same file with no sharpening, low, standard and also high sharpening

Sharpening landscapes

Do you need to sharpen your files? If so, here's an easy way how!

The idea behind sharpening is to make our photographs appear to have more detail, to make them look 'more real'. The danger is that in applying too much sharpening, the photo can be ruined with unsightly white haloes along subject edges. And in between no sharpening and too much sharpening, it's a matter of taste.

Some landscape photographers don't feel the need to sharpen their images, because the cameras and lenses they use produce a sufficiently sharp or clear result. However, for photographers who do like to sharpen, there are lots of techniques and plugins designed to produce the perfect result.

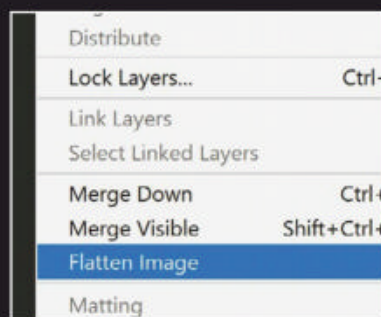
There are three moments when an image can be sharpened, beginning when your RAW file is processed. This is usually done automatically by your RAW processor (although you can override the settings if you wish). The second is 'corrective' sharpening when, during post-production, you enhance the image with sharpening. Often contrast and clarity give a better result because of the unsightly haloes sharpening can produce.

The third time we sharpen is when making a print or a file for screen. The amount of sharpening required is different depending on the size of the reproduction (the print or screen size) and whether you're printing on

matte or glossy paper. However, the good news is that a lot of 'sharpening intelligence' is built into Lightroom.

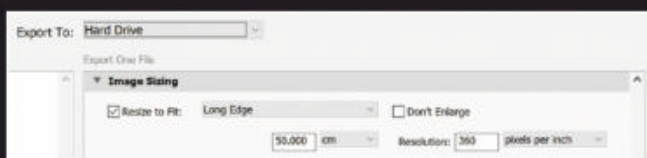
So rather than agonising over how to sharpen your photography, simply export your files from Lightroom. You can choose low, standard or high sharpening.

If working in Photoshop, you can save a TIFF or JPEG file and then import it to Lightroom for sharpening, or you can use one of Photoshop's sharpening tools – such as Unsharp Mask and Smart Sharpen. Enlarge the image to 100% to assess how much sharpening is required (smaller enlargements will hide what you're doing to the file).

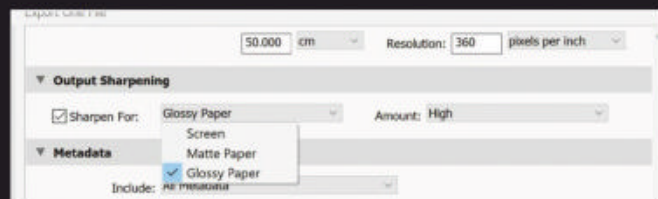


1 Flatten your file If you're working in Photoshop with layers, save the file, then flatten it (Layer>Flatten Image) and save

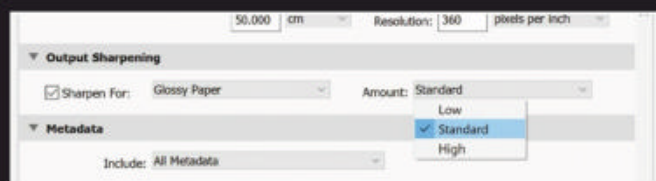
it as a JPEG (setting 9 or higher), a TIFF or PSD. Import this into Lightroom.



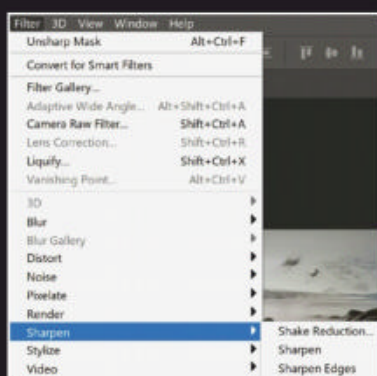
2 Size your image In Lightroom, go to Export (File>Export), choose Export To Hard Drive, and under Image Sizing set the size the output is going to be. Use pixels for a screen output, but centimetres or inches for a printing file.



3 Print or screen? In the same Export dialogue, drop down to the Output Sharpening dialogue and tick the Sharpen For box, then select whether you're outputting for screen, or either a glossy or matte print.

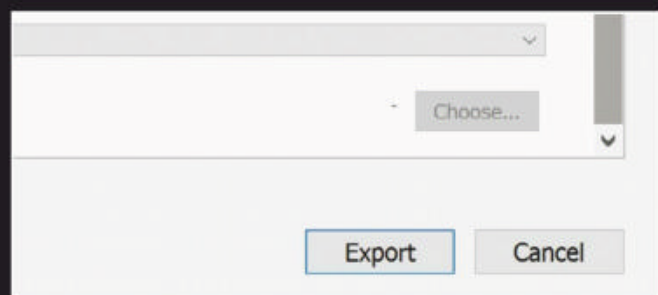


4 Low, standard or high sharpening? Next, you will need to decide and select how much sharpening you want to apply to your image. This is a matter of taste, so if in doubt you can choose Standard. If you don't want your images to look very sharpened at all, the Low option will be your best bet in these instances.



and Smart Sharpen filters, where you can choose how much sharpening you desire. Capture One also has sharpening options.

5 Photoshop options If you don't use Lightroom, then Photoshop has a range of options, from a standard sharpen filter to Unsharp Mask



6 Output the file After the sharpening has been set or applied, set the other parameters and output the file. While we might not like capturing JPEGs, they are fine for output purposes.

LEE Filters

A PANAVISION COMPANY



March 2020

leefilters.com

10 tips for food photography

We share the techniques you need to create delicious-looking dishes in ten bitesize steps

Food photography has surged in popularity in recent years. Many restaurants now even encourage diners to take shots, as a picture of a dish on Instagram that looks good enough to eat can open the door to potential new customers.

However, in this feature we're going to focus on the higher end of food photography, and how you can offer a more professional result when shooting images for a blog or commercial client.

To start taking quality food shots, ditch the smartphone and work with a DSLR or mirrorless, which will have a larger image sensor for better noise handling and cleaner pictures, a wide range of interchangeable lenses and better optics for sharper shots.

You may raise a few eyebrows if you decide to pull out your DSLR at a restaurant though – so why do that when you can capture great food photos at home? Here we'll explain how to choose your kit, set the scene, focus on the dishes and then edit the images for fine results.

No matter your skill level, it can be a real struggle to make a bad plate of food look good, so do your dishes proud by sourcing top ingredients.

Once you've digested our tips and shot images at home, you can then ask local restaurants if you can shoot their dishes and hone your skills. By building up your portfolio of professional food photos, you'll be more likely to get work shooting food as a vocation. Let's tuck into the tips.



THANKS
TO PRO FOOD
PHOTOGRAPHER
ESTHER LING
@ESTHERLINGPHOTO
FOR SUPPLYING
IMAGES FOR THIS
FEATURE

What you need

Make informed kit choices

FULL-FRAME CAMERA

Opt for DSLRs and mirrorless cameras with Manual and Aperture Priority modes. Full-frame models with larger sensors hold up better in low light and when making larger prints.

PRIME LENS

A 'nifty fifty' prime lens is the perfect focal length for wider contextual shots where you want to include more props. Try using a 50mm that has a wide maximum aperture.

MACRO LENS

A macro lens is perfect for picking out individual elements, or focusing more closely on a dish. Choose a macro lens with vibration compensation to shoot food handheld.

REFLECTOR

Reflectors are a brilliant way of bouncing a small amount of the available light back in to 'fill' problem shadows and stop the photo looking too dark and moody. Experiment with both gold and silver options.

STURDY TRIPOD

With food, you tend to have time to set up and carefully compose shots. A tripod will enable you to lock off the composition while you fine-tune elements of the dish and scene.

Measured approach

When shooting food, you're usually able to set up on a tabletop and shoot indoors, which means you can use a tripod and take your time when composing

1 Get the gear

First up, kit yourself out with the right professional equipment for food shots

You don't need lots of kit to take successful food photos, but it's important to choose a quality camera and the right lenses for your subject. A full-frame body sensor will give you a better depth of field and handle noise more effectively in low light. In terms of optics, a macro lens will allow you to focus much closer to your subject and create intimate scenes. A 50mm f/1.8 lens is also a popular option, as the wide aperture makes it easy to blur backgrounds. This lens itself is very affordable across brands, and the light size and construction makes it easy to hold.

We'll talk about the hows of lighting – both natural and artificial – in more detail later, but as a kit overview, light modifiers and flashguns can both be used to great effect with food. Artificial light is often needed to illuminate darker interiors. A silver reflector will bounce natural light and fill shadows (without a strong colour cast), and a speedlight will enable you to keep shooting as the daylight diminishes.

Use a softbox to soften light from a flash bulb, evening out the shadows and reducing contrast, and use light stands to prop up backgrounds or hold your lights in position.



4x © Dan Mold



2 Use natural light

Assess how you want your food images to look, and then modify the light source

Harness natural light

Change your camera position in relation to the light source, and move the food further from or closer to the source

© Esther Ling

While a pro food photographer might have to work in dark restaurants and need an exposure boost from artificial light sources, many of us can get away with using natural light – especially if we're shooting at home and have control over the environment.

You can get beautiful results by harnessing the natural light coming in through a large window, but it's important to envisage how you want the final images

to look, as you may need to modify the natural light to suit this. Decide on the mood you want to convey; hard light without diffusion will create dramatic results with accentuated shadows and contrast, while diffused light is more soft and even.

With light streaming in from one direction (a window), there's a risk of harsh shadows falling on your dish. To even this out, hold a reflector on the side of the dish opposite

the window to fill in the darker areas. If you want your light to appear softer, diffuse it with a diffusing panel or some translucent fabric. When working with reflective materials such as metallic cutlery or glassware, extra diffusion steps might be needed to reduce the appearance of glare.

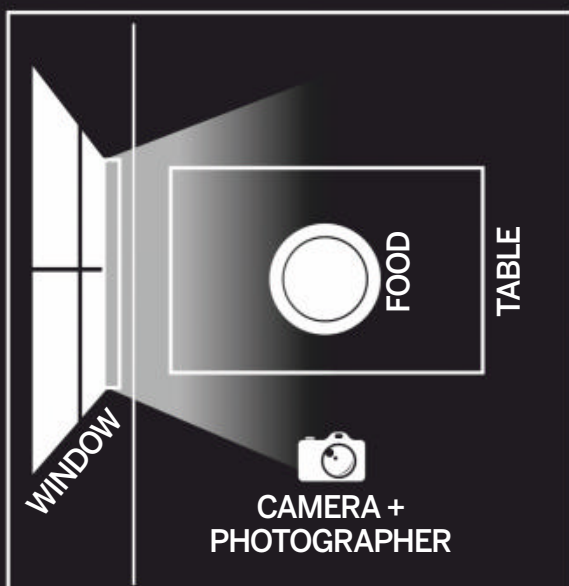
The distance and direction of natural light will greatly affect your outcome, so experiment by moving your dishes around.

Window lighting

A simple but flattering setup

Often the simplest lighting setups are the best for food: just natural window light falling on a plate of food can look very pleasing. Place your dishes on a table next to a large window, and move the plate around until there aren't any awkward shadows.

It's best to take the photos on an overcast day, as the clouds will diffuse the sunlight, acting like a huge softbox and making the light on your subject much more gentle. If it's a bright, sunny day, you could put up some net curtains to diffuse the light instead.



TECHNIQUES

Tell a story

Get creative with each dish you make by adding props around the main subject. This could be a cake fork for a dessert, or cutters and sprinkles of flour for baked goods



Use backgrounds

Prep under or behind the food

Having a selection of backdrops or bases is key to making your portfolio of food shots look varied and fresh. Aside from shooting on your own natural textures, such as a wooden tabletop or chalk board, you could also invest in specialist backgrounds, like those from Photo Boards or Photography Backdrop Club.



3 Add in props

Learn how to pick suitable pieces that will enhance the appearance of your subject

Aside from camera gear, food photography also requires you to acquire a whole host of non-photo-related accessories; props and backgrounds that will help you to stage scenes. There's no need to rush out and buy props straight away, though – keep an eye out for interesting wares you might find in markets and charity shops, including cutlery, crockery and tableware, such as napkins and cloths. As you progress with your images, you'll find that you gradually build up a stock of items and learn to understand what suits different types of foods and scenes.

For example, while a whole cake might look magnificent when styled simply, a lone

slice might need additional props such as cake forks or a dusting of icing sugar to add interest. If the food you're shooting isn't very visually striking, interesting props can help to sell the subject and engage viewers.

To create a narrative, use props that accompany the food item – butter and knives for a loaf of bread, perhaps. Another approach is to surround the finished product with the raw produce in whole or sliced portions. This works well for recipes with colourful ingredients. Older objects add character, plants and bouquets of flowers inject a fresh and vibrant energy, while items such as linen cloths and wooden boards add a rustic feel.

4 Style the shot

Arrange your food and props for an appetising result

Even with the most beautiful lighting and composition, sloppy food styling will produce images that are less than appetising. Many pro photographers work with a food stylist (who will prepare the food for a given shoot), but we don't all have that luxury, so food styling is an important skill to develop.

Styling starts when you source subjects, so when shopping, always buy the freshest-looking ingredients – those without large dents or bruises. If you're capturing ready-made items like desserts, choose the most symmetrical.

Many foods will deteriorate quickly, so make sure you have your background,

lighting and camera settings chosen before you introduce the food to the scene. While you're experimenting with the settings and styling for the shot, you can always use a stand-in item of a similar shape and colour to your intended subject.

Styling is about choosing the right props to complement your dish or subject. As well as choosing shapes and textures that sit well together, consider how the colours of your background contrast or complement those of your food.

Tidy your setup
Taking a few seconds to make the dish look perfect before you shoot is much easier than editing the flaws out later

© Esther Ling

Setting up a shot

Create the perfect foodie mood

LEVEL CROCKERY

On uneven surfaces, place some Blu Tack under plates and bowls to stop them looking as if they are sinking down on one side. This will also help to achieve more even shadows.



ADD GARNISHES

Ensure that any garnish you include is something that complements the dish, for example a slice of lemon with fish or a brightly coloured herb to stand out and draw the eye in.



CLEAN THE PLATE

Once you've fine-tuned the position of the dish, check that it is free from stray food or fingerprints on the edges of bowls or plates. Remove distractions with a piece of kitchen roll.



5 Frame smart

Alter the composition for different results

When framing a shot, consider how you're using repetitive elements, leading lines, negative space and the classic rule of thirds. The composition needs to suit the subject – its shape, size, texture – and the mood you want to convey. For example, placing elements in the centre of the frame can create a sense of simplicity, harmony and balance.

Some frames can be completely pared down to include just one element (such as the eggs on the right), whereas more complicated lifestyle images might need to juxtapose many different dishes, foods, plates and props.

As well as deciding where to place the main subject, consider the amount of space around each item and the purpose of your shot. Leave negative space in the frame if you know your image is going to have text overlaid – such as for recipes and magazines – or fill the frame for standalone images with maximum impact.

3x © Esther Ling

Central subject

Below

Consider the purpose

Effective use of negative space will make a photo suitable for use alongside text, for instance in magazines or recipes

Above

Creating harmony

A simple, stripped-back scene with a central subject and soft, neutral colours creates a calm, balanced mood in the photo

Below

Fill up

Fill the frame with your subject to focus closely on small details and create high-impact, standalone food shots

Negative space



Fill the frame



Change your height

As the camera angle is slightly lower than 3/4, at around 30 degrees, this shot allows viewers to see the background and feel more immersed in the scene

6 Vary angles

Choose from a straight-on, overhead or 3/4 view

Like framing, the shooting angle is a key compositional element to consider. Get it wrong and the image will look and feel 'off'. There are three main camera angles, with slight variations of each, but what suits one dish won't necessarily work for another.

Before you start shooting, walk around your subject and think about which camera angle will help to bring out its best features. Is it a flat or textured dish? Are you shooting for a commercial client where it's important to show the side details of the dish as well as the top? Work on a tripod using Live View for easy comparison, and lower the tripod's central column to experiment with height. Focal length also has a bearing on the best angle to choose, so vary your approach for each new setup.

4x © Esther Ling

Key camera angles

Choose the best view according to your dish, desired result and focal length

OVERHEAD



The 90-degree, overhead or 'flatlay' angle is popular largely due to Instagram. It allows you to fit several elements into a scene and shoot wider tablescapes, so it's a good storytelling angle if you want lifestyle shots. As it eliminates depth, it suits flat items like biscuits, rather than foods with more height.

3/4 ANGLE



There's greater variation with this view – the camera can be placed between 25 and 75 degrees in relation to your subject. 45 degrees is a popular choice, as it enables the front and sides of a dish to be seen. Move through the angles, and consider how much of the top of the dish needs to be seen.

STRAIGHT ON



The side-on angle is great for taller foods, such as burgers, tall cakes or stacks of pancakes. This is because it allows the layers (the key feature of those particular dishes) to be seen. Turn on your camera's in-built spirit level and keep your horizon level straight, making sure any table lines are straight too.

7 Find the focal point

Consider which foodie elements are the most visually important to your scene, and learn to focus effectively on those key areas

Focus methods

Different approaches to try

SHALLOW FOCUS

For a shallow depth of field effect, set a wide aperture such as f/3.5 or f/2.8. Focus on the closest item on your dish to throw the background into a pleasing blur.



SET FOCUS POINTS

Set the camera to Manual AF Point Selection, ensure that the focus point is displayed on the Live View screen and then use the camera's joystick to select a desired point.



CLOSE-UPS

Set your focus mode to manual and the focus of your macro lens to its maximum 1:1 ratio value. Now move back and forth until the subject is sharp and take the shot.



It's important to fine-tune the focus of your food photographs, taking control over where the focal point is rather than letting autofocus functions make the decision for you. Your approach to focusing will depend partly on the angle that you're shooting at in relation to the dishes – when looking directly down on a flatlay table, it's easy to get the whole table sharp because the focal plane is flat. Choose an aperture of around f/5.6 here to ensure sharpness across an overhead scene.

When you're shooting at a 3/4 angle to dishes with a shallow aperture, parts of the dish will become blurred, so consider where you want the emphasis and visual attention to be – usually this will be the front of a dish, interesting foreground elements, or on an action if there is one.

For greater accuracy, it's best to use your camera's Live View mode so you can see the focus more clearly on the rear screen. Zoom in on Live View and use autofocus to focus on the nearest dishes in the frame, then switch to manual focus to lock it off and take the shot.

With food photography, manually setting your camera's focal point (and placing it over a point of interest using Live View) is another effective approach. With stationary subjects, focus modes are perhaps less imperative, but it's still important to know which suits you best. Single-Servo AF mode is useful, as the camera focuses when you half-press the shutter button down. You'll be able to focus and recompose using this mode, which helps with still-life food setups when you can't quite decide on the best framing and want options.



Shallow depth of field

Using a very wide aperture to throw the foreground and background out of focus is a commonly used technique, designed to draw the viewer's attention to the dish

© Esther Ling

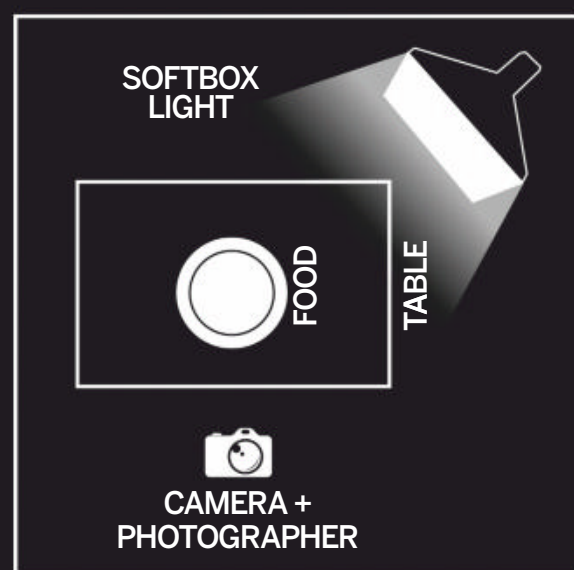
Faking natural light

A simple setup using one flashgun was enough to illuminate this dessert effectively. The spread of light was made less harsh with the use of a softbox

© Dan Mold

**Flash lighting****Replicate window illumination**

You can replicate a window lighting setup with a flashgun and a large softbox. The bigger the softbox is, the better: this will recreate the soft one-directional lighting coming through a window on an overcast day. Set up your food on a table so that your camera is pointing straight towards it, then position the flashgun with attached softbox on a lightstand – either to the side to sidelight the dish, behind it to backlight it, or at 45 degrees for something in between. Raise the light stand so that it's quite tall and angle it down by 45 degrees to light your plate.



8 Work with flash

Replicate window light with flash when the natural light fades away

The natural light of day fades in the afternoon. Using a flashgun with a large softbox attached is a great way of replicating the window-light look, for consistent and bright lighting and to keep shooting for longer. Flash also has the added benefit of reducing the chance of camera shake appearing in images, as the light from the flash will freeze your subject. As a general rule, your light will look most

flattering when the light source is positioned at a 45-degree angle above your subject. You can move light stands around a tabletop to light food from the direction you want; coming in from the side or behind is usually effective.

Be sure to take plenty of test shots. If the image is too bright, you'll need to decrease the flash power or close the aperture down; if it's too dark, increase the flash power.

Master flash lighting

Create an artificial lighting setup in three steps



1 Set up flashgun Mount your speedlight on a light stand and extend it so that it's pointing down at the food at a 45-degree angle. Put a radio trigger on the flashgun for remote control, attach the flashgun to the light stand and begin with the flash power at 1/16th.



2 Soften the light Bare flash looks harsh, so use a large softbox to replicate the feel of window light: this will spread out the flash light and make shadows appear softer. Dedicated flash heads are ideal for food shots, as they have a built-in modelling light.



3 Camera settings Go into Manual mode and dial in the lowest native ISO value, a shutter speed of 1/200sec and your desired aperture, usually around f/3.5. It's worth switching off the lights and working in a dark room so that only the flash is picked up.

9 Capture motion

Use a fast shutter speed to freeze moments of liquid or steam

Pouring liquid, whether it's maple syrup on pancakes or gravy onto a roast dinner, is a surefire way to inject action into food photos and make them look even more delicious. Moving elements, such as steam from hot food, can also be captured to make dishes look more 'real' rather than staged, appealing to the viewer's senses.

You'll need to shoot with a fast shutter speed, so Shutter Priority is a sensible exposure mode to use. Compose your scene and lock it off on a tripod, then focus and lock this off, too. Your lens might struggle to focus on steam, so switch to manual focus if this is the case. Set a wide aperture such as f/3.5 and increase the ISO until you have a shutter speed of around 1/200sec or faster.

It's helpful to put the camera into a high continuous burst mode, so that it will take multiple shots as you press the shutter button down – increasing your chances of capturing a shot at the perfect moment.

You'll likely find it easier to work with an assistant for liquid shots, so they can pour onto the dish as you take a burst of images.



Mouth-watering moment

A fast shutter speed will capture liquid pouring and dripping, appealing to the viewer's senses

© Getty Images



10

Process the images

Turn RAW shots into delicious final images using simple recipes in Adobe Photoshop CC

© Lauren Scott



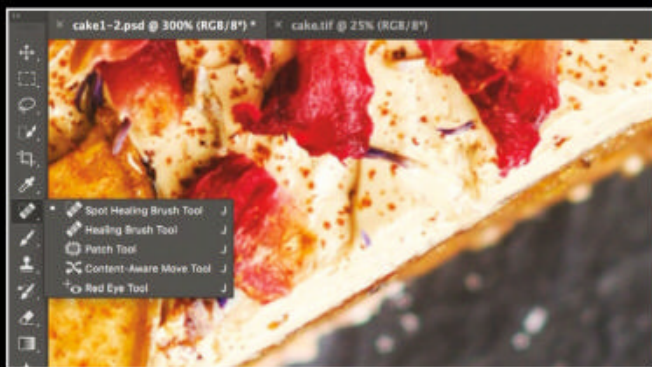
1 Apply lens corrections Remove any obvious distortion by going to Filter>Lens Correction and applying the right profile for your lens. If there's no matching profile, use the Custom tab to transform the image perspective.



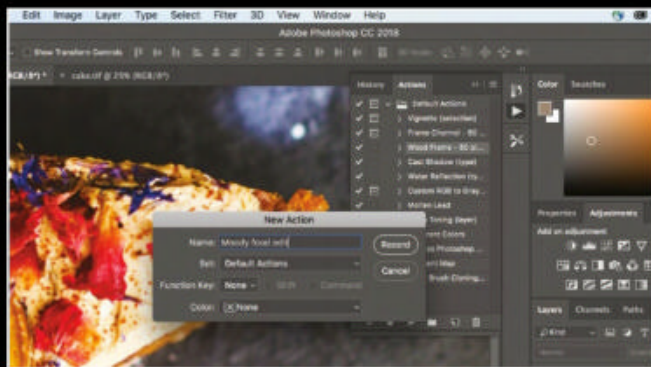
2 Make exposure adjustments Pay attention to the image's histogram as you make adjustments with a Curves Adjustment layer. If you're opting for a low or high-key shot, keep this in mind as you make overall changes.



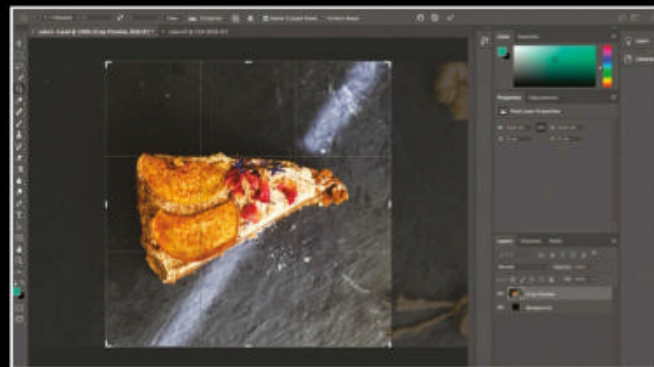
3 Boost the colours Increase the colour saturation to make dishes brighter and bolder, but don't overdo it. Use the Vibrance slider, which increases the intensity of muted tones more than those that are already bold.



4 Remove distractions Opening the image up in Photoshop, use the Healing brush or Clone tool to remove unwanted elements such as dust spots, rogue bits of food or decorations. Change the diameter of the tools to suit.



5 Apply filters To give images a consistent feel, develop editing presets by saving settings as Photoshop Actions. You can apply Actions in Window>Actions. Pay attention to the tones and exposure when creating Actions.



6 Crop The crop ratio needed depends on the intended output of your images. Select an orientation and format, and crop out any unwanted elements of the dishes. Apply a sharpening mask to the image before you save.

x6 © Lauren Scott

Eternal Spring of the Mind by Elena Paraskeva



AFFINITY Photo

The fastest, smoothest, most powerful professional photo editor for macOS, Windows and iPad

Find us on the **Affinity Photo Live Stage (J11)** at **The Photography Show**

Experience the new way to edit photos with a **10 day free trial**: affinity.serif.com/photo



APPLE DESIGN
AWARD WINNERS

Editors' Choice



worldwide customer rating

TAKE CHARGE OF THE YEAR WITH PHOTOGRAPHIC FLARE

Whether you have just picked up your first DSLR or feel like you're stuck in a photography rut and are looking for some new projects to take you through the next year, this bookazine has something for you.



**ON SALE
NOW**

FUTURE

Ordering is easy. Go online at:

www.myfavouritemagazines.co.uk

Or get it from selected supermarkets & newsagents

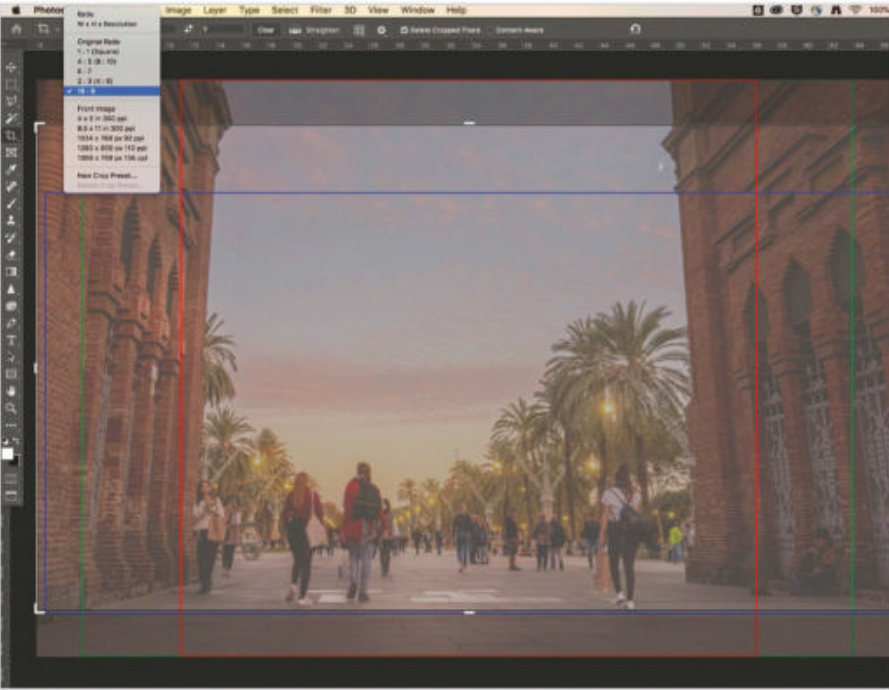
ENHANCE YOUR BLOG

Tired of your blog going unnoticed? Use these tips to improve reader experience

Running a photo blog is becoming a staple skill for photographers looking to bolster their following and increase exposure. A blog provides an indirect way of telling internet users about your presence, as well as encouraging them to view and hopefully purchase images without introducing a hard-sell tone. It also

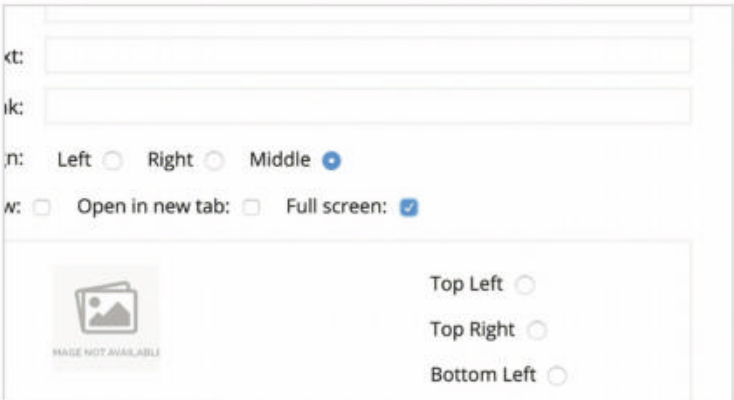
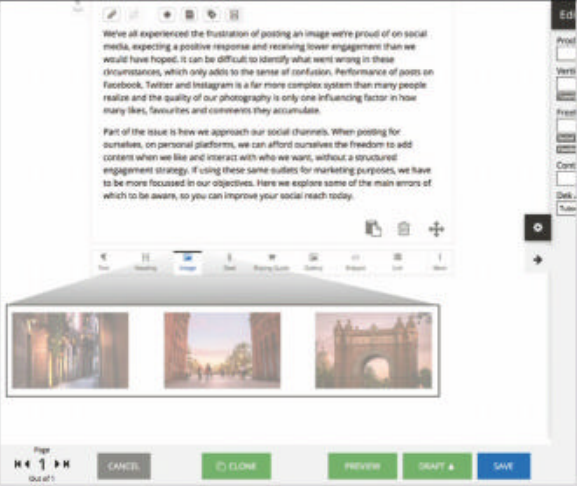
gives you the opportunity to tell people a bit more about your creative intentions, style and of course your availability for assignments. When used correctly a blog can give professional photographers a means of pushing their photography higher in search engine results on both a local and eventually a

global scale. However, it's important to identify the proper balance of content type – a post with too much text may not sell your position as a visual communicator, while the images themselves must be tailored for online impact. Here we explore the core aspects to consider to bring blog posts the attention they deserve.

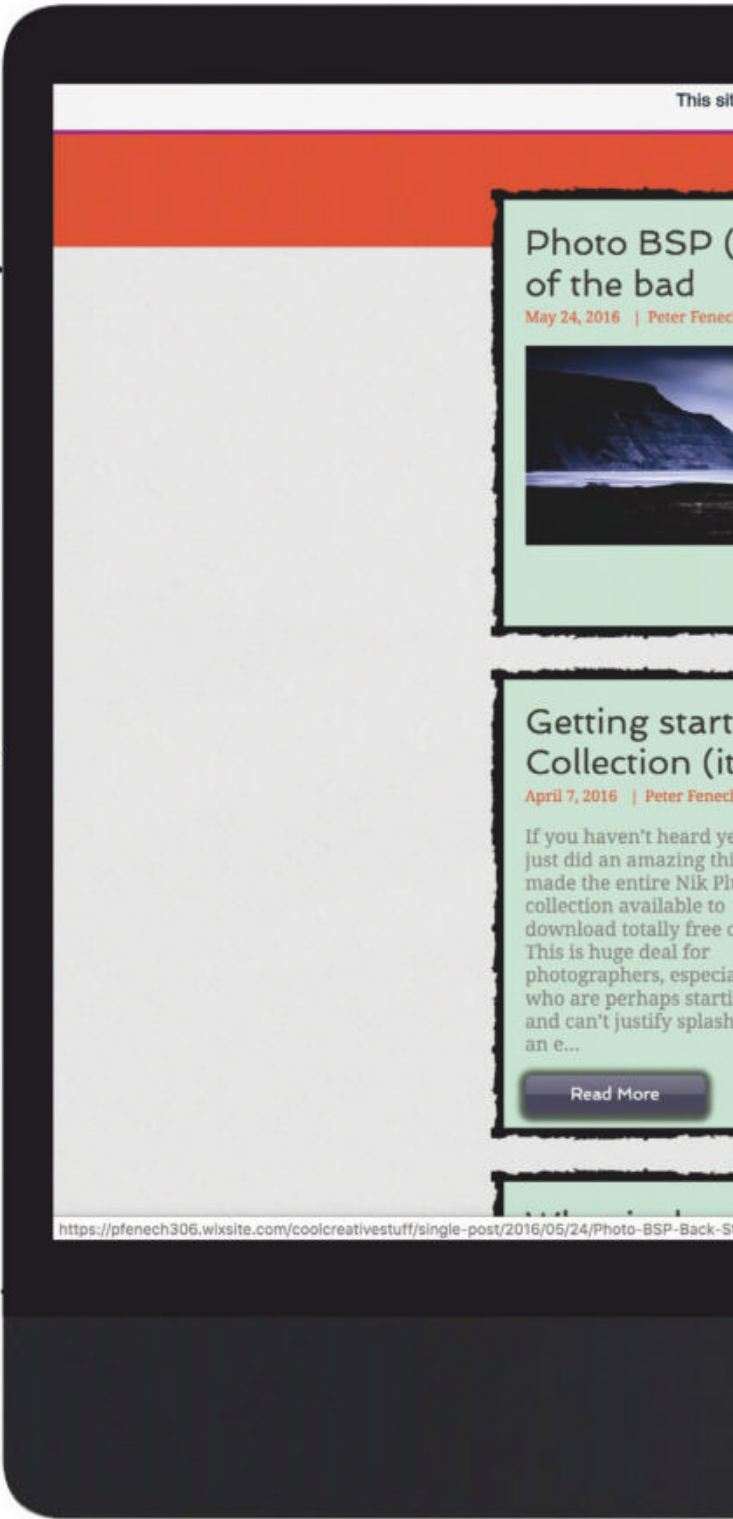


Keep the aspect universal
While variety is the spice of life, a patchwork of images, all of different aspect ratios, will rarely make for an attractive post. This doesn't mean that you should exclude either portrait or landscape-format images, but you should stick to either rectangular or square frames. Ensure all photos are 3:2 or 4:3, or all 1:1 squares, with perhaps a single panoramic-format shot. Experiment, but have an image theme in mind.

Break up text
Blog posts are all about balance. A blog will feature more copy than an Instagram post, but be cautious of large blocks of text. These can diminish the purpose of the blog – to present your images – so ensure you break up descriptions with illustrative images.

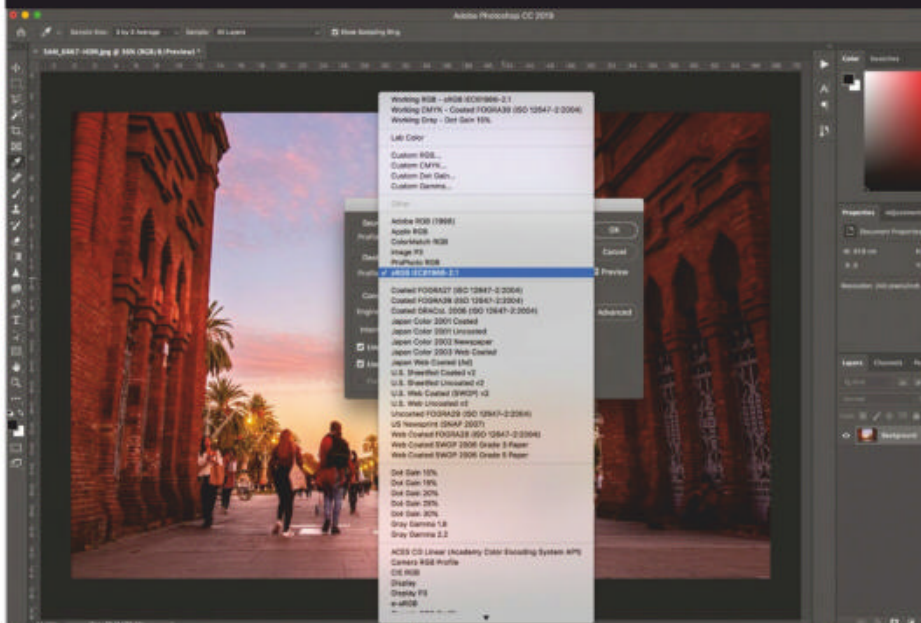


Full-screen images
Since you're curating a photo blog you need to make the images speak for themselves and give them space to be appreciated by your readers. If your content management system allows full-page image previews, select this option and size your photos appropriately before uploading.



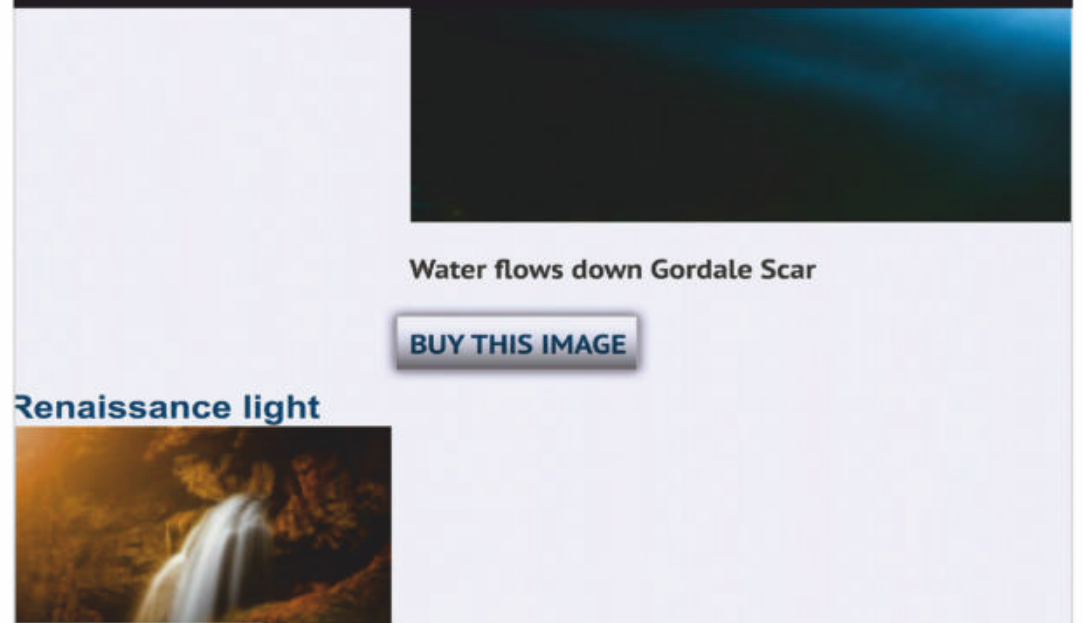
Use sRGB colour

Prior to adding images to a blog post, convert the colour profile to sRGB. The most common profile to use is sRGB IEC61966-2.1 in Photoshop (Edit > Convert to Profile), which will guarantee that the colours look consistent online. This ensures viewers see your shots at their best, without unsupported profiles such as Adobe RGB introducing colour shifts in online locations.

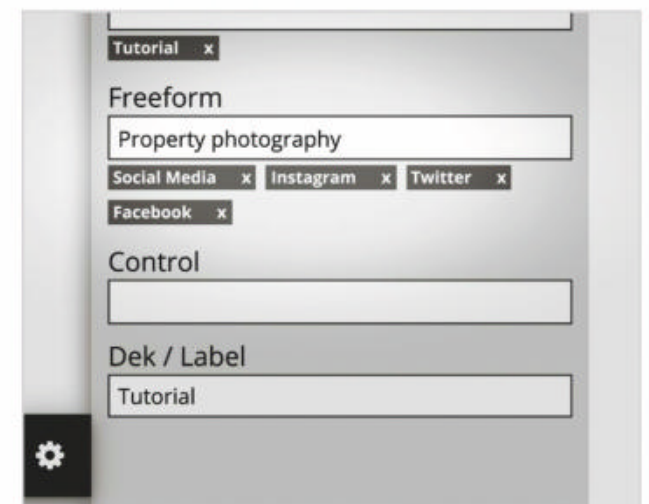


Add value

While many photographers use their blogs as an informal platform for discussing their images and interacting with a community of followers, don't miss out on potential revenue opportunities. Link images to a version on your main website or a location from which they can be purchased. This avoids having an overly commercial feel to your blog, but still ensures that it has value to your business.



Mentioning select keywords within posts is a subtle way of advertising your business



Take care with keywords

The best way to use a blog is as a means of highlighting your presence and specialisms in search engine rankings. Mentioning select keywords within posts is a subtle way of advertising your business to people looking for photographers in a local area or specialist field. Therefore, be mindful of which keywords you use to make the most of this powerful promotional tool.

SHOOTING SKILLS

Bring the scene to life

Capturing the movement and dynamism in a scene with a long exposure helps to bring an otherwise static urban shot to life

All images © Verity Milligan

Urban *long* exposures

Verity Milligan shows you how to make urban landscape shots more dynamic with this creative technique



Urban landscapes can be a very interesting genre of photography and present different challenges to a natural environment. Although it can be satisfying to shoot architecture at any time of the day, introducing the technique of long exposure can provide a sense of movement that gives an extra layer to the image.

This creative technique can only be achieved in-camera and requires knowledge of the settings you need to use, as well as using the right accessories to make sure you create the perfect effect. Employing a

decent set of filters will open up various opportunities for lengths of exposure, and using a wide-angle lens will enable you to compose for both the foreground and the sky.

In this tutorial, I'll be capturing a winter sunrise at Gas Street Basin in Birmingham and demonstrating how to edit the image in Lightroom. The added challenge with this scene is the addition of water and canal boats that move during a long exposure, so I'll also be explaining how to combine two images – one where the boats are still – to get the most of the foreground as well as the sky.

Difficulty level: Intermediate

Time taken: 2.5 hours

What you'll need

- Interchangeable lens camera
- Wide-angle zoom, such as a 16-35mm
- Sturdy tripod and ball head
- A set of filters, including a 6-stop ND
- Remote release/internal camera timer
- Lightroom/Photoshop

Shooting steps

1 Compose the shot Set up the camera on a tripod and choose the composition. If you're shooting a scene that contains water, be mindful of where to situate your horizon in order to get the maximum effect of the reflecting architecture in the water.

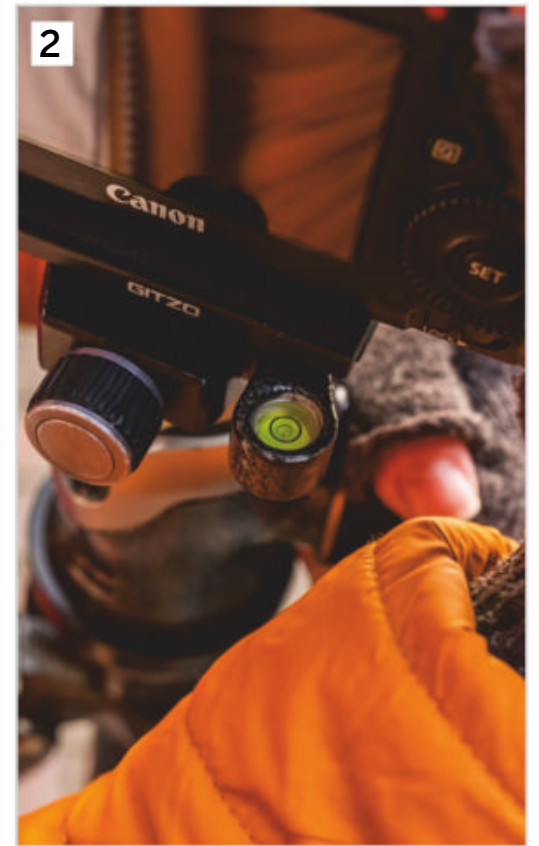
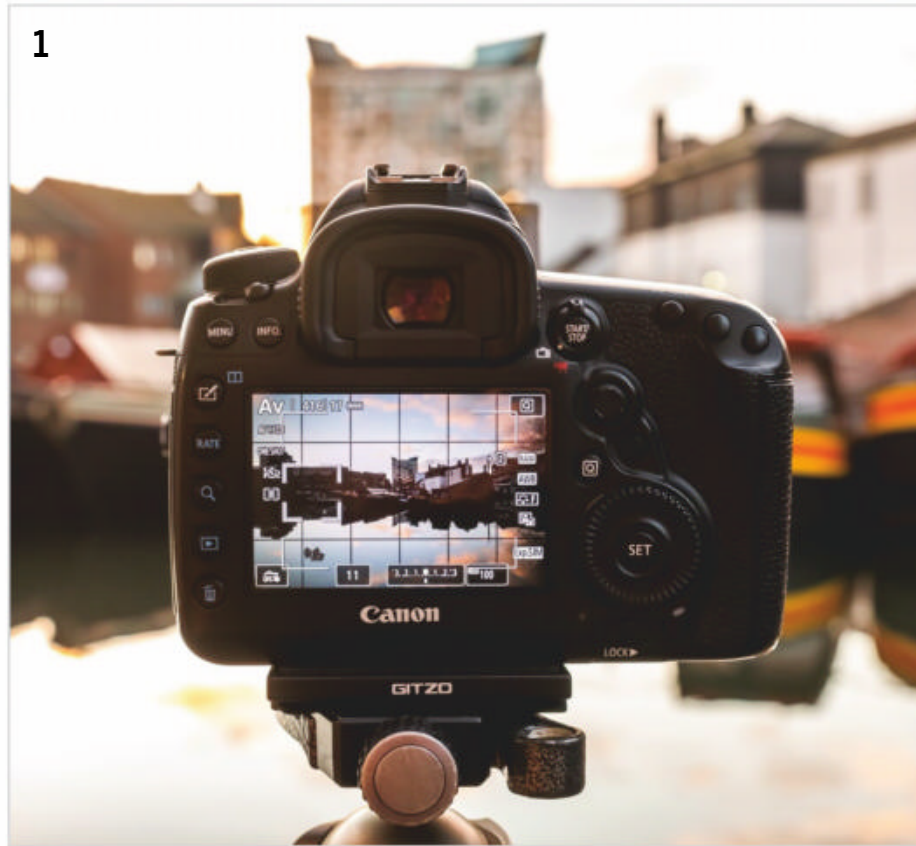
2 Steady the camera Once you're happy with your composition, lock off the tripod. It's important that the camera remains in exactly the same position between shots so you can composite the two images in post-processing.

3 Select settings Adjust your settings and ensure that you're happy with the shutter speed and aperture, then take an image without the filters attached – this will act as a reference photo if you're going to combine the images in Photoshop later on.

4 Attach filter Add the filter holder and decide which filter is the most appropriate for the circumstances. For this particular setup a circular polariser and a 6-stop ND filter were used, which generally provided exposures of no more than 30 seconds.

5 Set timer/remote release Make sure your camera is set-up to take long exposures. The camera used here has a touchscreen, so I made sure a two-second timer was set to avoid camera shake. If you're hoping to create longer exposures, then consider investing in a remote-release cable/remote.

6 Shoot and review Take your long-exposure shot and then review. Depending on the clouds and the length of the exposure, you may want to take a few images for comparison. Make sure your normal exposure and long exposure match in terms of composition.



FILTERS

Using an ND filter will ensure that the shutter speed is lengthened in-camera, achieving a sense of motion in the sky/reflection

WIDE-ANGLE LENS

Using this kind of lens will enable you to capture the foreground as well as the sky to provide a sense of movement in the scene

STABLE TRIPOD & HEAD

It's imperative that your camera remains locked off and stable through the exposure, so a sturdy tripod is a must

The setup

Using filters effectively

Filters can help you to achieve creative effects

For imagery in urban environments I tend to use filters to create the desired effect. For shots like this I'll likely combine several filters, including a circular polariser and an ND filter. The circular polariser is particularly useful for managing reflective surfaces, including architecture, or if there is water in the image and you want to capture an even more impactful reflection.

ND filters come in various guises, but the most popular are 6-stop and 10-stop filters. Each increases the exposure of your image by 6 stops and 10 stops respectively. When I'm shooting at sunrise/sunset I prefer the 6-stop because the shutter speed is quite low during these times, so the exposure time can get rather long if you opt to use a 10-stop. Combining these filters can provide many creative opportunities in an urban environment.



SHOOTING SKILLS

Edit the shot

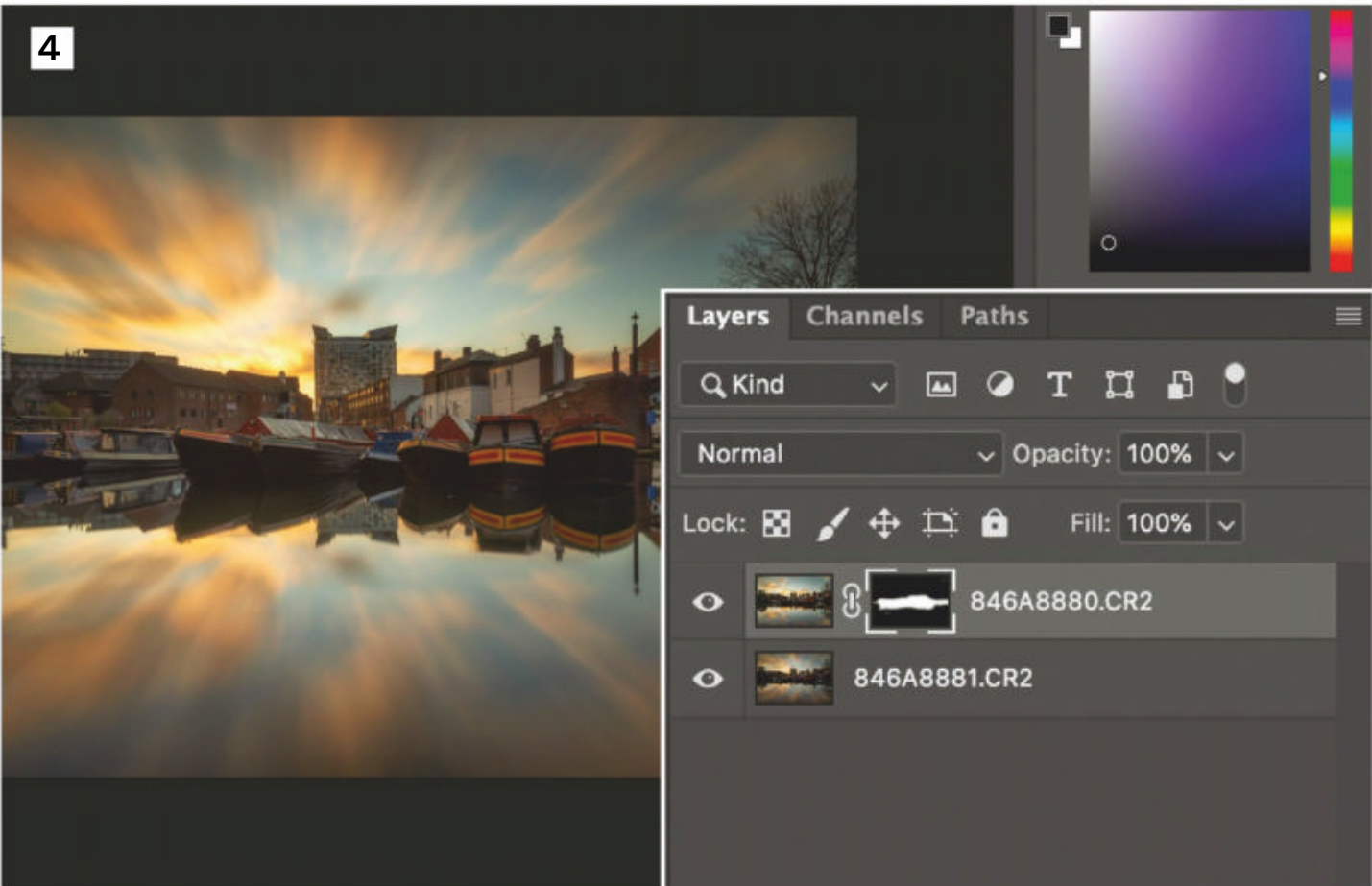
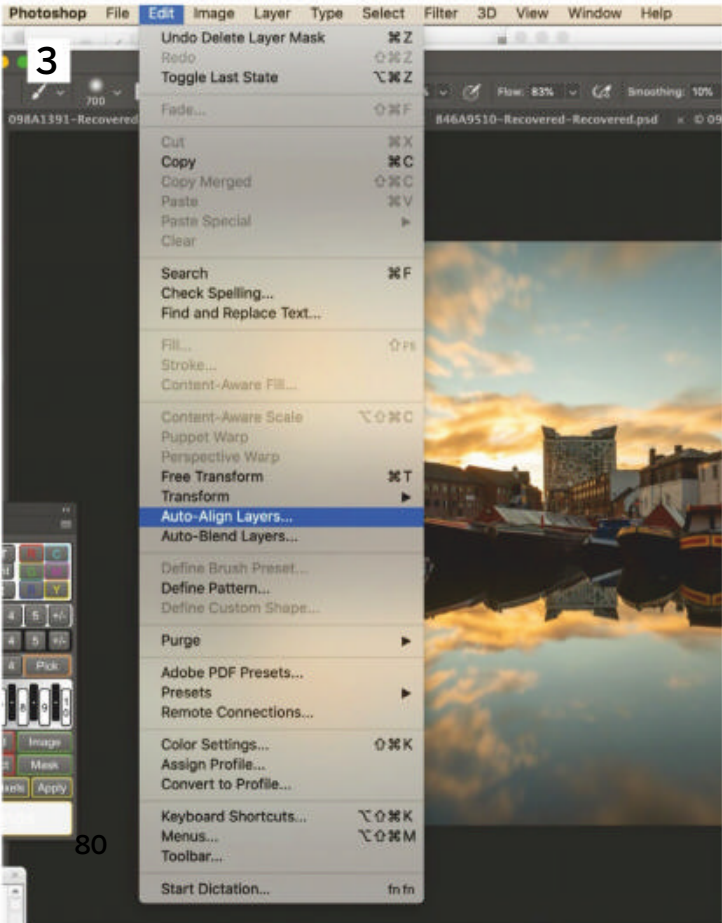
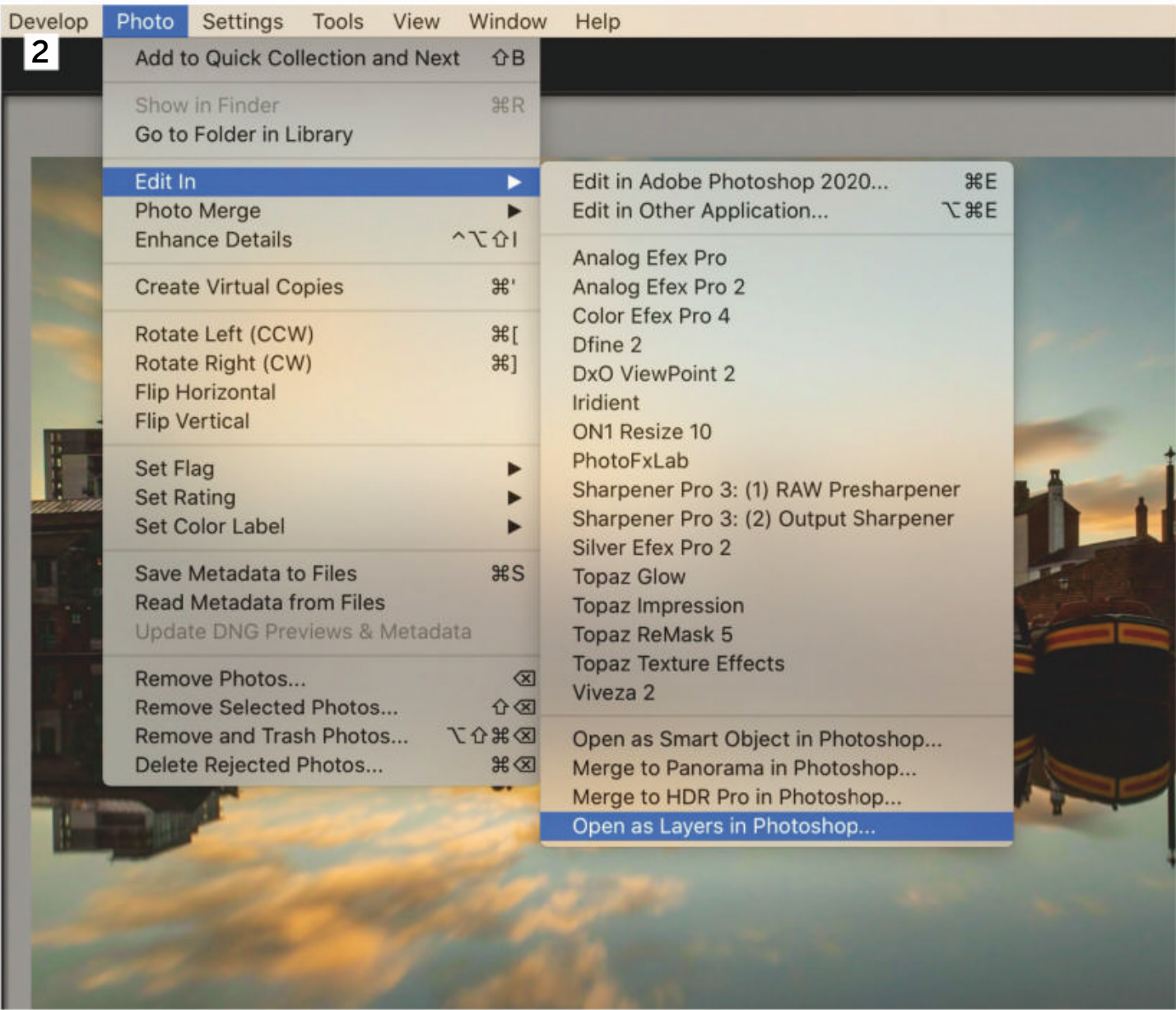
1 Process the image Make similar adjustments to both the reference image and long-exposure shot in Lightroom to ensure that they match up when edited together in Photoshop. Usually this involves tweaking the white balance, highlights, shadows, contrast and ensuring the Remove Chromatic Aberrations option is highlighted.

2 Open in Photoshop Once you're happy with the two images, open them up in Photoshop. To do this, select both images, click Photo from the top menu and scroll down to Edit in>Open as Layers in Photoshop. This will open the two files as layers in one file.

3 Align and layer up Make sure the two images are properly aligned, and that the reference photo is on top while the long exposure is the bottom layer. If you shot on a tripod, there should be very little difference between the two, but it's best to make sure. Highlight both the layers and then go to Edit>Auto-Align Layers.

4 Combine images Add a layer mask to the top layer and select the Brush tool. Make sure the foreground colour is black and the opacity is at 80-100% (depending on the scene you're working with). Paint in the sky from the long exposure on the layer below, paying attention not to bring in the parts you're attempting to remove. Flatten images when finished and make any further adjustments to the image you deem necessary.

Right
Long exposure
By taking a long-exposure shot in-camera and combining that image with another in post-processing, we have created an active urban environment, capturing movement in the scene



BEFORE



AFTER



Ready, steady, throw!

Claire Gillo reveals how to launch flour into the mix to create fun portraits under a simple flash setup

 There is nothing more energising than a fun portrait that uses a creative approach. For this shooting tutorial we're going to show you how to capture an action portrait using two external flashguns, a diffuser panel, a reflector, a black backdrop and a bag of flour.

When it comes to finding a model you'll need to find a willing participant who doesn't mind getting messy. For this photoshoot we had a mini one who was more than happy to get covered from head to toe in flour, and had a great time in the process! We advise when working with children to give strong and clear direction, as they are slightly more unpredictable than adults when throwing flour.

Flour is a fine white substance, so it can be a real kit killer. If you're worried about your camera, place it in a bag or tape up any large gaps where you think the flour may seep in. We placed a clear plastic bag over our rear flashgun that was in the messy zone, and throughout the shoot we kept checking on and dusting down our gear.

Finally, you'll need to think about where you can shoot this. Doing it outdoors is tricky if there is any wind, so we opted to shoot this setup in a dusty workshop, where making a mess didn't matter.

Inset

Before the flour

Although this is a nicely lit image by itself, the fun and charisma of the shot comes with the flour being thrown. Before the action, check your background is dark and the face is well lit



All images © Claire Gillo



1 Prepare the background Find a suitable space and hang up a black or dark background. It's going to get covered in flour, so pick a material that is washable, like a sheet, or use a roll of paper you can replace. Make sure you cover any kit you want to keep clean.



2 Choose camera settings Keep in mind that you need to sync the shutter speed to the flash. For that reason we're shooting in Manual mode at 1/200 sec, and we have the aperture set to f/9 and ISO at 100. Set your focus to the single-point tracking feature.



3 Place key light Set up the key light (to the camera's right) and place a diffuser panel in front of the flashgun for a softbox effect. Take a test shot and change to full power. Open the aperture up if you need more light and are at maximum flash strength.



AFTER

In action

One, two, three go! Count your model in to get the timing of the shot perfect. Make sure you keep checking and tweaking the flash strength, as the flour in the frame can bring in more light



4 Set backlight Add in another light source behind the model (camera's back left) to enhance the flour dust from behind. Take another test shot and adjust the flash strength to 1/8 power. Finally, use a reflector (camera left) to fill in some of the shadow on the face.



5 Get messy Once you're happy with the lights it's time to get shooting! Get your model to grab a small handful of flour and throw it in the air. It's about getting the timing right so you can capture the action as well as the flour in the best formation.



6 Keep experimenting During this shoot try a handful of different approaches, from throwing flour to clapping it in the model's hands. It is a trial-and-error approach, so don't be too despondent if you can't get the shot you want right away.

Work with LOW SUN

Control exposure, and make low-angled sunlight work for you to create stunning landscape scenes with superior contrast and detail



As the frosts of winter start to melt and we move into spring, conditions align to create a perfect opportunity for photographers to capture superb landscapes. The hours of daylight are still shorter than at the height of summer, meaning it is easier for us to head out on-location during the golden hours, while there is a greater variety of colour and detail than in snowy conditions. The low angle of the sun can accentuate texture and detail, while casting long shadows that add shape to foregrounds.

However, as with any directional light, we have to be mindful of how our camera will interpret the scene that's in front of it. This will help us to avoid exposure errors and unexpected colour shifts, caused by the automated systems being misdirected. Because the sun takes longer to set during spring, it is important to remember that light will remain harsher for longer and take this into account when deciding on the composition and the exposure.

Here we explore the procedure for using the best qualities of low-angled sunlight, while overcoming the main challenges in the field. Learning to adapt your approach to a scene as the seasons change gives you an advantage in securing a high rate of successful images.

BEFORE



All images © Peter Fenech

Inset
Bleached detail
Due to the strong light sources, shadows are dense in this scene, confusing the camera into overexposing. The chosen angle also exaggerates hard lens flare



1 Work in Aperture Priority Switching to Av or A mode allows us to control depth of field using the aperture, while the camera takes care of shutter speed, for a simplified shooting process in complex lighting conditions.



2 Find your angle For 'contre-jour' lighting, angle the camera so that the sun is almost perpendicular to the lens. For a simple wash of light, place it just out of frame. Ensure flare does not overwhelm midground detail.



3 Change metering mode As there is a strong light source in the frame, Evaluative Metering could be confused. Use Partial Metering to take the strong contrast into account without tailoring exposure to the sun.



AFTER

Exposure control

By considering the angle and carefully instructing the exposure system on what in the scene to use as a reference, we can make the most of the low sun



4 Place AF point In advanced cameras the exposure system uses the active AF point for reference. If you experience under or overexposure, try moving the AF point closer to or away from the sun to improve accuracy.



5 Stop down To add more shape to a strong light source, such as a springtime sunset, close down the aperture to f/14 or f/16 to diffuse the sun using a starburst effect. This is popular in landscapes destined for stock use.



6 Adjust exposure Once your composition is finalised, tweak the exposure as required using Exposure Compensation. Exposure blending may be needed, but careful metering can provide balance in a single shot.



Competitive challenges

A shifting market can leave any pro feeling out of touch with their client's needs. A dynamic business and creative model can keep you at the top of your game

© Susan Porter-Thomas

LEAD YOUR MARKET

Adapt your photographic style and business strategy to changing market trends and win the battle to stay relevant

The modern business landscape is varied and exciting, offering a huge scope of opportunities that previously didn't exist. As working photographers, the internet allows us to extend our commercial reach beyond our base region and exploit new revenue streams as new photographic trends take hold. But there's a catch – while startup businesses may find this fluid market a stepping stone towards success, established photographers can feel left behind their emerging competition.

As photographic technology opens up new image possibilities, customer expectations also shift. This has had the effect of redefining many genres. For example, while wedding photography was once largely fixed and formulaic in its execution, many customers

today favour lifestyle and reportage-type imagery over more traditional, formal setups. For a photographer who has been working in the wedding business for decades this may be unsettling, as it demands a change in working practises. These range from the new skills required for certain contemporary image styles, both at the shooting and post-processing stages, to the shooting schedule for the wedding itself.

Lifestyle and commercial photographer Holly Pickering explains some of the fluctuations in her sector of expertise. "One of the main changes that has impacted lifestyle photography over the last few years is the increased need for brands to create high-quality social media imagery, so a lot of campaigns now need to work



Above

Set your own trends

Use market research to stay ahead of the crowd. Ask clients what they are looking for to create trends rather than follow established ones

Top right

Demonstrate flexibility

Susan Porter-Thomas enables her clients to influence her creative approach. This allows a photographer to broaden their repertoire and show flexibility

Right

Predict requirements

With experience, a pro photographer can quickly spot trends in client demands and adapt early to appear market-leading and current

across a much wider range of formats. I'm often commissioned to shoot image banks specifically for social media."

For commercial work, the increased geographical range of a business brings an expectation from clients that a photographer will be willing to travel greater distances. The 'territories' of many photographers now overlap, so it is critical for individuals to keep up and replace any lost regional business with new clients from further afield. Should a photographer refuse to travel, they may become less attractive to their previously solid customer base. In all cases, a reluctance to adapt to market needs is problematic.

When it comes to developing new styles, the process doesn't need to be traumatic. Looking at social media can be highly informative when researching what consumers want today.

"With the growth of visual social media, such as Instagram and Pinterest, people are more aware of the type of images out there and often come to a session with ideas they want to try out," says photographer Susan Porter-Thomas. "I love this, as it makes me try new things or develop my own ideas. I feel strongly that Instagram has opened my own eyes to what I could be achieving."

Once you have mastered a current popular style, save time in processing by creating



x3 © Holly Pickering



Holly Pickering

Pro lifestyle photographer Holly on staying competitive

I've been a professional for seven years. I'm a London-based lifestyle photographer, working for advertising agencies and editorial clients. I specialise in authentic, narrative lifestyle, mainly shooting on location.

It's important to react to shifting markets – in an ever-changing, extremely competitive industry you need to keep evolving your work and skills to stay relevant. Clients tend to come to me for a specific style of work, so I don't think it's necessary to diversify too drastically, but I'm always looking for ways to polish my technical skills, and I shoot personal projects to keep my portfolio fresh.

The way agencies and clients discover my work is also changing. I recently had a great commission come in after an art director spotted my work on my agent's Instagram, so it's also important to constantly keep re-assessing the way you market yourself.

Website: hollypickering.com

@hpickeringphoto



© Susan Porter-Thomas



software presets as you go. This way you will have multiple 'looks' to hand at all times, allowing you to tailor your images for all client needs, without laborious self-retraining on each editing workflow.

A common area of frustration among traditional high-street photographers is the need for a social media presence, which is essential in order to be visible and relevant to clients. To save this from eating into your working day, schedule social posts to coincide with image backups, which can take up to an hour for large shoots. Select a couple of files to use and write a short post or two about the shoot while you are waiting for files to copy. Blogging about a shoot can also subtly promote your expertise – readers may not necessarily be interested in the details of your working day, but the use of correct keywords will go a long way towards advertising your specialisms and experience to a wider audience (see page 74).

Sometimes new styles require new equipment. Using cameras purchased a decade ago is financially prudent but can hold you back creatively. Consider upgrading your bodies to newer, higher resolution, lower noise models for better performance. Meanwhile, try switching to mirrorless models if you are faced with the need to travel more, saving space and money when transporting your gear. Both of these strategies are good investments if they enable you to capture the types of image the modern client wants to see and pay for.

Pro case study



Pro photographer Susan Porter-Thomas provides her insight into the process of adapting your approach

How long have you been a photographer? Tell us about yourself.
I have been a photographer now for over 15 years, having worked in the corporate world of British Airways before then. I retrained when I was 30 and have never looked back. I am a portrait photographer based in west London specialising in maternity, newborn and family portraiture.

How should a pro photographer react to shifting markets?
I think it's important to be constantly learning and developing. I have always gone to the SWPP Convention every January in London looking for new tools and methods of doing things – be it in using technology or styling a shoot. If you never try new things then the customers will see you as old-fashioned very quickly.
My clients are generally 25 to 45-year-olds who are stylish and fashion-conscious, so I need to offer a style to fit that demographic. If my images are going to be on display in an expensive London home they need to look the part. It's important to know what people are looking for.
Another way the business has developed is in the software being used. I work alone, with occasional help with retouching, so I'm always looking for software that can help me to speed up my processing of bookings. I run my website too, so if there are things I can do that will give the client a better first impression then I'll give it a try.

What mistakes can a photographer make when faced with changes in trends and customer demands?
The biggest change to the newborn section of the market has been the rise of the prop! It's mad, and essentially it's become still life with a baby thrown in. I quickly realised that I didn't have the patience required to create these kinds of images, but more practically I didn't have space to store all the props needed. I also felt uncomfortable asking new parents (who are generally exhausted) to spend more than a couple of hours in my studio, so I opted for a more natural style of imagery for newborns, and the clients love it.
Know your own weaknesses and therefore build up your strengths! And just because a trend is happening in the US, it does not mean that it will work over here!



Top
At the extremes
Developing a style is about more than satisfying your own creative interests. As photographers it's essential that we provide popular images

Above
New skills for success
Despite working in the industry for many years, Susan maintains an open-minded philosophy of continual learning

Susan's top tips for updating your brand

Website SEO

Master your website and get on top of the SEO (search engine optimisation). Without this, you will never be found by your clients.

Use Instagram for research

Follow other photographers. Why do you like them? Can you do the same? How can you achieve what they have?

Use Instagram for marketing

Create a following so that people can see your work easily and get in touch.

Keep your website up to date

Post new images every couple of weeks on your portfolio pages. Keep tweaking your website too, with special offers and specific tips for the time of year.

Keep on top of the technology

With both camera kit and computer software, be ahead of the curve, not behind it.

Website:

sptphotography.com

@susanporterthomas

Specialist camera insurance

for enthusiasts and professionals

- ✓ **Accidental Damage** – We'll repair or replace your cracked lenses & broken kit
- ✓ **New & Second Hand** – We'll repair or replace on a New for Old or Indemnity basis
- ✓ **EU & Worldwide cover** – Cover yourself and your equipment, wherever you are



Want to know more?

Visit www.ripeinsurance.co.uk/photography/DP220
or call FREEPHONE 0800 997 8002 (Quote DP220)

Ripe Insurance Services Limited is Authorised and Regulated by the Financial Conduct Authority No.313411. Registered office: The Royals, Altrincham Road, Manchester M22 4BJ. Registered in England No 04507332. Terms and conditions and exclusions apply. Available to UK residents only. *30% discount consists of 20% introductory discount and 10% photography organisation membership discount.

13034



Did you know that European forests, which provide wood for making paper and many other products, have been growing by over 1,500 football pitches every day!

Love magazines? You'll love them even more knowing they're made from natural, renewable and recyclable wood.

Source: United Nations FAO, 2005-2015

Two Sides is a global initiative promoting the responsible use of print and paper which, when sourced from certified or sustainably managed forests, is a uniquely powerful and natural communications medium.

There are some great reasons to [#LovePaper](#)
Discover them now,
twosides.info



NEXT ISSUE

Digital
Photographer

Next issue

The latest kit reviews, tutorials and projects to hone your photo skills

Issue 225 is on sale

31 March 2020

Including:

- How to shoot amazing abstract scenes
- A pro guide to modern landscape photography
- Take impressive shots on a smartphone

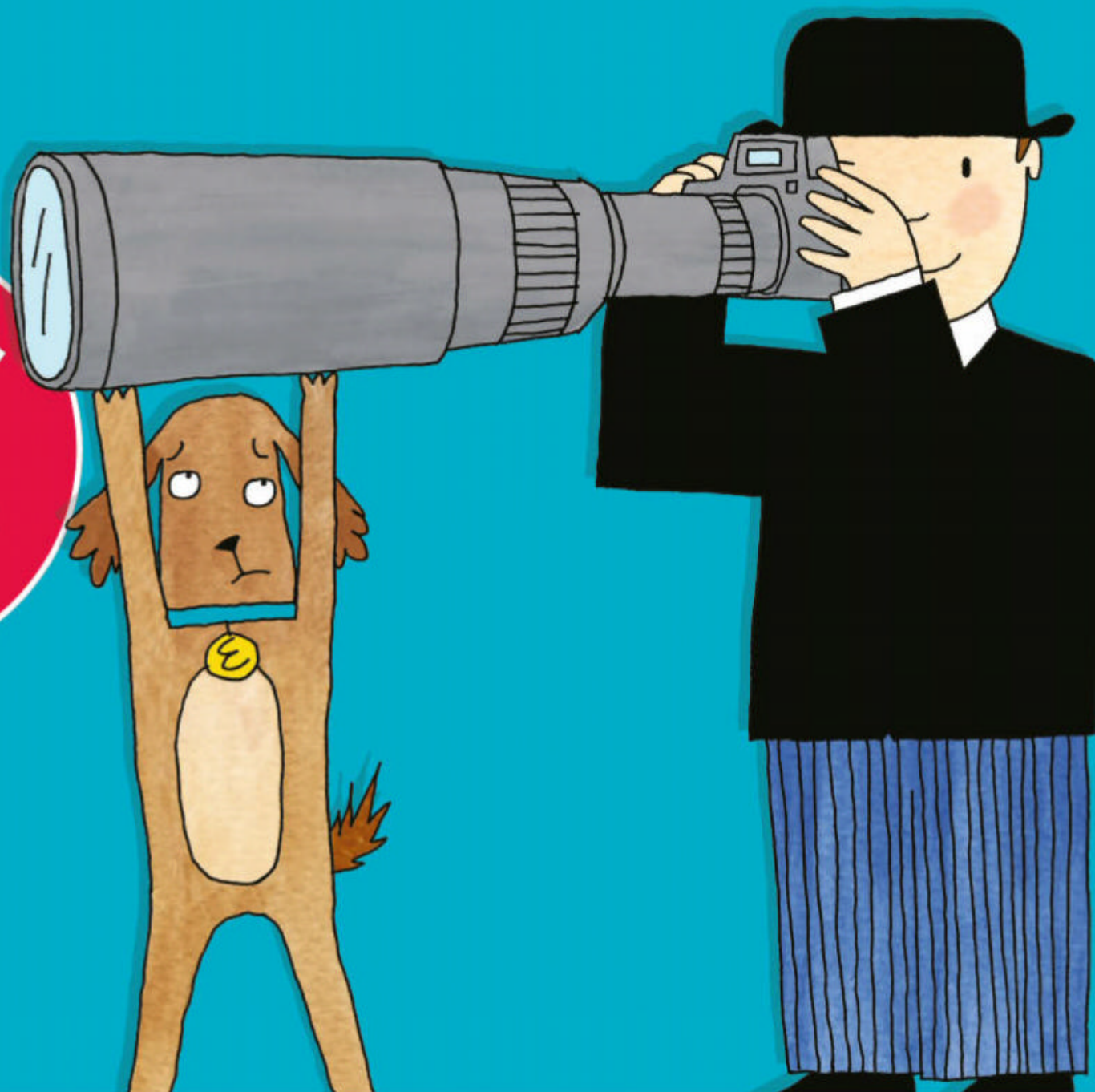
Spring wildlife

Discover the tips, tricks and techniques you need to capture stunning images of nature

Available at myfavouritemagazines.co.uk



Camera Insurance with 25% discount*!



Interested? Visit theinsuranceemporium.co.uk/DP99
or call 03300 244 063 today!



Entertainment & Leisure Insurance Services Limited is an appointed representative of The Equine and Livestock Insurance Company Limited. The Insurance Emporium is a trading name of The Equine and Livestock Insurance Company Limited (registered in England and Wales no. 294940) which is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority no. 202748. *The 25% discount is available on lunar and calendar monthly policies and policies where the premium is paid annually. The Introductory Discount is available for the first 12 premium payments on lunar and calendar monthly policies or one premium payment on annual policies. *Terms & conditions apply. This offer is only redeemable on monthly policies and not where premiums are paid annually. Offer ends 31/12/2019 and is not available in conjunction with any other promo code.



GREAT CAMERAS FOR VLOGGING

Say it with words (and moving pictures). Here are four top cameras that will empower you to tell your story and share it with the world



 Photography is no longer just about the still image or capturing that defining moment. Life is quite literally a moving experience, and many of us feel the need to capture it in all of its motion and glory. As such, vlogging has been doing the rounds since the beginning of this century, gaining massive popularity from 2005 onwards with the advent of YouTube.

Nowadays, it seems like the whole world wants to share experiences and opinions online, so how do you stand out from the crowd? Naturally, it helps if you have something interesting to say, but it's also important that you don't let second-rate video quality stand in the way of

vlogging success. But what makes a good vlogging camera?

First up, you'll need something reasonably lightweight and compact, something you can carry around without it weighing you down. An APS-C format DSLR like the Canon EOS 90D in our test group is probably as big and heavy as you would want to go. Although it's a mirrorless camera, the 'SLR style' Panasonic GH5 is about the same size and weight, while the 'compact style' Fujifilm X-A7 and Sony A6400 are both significantly more slimline and lightweight models.

Most vlogging involves speaking to the camera. Unless you have an assistant

to take care of the filming for you, you'll want to see what you're doing while recording. A front-facing rear screen that has a fully articulated mechanism or can flip up over the top is therefore essential.

With 4K ultra-high-definition video in the ascendency, this feature has become another essential tick-box on the specifications list. And to make sure that your vlogs sound as good as they look, a socket for attaching an external microphone is another must-have feature. And when you're done filming, built-in Wi-Fi and Bluetooth enable quick and easy sharing with the waiting world.

Let's take a closer look at what our four contenders have to offer.

PRICE: £899 / \$998

Sony Alpha A6400 + 16-50mm PZ

Cleverly optimised for video capture and with a feast of connectivity options, the little Sony is a big hitter

A little bulkier and heavier than the Fujifilm X-A7, the Sony is still much more compact and lightweight than the Canon and Panasonic cameras in the group. Like the Fujifilm, it comes complete with a kit lens option that features a retractable design and a motorised zoom facility. Again, different zooming speeds are available depending on how far you twist the zoom ring. It's neat for video capture but can be a little hit and miss for shooting stills.

Unlike the Fujifilm, the Sony shoehorns an electronic viewfinder into the left-hand end of the rear panel. As a 0.39-type OLED, 2.36 million-dot display, the viewfinder is both smaller and lower in resolution than the 0.5-type OLED, 3.68 million-dot unit built into the Panasonic. The rear touchscreen is also smaller and lower-resolution at three inches and 0.922 million dots, and it lacks the fully articulated movement of the screens of the other cameras on test. Instead, it has a tilt facility that gives a good range of up and

down angles, as well as enabling the screen to be flipped up over the top for viewing from the front. The only real catch is that the view will be mostly obscured if you're using a hotshoe-mounting microphone or other accessory. Unlike with the Canon and Panasonic cameras, there's no headphone socket.

The Sony lacks in-body stabilisation, but the kit 16-50mm power-zoom lens has an optical stabiliser. With fast autofocus, the Sony is able to track action but has the worst rolling shutter effect of any camera in the group. There's also a crop factor if you shoot 4K video at the fastest available frame rate of 30fps.

On the plus side, the Sony is capable of capturing oversampled 4K video that's highly detailed and extremely good quality. Further bonuses include eye-detection autofocus and a range of shooting aids, such as focus peaking and a zebra display, as well as various S-log gamma modes for enhancing video quality in post-production.

Right

Slim and lightweight

Although it's roughly the same size as the Fujifilm X-A7, the Sony is a little heavier and feels more solid and strongly built

Right

Front/slant

The finger grip protrusion is much larger than in the Fujifilm camera, enabling a more assured grip in regular stills shooting. The kit lens has powered zoom and optical stabilisation



Far left

Rear

Although the top panel is fairly spartan, the rear panel is quite cluttered, with a lot of buttons packed in, plus a secondary rotary dial but no joystick

Left

Top

Relatively simple up top, the Sony lacks a front command dial, but there's one towards the rear, next to the shooting mode dial



PRICE: £699 / \$699

Fujifilm X-A7 + 15-45mm

A small camera with a big heart, the X-A7 is now available as a complete vlogging kit

The SLR-shaped Fujifilm X-T100 is a capable vlogging camera, apart from the fact that its 4K UHD capture is hamstrung by a jerky maximum frame rate of just 15fps. But there's no such problem with the X-A7, which also has a more compact, lightweight build. There's still one 4K caveat, but we'll come to that later.

Competitively priced at around half the cost of the Canon and Panasonic cameras in the group, the Fujifilm nevertheless packs in some up-market features. The overall design is slick and simple, with a collection of dials and buttons up on top, a handy joystick controller around the back, and an oversized 3.5-inch widescreen-format touchscreen that has a resolution of 2.76 million, giving it by far the most detailed viewing image in the group, and being the perfect aspect ratio for movie capture. The flip side is that the X-A7 has no viewfinder, which isn't ideal for shooting stills.

Like the Canon and Sony cameras on test, there's no IBIS (in-body image stabilisation) although the kit 14-45mm lens has an

optical stabiliser built in. It also has a power zoom facility that's great for video capture, much like in the kit lens for the Sony.

The hybrid autofocus system takes phase and contrast detection into account, enabling fast and accurate focusing in most conditions. Face and eye-detection modes are available, although we found that these were a little prone to hunting under dull, indoor lighting conditions.

1080p video quality is very good, while 720p benefits from the addition of 1.6x, 2x, 3.3x and 4x high-speed video options. Quality remains impressive in 4K capture modes, right up to 30fps. However, the 30-minute maximum movie clip duration in 720p and 1080p modes shrinks to just 15 minutes in 4K capture.

For an extra £100, the Fujifilm X-A7 is also now available in the UK as a complete 'Vlogger Kit', which includes a hotshoe-mounting RØDE VideoMic Go microphone, Joby GorillaPod and also a 16GB memory card.

Right

Slim and lightweight

The X-A7 has similar dimensions to the Sony A6400 but with a shallower hand grip and no rear-protruding viewfinder cup

Right

Front/slant

With an effective shortest focal length of 22.5mm, the Fujifilm kit lens gives the widest viewing angle of any on test, which is useful for handheld vlogging



Far left

Rear

Almost the entire back panel of the camera is taken up by the oversized 3.5-inch widescreen touchscreen. There's a joystick controller but no viewfinder

Left

Top

Dual front and back dials and buttons on the top plate are situated to the side of the shooting mode dial, with a pop-up flash on the left

PRICE: £1,699 / \$1,997

Panasonic Lumix GH5 + 12-60mm

Physically it's quite heavy for a crop-sensor mirrorless camera, but it also goes large on features and performance

Based on the Micro Four Thirds format, this camera has a smaller image sensor than any of the APS-C format models on test, with a 2.0x crop factor for shooting stills. The megapixel count of 20.3MP is also below average, but neither of these factors has any real bearing on video capture. Indeed, the GH5 can capture 4K UHD footage with no additional crop factor, and with the highest maximum frame rate of any camera in the group, at 50-60fps.

The Panasonic is also the only camera on test to feature IBIS, with 5-axis, 5-stop stabilisation that works really well for both stills and video capture. Furthermore, it has a fully articulated rear touchscreen with a highly detailed 1.62 million-dot resolution, losing out only to the Fujifilm X-A7 in this respect. Another plus point matched only by the Sony on test is that the length of individual movie clips is limited only by your battery and memory card, rather than having the usual 30-minute maximum (15 minutes for the X-A7 in 4K mode).

The Panasonic doubles up on SecureDigital memory card slots, both of which are UHS-II compliant for maximum data speed. Like the Canon EOS 90D, it also packs a headphone socket as well as an external microphone socket.

All of the cameras on test suffer from the 'rolling shutter' phenomenon to some extent, giving a skewed appearance to objects that move across the frame. It's due to the time taken for the processor to 'read' the image sensor line by line in video capture. Slower read times make the effect more apparent, and the Panasonic loses out slightly to the Canon and Fujifilm cameras in this respect. Generally, however, video quality is excellent, although it tends to look a little grainy when pushing the ISO value under very dull lighting.

Right
A mirrorless camera that looks like an SLR

Although the GH5 is a mirrorless camera, it's quite chunky and about the same size and weight as the Canon 90D, featuring a top-centre electronic viewfinder

Right
Front/slant

The 12-60mm f/2.8-4 is the top-performing kit lens option, but it's quite large and not retractable



Far left
Rear

As with the Canon 90D, the rear panel packs in a lot of dials and buttons but is easy to navigate, and comes complete with a joystick controller

Left
Top

There's a wealth of dials and buttons on the top panel for direct access to important shooting adjustments, but no secondary info LCD



PRICE: £1,299 / \$1,349

Canon EOS 90D + 18-55mm

It's a sign of the times that this is the only SLR in the group, but it works particularly well in mirrorless mode

The recently launched EOS 90D is very capable for stills capture, being Canon's best and most advanced APS-C format SLR to date. It has a 32.5MP image sensor that's much more hi-res than any other camera in the group. Further attractions include an up-market pentaprism optical viewfinder. That said, an optical viewfinder is of no use whatsoever for vlogging, as the reflex mirror flips up, taking it out of service during live view and video capture.

To compensate, the 90D has some major video-friendly attractions elsewhere. It has a highly competent 'dual pixel AF' image sensor, which utilises phase-detection sites across most of the image frame to deliver fast and accurate hybrid phase/contrast autofocus. The system works particularly well with the 18-55mm kit lens that, like those of the mirrorless cameras in the group, employs a stepping motor autofocus drive. This delivers smooth and virtually silent focus transitions when shooting video.

The rear LCD is a 3.2-inch touchscreen with 1.04 million dots and full articulation. Swinging it around

the side to face the front, you can talk to the camera and use a hotshoe-mounted microphone without it getting in the way. A further bonus is that it has microphone and headphone sockets.

The 90D can capture 4K UHD video with no additional crop factor, taking full advantage of wide-angle lenses. Canon is somewhat notorious for lacking sensor-shift stabilisation in its cameras (so far at least) but 'Movie Digital IS' is available for electronically stabilising video capture, albeit with a slight crop factor.

1080p Full HD video is superb quality, although 4K capture tends to have slightly less clarity, unless you dial in the optional crop mode. But it's our favourite SLR for vlogging and is great for stills.

Right
Classic SLR build and layout

The 90D is every inch an enthusiast-grade SLR, but with more inches around the waist than the Fujifilm and Sony cameras

Right
Front-facing screen

As featured in a growing number of Canon cameras, the 3.2-inch, 1.04 million-dot rear touchscreen is fully articulated and looks good from any angle



Far left
Rear

The rear panel includes a simple start/stop button for video capture and a joystick controller, as well as a multi-way pad and rotary dial

Left
Top

Typical of up-market Canon SLRs, the top plate includes a secondary info LCD, as well as direct-access buttons for important shooting controls





sony.co.uk

Sony Alpha A6400
+ 16-50mm PZ

Price with lens £899/\$998	FEATURES There's a lot shoehorned into the diminutive A6400, delivering a useful videocentric feature set ★★★★★
Image sensor CMOS APS-C	
Megapixels 24.2MP	
Crop factor 1.5x	
Max movie clip duration Unlimited	BUILD QUALITY The construction feels solid and tough, especially for such a small, almost pocketable camera ★★★★★
Video format XAVC S, MP4, MPEG-4 AVC/H.264	
4K frame rates 30, 25, 24fps	HANDLING Menus are a bit arcane and the flip-over screen is less convenient than a vari-angle display ★★★★★
1080p frame rates 120, 100, 60, 50, 30, 25, 24fps	
720p frame rates None	QUALITY OF RESULTS Video quality is highly impressive overall, apart from a noticeable rolling-shutter effect ★★★★★
Video ISO range ISO 100-32000	
Movie autofocus Hybrid phase/contrast	VALUE FOR MONEY Dearer than the Fujifilm but less expensive than the Canon and the Panasonic ★★★★★
Movie stabilisation Via lens	
Rear screen 3-inch, 922k, touch, tilt	
Mic/headphone sockets Mic only	
Dimensions 120x67x60mm	
Weight 403g	

Overall

Small and convenient, the A6400 is a great buy, but its rolling-shutter effect can be a problem when filming moving objects.



fujifilm-x.com

Fujifilm X-A7
+ 15-45mm

Price with lens £699/\$699	FEATURES Top vlogging-friendly features include a fully articulated 16x9 touchscreen, but there's no viewfinder ★★★★★
Image sensor CMOS APS-C	
Megapixels 24.2MP	
Crop factor 1.5x	
Max movie clip duration 30/15 minutes 1080/4K	BUILD QUALITY It's pleasantly lightweight but the top panel, dials and buttons feel a bit on the flimsy side ★★★★★
Video format MPEG-4 AVC/H.264	
4K frame rates 30, 25, 24fps	HANDLING Although the buttons and dials are minimalistic, the wide touchscreen and joystick work well ★★★★★
1080p frame rates 60, 50, 30, 25, 24fps	
720p frame rates 60, 50, 30, 25, 24fps	QUALITY OF RESULTS Video quality is very good, and like the Canon 90D, rolling-shutter syndrome is quite minimal ★★★★★
Video ISO range ISO 200-12,800 (100-51,200)	
Movie autofocus Hybrid phase/contrast	VALUE FOR MONEY Both the basic kit and the complete 'Vlogger Kit' are excellent value for money at the price ★★★★★
Movie stabilisation Via lens	
Rear screen 3.5-inch, 2760k, touch, pivot	
Mic/headphone sockets Mic only	
Dimensions 119x68x41mm	
Weight 320g	

Overall

For great results and versatility on a tight budget, the X-A7 ticks all the right boxes, but 4K clips are limited to 15 minutes.



panasonic.com/uk

Panasonic GH5
+ 12-60mm

Price with lens £1,699/\$1,997	FEATURES The GH5 is a feature-rich mirrorless camera and the only one in this group test to feature IBIS ★★★★★
Image sensor Live MOS, MFT	
Megapixels 20.3MP	
Crop factor 2.0x	
Max movie clip duration Unlimited	BUILD QUALITY There's a pro-grade feel to the GH5, with rock-solid construction and a touch of luxury ★★★★★
Video format MOV, MP4, MPEG-4 AVC/H.264	
4K frame rates 60, 50, 24fps	HANDLING The camera has great handling for both video and stills capture, but it's quite big and heavy ★★★★★
1080p frame rates 60, 50, 24fps	
720p frame rates None	QUALITY OF RESULTS The quality of both video and stills is generally excellent but goes a bit grainy at high ISO settings ★★★★★
Video ISO range ISO 200-12,800 (100)	
Movie autofocus Contrast-detection	VALUE FOR MONEY It's the most expensive kit in the group, but the quality of the body and lens is excellent ★★★★★
Movie stabilisation 5-axis, 5-stop sensor-shift	
Rear screen 3.2-inch, 1620k, touch, pivot	
Mic/headphone sockets Mic and headphone	
Dimensions 139x98x87mm	
Weight 725g	

Overall

The GH5 is on the big side for a daily companion, but it delivers in terms of build quality, sophistication and performance.



canon.co.uk

Canon EOS 90D
+ 18-55mm

Price with lens £1,299/\$1,349	FEATURES Great for stills as well as vlogging, the Canon 90D has a particularly well-rounded feature set. ★★★★★
Image sensor CMOS APS-C	
Megapixels 32.5MP	
Crop factor 1.6x	
Max movie clip duration 30 minutes	BUILD QUALITY The body and kit lens feel a bit plasticky but the overall construction is solid and robust ★★★★★
Video format MP4, MPEG-4 AVC/H.264	
4K frame rates 30, 25fps	HANDLING There's a sophisticated control layout, intuitive Quick menu and articulated touchscreen ★★★★★
1080p frame rates 120, 100, 60, 50, 30, 25fps	
720p frame rates 60, 50fps	QUALITY OF RESULTS 4K quality is slightly lacking in clarity, but it's very good overall with minimal rolling-shutter effect ★★★★★
Video ISO range 100-12,800 (25,600)	
Movie autofocus Hybrid phase/contrast	VALUE FOR MONEY It's pricey for an APS-C format SLR but you get what you pay for in this enthusiast-grade camera ★★★★★
Movie stabilisation Movie Digital IS	
Rear screen 3.2-inch, 1040k, touch, pivot	
Mic/headphone sockets Mic and headphone	
Dimensions 141x105x77mm	
Weight 701g	

Overall

If you want excellent vlogging capabilities in a 'proper' SLR that's also tailored for stills, the 90D is the best option.



★ Trustpilot ★★★★★

ROAD TESTED



Reputation has to be earned.

The Nikon D750 is simplicity encapsulated. A straightforward, well-designed camera, packed with features and loved by its owners. The hall of fame from Nikon, Canon, Sony, Fujifilm, Panasonic. Find your reliable, road tested, *used* camera gear at MPB.

Buy. Sell. Trade. Change gear.





DOWNLOAD THE TEST SHOTS

bit.ly/DP-224



Left below

Small but deep

Despite its small size, the Z 50 has a deep grip, making it comfortable to hold

Left

Looks familiar

Nikon has used a very similar design to the Z 6 and Z 7 for the Z 50

Right

Tough enough

Metal front and rear plates, plus weatherproof seals, give the Z 50 a durable feel



Price: £849 / \$857 body only

Nikon Z 50

Can Nikon's first APS-C format mirrorless camera compete in today's competitive marketplace? **Angela Nicholson** investigates



Last August Nikon unveiled the Z 6 and Z 7, two full-frame mirrorless cameras. As fabulous as they are, many photographers want something a bit smaller and more affordable, and the easiest way to achieve that is to reduce the size of the sensor. Cue, the Nikon Z 50, an APS-C format (or DX as Nikon calls it) mirrorless camera.

In a smart move, similar to its approach with its SLRs, Nikon has given the Z 50 the same Z mount as its full-frame cameras. That means you can mount full-frame (FX) lenses on it directly, as well as DX format optics. And if you have a collection of F-mount lenses, you can use them via the Nikon FTZ adapter. That's handy, because at the moment there are only two DX format Z-mount lenses, the Nikkor Z DX 16-50mm f/3.5-6.3 VR and Nikkor Z 50-200mm VR lenses.

Inside, the Z 50 has a 20.9MP sensor that measures 23.5x15.7mm. Although it's the same size and resolution as the Nikon D7500's sensor, it's new and has the same hybrid AF technology as Nikon's full-frame mirrorless cameras.

That means the autofocus system uses both phase detection and contrast detection. There are also 209 user-selectable AF points that cover 90% of the sensor, so you can focus close to the edges of the frame. In addition, Eye Detection AF and Subject Tracking are on hand to help with people and action photos.

Nikon has used its latest processing engine, Expeed 6, in the Z 50, and this enables a maximum continuous shooting rate of 11fps with continuous autofocus and exposure metering. However, that causes noticeable

blackout in the viewfinder, so in some instances it's better to drop from Continuous High Extended mode to Continuous High mode in which the maximum shooting rate is a more modest 5fps.

As befits a modern mirrorless camera, the Z 50 can shoot 4K video at up to 30p, and slow-motion fans will appreciate that Full-HD footage can be shot at up to 120fps. Further good news is that there's a microphone port built in, so you can connect an external mic for better-quality audio and prevent hand movement on the camera from being picked up. It's especially useful in windy conditions when you can fit a mic with a windshield.

At first glance the Z 50 looks just like the Z 6 and Z 7, but if you put it alongside those cameras you'll see that it's quite a bit smaller. However, Nikon has done a great job of shrinking its size without making it fiddly to use. The Nikkor Z DX 16-50mm f/3.5-6.3 VR lens is also collapsible, which makes it very travel-friendly, but it's not too small.

At its thinnest point, the Z 50 is very slim, which makes the grip deeper and more effective. In addition, the front and back plates are made from metal, giving it a solid feel, while the weatherproofing (to the same level as the D7500) is reassuring in bad weather. We tested the latter thoroughly in a downpour during a rugby match.

Being a mirrorless camera, the Z 50 has an electronic viewfinder (EVF). It's a 2.36-million-dot device, so its resolution is lower than the EVFs in the Z 6 and Z 7, but it covers a smaller imaging area. The EVF's colour saturation and contrast sometimes seems a little higher

FEATURES

LENS MOUNT

The Z 50 has the same Z lens mount as the full-frame Z 6 and Z 7, so it can accept full-frame or APS-C format lenses.

SD CARD SLOT

Whereas Nikon opted for an XQD/CFexpress card slot in its full-frame mirrorless cameras, the Z 50 has an SD card slot that's compatible with UHS-I media.

TILTING SCREEN

The 3.2-inch, 1.04 million-dot screen can tilt down through 180 degrees to view it from in front of the camera – which is fine until you use a tripod and the view is blocked.

INTELLIGENT EYE-DETECTION AF

The Nikon Z 50 can detect and focus on people's eyes in a scene. It works for stills in single and continuous AF mode, so it doesn't matter if your subject moves.

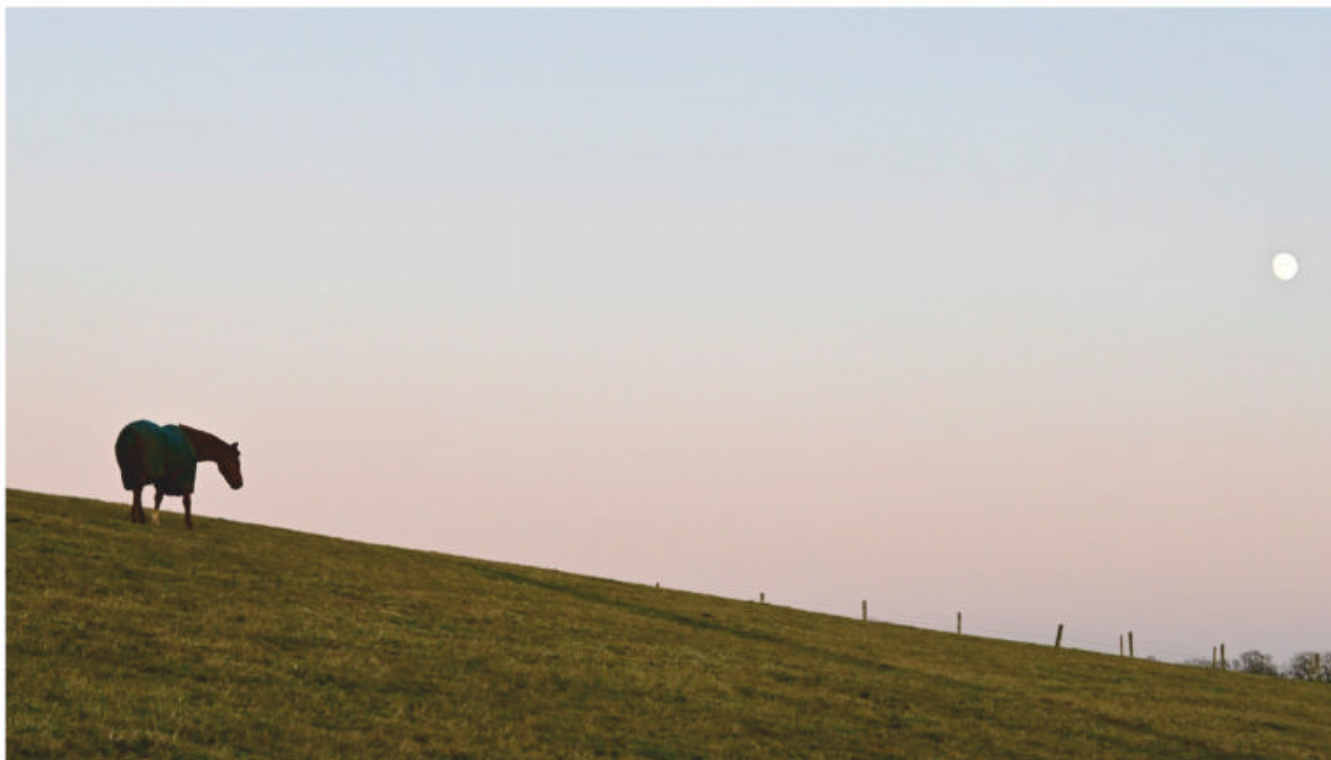
BUILT-IN FLASH

Unlike the full-frame Z-series cameras, the Z 50 has a built-in flash with a guide number of 7m at ISO 100, which is handy for a little fill light.

SNAPBRIDGE

The SnapBridge technology makes it easy to link the Z 50 wirelessly to a smartphone. It can send 2MP images from the camera to a phone automatically.





Above
Standard Picture Control

This is a good default setting, giving images more contrast and saturation



Left
Fast focusing

The AF system copes very well with gloomy conditions, even when the subject is moving quickly

Opposite
Dynamic range

While it can't quite match the full-frame Z 6 and Z 7, the Z 50 has a good dynamic range

than the captured image, but on the whole it still gives a good preview of the image you are about to capture.

Considering the small size of the Z 50, it's impressive that there's a 3.2-inch screen on the back. Helpfully, this can be tilted up or down for viewing from above or below eye level. It can also be tipped down through 180 degrees so it can be looked at from in front of the camera. The only problem with this is that if you mount the camera on a tripod, you can't see the screen.

Nikon has once again done a great job with the control layout and implementation of touch control. The Z 50's interface is unmistakably Nikon, with a well-thought-out, modern twist. The only disappointment is the lack of a joystick to set the AF point when the viewfinder is in use. A joystick also makes more efficient use of the space on the back of the camera than a navigation pad, so it would have been preferable. As yet, it's also impossible to use the screen to set the AF point while the viewfinder is in use.

Minor grumbles aside, the Z 50 gets an emphatic thumbs up for its handling and control layout. Happily, this positive vibe extends to the camera's performance. Its AF system is fast and effective, even managing to cope with fast-moving subjects in dull conditions – it can be relied upon to shoot sport and action.

The Z 50 captures a good level of detail that is maintained well throughout the native sensitivity range (ISO 51,200), but it's worth trying to stick to ISO 12,800 or lower.

TALKING POINT...

Subject Tracking

The Z 50's Subject Tracking mode, which can be activated in Auto-area AF mode, is very useful with subjects that move erratically. Once Auto-area AF mode is selected, just press the OK button and a white square appears in the centre of the frame. You just need to position this over the subject, and then press OK again. The square turns yellow, and it will follow your target as it moves around the frame.

The Subject Tracking is excellent on many occasions, but it's liable to get confused if there's more than one object (such as multiple rugby players) moving around the frame, and it's best to switch to Single-point AF, Wide-area AF (Small) or Wide-area AF (Large) to have more control over the location of the active AF point. Wide-area AF (Small) and Wide-area AF (Large) work very well for a wide range of subjects.



JOIN THE DEBATE ON OUR SOCIAL MEDIA NOW:



@DPhotographer



facebook.com/DigitalPhotographerUK



Nikon Z 50

Megapixels (effective)
20.9

Max resolution
5,568 x 3,712

Sensor information
APS-C (23.5 x 15.7mm)
CMOS

Shutter speed
30-1/4000sec, Bulb
and Time

ISO sensitivity
100-51,200, expandable
to 204,800

Exposure modes
Auto, Program, Shutter
priority, Aperture Priority,
Manual, Scene, Special
Effect, U1 and U2

Metering options
Matrix, Center-weighted,
Spot, Highlight-weighted

Flash modes
Fill, red-eye reduction, slow
sync, slow sync + red-eye,
rear-curtain sync, auto,
auto + red-eye reduction,
auto slow sync, auto slow
sync + red-eye, flash off

Connectivity
USB, HDMI, 3.5mm mic,
Wi-Fi, Bluetooth

Weight
450g with battery and
memory card

Dimensions
126.5 x 93.5 x 60mm

Batteries
Rechargeable EN-EL25
Li-ion battery

Storage
SD/SDHC/SDXC UHS-I

LCD
Tilting 3.2-inch,
1.04 million-dot LCD

Viewfinder:
0.39-inch, 2.36 million-
dot OLED

FEATURES

It has a well-considered
feature set that should
keep most enthusiast
photographers happy

★★★★★

BUILD QUALITY

It's not tank-like, but
the Z 50 feels well built,
and it's nice to know it's
weather-sealed

★★★★★

HANDLING

A couple of quibbles
aside, the Z 50 handles
well and has an excellent
control arrangement

★★★★★

QUALITY OF RESULTS

The Z 50 can be relied
upon to produce high-
quality images in a wide
range of situations

★★★★★

VALUE FOR MONEY

At under £1,000/\$1,000
with the kit lens, the Z 50
is good value, especially
for Nikon DSLR users

★★★★★

Overall

It's only the flip-down screen
that prevents the Z 50 from
achieving a 5/5 score overall.
It's a delightful camera that's
small without being fiddly,
and it's a solid performer.

★★★★★

The Z 50 can be relied upon to produce high-quality images in a wide range of situations



1 NO JOYSTICK

Unfortunately there's no joystick for setting
the AF point while the viewfinder is in use

2 NATURAL VIEW

The viewfinder can be set to show the
impact of camera settings

3 AE-L/AF-L

This locks the focus and exposure, or it can
be customised for back button focusing

4 I MENU

This button activates a customisable
menu with up to 12 parameters

REGULATION-FREE

The Mavic Mini weighs less than 250g, so it doesn't need to be registered in the UK, but you'll need to register if you add propeller guards or longer landing gear as they will take it above the registration-free weight limit.

Below left

Small and lightweight

It's light enough to avoid UK registration requirements, and folds up to a very small size

Above

Time to fly

The Mavic Mini's price, size and ease of flying make it a great everyday kitbag companion

Price: £369 / \$399

DJI Mavic Mini

The Mavic Mini has something to offer both experienced pilots and first-time fliers, so should it be in your kitbag?



As we saw in **Issue 222**, a drone can really expand the range of photographic opportunities

available to you in a location and offer a new perspective on the world. However, it's another thing to carry, and that's part of the reason why many photographers are excited about the DJI Mavic Mini. Firstly, it folds down to an incredibly small size – 140x82x57mm – so it can sit on the palm of your hand and is easy to fit into your camera bag. But also, because it weighs less than 250g, it doesn't need to be registered with the CAA in the UK – as long as you don't fit the propeller guards.

Consequently, the Mavic Mini is a tempting first drone, but it's also attractive to seasoned pilots looking for something they can easily take on their travels.

DJI sells the Mavic Mini in two forms – the standard kit or a Fly More Combo. The standard option includes everything you need

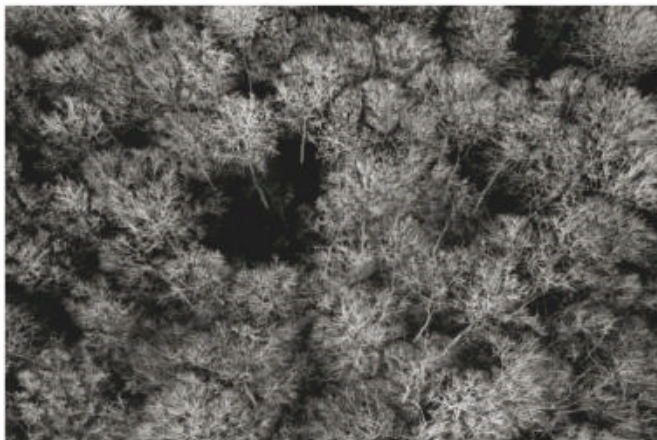
to fly, but the Fly More Combo is well worth considering for the extra £90 because you get two additional batteries, each enabling up to 30 minutes of flight, a charging hub that can hold all three batteries, two extra sets of propellers, propeller guards, and a neat, semi-rigid case that can hold everything apart from the propeller guards.

A controller is supplied, but you need to download the free DJI Fly app to a smartphone and connect it using the supplied cables. The phone sits in the controller's clamp and lets you see the drone camera's view.

The Mavic Mini is very easy to set up, but it's worth doing it at home the first time because there are a few essential steps that require a Wi-Fi connection. Once you've done all that, you can head outside, ready for your first flight.

The Mavic Mini has three flight modes that are selected with a tap on your phone's screen. Position (P) mode is a good general-purpose





Above
Unique angles
The Mavic Mini lets you get shots from otherwise inaccessible angles and perspectives

Left
Steady shots
The Mavic Mini boasts several different flight modes, enabling you to capture stunning stills and smooth video

choice, especially for stills photography. Sports mode gives you maximum speed and can be useful when you want to get the drone into position quickly. Meanwhile, CineSmooth mode extends the breaking time and is a sensible choice for videography because you get smoother footage. There are also a few QuickShot modes (Dronie, Circle, Helix, and Rocket) that put the drone in charge of its flight and filming. They're handy when you're trying to get to grips with what the drone can do. However, it doesn't take long to get up to speed with the controls, and the gimbal does a great job of compensating for movement, so you get impressively steady footage.

The Mavic Mini has a 1/2.3-inch sensor, which puts it on a par with a decent compact camera or action camera. Its results are similar to that level of camera, but with the extra wow factor of being way above head height and able to move without shake or wobble.

It's a little disappointing that it's not possible to shoot RAW files, but if you pay attention to the exposure you'll get good results that can stand a little adjustment. Helpfully, the video feed to a connected phone shows an accurate preview, but this will vary with the phone.

The video bit rate is a bit low at 40Mbps, but again the results are decent and you can get some fabulous results from unusual angles.

One issue to be aware of is that the Mavic Mini's light weight means that it can only withstand relatively light winds. Its maximum wind-speed rating is eight metres per second (28.8kph), and it's important to remember that wind speed increases with altitude.

We encountered a few low-signal warnings during our testing, but the Mavic Mini remained under control at all times. It also responded promptly to any control adjustments, and it's easy to control it during take off, flight and landing.

DJI Mavic Mini

Megapixels (effective) 12
Max resolution 4,000x3,000
Sensor information 1/2.3-inch type CMOS
Lens data 24mm (equivalent) with 83° field of view
Focus/macro Contrast detection
Shutter speed 4-1/8,000sec
ISO sensitivity ISO100-3200
Exposure modes Auto and Manual, but aperture is fixed at f/2.8
Metering options Fixed
Flash modes N/A
Connectivity USB, Wi-Fi connection to the controller
Weight 249g
Batteries Removable 2400mAh rechargeable Li-ion battery in the drone, 2600mAh rechargeable battery in the controller
Storage microSD
LCD N/A: images are composed on a connected smartphone

FEATURES
The feature set is good for the price, but RAW file shooting would be nice
★★★★★
BUILD QUALITY
It's built to be light so it's not the most robust drone, but it doesn't feel cheap
★★★★★
HANDLING
The Mavic Mini is easy to fly and control, but keep an eye on the wind speed
★★★★★
QUALITY OF RESULTS
The videos and stills are good for a 1/2.3-inch sensor and can deliver the wow factor
★★★★★
VALUE FOR MONEY
Considering what the Mavic Mini can do and the quality of its results, it's terrific value
★★★★★

Overall
The Mavic Mini is small enough to carry everywhere with you and is capable of producing attractive results. It's a great first drone and travel companion.
★★★★★

FEATURES

2.7K VIDEO
The maximum video resolution is 2.7K (2,720x1,530) at 25/30p rather than 4K. Full HD (1,920x1,080) footage can be shot at 25/30/50/60p, so there is some slow-motion potential there.

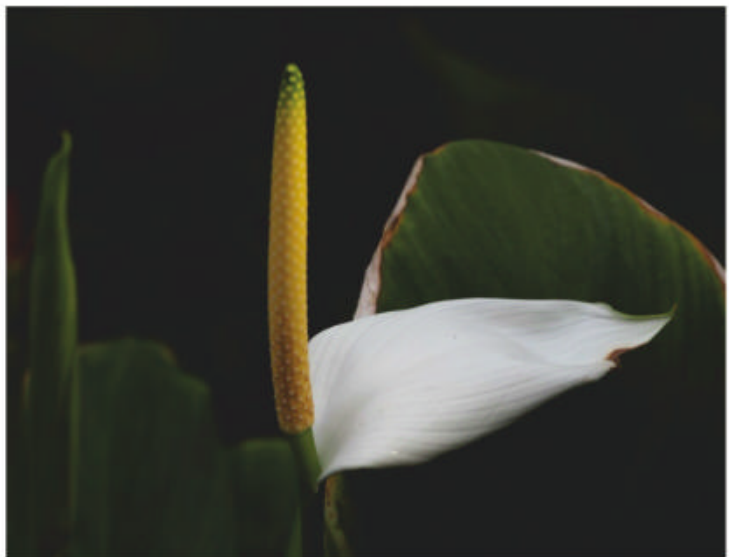
CAMERA ANGLE
The controller has a dial to adjust the vertical angle of the camera. You need to position the drone for the correct horizontal angle.

IMAGE STORAGE
Unlike some of DJI's other drones, the Mavic Mini doesn't have any internal storage for images or video, but there's a UHS-I microSD card slot.

REPLACEABLE PROPELLERS
The propellers attach via a small screw, and there's a screwdriver in the kit so you can replace them if they are damaged at any point.

IOS OR ANDROID
DJI supplies cables to connect the controller to iOS or Android phones, and the DJI Fly app for controlling the drone is available for both platforms.

FLIGHT TIME
The Mavic Mini's maximum flight time is determined by its battery power, and DJI claims a maximum of 30 minutes – but cold weather and wind will reduce this.



DOWNLOAD THE
TEST SHOTS
bit.ly/DP-224



Price: £1,600 / \$2,400 (body only)

Olympus OM-D E-M1 Mark III

Does this new pro mirrorless have what it takes to be a champion in 2020? Editor **Lauren Scott** investigates

FIRST IMPRESSIONS

Our initial test conditions didn't include shooting in an action or sports environment – arenas the M1 Mark III is designed to thrive in. Check digitalcameraworld.com soon for a thorough field test of the camera and full lab data.



Last year saw the release of the Olympus OM-D E-M1X – a mirrorless camera the size of a pro DSLR, with built-in vertical grip, dual batteries and twin TruePic VIII processors, all of which amounted to a monstrously powerful (but monstrously sized by Micro Four Thirds standards) camera. The E-M1X has its place, but we're pleased to see Olympus release the new OM-D E-M1 Mark III – which, in short, combines the raw power of the M1X with the smaller, familiar sizing of the OM-D E-M1 Mark II. In most cases, users choose Micro Four Thirds because they want to stay small, light and agile, so this 504g body is a welcome return to form.

It's a slight disappointment to see the same 20.4MP image sensor, but the Mark III does get a brand new processor: TruePic IX. To illustrate the power of this new processor, the E-M1X required two TruePic VIIIs to perform its more advanced features – such as Live ND filters, Intelligent Subject Detect AF, and the handheld 50MP High Res Shot. The TruePic IX can perform all these tricks and more, and its new party pieces include an improved Face Priority/Eye Priority AF algorithm and a new Starry Sky AF algorithm (comprising a fine-

Below
Joystick joy

The Mark III is identical in size to the Mark II, but the latest iteration has a Multi Selector to shift quickly between AF points

Right
Easy access

The Bulb function has been added to the mode dial, and a dedicated ISO button now sits on the right above the rear thumb grip



tuned scan option for telephoto lenses and a stabilisation mode for handheld astro shots).

The E-M1 Mark III carries over other signature features from the E-M1X, such as 80MP High Res Shot for tripod-based photography, 7 stops of image stabilisation (7.5 with Olympus Sync IS lenses) a custom AF target mode to create bespoke focus clusters, new AF target modes for stills and video, 4K/C4K capture up to 30fps, and a bespoke image stabilisation mode that might just make you throw away your gimbal.

It also boasts familiar flagship features like 60fps burst shooting with focus locked and 18fps with full AF/AE tracking, 1080p video at up to 120fps, in-body focus stacking and focus bracketing, and class-leading weather sealing.

Speaking of build, the Olympus OM-D E-M1 Mark III is identical in size to the Mark II, and only heavier by 6g. While the ergonomics are very similar, there is one key difference: like the E-M1X, the camera now has a Multi Selector – a joystick, to you and me.

Up until the E-M1X, Olympus bodies relied on either the D-pad or touch and drag using the rear LCD screen to manoeuvre focus points around. However, D-pads are finicky for fast movement and tricky to use in cold weather, so the addition of a joystick is a very welcome one, especially for shooting fast action or sports. To accommodate the joystick, the INFO button now sits where MENU was. MENU is now on the left of the camera rear.

Another useful addition ported over from the E-M1X is a dedicated ISO button, which displaces the Fn1 button on the back of the

Mark II. As with the E-M1X, the Bulb function has been added to the mode dial, giving direct access to Olympus's brilliant Live Composite, Live Bulb and Live Time modes for light painting and star trails – a nod towards the pro astrophotographers Olympus is targeting.

The Olympus OM-D E-M1 Mark III performs very much on par with the Olympus OM-D E-M1X in most areas – which is unsurprising, given that it's running many of the same algorithms. However, handheld 50MP pixel-shift images are more consistent, and Focus Stacking/Bracketing autofocus and accuracy feels better. It confidently outperforms the Olympus OM-D E-M1 Mark II, as you would hope. The in-body image stabilisation is otherworldly. Bearing in mind the 2x crop factor, you're able to shoot handheld images at 600mm – making the camera a powerhouse for wildlife, general handheld shooting and in low light.

Pro Capture mode remains one of our favourite features in the camera industry – and it's something that not even the Sony A9 II or Canon EOS-1D X Mark III are capable of. Pro Capture records 35 frames when you half-press the shutter and up to 120 frames (a new improvement) after you've pressed it – meaning that, if you're slow on the draw, you never miss a critical moment.

Right now, we're impressed with the Olympus OM-D E-M1 Mark III, but we'd like to test it on sports and fast action. The E-M1X proved that this tech can track fast-moving subjects, and if the same is true for the E-M1 Mark III, it could be an absolute winner.

Olympus OM-D E-M1 Mark III

Megapixels (effective)	20.4 MP
Max resolution	7,776 x 10,368
Sensor information	Four Thirds Live MOS
Processor	TruePic IX
Focus/macro	121 cross-type on-chip phase detection
Max burst	60fps
ISO sensitivity	Low to 25,600 (ISO 200 base)
Exposure modes	ESP, spot, centre weighted, highlight, shadow
Weight	504g body only, 580g including battery and memory card
Storage	1x UHS-II SD 1x UHS-I SD
LCD	3-inch fully articulating touchscreen, 1.04 million dots
Viewfinder	Yes

FEATURES

Nothing feels like it's lacking here, and the new features are worthy of being added

★★★★★

BUILD QUALITY

The rugged magnesium alloy body feels very hardy. It's dust, splash and freezeproof

★★★★★

HANDLING

The new joystick enables quick shifting of the AF area, and the dedicated ISO button is handy

★★★★★

QUALITY OF RESULTS

Everything feels superior, from the faster autofocus to improved ISO performance

★★★★★

VALUE FOR MONEY

It's a worthy upgrade to the Mark II, while the price sits competitively below its rivals

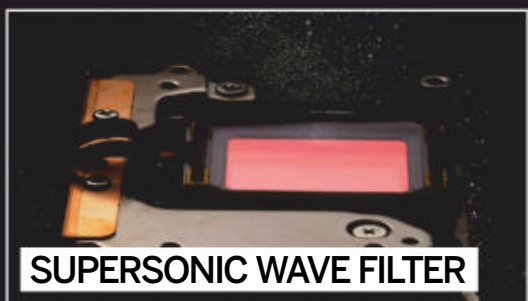
★★★★★

Overall

There's a definite boost in terms of core performance – and that's before factoring in the wealth of all-new features. This pro camera is a real joy to use and shoot with.

★★★★★

FEATURES



SUPERSONIC WAVE FILTER

DUST REDUCTION

An improved Supersonic Wave Filter (SSWF) reduces sensor dust by a factor of 10 – a hardware boost brought from the Olympus E-M1X.

FACE DETECT AF

This tracking feature feels more 'sticky'; even when your subjects turn their face, the AF is able to keep track of and focus on the sides of faces.

LIVE COMPOSITE MODE

It's possible to keep the shutter open for six hours – doubling the three-hour maximum of the Mark II – to capture starry skies and light trails.

USB CHARGING

Charging via USB cable is supported, and a power bank can be used to keep the camera running as you shoot. A full battery charge takes just two hours.

IN-BUILT IMAGE STABILISATION

The E-M1 Mark III delivers 7 stops of stabilisation as standard, but when paired with a Sync IS Pro lens it becomes an astonishing 7.5 stops.

HANDHELD HIGH RES SHOT

On a tripod, the High Res Shot function enables you to record ultra high-res (approx. 80 MP equivalent) RAW and JPEG files.

DOWNLOAD THE
TEST SHOTS
bit.ly/DP-224



PRICE: £1,499 / \$1,698

Panasonic Leica DG Vario-Elmarit 50-200mm f/2.8-4.0 ASPH Power OIS

Panasonic extends its Micro Four Thirds lens range with this telezoom



For its high-end Micro Four Thirds lineup, Panasonic has teamed up with Leica, and the resultant models are designed to the highest standards. As the equivalent to a 100-400mm zoom, you won't find anything quite like this lens in Leica's catalogue though. Like others designed for the Micro Four Thirds mount, it's a fraction of the size of its full-frame equivalent. It's so small it can easily fit in a smallish jacket pocket.

With a similar cosmetic appearance to Leica's TL lens range and with the prestigious name emblazoned on it, you would expect it to be well-made, and it is. The exterior is mainly metal, the zoom and focus rings are smooth in operation, and the single barrel extension feels firm and secure. It even has a hood with a decent locking mechanism.

Free of an L-shaped tripod foot, which is perhaps unnecessary anyway on a lightweight zoom like this, it has a simple, minimalistic look. Panasonic's Dual IS stabilisation system works well in combination with the Lumix G9 we had in for testing, and it's easily on par with rivals, if not better. Autofocus is very fast in bright sunlight, but it will hunt when light levels drop or when using it at close to the minimum focusing distance.

As for the image quality, it's seriously sharp at the shorter and mid-focal lengths, with low fringing and distortion from the built-in profile. Like most telezooms, there's a slight drop in contrast and resolution at the longer end.



Left
Longer focal lengths

Like most telezooms, overall image sharpness falls a little at the longer focal lengths but it's still pretty impressive

Left below
Distortion

A built-in profile is used primarily to remove pincushion distortion, and likely accounts for the low weight and compact dimensions

Technical specs

Manufacturer	Panasonic
Model	Leica DG Vario-Elmarit 50-200mm f/2.8-4.0 ASPH Power OIS
Web	panasonic.com/uk
Elements/construction	21/15
Angle of view	24 to 6.2 degrees (horizontal)
Max aperture	f/2.8-4
Min aperture	f/22
Min focus distance	0.75m
Mount	Micro Four Thirds
Filter size	67mm
Length	132mm
Diameter	76mm
Weight	655g

Overall



Small and lightweight, with effective stabilisation, this is an incredibly versatile lens. Image quality is excellent, particularly up to the mid-focal lengths, but it's not cheap.



PRICE: £1,119 / \$1,099

Canon RF 24-105mm f/4 L IS USM

Kevin Carter puts this full-frame standard kit lens for EOS R and RP to the test

 This lens is what you'll get if you buy the EOS R or RP in kit form, but this is no ordinary bundled kit lens. For a start it has the legendary L-series moniker and retails at over £1,000.

Although announced alongside the enormous RF 28-70mm f/2 L USM, it's a much smaller and lighter offering and is more in keeping with the camera's compact dimensions. It's also very nicely made, with a mainly polycarbonate outer shell and satisfyingly smooth zoom action.

Focusing is also very smooth, courtesy of a newly designed Nano USM, and is very fast, near-silent and precise, even in low light. The stabilisation is another highlight.

Like all RF lenses to date, it also has a customisable ring for assignment of exposure controls, placed in front of the MF ring. While that can't be de-clicked by the user, it is a thoroughly useful option. But that's all relative – how well does it perform optically?

In many respects it's similar to the EF version in terms of sharpness, with slightly better, more consistent performance across the frame overall. Distortion is lower too, particularly at the shorter focal lengths, though it has quite high levels of vignetting. It's also not immune to fringing, which can be quite noticeable in the corners at 24mm.

Like other bundled zooms it's also more expensive when bought separately, but as part of kit there's no denying how attractive it is.



Left
Fringing
Optical quality is very consistent, but there's occasional fringing wide-open at the shorter focal lengths in strongly backlit scenes

Left below
Distortion
Barrel distortion is improved over earlier versions (for DSLRs) and is almost non-existent after profile correction

Technical specs

Manufacturer	Canon
Model	RF 24-105mm f/4 L USM
Web	canon.co.uk
Elements/construction	18/14
Angle of view	84-23.2 degrees (diagonal)
Max aperture	f/4
Min aperture	f/22
Min focus distance	0.45m
Mount	RF
Filter size	77mm
Length	107.3mm
Diameter	83.5mm
Weight	700g

Overall

It's a consistent performer throughout the zoom range, and while it's not the most glamorous of lenses, it is a highly practical option for everyday use.

ACCESSORIES

A collection of ten fun-yet-functional products out there for photographers



Above

G-TECHNOLOGY G-DRIVE PRO SSD

Website: shop.westerndigital.com/wd
Price: £1,272 / \$1,400 (960GB)

Designed for videographers, this aluminium-encased solid state drive has Thunderbolt 3 technology for transfer rates of up to 2800MB/s, which means you can edit 4K (or even 8K) multicam footage from the drive at full resolution. That speed comes at a high price, but it could save you lots of time.

Below

WANDRD HEXAD CARRYALL DUFFEL BACKPACK 40L

Website: eu.wandrd.com
Price: £203 / \$224

More comfortable to carry on your back than many duffel bags, this 40L bag is carry-on size and made from waterproof, wipe-clean tarpaulin and ballistic nylon. It has capacity for Wandrd's small or medium camera cube along with other travel essentials, but you don't get quick access to your camera gear.



Below

RØDE NTG5

Website: rode.com
Price: £449 / \$499

Designed for on-location video recording with an external audio recorder, the NTG5 shotgun microphone weighs just 76g and is highly directional, so it picks up the sounds you want. It comes with everything you need, including a pistol grip shock mount, windshield and a short XLR cable.



Left

BREAKTHROUGH X100 FILTER HOLDER

Website: breakthroughfilters.co.uk
Price: £39 / \$49

Breakthrough's X100 filter holder is designed for use on lenses with focal lengths as short as 16mm. It has a snap-lock mechanism that makes it easy to attach to the lens adapter ring (sold separately). It accepts 100mm square and rectangular filters from Breakthrough or other brands.



Below

PEAK DESIGN EVERYDAY BACKPACK V2 30L

Website: peakdesign.com
Price: £266 / \$290

The first Everyday Backpack 30L lived up to its name, with room for everything photographers need to carry on a daily basis, and it maintained its looks after heavy use. The new version has more durable zippers, more comfortable shoulder straps, better laptop storage and larger external pockets.





Left

BENRO SLIM CARBON FIBRE TRIPOD KIT

Website: benroeu.com

Price: £140 / \$120

This four-section tripod has a maximum height of 146.3cm, folds down to 51cm and weighs just 1kg. It can also bear a load of up to 4kg, but we recommend attaching a weight to the sprung hook in the bottom of the centre column if there's a breeze.



Above

THINK TANK PHOTO RED WHIPS V2

Website: snapperstuff.com

Price: £9 / \$10

There always seems to be something that needs attaching or tying down, and at £9/\$10 for 12 these bungee cables (complete with plastic locks/adjusters) are a kit essential. They're great for things like stopping a tripod from flapping about on your backpack or keeping cables tidy.



Left

THINK TANK PHOTO AIRPORT ADVANTAGE XT

Website: snapperstuff.com

Price: £285 / \$300

This smart-looking wheeled bag weighs just 3.1kg and can hold two twin-gripped DSLRs with lenses attached, plus up to around eight other lenses and a 17-inch laptop, yet it meets most current carry-on requirements. The extending handle and smooth-rolling wheels mean you'll fly through the airport.

Below

3 LEGGED THING JAY KIT-A

Website: 3leggedthing.com

Price: £680 / \$780

With a weight of 2.15kg including the Arca Swiss AirHed Cine tripod head, and packing down to 50.1cm, 3 Legged Thing's Jay Kit-A proves that video tripods don't have to be heavy and bulky. It also has a maximum height of 1.21m (min 16cm) and there's a levelling base built in.



Smooth-rolling wheels mean you'll fly through the airport

Below

ROTOLIGHT AA BATTERY CHARGER

Website: rotolight.com Price: £40 / \$45

Compatible with the 2700mAh Rotolight NiMH batteries mentioned in **issue 222** and third-party NiMH and NiCd AA batteries, this charger can recharge up to 12 batteries at a time. A long press of the refresh button switches between charging and discharging (before recharging again) to keep batteries in good condition.





THE MALE BIAS

Yona Elig explores what makes a 'strong' female photographer

All images © Yona Eligoulachvili

It is so difficult to talk about yourself. I sometimes wish somebody else would do it for me, but apparently we are our own best advocates, as the saying goes. I was a graphic designer and started photography 15 years ago, when I was 50 years old – turning professional in the past two to three years. I've only recently developed a style that suits my approach to images, taking my time and trying to work on every single one so I felt that it told a story.

Being a loner – more of an 'antisocial' photographer – I personally have rarely been confronted directly with the problem of gender inequality in the industry. The only time I've worked with male photographers has been in workshops that I've attended and it usually turned out fine, with a lot of respect to the (few) attending women. Was it because we were outnumbered?

Of course, women are rarely treated equally in certain domains. As we try to communicate our journalistic experiences and take part in difficult shooting situations, we often need more time to be considered 'real' professionals on certain subjects.

I do unfortunately also see and feel the 'male bias' problem in group exhibitions. I first realised it at the Arles photography festivals, which I attend almost every year. The limited number of women photographers there is quite striking, as is the place and the way that those few [female attendees] are presented. This of course is entirely my personal, humble feeling.



PRO BIO

Yona loves to photograph Europe's café culture, and her aim is to tell the stories of the people in those cafés through the lens of her Leica. Yona edits her images using an iPad, adding soft, smoky effects for a dreamy atmosphere.

yonaelig.com

Strong female photographers have to fight their way into difficult situations, and as I mentioned previously, it is harder for us to be noticed, so we have to prove ourselves by taking more risks than some men do.

I don't have the right words, but there is a feeling of unjustness in some situations – those few women who do manage to break through, who achieve their goals by overcoming different obstacles, they really do stand out.

For me personally, the term 'strong' describes a woman photographer who is loyal to and stays loyal to her beliefs and her choices of subjects, no matter what.



The
Photography
Show

CO-LOCATED WITH

The
Video
Show

14-17 MARCH 2020, THE NEC BIRMINGHAM

CAPTURE A FRESH PERSPECTIVE

The event for everyone passionate about photography and moving image

Cutting edge gear | **Live demos** | Learn new skills and techniques
Legendary photographers and filmmakers | Expert guidance

20% OFF tickets with Digital Photographer, use code DGPTPS20

PHOTOGRAPHYSHOW.COM

EVENT SUPPORTED BY

Digital
Photographer

Free entry passes available for Professional Photographers^{**}

*Discount code applies to standard adult tickets only and cannot be used in conjunction with any other promotion.
Group discounts are available - please email thephotographyshow@futurenet.com for details. Discount codes expire at midnight on 11 March 2020. **Subject to specific criteria