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### **Photography and the virus**

**Covid-19** is decimating the  
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**EXCLUSIVE**

### **Sigma interview**

We talk to **Sigma's CEO**  
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# Iconic



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Instagram celebrates its 10th birthday this year and during its short life has grown to become the world's biggest photography website by far. It was the fourth most downloaded phone app of the past decade and last May added its one billionth user. Nearly 100 million new photos are added daily, and they aren't all celebrity selfies and pictures of people's dinner. Pretty

much every well-known photographer you can think of is on there – even the dead ones. If you're not yet on Instagram yourself, now is the perfect opportunity to get yourself set up, and this week we offer a few tips for how to get the best out of it. Over the coming weeks we'll be presenting more ideas for things to do at home. If you subscribe you'll get AP delivered and save money too. Find out how on page 55. **Nigel Atherton, Editor**

**Contribute to Amateur Photographer** If you'd like to see your words or pictures published in *Amateur Photographer*, here's how:  
**Something to say?** Write to us at [ap@ti-media.com](mailto:ap@ti-media.com) with your letters, opinion columns (max 500 words) or article suggestions.  
**Pictures** Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to [appicturedesk@ti-media.com](mailto:appicturedesk@ti-media.com).  
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## This week in 1937

gettyimages®

### TREASURES FROM THE HULTON ARCHIVE



### Easter 1937 by Richards / Fox Photos

Here's a fun lockdown activity to play with the kids! A group of Cardiff children and their dog try to eat an Easter egg off a piece of string without using their hands. Chocolate is dangerous for dogs though so leave your pet out of it, and you can of course swap

the eggs for something healthier. Chocolate Easter eggs were introduced to Britain by JS Fry & Sons in 1873, but it was Cadbury who created the modern Easter egg in 1875, when they developed a pure cocoa butter that could be moulded into smooth shapes. Happy Easter!

The **Getty Images Hulton Archive** is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses over 80 million images spanning the birth of photography to the digital age. Explore it at [www.gettyimages.com](http://www.gettyimages.com).



## This week's cover image

Most of these stunning photos are from Getty Images but we included four that were taken by the Editor, Nigel Atherton

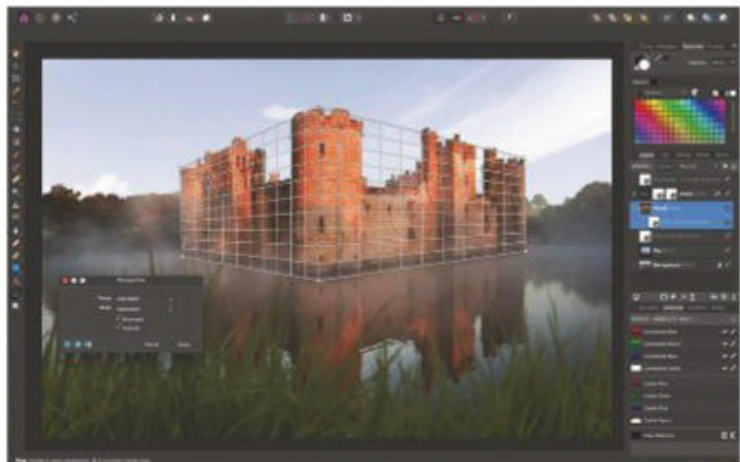
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## NEWS ROUND-UP

By Geoff Harris and Andy Westlake



### Serif halves price of Affinity Photo

It's tough to get out to take photos during the lockdown but at least you can edit as many images as you want indoors. Serif, the developer of the Affinity editing programs, is halving the cost of Affinity Photo, Affinity Publisher and Affinity Designer, until 20 April. This means you can get Affinity Photo for £23.99. Serif is also offering a 90-day free trial of the software ([affinity.serif.com](https://affinity.serif.com)).

### Get the knack of Nik for free

DxO is offering various free webinars on how you can make the most of Color EfexPro and Silver Efex Pro (part of the Nik collection) and its standalone editing program, PhotoLab 3. The webinars will be run during April and you can find full details on how to register at [www.dxo.com/upcoming-webinars](https://www.dxo.com/upcoming-webinars).

### Canon number one in market

Canon has announced that its interchangeable-lens digital cameras (DSLR and mirrorless) have maintained their number one share of the global market for the 17th consecutive year, from 2003 to 2019. Canon introduced the groundbreaking EOS 300D DSLR in 2003, and is now developing the full-frame mirrorless EOS R5, the latest in its EOS R range following the EOS R and the EOS RP (below).



### Pentax announces 85mm 'Star' prime

Pentax owner Ricoh has announced the development of its next Star-series lens, the HD Pentax-D FA\* 85mm f/1.4 SDM AW, for Pentax DSLRs. It has three Super ED glass elements to reduce aberrations, one aspherical lens, a 9-blade diaphragm and is designed to be water and dust resistant. Price and availability to follow.

© ER KALKOV COVA



# BIG picture

### Latest SheClicks challenge winners announced

Each month, members of the SheClicks community are invited to participate in a photographic challenge, centred on a theme with a guest judge. *Amateur Photographer's* Features Editor, Amy Davies, judged February's competition, Reflections. She said, 'I continue to be impressed by the standard

### Brian May's stereo soul

Brian May's London Stereoscopic Company is inviting people all over the world under lockdown to send in stereo/3D photos, capturing any moments of joy they're finding. 'We've reached hundreds already and just ran the first gallery of highlights, with pictures from the UK to Japan,' said a spokesperson. Check it out and take part at [www.londonstereo.com/stereoscopic-soul.html](https://www.londonstereo.com/stereoscopic-soul.html).





of photography from members of the SheClicks community. I was presented with a range of fantastic images from women who interpreted the theme with finesse.' There's no outright winner but 25 images are selected and shared on the group's Facebook page. This beautiful image taken in Iceland is by Slovakian photographer Erika Valkovicova. For more information visit [facebook.com/groups/sheclicksnet](https://facebook.com/groups/sheclicksnet).

## Words & numbers

If you were to ask me to define a photograph in a few words, I would say it is a fossil of light and time

**Daido Moriyama**  
Japanese street photographer

**£7,400**

How much an album of 19th century prints of British and overseas views, including China, recently made at auction in Taunton, Somerset

SOURCE: GRENSLADE TAYLOR HUNT



# AP meets the CEO of Sigma

During his recent trip to Japan following the cancellation the CP+ show, Deputy Editor **Geoff Harris** met Kazuto Yamaki, CEO of Sigma

**IT'S AN** exciting and busy time for Sigma. As well as releasing a steady stream of well-regarded lenses, Sigma is a key member of the L-Mount Alliance with Panasonic and Leica, and dropped a bombshell last year by announcing the Sigma fp – the world's smallest and lightest full-frame camera, also packed with powerful video features. I met CEO Kazuto Yamaki in a rooftop bar in Tokyo's Shinagawa district to find out more.

**AP Were you planning to release any new lenses at CP+?**

**KY** No. Although we are working on many projects, and new products will be announced later this year. I can't comment on anything now.

**AP How has the Sigma fp been received, as it's quite a departure for Sigma?**

**KY** We have done well in Japan, and probably the next most successful market is the

US. There is also a lot of interest from Europe, but I am under the impression that not so many potential customers know about it. One of the biggest challenges for smaller companies like Sigma is marketing. In the past there has been a bit of distance between manufacturers and users. Thanks to the internet, this distance is shrinking, so makers have to connect and communicate directly with end users through all aspects of the media, ambassadors, etc so we can deliver our message directly to users. We need to create a new relationship with users.

**AP What do you think are the main advantages of the fp?**

**KY** This camera is based on three main concepts – the pocket size, the seamless

The fp with its 45mm f/2.8 DG DN lens



The Orange and Teal colour mode generates attractive effects, as seen in this image taken with the fp during Geoff's Japan trip

transition between still and movie recording, and its scalability. Video makers are very excited as there is no such stills/cinema camera in the market, very compact, but also able to produce beautiful movies. You can take this camera anywhere, it never feels like a burden when you are travelling.

**AP What was the thinking behind releasing the fp with a**

**45mm lens? Why not a more conventional focal length?**

**KY** We are going to release more compact lenses which match well with the fp, so there will be more variety. As for the 45mm lens, we started this project aiming to implement a 40-50mm lens which people regard as a standard prime lens. I personally really like the 45mm focal length, however, and so does our optical designer.





Sigma's CEO Kazuto Yamaki (left) with AP's Geoff Harris

## 'I find it interesting that Japanese people are finding new ways of using the fp and I hope this will be the case for users worldwide'

### Bayer in the future?

**KY** We have not made a decision, but probably yes. We chose Bayer for the fp as the sensor perfectly matched the concept behind it. If we make a serious authentic stills camera we may still choose a Foveon sensor, so it's always determined by the product concept... in this case compact size, high-quality still and movie recording.

### AP Do you now expect most of your new lenses to be for mirrorless, rather than for DSLR cameras?

**KY** Yes. First of all there is more demand on the mirrorless side, and we have new mirrorless lenses under development. There is already a wide range of nice Sigma lenses for DSLRs. We are also getting a lot of enquiries from Fujifilm X-mount users. We believe

they are a really nice user group – very passionate about photography, who really like to invest in gear. Sigma makes products in Japan so we cannot always produce the cheapest. As most of our lenses are for enthusiasts, they are the perfect target market. That said, we don't have unlimited engineering resources so we need to prioritise. At the moment, the biggest demand is for Sony E-mount lenses, not just in Japan but all over the world. In the future I would like to make lenses for X-mount, but there is no specific plan right now.

### AP You mentioned the fp being a big success in Japan. Why do you think it's done so well in such a competitive mirrorless market?

**KY** We've discovered that many

Japanese users enjoy shooting in the long, wide 21:9 aspect ratio, which is like cinemascope. Furthermore, the fp has a new colour mode called Teal and Orange. It is the first camera to implement this. Many Japanese users really like to take pictures in the 21:9 format with Teal and Orange, and then share them, including using them as the wallpaper on their phones. The long vertical shape is like the traditional Japanese *kakejiku* hanging scroll [it often features calligraphy or ink paintings and is hung in houses, temples, martial arts dojos etc – Ed]. I find it really interesting that Japanese people are finding new ways of using the fp and I hope this will be the case for users worldwide.

A full field test of the Sigma fp will be upcoming in our 9 May issue

We feel 50mm a bit too long and 40mm a bit too close to 35mm! So we believe 45mm is a nice first lens for the fp as it's very versatile. You can use it for serious landscape or street photography, and also for taking pictures at a restaurant. It's beautifully compact and versatile, and it's something different too. We always try to bring out different products from those of other major makers.

**AP** When it comes to sensors, will you be doing more with

## Sigma fp at a glance



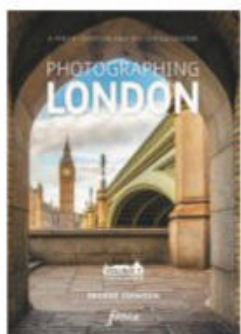
- £1,999 body only
- £2,399 with 45mm f/2.8 DG DN lens
- 24-million-pixel full-frame sensor
- Leica L mount
- ISO 100-25,600 (standard)
- ISO 6-102,400 (extended)
- 18fps shooting
- 3.1in, 2.1m-dot fixed touchscreen LCD
- 4K video recording
- No viewfinder





# Photographing London Vol 1

By George Johnson



Let's look forward to a time when we are all able to explore the photographic sights of the capital with this book in hand, says **Amy Davies**

**BOOK**

fotoVue, £28.95, Softback, 591 pages, ISBN: 978-1916-0145-10 ★★★★★

**L**arge cities like London are, of course, fantastic places to take photographs. Whether you're a local or you travel there, you'll probably never run out of things to point your lens towards in the capital.

However, knowing that there's enough potential material out there to fill 1,000 photobooks can make the decision of exactly where to head quite overwhelming. Especially so if you're keenly aware that you only have a limited time in any given location.

The latest in fotoVue's incredibly helpful set of books, *Photographing London Volume 1* concentrates on central London. Inside you'll find more than 400 locations and tips on where and how to take the best photographs.

Whether you decide to work your way methodically through this weighty tome,



ALL PICTURES © SYGAXIS PHOTOGRAPHY 2018 / GEORGE JOHNSON



‘Camden Lock’



‘Ben and Boudica’

‘Wheel at sunrise’

flick to a page at random and head there, or concentrate on specific areas, this is a book that is both practical and inspiring. Even as someone who has visited London hundreds of times over the years to take pictures, this book offers up lots of ideas for places to try in the coming months and years.

The author George Johnson was born in the city and has an impressive photographic heritage – his great-great-grandfather was a professional landscape and portrait photographer in

**‘The author was born in the city and has an impressive photographic heritage’**

the late 19th century; perhaps we even featured him in AP. George himself has appeared in several illustrious publications including *Digital Camera*, *Black+White Photography*, *National Geographic Traveller* and, of course, *Amateur Photographer*.

If London isn’t your thing, there are plenty of other books in the series, including rather more rural locations. A second volume of the London series is also due soon, too.

For me, and anybody else who is more of a city bod than a country bumpkin, it’s this volume that will probably come in most handy – myriad locations and details just waiting to be discovered. I highly recommend this book for those struggling for inspiration. I can see it becoming one of the most well-thumbed volumes in my house.



## Also out now

The best books and exhibitions from the world of photography

### EXHIBITION

#### Another Eye: Women Refugee Photographers in Britain after 1933

Four Corners Gallery, London E2. This review was written before the coronavirus restrictions. Hopefully the exhibition will re-open later in the year.

IN THE 1930s, more than 70,000 refugees came to Britain from Nazi-dominated Europe. A surprising number of women photographers were among them. They brought fresh, modernist perspectives that opened up British photography in the decades that followed.



© AMEZAHAKA

Another Eye is the first UK exhibition to showcase this special group, exploring its collective influence and inspiring personal stories. The exhibition features original prints and work by established photographers such as Dorothy Bohm and Edith Tudor-Hart. This enterprising group of women overcame struggles to build new lives. Many set up studios, some worked in social reportage, while others turned to commercial work in fashion, advertising and publishing. This is a fascinating show – part of the Insiders/Outsiders Festival, celebrating the contribution made to British culture by refugees from Nazi Europe. **Amy Davies**

### BOOK

#### Entering a New World, Photographs 2009-2018 By Massimo Vitali

216 pages, hardback, ISBN 9783958296268, Steidl, £90



THE NEWEST book in Steidl’s commitment to publishing the ongoing life’s work of Italian photographer Massimo Vitali, *Entering a New World* gathers together his large-scale colour images of humans interacting en masse. Whether relaxing beachside, exploring the ruins of the Roman Forum or navigating a shopping promenade, each shot contains dozens of mini stories to excite the imagination. We can only speculate on the relationships between the many and varied subjects in any given frame – it’s a fun game trying to spot different groups of people, imagining what they might be thinking or saying. This is a large book that will take up a lot of room on your coffee table, but each page is worthy of close inspection. You can find out more about the life of Vitali in this week’s *Legends* column on the back page. ★★★★★ **Amy Davies**





# Viewpoint Alex Hare

Photography has a vital role to play in the debate surrounding the current pandemic and on how we live in the future

As unwelcome as Covid-19 is, the positive opportunity it presents us with is unique and something the photographic community must be involved with.

It is inconceivable how anything else could make the (human) world stop so abruptly at precisely the same time and afford us all an opportunity to rethink together how we want to do things in the future.

As photographers, the pictures we make have never been so relevant or important to the debate on the path we might follow from here on.

Whether you are into street, landscape, portraiture or documentary there is a role to play. The photos that we make are our way of communicating how we feel about what is happening and what we want to say about it.

If the definition of insanity is doing the same thing over and over whilst hoping for a different outcome, can we really carry on as we did before and hope for a different or a better future?

## Making sense of the crisis

In this sense the role of the arts is going to be key for how we make sense of this crisis and the world that will emerge from it. Our task as photographers is to contribute to this debate with our images. So please; use your skills and remain engaged with doing what you love during this very difficult time because it matters now as much as it ever has in the past.

Documenting our lives, how we are forced to do things now and how we feel about our isolation from one another and the spaces we usually enjoy will be an important testimony to what we're living through.

Our streets lie empty and our public spaces, from pubs to libraries to parks, are closed and we are living mostly inside, schooling our children and having to keep 2 metres apart during our brief forays outside. Within this new way of life lie the stories to be told by the street and social documentary photographers amongst us.



A pre-pandemic Marseille, showing nature alongside a congested urban landscape. Now this image asks when will we be free to do this and will we lead our lives in the same way?

## 'How we feel about our isolation will be an important testimony'

Meanwhile, the motorways are empty and the vapour trails missing over even the busiest flight paths, making the air we breathe cleaner than before. Nature has already returned to places that were, otherwise, too polluted to support it. Rethinking our approach to planet Earth and its finite size and resources will also be part of the visual message that we offer our viewers, from friends and family to politicians.

We will need these stories and ideas to be explored so that they are 'on the table' when the time comes to reflect on what has happened. They will help us think about how we can make positive moves to continue this trend towards a better environment once we restart our lives once more.

With our images asking the questions and telling the story of what is happening, let's hope that the new normal is a better one than we had before Covid-19, and that we all played our part in creating it.

Alex Hare is a pro photographer who also leads creative workshops that go beyond simply finding locations and viewpoints. See more at [alexharephotography.com](http://alexharephotography.com)

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 14 April



## FILM SPECIAL

# Film to digital

From analogue mono to digital magic – the best ways to digitise your b&w negs



## Kaiser FilmCopy Vario Kit

Andy Westlake tries out a high-quality film holder for digitising your archive

## World Pinhole Day

How landscape expert Martin Henson uses pinhole techniques with film

## Cecil Beaton

Rankin and others give us an insight into the influence of the legendary Beaton



# SIGMA

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# It's good to share

The best pictures on social media this week

## #appicoftheweek

### Redman by Peter Murrell

Nikon D700, 50mm, 1/200sec at f/8, ISO 200

This striking image by Peter was taken at the British Library in central London. As he explains, 'It was closing time and I took the opportunity whilst leaving the building.' It's a lesson in being prepared to take a shot when opportunity strikes. He uploaded his picture to Instagram using the hashtag #appicoftheweek. See more of Peter's pictures on his Instagram @p.murrell where he describes himself as 'a photographer with a day job'.

**Chosen by Nigel Atherton, Editor, as our #appicofthe week**

**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

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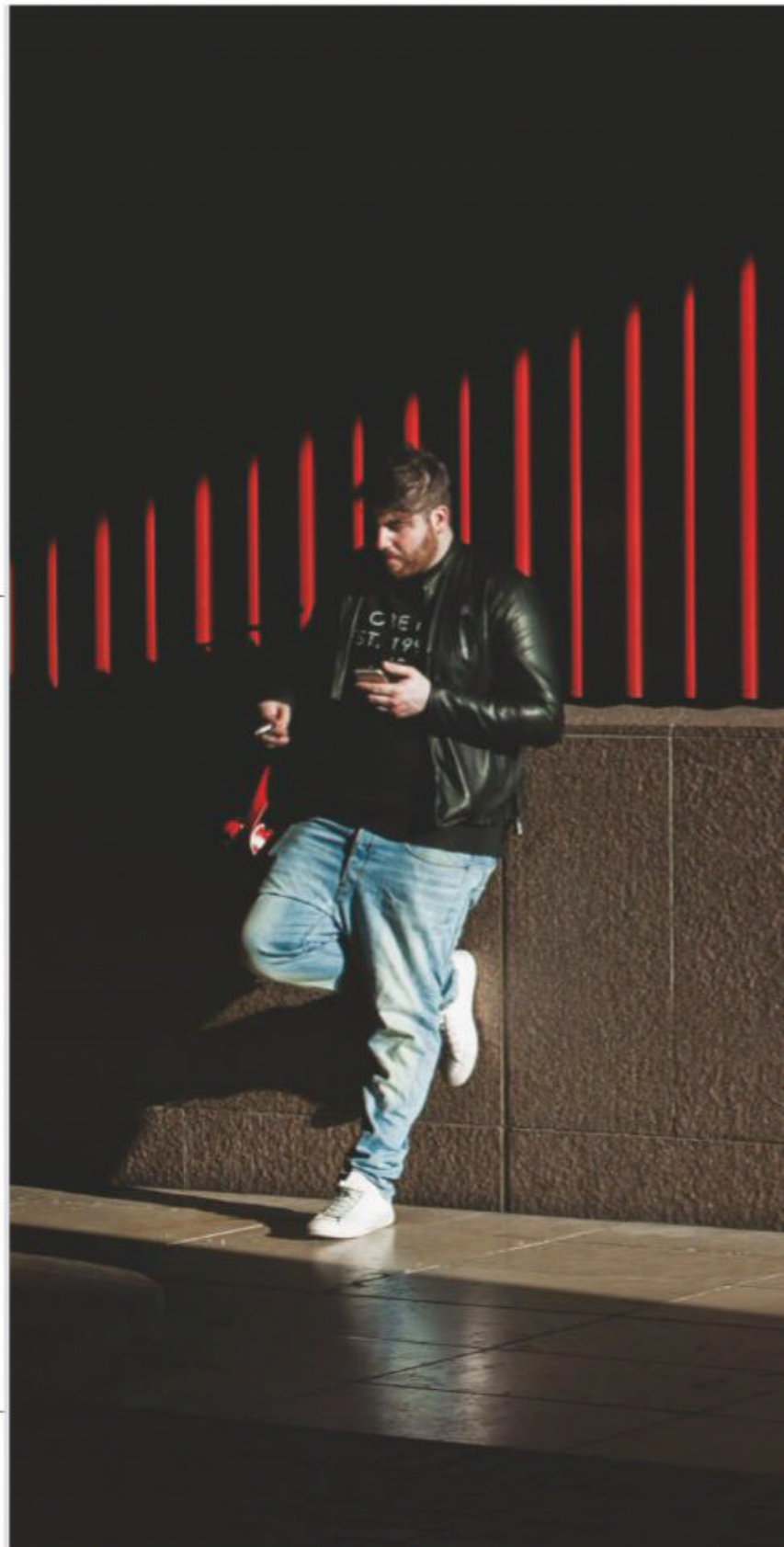
## We also liked...

### Brown Hare in the Crops by Richard Campion

Canon 7D Mark II, 263mm, 1/640sec at f/5, ISO 500

Richard is an amateur wildlife photographer based in Jersey. He can usually be found belly-down on the edge of a field

photographing hares or sat on a riverbank looking for dippers. He says, 'Last year I spent five days in Derbyshire photographing wildlife on my grandparents' farm. On the final morning of my short stay this hare came bounding down the field straight towards me. I was able to get a number of images that I was really pleased with, before the hare decided to wander off back up the field and all the time remaining unaware of my presence.' **Chosen by Amy Davies, Features Editor**





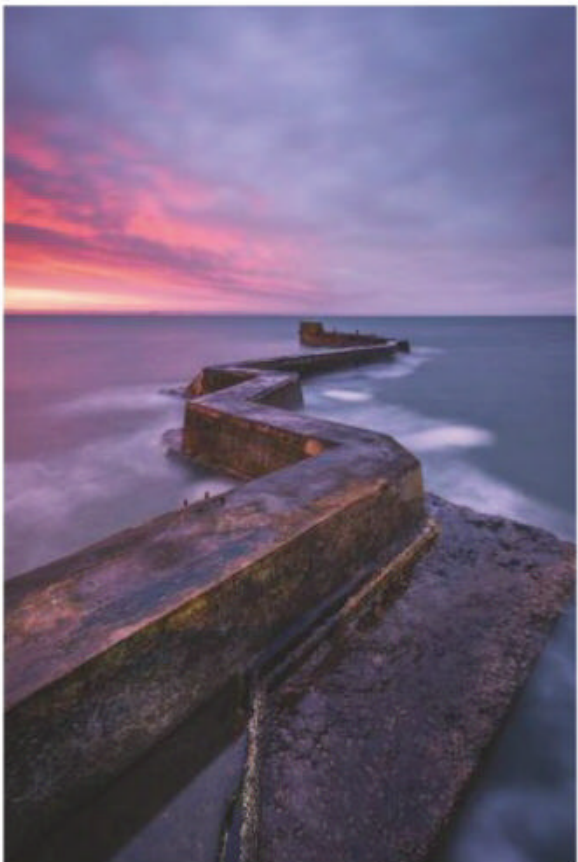


## Are you looking at me?

by Steve Sulley  
Nikon D3300, 40mm,  
1/160 sec at f/8, ISO 200

Steve has been a keen amateur photographer for the past four-and-a-half years and is a member of the Nottingham & Notts Photographic Society. This was taken at the club’s ‘mock studio portait’ night. They set out three areas using members’ lighting equipment. The aim was to give members a chance to experience off-camera flash and utilise manual settings on their cameras. As Steve explains, ‘This was taken in the “head shots” section. I asked the amateur model to look annoyed... and he duly obliged! I wanted a moody look with heavy shadows. I converted it to black & white in Lighroom, boosting contrast.’ See more of his work @stevesulley1.

**Chosen by Geoff Harris, Deputy Editor**



## Zig Zag Pier

By Waldemar Matusik  
Nikon D810, 16mm, 30sec at f/11, ISO 64

Waldemar is a self-taught amateur photographer based in Bathgate, West Lothian in Scotland. He says, ‘This zig zag breakwater was built to protect the Robert Stevenson-designed harbour walls of St Monans. I’ve visited this location several times over the last few years photographing the so-called “blocks” structure in different weather conditions and once again Mother Nature did not disappoint. A tip for this excellent spot is to wait for high tide. The light that morning was just so amazingly soft and warm.’

**Chosen by Michael Topham, Reviews Editor**

Want to see your pictures here? Post them into our Instagram, Twitter, Flickr or Facebook communities or the gallery on our website. See p3.





# How to succeed on **Instagram**

Instagram offers a way to connect and communicate like no other social media platform. **Tracy Calder** speaks to four photographers who have really reaped its benefits

**I**ncredible as it may seem, 500 million people look at Instagram every day, with users spending an average of 28 minutes scrolling, posting and 'liking' pictures, Stories and videos. It was only ten years ago that co-founder Kevin Systrom first posted a picture of a stray dog near a taco stand in Mexico. 'Had I known it was going to be the first picture on Instagram I would have tried a bit harder,'

he joked. A decade on and most professional photographers have an Instagram account – they use it to introduce their work to a global audience, connect with fellow photographers, find new clients and receive feedback on their projects. The app was designed to encourage communication via images, so it seems a natural fit for photographers. However, building a following, keeping up-to-date with changes to algorithms and

communicating with fellow users can be time-consuming, and it's easy to lose heart if you don't see instant results. It's become so huge, too.

Having just opened my own Instagram account (@tracy\_calder\_photo) I decided to bend the ear of four successful Instagrammers to find out what, when and why I should post. Their tips range from opening multiple accounts to ignoring pre-set filters and following your passion.

## Composition is key

It's not the camera club. Most Instagram users are not professional photographers and will forgive a lot of technical imperfections. What matters most is composition: the story, the negative space, the way you place your subject in the frame. Instagram photos will be seen on a small screen.

## Only post your best pictures

Instagram audiences can be fickle, and the algorithms that determine content visibility even more so. Reserve the space on your grid for your very best and most compelling work – treat it like a private online gallery. Use your Stories to fill the blanks in-between: your day-to-day stories, your adventures, the behind-the-scenes shots etc.

## Capture moments, not things

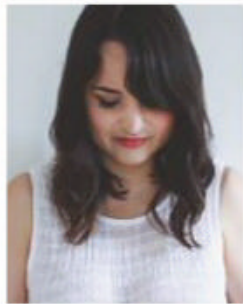
Instagram started out as a place for folk to share their everyday adventures, and as a social media platform this humanity is





Sara shares her unique take on the world with 221k followers

THIS IMAGE AND BOTH IMAGES ON PAGE 14 © SARA TASKER



## Sara Tasker Influencer

Sara Tasker is an author and photographer who teaches Instagram and social media to her 221k-strong Instagram audience at [@me\\_and\\_orla](#). She believes in working with what you have and shoots on her phone. Sara hosts a #1 business podcast for creatives called Hashtag Authentic, and her handbook of the same name became a bestseller last year. See [www.meandorla.co.uk](#).

still key. Instead of a picture of your camera bag on the table show it in situ – slung over your shoulder as you walk along the beach, for example. Show your morning coffee, the light that comes through the trees as you work. The more evocative the story and narrative, the more people you will bring along for the ride.

## Keep it straight

Instagram puts all your images in a frame. It stacks them in grids, places them within the white lines of the app and users view them within the square parameters of a tablet or phone. The downside to all these right angles is that any off angles or slanted horizons stick out like a sore thumb. Aim for perfect

parallels in your shots. The smallest tilt of your camera can translate into a strange sense of seasickness once you've uploaded it to the app.

## Have fun with editing

Instagram first found popularity for its now somewhat dated range of filters, with everything from Polaroid frames to yellow-tinged vintage effects. Trends have moved on, but Instagram remains a place for creative editing, moody presets and skilful, artistic post-production. Find an app that you love – Lightroom Mobile is excellent, as is VSCO – and play around with your post-production techniques until you find a style and voice that works best for you online.



Ami's work focuses on wildlife and environmental stories

© AMI VITALE



## Ami Vitale

### Photographer and filmmaker

Ami Vitale is a widely traveled photographer who now focuses on wildlife and environmental stories. She's on Instagram [@amivitale.com](#). To win a safari to meet the last two northern white rhinos and a private workshop with Ami, visit [www.omaze.com/safari](#)

## Be consistent

Whether you are a wildlife or a wedding photographer, it's important to be consistent in your messaging. It's fine to be diverse in your interests and skills but think about creating a different account if it's wildly off topic. For example, if you are a sports photographer but also photograph weddings, consider separating those brands.

## Tap into what you're passionate about

Passionate storytellers change the world. Your genuine interest in a story or subject will attract people with similar interests and they, in turn, will attract other like-minded people. You can create a powerful community and a collaborative spirit by tapping into your passions.

## Show what makes you unique

We all have different experiences and traits that make us who we are. Dig deep, reveal something only you have access to. Show your viewers something they

may think they understand, and then turn it on its head! Surprise people and make sure that there is meaning behind your work.

## Curate your Feed like it's an exhibition

Think about how images work together. You can curate using clever juxtapositions of colour and contrast or tell visual stories that create a deeper meaning. The visual narrative is like a book or a film purposefully arranged to take the viewer on a journey. For example, I'll have an opening image, show a sense of place, have portraits and detail shots, have storytelling moments and then a closing photograph. Get to the heart of your story by thinking about the order you post your images.

## Captions matter

Your posts will have greater impact when you explain the meaning and story behind each image. Take time to explain the who, what, where, why and when.



Dig deep and reveal something only you have access to

© AMI VITALE





## Matt Inwood

### Food photographer

Matt Inwood is an art director, designer and phone photographer. He has been hosting nationwide phone photography workshops for almost three years, along with two decades spent in food publishing. Matt shares his work on Instagram as [@matt\\_inwood](#) and workshop information can be found at [www.mattinwood.com](http://www.mattinwood.com).

## Appreciate light

In my workshops, I make no apology for repeated emphasis on the importance of appreciating light. If it can't be daylight, then whatever is available will do, but bear in mind that phone sensors are far less capable than DSLRs in low light. You should always be fascinated by the way light falls and gives everything its form and colour. Compare the difference between setting up in front of a north- and a south-facing window.

Light is the first and final thing you should think about – it's almost impossible to create a good photograph for Instagram without giving light thorough consideration.

## Choose your backgrounds well

When you're photographing food, choose your background tables, boards and papers with care. The right colour or texture can add interest, narrative, and impact to your subject. Do away with



**Become fascinated by the way light falls and gives everything its form and**

background 'noise' and clutter to ensure focus falls squarely on your subject. On newer phone models, portrait mode can help to create a shallow depth of field, which allows a subject to stand out from the background. Where the colours or tones of a subject contrast harshly with the background, it can

sometimes be difficult for the sensor in your phone to handle sensitively. If this is the case, try a neutral background.

## Use grid lines

Too many people try to squeeze too much into the frame; give your subject room to breathe, and the eye space to wander (and wonder). Ensure that you have the grid lines on your phone's camera turned on: they will help you to compose better images, with greater sophistication, to set things square (or not), and to judge proportion. You can also use the vertical and horizontal lines to separate elements into thirds (obeying the rule of thirds). Composing in this way will also encourage you to give negative space proper thought.

## Avoid preset filters

Understanding how to edit your images well can transform something good into something



**Familiarise yourself with Instagram's manual editing tools, rather than the Preset filters**



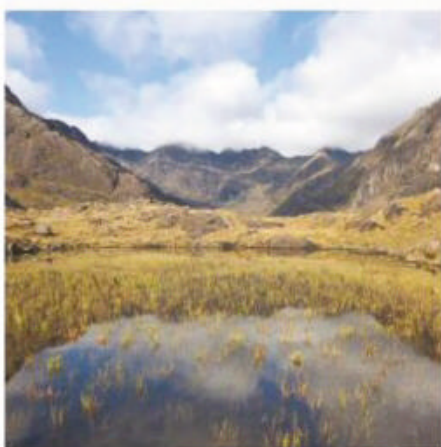
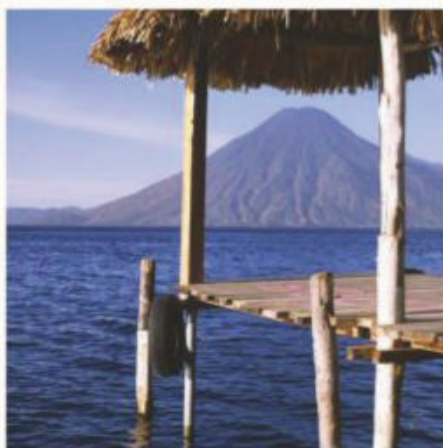
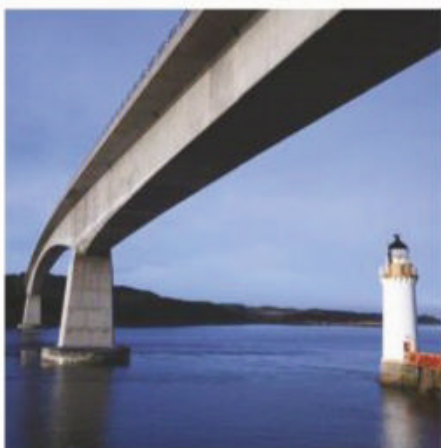
Choosing the right background can add interest and narrative impact



colour, as with this apple

© MATT INWOOD

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## Tracy Calder Instagram newbie

Tracy is our former technique editor and a very experienced photography journalist. In 2018 she co-founded Close-up Photographer of the Year – a competition celebrating close-up, macro and micro photography [www.cupoty.com](http://www.cupoty.com). Tracy is a regular tutor at West Dean College of Arts and Conservation in Sussex. She shares her work on Instagram as [@tracy\\_calder\\_photo](https://www.instagram.com/tracy_calder_photo). You can see more CUPOTY images at [@cupoty](http://www.cupoty.com).

## Don't do it just for the Likes

Our addiction to social media is well documented: every time we receive a 'Like' or positive comment a surge of dopamine is released in our bodies, urging us to keep checking the stats. I set up my account to encourage me to take more pictures. It is also a way to celebrate the quieter, less extraordinary moments in life. If anyone 'Likes' my work it's a bonus. Obviously, if your account is intended to drum up business you might be more concerned with the figures.

## Optimise the light

I use natural light where possible, but that doesn't mean I can just place something on a shelf and snap away. Noticing how the light shifts around the house throughout the day helps me to plan what I want to shoot next. To

maximise the amount of light available, I pull the curtains right back, remove clutter from the windowsill and wipe away condensation or marks on the glass – it's surprising how much light these things block!

## Get creative with backgrounds

The backdrops I use for my still-life arrangements range from tin boxes to strips of bark and thin plastic boards – I like Photo Boards ([www.photoboards.org](http://www.photoboards.org)). Keep a look out at car boot sales and around the garden and house for suitable backgrounds – anything with peeling paint, flaking rust or rough texture work well.

## Don't back yourself into a corner

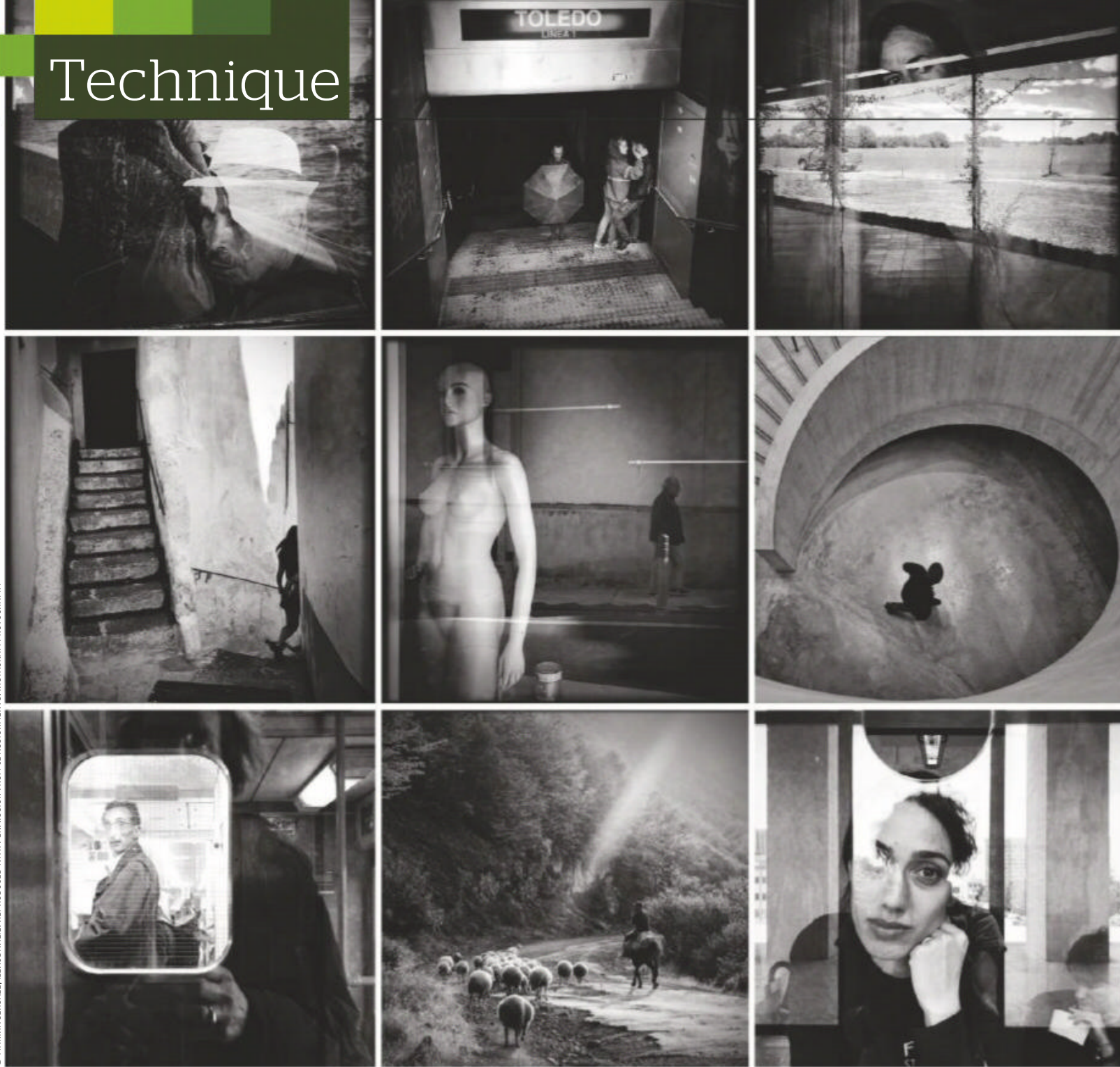
Your Feed might look beautiful when you post content that has a consistent and similar feel, but

don't restrict yourself too much. If you always post head-and-shoulder portraits, for example, there's nothing wrong with posting a more candid portrait occasionally. If you're worried about it 'breaking' your grid or confusing people, set up separate accounts. Just share what you love and you won't go far wrong.

## Time it right

In recent weeks, I've read a number of articles professing to know the best time of day to post content. The consensus seems to be once a day, just before work (7-9am) or just after work (5pm onwards). Obviously this will depend on your audience (and their habits), so you might need to experiment a bit before hitting the sweet spot. Think about when your followers will be on a train, feeling bored at work or perhaps stopping for a cup of coffee.





**FURTHER READING**  
**52 Assignments: Instagram Photography** by Adam Juniper (@juniperific), published by Ammonite Press  
**Conscious Creativity: Look, Connect, Create** by Philippa Stanton (@5ftinf), published by Leaping Hare Press  
**Hashtag Authentic: Finding Creativity and Building a Community on Instagram and Beyond** by Sara Tasker (@me\_and\_orla), published by The Quarto Group



## Adam Juniper

Author and self-confessed geek Adam has more than two decades' experience in publishing photographic guides. His specialities include new camera tech, apps and drones and he lectures regularly. Adam's latest book, *52 Assignments: Instagram Photography*, published by Ammonite Press, is now available. He shares his work on Instagram as @juniperific.

## Plan your Feed

Pictures appear in a Feed as a grid of square images, three across. How this looks overall is an important part of your brand, so give it some thought. For instance, do you want to use the same or a similar filter for all of your images, or create a checkerboard pattern in which photographs alternate with squares of text? Developing your photography and your Feed to the point where you have a recognisable style is a mark of success. Whatever your approach, plan what you are going to post, and when – that way you won't leave it too long before uploading new content.

## Don't forget Hashtags

The hashtag symbol (#) is used to flag a piece of metadata by saying

'this next word is just a way of explaining what's going on here'. This helps search engines in their effort to catalogue the internet. Google is far too smart to need this kind of help, but we humans still use it to indicate what's going on. Instagram makes great use of hashtags, or 'tags', to search for related or popular posts.

## Experiment with Instagram Filters

Despite the name, Instagram filters are closer to what most of us would call a preset. Because they are simulations not hard pieces of optical glass, you can adjust the strength of their effect on a scale of 1-100: just tap a second time on the filter you have selected and drag the slider until you get the desired result.

## Open multiple accounts

If you're looking to build different brands with different identities, create additional accounts. But before you begin, ask yourself whether or not you'll be able to keep up with more than one account. You'll also need a different email address for each one. Don't be tempted to put the same picture in multiple accounts too often, as this defeats the object – instead, concentrate on developing each account's distinct brand.

## Master Stories

These days, Instagram is not only about photographs, or even video clips. For many people, Stories is their main interaction with the app. Stories began as an immediate function, in which posts self-destruct after 24 hours, an approach most likely inspired by the popular SnapChat app. There are two things really that set Stories apart. First, Instagram is very good at drawing your followers' attention to your posts during their short life. Secondly, mastering Stories is not so much

about the image or the video, but how you augment it with effects, text and stickers. Stories only allow you to post new material (less than 24 hours old) and, except for highlights, that's how long they will remain viewable.



**You can share behind-the-scenes moments from shoots using Stories**



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## LETTER OF THE WEEK

### Getting thinner

AP seems to get thinner each month. Would it be possible to 'thicken' further issues by, for example, showing more readers' photos? Another idea might be for photographers to write in with their amusing or even dangerous encounters whilst out shooting photos. I myself nearly trod on a couple 'at it' in long grass on Hampstead Heath in the late '60s whilst trying to improve a landscape composition. Luckily they were too busy to notice me and I carefully back-trod to a safe distance pretending to look at the sky in case they suddenly decided to look up.  
**Roger Braga**

For the past three years AP has been 68 pages, and 84 pages for the first issue each month and some special themed issues. Of those, about 45 are editorial, and that's been the average for decades; it's the number of ads that has changed. Even at AP's peak in 1979 only around 52 of the average 220 pages per issue were editorial – the rest were ads. In the last year or so we've increased the number of readers' photos but I like your idea about readers' amusing encounters. If anyone has a good anecdote we'd love to hear it and we'll publish the best ones.

Win!

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**Aurora joy**  
Thank you for Skylum's Aurora HDR. I'm not very good with using photo software. However, I decided to give this one a go. I enclose my first effort. (See before and after, below right.)  
**David Dinenage**

**Aurora 2018 is still available for free to AP readers from the Skylum website until 29 May. Visit [www.skylum.com/ap-aurora](http://www.skylum.com/ap-aurora).**

**Southern bias**  
Since retirement I look forward to AP every week, as an escape from all the political issues of recent times. However something struck me on looking through the latest issue, and could be seen as a

reflection of the north/south divide which has been highlighted in the country. I am sure there is not an editorial policy to promote the south of England, but is there a policy to ensure that the regions get fair coverage? In one issue we had a photo of two southern mice having a scrap, an item on a book documenting match-day

experience over a five-year period of Spurs supporters. The *Good to Share* slot had London Underground, Windsor and Essex.  
*A day out with the Zeiss Batis* took us on a photo walk around... London. The featured camera club was from Cornwall. On the positive side there was mention of an exhibition in Bradford and there was an interesting article on the



David Dinenage's before and after images – his first effort with Skylum's Aurora HDR

'Rising Star', Graeme Chesters from Bradford.  
Is it time to do something to avoid such a bias in the magazine? AP always delivers great, informative, and inspiring articles and photographs but could be improved if 'national' articles covered a variety of regions not just a small part of it.  
**Allan Gilhooley**

**We don't consider geographical spread when selecting content and to have to do so would make an already difficult job impossible. And why stop there? Should we also have to consider the gender, age, ethnicity or camera brand of everyone we feature? Our content, much of which is sent to us, is chosen solely on its merits, and we feature readers, clubs and photographers from all over the UK, and indeed the world. Geographical spread will inevitably vary issue by issue but there will probably be some natural southern bias because a third of the UK population lives in London or the Home Counties, and UK media culture is centred in London, with more galleries and photo events there than anywhere else.**

**Analogue fun**  
I've just finished reading Peter Dench's wonderful article *Back to the future* (AP 22 February) where he explores the use of analogue equipment as opposed to digital. The photographers interviewed



voiced a preference for certain film stock and I wondered, given the obvious renaissance of film, if it might be possible to publish an article showing the different qualities that certain film stocks possess.

For a while now I've considered supplementing my digital gear with a medium format film camera and I think I just need a little 'push'. If you think that a new digital camera might set you back a £1,000 it's an option that many people may not have considered: as a complete Bronica ETRS costs around £350 and processing can cost as little as £5, this equates to well over 100 rolls of film to purchase with the remaining money. Depending on your own film consumption this could be many years of analogue fun – I think that's worth thinking about.

David Richards

'Napalm Girl'

As a great admirer of Nick Ut and all he has achieved through the war image of 'Napalm Girl' (AP 7 March) I want to ask a question about impact and perfection. Does a unique classic image have to be the best technically or can shortcomings be overlooked in the given circumstances?

Nick's awakening image, taken with a Leica, has been criticised before for its lack of sharpness, yet nothing can detract from the immense emotional reactions it stirs. This one picture says so much about the horrors of war and, as the caption says, it helped to change the course of modern history. Given the awful battle circumstances, how many of us would have successfully captured this historic shot as it unfolded or have delayed to focus more on the right technicalities?

We read so much today about technical perfection through developing innovations that we might



Brian Shiers caught this candid moment of his son in 1961

fall into the trap of judging yesterday's images by today's standards.

Shaun Parker

Decisive moment

As I was organising my old photos I came across this photo (above) of my second son Michael while on a camping holiday in August 1961. We were all having lunch in a pub at the time. It was taken on a Kodak Retinette, set as always at 1/100sec at f/11, with Ilford 100 ASA film. I would be very pleased if you could give me your candid and honest opinion of it.

Brian Shiers

I think you made a bit of dog's dinner of it, Brian. Seriously though, it isn't technically perfect but pictures like this are all about the decisive moment and they usually only last seconds. Had you fiddled around you would probably have missed it, but you got the shot, and immortalised a great moment – just like Nick Ut did (see Shaun Parker's letter, left).

Seller beware

I was very sorry to read of Jay Stocks experience (News 15 February). It is very easy to fall for these con-artists. Only last week someone told me they had sent £4,000 to PayPal for an item. I could not believe anyone would pay this amount for something unseen, then I found an apparent transaction in my spam folder. But when I

checked with PayPal it was no surprise to hear it had never heard of the buyer.

But also beware of long-established dealers. I took some redundant equipment to a second-hand dealer here in Scotland, who told me they would inspect the items and then email me an offer price. When I received it a few days later some prices were reasonable and others were not, so I replied, saying I'd return and collect the items I thought were under-priced. I was then told the items I wanted to keep had already been sold! As with most things these days, you can't be too careful. Never assume or take anything for granted.

David Norris

Why not shoot film?

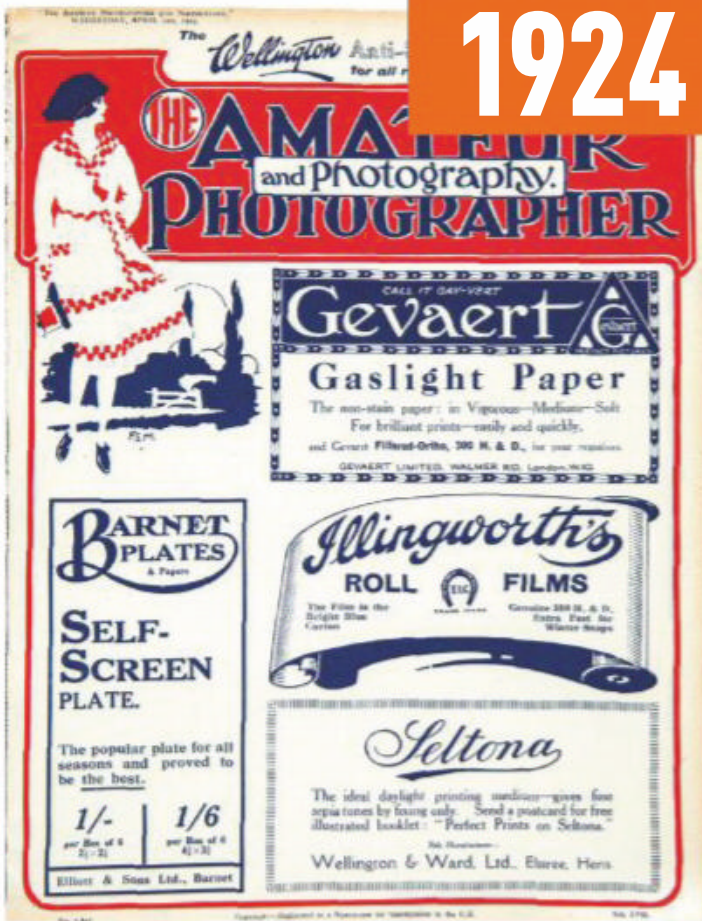
In response to Mr Aldridge 'Why Shoot Film?' (Inbox 7 March) I would ask why not? People choose vinyl instead of MP3, vintage cars instead of modern, and all for the same reason – that it gives them pleasure. Yes film lacks the instant gratification of digital, but is that necessarily a bad thing? A little patience is a virtue.

The cost argument always amuses me as I can pick up a decent SLR for a few pounds, which leaves a lot left over for film and processing, compared with even an entry-level DSLR. I shall happily combine shooting film and digital for as long as I can afford it and I'm guessing many others will do the same.

Nigel Cliff

Back in the day

A wander through the AP archive. This week we pay a visit to April 1924



ADVERTISING in 1924 took a somewhat stropic tone by modern standards. 'Here are the trenchant facts!' barked Imperial about why its plates were superior. City Sale and Exchange (Sole Agents for the British Empire for Jules Richard Cameras) sought to 'Correct a Misunderstanding' about its used camera business. Some people had 'formed an opinion that purchasing a high-price camera second-hand is in some strange manner undignified,' it said. 'Now the fact of the matter is that a large proportion of our exchange business is concerned with cameras of the better class.'

Wallace Heaton gave us the parable of the hawk and the nightingale. 'The moral is obvious,' it concluded. 'It is foolish to imagine that by waiting you will get a better camera bargain. Seize what is to hand! There are no better bargains in the world than those offered by Wallace Heaton.'

Thank heavens for the light relief provided by Hugh Cecil's 'The Falconer', played with Errol Flynn-like panache by Capt CWR Knight 'whose Kinematograph lecture "In the Tree Tops" has been attracting much attention at the Polytechnic, Regent Street, London.'



Assertive advertising and romantic nostalgia in AP, 1924



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# Covid-19 The longest week

With the world shutting down amid an unprecedented crisis, how is the world of photography coping?

**Peter Dench** investigates

**H**ello, dear reader. I'm writing this during a week when 20,000 troops are on standby to help deal with the coronavirus crisis. Schools have shut down and exams cancelled. Social distancing has been implemented; cafes, restaurants, pubs, clubs, gyms and bingo halls ordered to close. Supermarket shelves are being stripped clean. The worst in society are doing bad, the best are stepping up. Lockdown seems imminent. The Queen released a statement reminding us that 'our nation's history has been forged by people and communities coming together' (as long as it's no closer than two metres). Prime Minister Boris Johnson is 'absolutely confident that we can send coronavirus packing in this country.' The situation is serious, the situation is changing rapidly. It will have changed again by the time you read this.

The photo-industry is being decimated. It will recover but associated businesses and

**Right: Pictures of empty shelves in supermarkets are becoming an all-too familiar sight**

**Far right: Several companies introduced new measures, before closing altogether**



individuals might not. Photography shows, events and exhibitions have closed, cancelled or been postponed. Camera manufacturers expect to take a big hit. Work has flatlined. The world has been reset. BC will come to mean something different. I am living my story, you have yours, I hope it's not too terrifying. I reached out to a few to hear theirs.

## Cancelled jobs

'I've never know anything like it, the work has just dropped off, it's like shaking a dead Christmas tree. A month of work gone in four days, upward of 15 jobs. One morning, in the space of 25 minutes, four jobs cancelled,' explains freelance photographer Matthew Horwood from his home in Cardiff. 'I'm just getting used to not having jobs to do, not having to be somewhere at 9 o'clock - not having any work is really strange.' Matthew was staff photographer at the *Western Mail* before being made redundant in 2014 and thrown into the world of PR and event photography. With no PR or event photography to do, he's

being proactive shooting news stock for Getty Images. 'It's a bit bleak, to be honest, going out and shooting the same thing over and over again and having the same conversations. I am at least free to do what I want,' he says with a chink of optimism. 'I don't think every photographer is going to get through it without doing other jobs. It's very bleak,' he adds. Does he expect to be able to photograph himself out of adversity? 'I don't know how long it's going to go on for. Depends whether there's new opportunities for pictures every day. Every photographer is going to be doing this, there's probably more competition than before, people who did PR and news are now just doing news. It does make it difficult.'

## Sales opportunities

Fashion and celebrity photographer Jay McLaughlin has a strategy. 'Everything is postponed until further notice. I had enough to pay my bills. Now it's, what can I sell?' What he can sell are his books: *Bailey's Stardust*, *Vanity Fair 100*





© MATTHEW HORMOOD / GETTY IMAGES

He has one book potentially funded and the book, *Juvenile Jazz Bands* by Tish Murtha, is funded. 'We hit the £10K crowdfunding target in two days, since then, in two weeks around another £1.5K, normally it would be treble. It's quite obvious people are not spending. If in a year's time we're in a world recession, I would probably think there's no point in continuing, which is a great shame as I have six brilliant projects lined up which I really want to do.' These include books by Jim Mortram, Margaret Mitchell and Carolyn Mendelsohn.

### Creativity

I talk to Carolyn just after she's rescued her eldest son from the University of Manchester party scene and is understanding about the situation at Bluecoat Press. With her three children safely back home, she's being creative in the circumstances, making formal portraits of her daughter Poppy on the eve of her 14th birthday and snapping her as they walk around Asda supermarket. 'My son Sam, who's 15, is writing a journal and I'm taking simple domestic photographs. We're going to put them together and make some kind of blog. It's really for ourselves and I'm sure lots of people will be doing similar things.' I hope they are and in time, can make a small but significant contribution to this extraordinary chapter of history.

Also this week (it's been a long week), the Church of England has restricted wedding ceremonies to five people. Does this include a photographer? I ask Lee Glasgow. 'I've a wedding tomorrow and the registrar has said I'm not allowed in the room, only close family. I'm planning to set the camera up on a tripod and take pictures



*Years: From the Jazz Age to Our Age*, his Peter Lindbergh and Mario Testinos. 'Do I need books when I have an internet of pictures; they're nice to have but are they necessary?'

If Jay is selling photo books, is anyone buying them? 'Sales are going through the floor. In the last five days I haven't sold a book online. On a normal week, five or six books a day this time of year,' says

Colin Wilkinson, who founded Bluecoat Press in 1992. '2008 was the first shake-up of the book publishing industry – the financial crisis along with the growth of the internet meant traditional bookshops and outlets vanished very quickly, publishers had to find new ways of selling and develop an internet presence. The problem now is people have got other priorities.'

**Above: Press photographers have little choice but to photograph the latest events, but they face added competition**



© PETER DENCH



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➤ remotely from the room next door. It's not ideal but a solution. I've advised the couple to hold the kiss for a second longer, as the remote app is a lot slower.' Lee photographed over 50 weddings in 2019, and 38 are booked for 2020 but is likely to reduce. He has taken £20K worth of deposits. 'In the wedding industry we call them booking fees – apparently, legally, you don't have to pay booking fees back because you've done an amount of work.' He's not money-grabbing, just being sensible. Lee is advising clients to call him for a conversation, keep things verbal, on a case by case basis, to see what can be worked out amicably. He's stepped in and volunteered a few hours of his time to photograph a wedding at short notice. 'In the wedding world we're up against it anyway because everyone's a photographer. Do weddings need a photographer, do they see the value a photographer brings? The price of quality cameras is coming down, picture quality of mobile phones is going up so the market has been shrinking for a long, long time.' Lee is savvy and established, and expects to be in business next year. Weddings will still go ahead, just not now. Other photographers may not be so fortunate. 'I know a number of photographers that want to work one day a week and left good jobs to become a wedding photographer, and now realise the industry might disappear. They'll be in trouble.'

Amateurs

It's not just professional photographers who are in turmoil; amateur photographers and those studying it across the United



Carolyn Mendelsohn's book is on hold thanks to the crisis







Lee Glasgow  
photographed one  
of the last weddings  
before restrictions

# ‘From the gloom there always springs hope and the industry has sprung high’

community space as well. The reason I do it is for photographers and visitors to experience photography in real life and to have a meeting place – we wouldn’t want to lose that.’ Enterprising Anne, gave an impassioned message to her staff as they left to work remotely from home. ‘Use this time as thinking time, we might come up with a great new idea, we might not, that doesn’t matter – work out a strategy how we can build up our virtual community and reach out to all photographers, what learning advice we can offer for free, are there any paid opportunities we can do online for photographers. Even when the building opens again, hopefully this new way of working will stay with us.’

## Hope

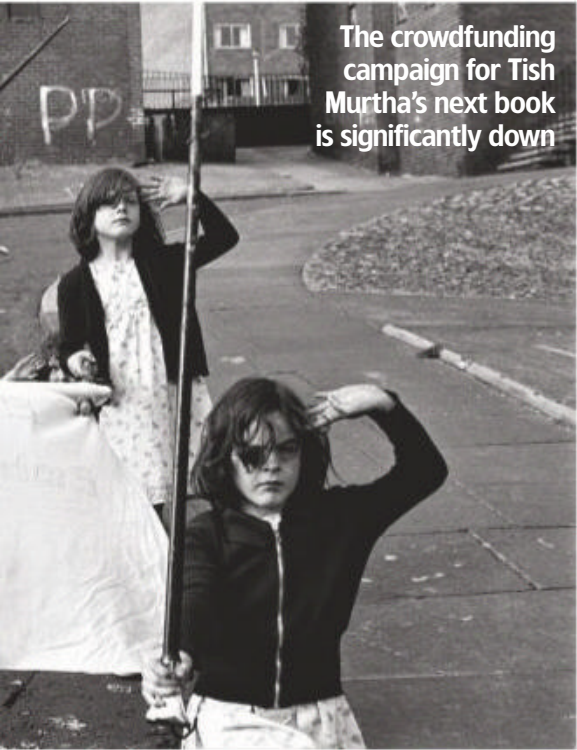
From the gloom there always springs hope and the photo industry has sprung high. There’s a Facebook group Photographers Under Quarantine, group video chats, free expert advice across social media or at a knockdown price with proceeds going to charity. ‘Every situation is neutral, nothing is good, nothing is bad, it’s only how you feel about it that makes it good or bad – you can choose. We have forced free time, if you cannot work what can photographers do?’ ponders Jay McLaughlin, a keen reader of philosophy, influenced by Marcus Aurelius. I ask on social media what photographers can do? ‘Review hard drives, memory cards, back up important images, update websites, improve SEO, make prints, write more blogs, record vlogs, keyword stock, be kind.’

Stay safe, sane and sanitised – thanks for reading; hope to see you smiling on the other side!



# Tell us your story

Tell us how you’re coping with the coronavirus crisis. Whether you’re an amateur or professional, retired or working, let us know how you’re being affected and what you’re doing about it. We’ll publish the best stories. Write to [ap@ti-media.com](mailto:ap@ti-media.com)



The crowdfunding campaign for Tish Murtha’s next book is significantly down

**Matthew Horwood**  
[www.matt-horwood.com](http://www.matt-horwood.com),  
[@matthew\\_horwood](https://twitter.com/matthew_horwood)

**Jay McLaughlin**  
[www.jaymclaughlin.co.uk](http://www.jaymclaughlin.co.uk),  
[@JayMcLaughlin](https://twitter.com/JayMcLaughlin)

**Lee Glasgow**  
[www.leeglasgowphotography.co.uk](http://www.leeglasgowphotography.co.uk),  
[@leeglasgowphotography](https://twitter.com/leeglasgowphotography)

**Carolyn Mendelsohn**  
[www.carolynmendelsohnphoto.com](http://www.carolynmendelsohnphoto.com)

**Impressions Gallery**  
[www.impressions-gallery.com](http://www.impressions-gallery.com)

**Bluecoat Press**  
[bluecoatpress.co.uk](http://bluecoatpress.co.uk)

Kingdom are being affected: projects have been suspended, some have collapsed. Camera clubs, many of whom have members in the vulnerable category for coronavirus, have temporarily closed. Harrogate Photographic Society cancelled a coach trip to Open Eye Gallery in Liverpool. Open Eye won’t miss out on 40-plus visitors because it closed their doors to protect staff, artists and clients. Likewise The Photographers’ Gallery London, and Side Gallery Newcastle; and Anne McNeill, Director and Curator at Impressions Gallery Bradford, made the decision to close its building. ‘It’s really important to stress how crucial the building is to us, it’s not just four white walls, it’s a



# Hand crafted

A new book explores a society of strong matriarchs in Estonia. **Peter Dench** chats with the photographer to find out more

‘It’s important for photographers everywhere that we find our style, find what we love to do. If you don’t find such a project, you wouldn’t go through with it. You need to care deeply. It makes my heart sing.’

Award-winning Norwegian photographer Anne Helene Gjelstad is talking about her reportage and book, *Big Heart, Strong Hands* published by Dewi Lewis. For several weeks at a time over 11 years, she has fastidiously documented the unique matriarchal society of old women living on the islands Kihnu and Manija, teardrops of mainland Estonia, isolated in the Baltic Sea.

Anne Helene, with 25 years’ experience in fashion and design, had an idea for a book photographing the islanders and their handicrafts. While she was there, an old lady died and she was asked to photograph her funeral. ‘That changed everything, the handicrafts then became only a part of the project, the old ladies became the most important part,’ explains Anne Helene from her mountain home south of Oslo, the city where she grew up.

Shortly after turning 50, Anne Helene turned to photography. In 2007 she was accepted on a two-year course at the prestigious Bilder Nordic School of Photography in Oslo. ‘When I started at the school I was older than the mothers of some of my classmates. I thought “I cannot learn this in 20 years, I have to learn now!”’ She learnt quickly photographing *Big Heart, Strong Hands*. In the beginning, there were lots of unsharp images, not realising she had to use a fast shutter.

## Inspiration

As well as from the school, guidance came from photographers Mary Ellen Mark and Cig Harvey. ‘Mary Ellen encouraged me to take portraits in landscape format which made a huge change. I could include much more of the rooms and surroundings, everything that is interesting and not only a face.’ Towards the end of the project, Cig advised Anne Helene she had to go back in winter as she only had sunny pictures. ‘Of course she was right, so I pushed myself to go back. I needed to show the really harsh conditions of old women out in the snow.’ The pictures made a significant

difference and Anne Helene felt that she was ready to start putting the book together and looking for a publisher.

Men are fleeting guests in the story, the images of *Big Heart, Strong Hands* are all about the old women. Captured in natural light on Canon and Nikon cameras, the lines on their faces are as detailed and cracked as the homes they live in. Their traditional dress have patterns of vibrant flowers, stripes and swirls that would inspire Op artist, Bridget Riley. Their Estonian blue eyes look deep into the past, an often difficult one of war, Soviet occupation, economic crisis, extreme weather, alcoholism and a depleted population as the island’s youth seek out opportunities on the mainland and abroad. ‘It’s understandable, if you want to stay on the island you have to earn money. You can’t live off the farms any more. In the Soviet times you could have a cow, have milk everyday and some of the women were even able to build a house from the money they earned from one cow. So it’s not possible for this old kind of life any more,’ clarifies Anne Helene.

## Disappearing

Around 35 women were photographed – not all of them are in the book and now maybe only ten are left. ‘That’s the hard part, I care so much for these ladies, now they are disappearing and dying.’ Speaking a little German and Estonian, utilising local interpreters and using lots of hand gestures and hugs, Anne Helene made sure their stories would survive and inspire future generations. ‘The writing has been very important, to be able to address the old women directly. I got to learn they have been working hard their whole lives because the men go to sea, they need to plough the fields, to learn everything themselves, it’s a not-giving-up-culture for them, doing the best they can.’

And that can be applied to Anne Helene’s photography. She has worked hard, didn’t give up and has done the best she can to preserve a tradition and culture away from the city lives of big business and bottomless brunches. Inevitably, if you visit Kihnu and Manija today, you will see they have adapted their identity and customs for new occupation of the island – tourism.



ALL IMAGES © ANNE HELENE GJELSTAD







## Anne Helene Gjelstad

Norwegian photographer and fashion designer Gjelstad has been exhibited and published numerous times. She has also won several awards. Visit [www.annehelenegjelstad.com](http://www.annehelenegjelstad.com) for more information.



Above: Koksi Leida, 2008



Left: Oia Anni, 2010

Below: Rilka Ann, 2011

Left: Vahtra Helju & Mari, 2008

Below: Neeme Mari, 2008





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Having the option to wirelessly transfer images from camera to smartphone is great to have when you're travelling

# Nikon SnapBridge

In the latest of our series on using your smartphone and camera, **Richard Sibley** studies Nikon's SnapBridge app

It was at CES 2016 when Nikon announced its SnapBridge app, alongside the Nikon D500. This wasn't the first Nikon camera to have Wi-Fi connectivity; many had come before including the Coolpix S800c which actually used an Android operating system, giving it many of the features available to a smartphone. However, the introduction of SnapBridge heralded the next generation of Wi-Fi capabilities in Nikon cameras and it has been the app that has been used ever since.

At the time of writing the latest version of SnapBridge is 2.6.2 for both Android and iOS, so it is recommended you check you have this version to benefit from the latest features and to ensure any bugs have been ironed out. It is also worth checking your camera's firmware, as some models have been recently updated to improve the experience when using SnapBridge.

Cameras with Wi-Fi connectivity prior to the introduction of the D500, of which Nikon lists 45,

must use Nikon's Wireless Mobile Utility app instead. The app is still available for download and was last updated by Nikon in April 2019.

## Connectivity

Like many contemporary cameras the SnapBridge app offers its best connectivity when it uses a combination of Bluetooth and Wi-Fi. By utilising Bluetooth 4.0 the camera and smartphone can detect each other and connect automatically, and will switch to using the faster Wi-Fi connection for transferring images or using the live view display.

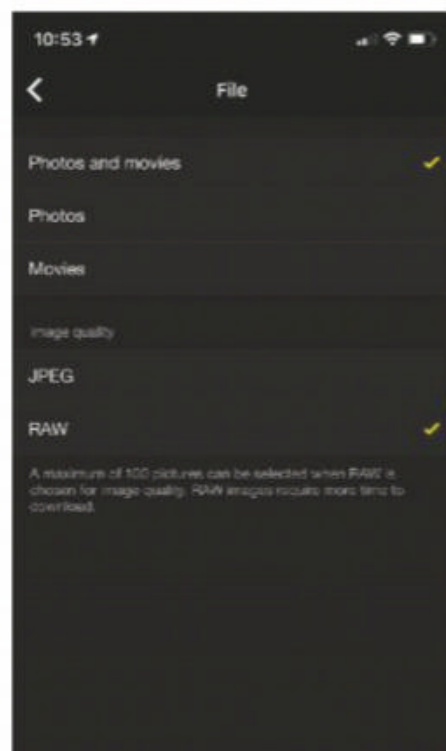
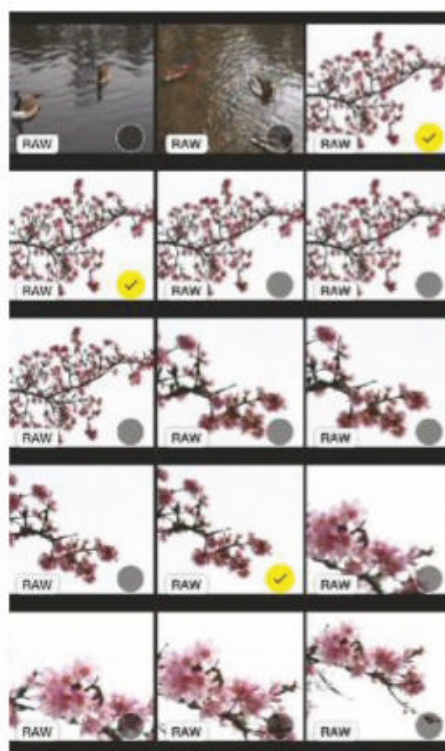
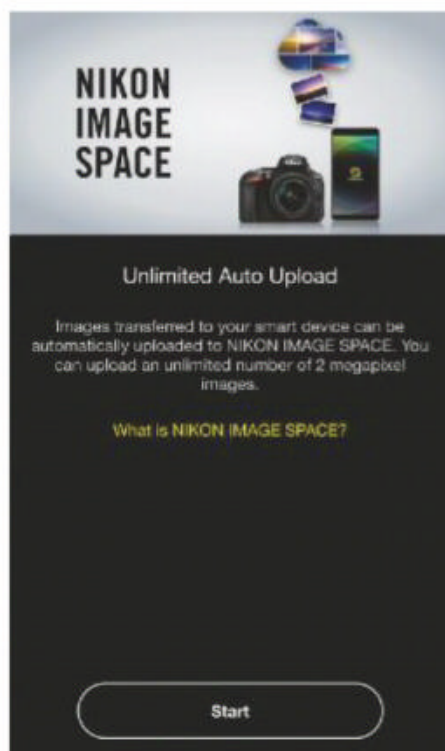
Bluetooth 4.0 entered the market around 2012, so it is more than likely that the smartphone or tablet you are using is capable of taking advantage of this form of connectivity.

Those who don't have Bluetooth 4.0 can create a standard Wi-Fi connection between the smart device and camera by turning on the camera's Wi-Fi and then connecting the phone to it

## For and against

- + 24.5-million-pixel JPEG transferred in 5 secs (Nikon Z 6 to iPhone XS)
- + iOS and Android compatible
- + Supports raw file transfer
- + NFC connectivity
- + Touch AF
- + Very simple and well-designed app
- No compatibility with cameras prior to 2016
- No shutter priority mode in live view video mode





As these screenshots show, SnapBridge has a dark user interface. Users can select which images they'd like to transfer from a gallery of small thumbnails

using a password, in exactly the same way you would connect to a Wi-Fi router. A basic guide on how to do this is found below.

There is also the option to create a very quick connection using NFC. Sadly for iPhone and iPad users NFC isn't implemented, but Android users can take advantage of this method of pairing by simply touching the NFC spots on both devices together.

Usefully, if you have more than one Nikon camera that you wish to use, the app makes it easy to switch between which camera you are paired to, with up to five cameras supported.

### Live view and remote shooting

When it came to using the live view option for remote shooting I had no problems getting my iPhone XS and Nikon Z 6 to pair. The live display popped up quickly, and there was little lag between moving the camera and the view changing on my smartphone; this particular pairing of camera and smartphone seems to be very responsive and usable.

There is a full complement of exposure and shooting settings available when shooting still

images, with the exposure mode, shutter, aperture, ISO sensitivity and white balance all capable of being changed.

As we have seen previously in Sony's Imaging Edge app, it isn't possible to change any advanced settings, such as autofocus or picture style. These must be set up as you want them before you commence remote shooting.

### Autofocus

One of the main benefits of being able to shoot remotely using a smartphone is the ability to shift the autofocus point. Simply press the screen and the focus position will shift, with a small green box letting you know that the image is in focus. Quite how the autofocus behaves after this depends on which AF mode you have your camera set to.

For those with Nikon Coolpix cameras generally using touch AF through SnapBridge will activate AF tracking in the camera to track a subject around a frame. SnapBridge will also allow some Coolpix models to zoom the lens in and out via the 'W/T' buttons which appears on screen for compatible cameras.

### Video

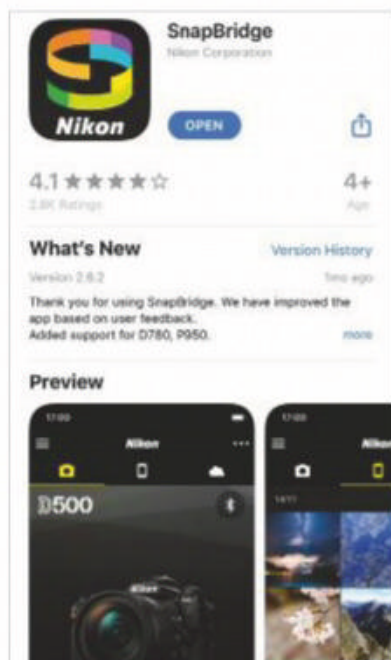
Using live view for remote video shooting is much the same experience as when shooting still images. You have a choice of either program or manual exposure settings, but sadly there is no shutter priority option. White balance and ISO sensitivity can be changed, as well as exposure compensation in program (P) mode.

The Wi-Fi connection allows you to transfer movies from the camera to a smartphone, although interlaced and AVI videos can't be transferred. Playback of the files, especially 4K video files, is very much dependent on your phone. Movies aren't played within the app, but whatever proprietary video player you use on your device.

### Image transfer

Nikon is, at the time of writing, one of only a few manufacturers to allow the transfer of raw images via the app. With many smartphones and high-end tablets, such as the Apple iPad Pro, having the power to edit raw images with apps such as Adobe Lightroom, the ability to

## HOW TO CONNECT A NIKON CAMERA TO NIKON SNAPBRIDGE

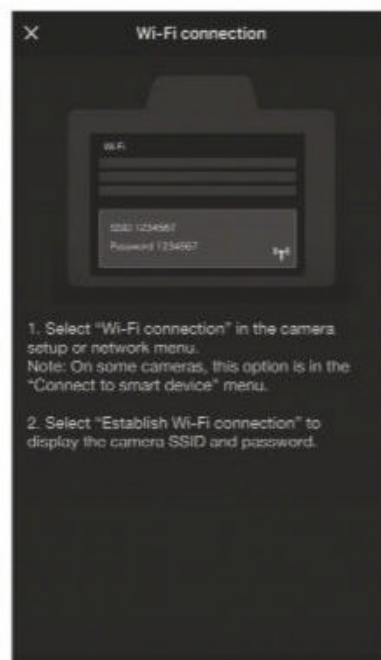
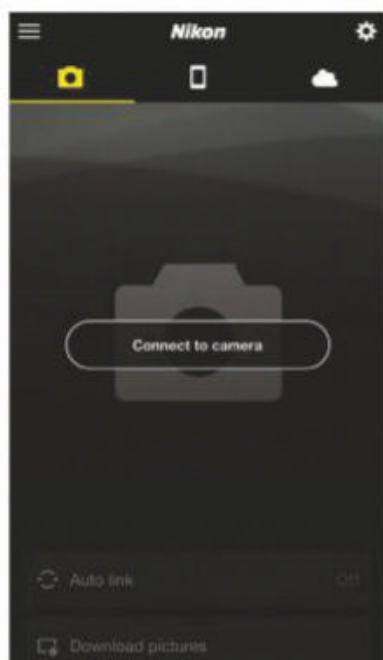


### 1 Download

Download the Nikon SnapBridge app from the Google Play or iOS App Store on your phone or tablet. On your phone make sure that you have Bluetooth and Wi-Fi both turned on.

### 2 Connect

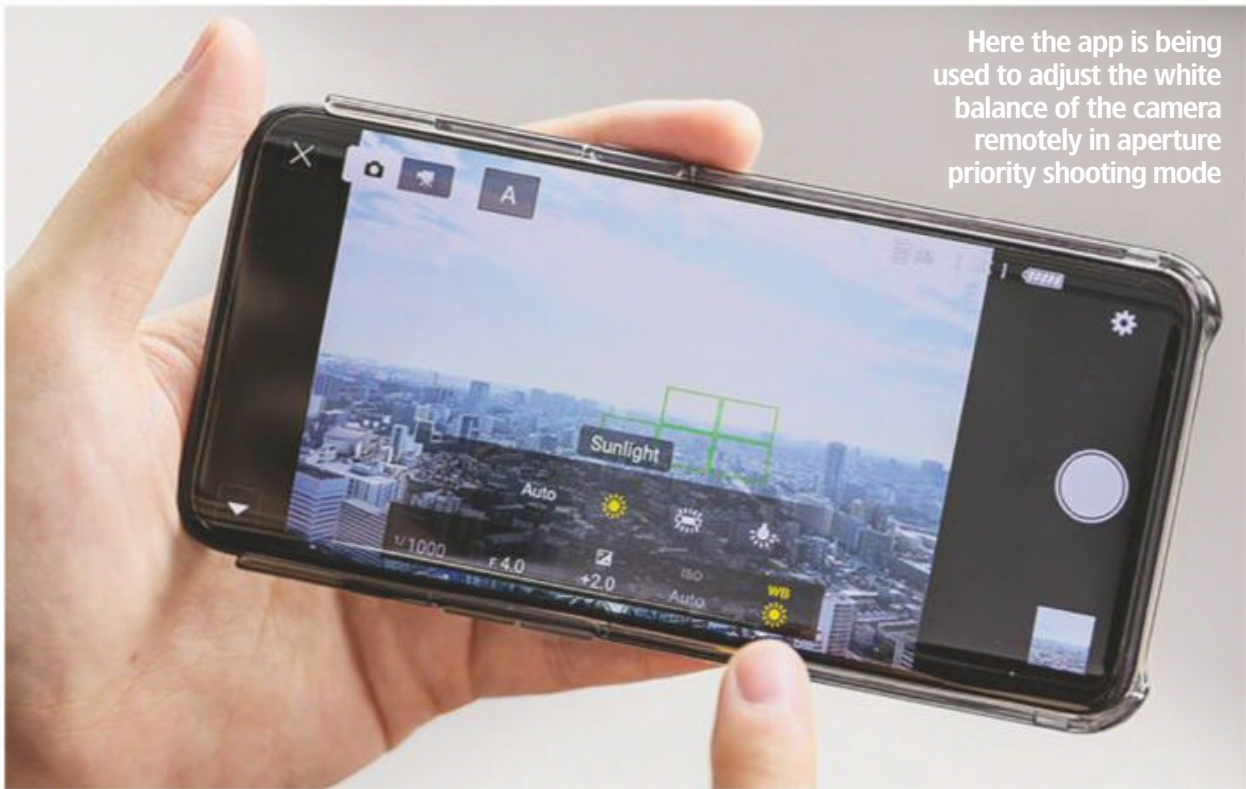
With the app installed, open it and press 'Connect To Camera'.



### 3 Select your camera

Tap on your type of camera, either Digital SLR Camera or Mirrorless Camera, and then press Wi-Fi Connection.



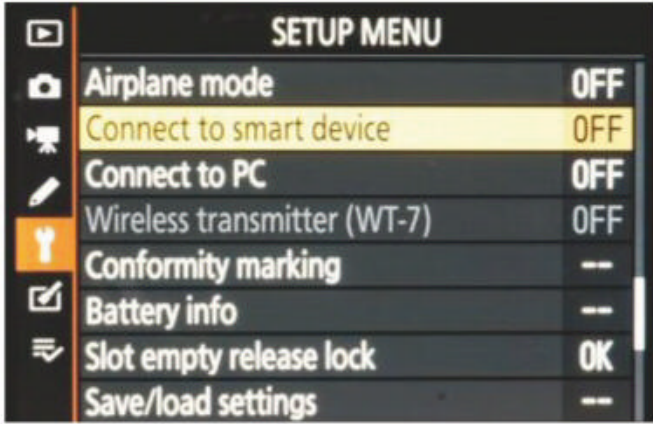


transfer raw images is a real plus point. However, don't expect to be transferring hundreds of images over Wi-Fi. I found that a 24.5-million-pixel raw file from the Nikon Z 6, comprising of 32.9MB worth of data, took around 41 secs to transfer. So for the odd image that you may want to quickly edit for social media it can be very useful, but if you plan to truly use a mobile device for editing lots of images on the go, using an appropriate card reader and adapter is the better option. Obviously transferring JPEG images is faster, with a 4.5MB full-resolution 24.5-million-pixel JPEG file arriving on my iPhone around 5 secs later, whilst a low-resolution 2-million-pixel image popped up after just a couple of seconds. The 2-million-pixel image transfer option is useful when you want to quickly share an image, and the files are so small they help to save storage space on your smartphone. Selecting the images via the app is very straightforward, with individual or batch transferring possible. I found it very intuitive, as it should be for anyone familiar with browsing through images on their smartphone.

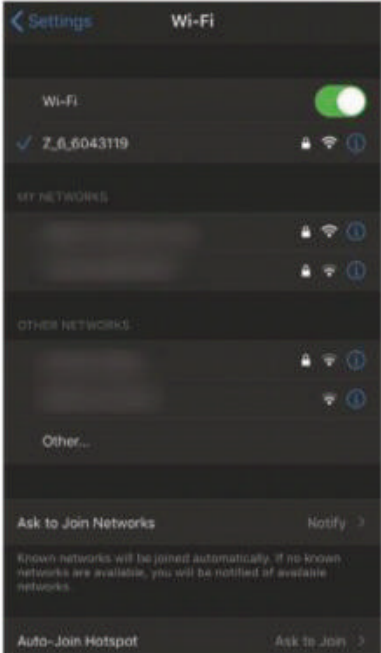
**Location data**  
Another way that Nikon SnapBridge can take advantage of using Bluetooth connection is to add GPS location data to images. Found in the Autolink menu there are two key options – Synchronise Clocks and Synchronise Location Data. Turning both of these settings on means that the camera settings will change to show the correct local time, according to your phone, and it will also add the GPS location data to each image. There is a further setting tucked away in the main settings (identified by the three horizontal lines at the top) that enables the GPS Accuracy to be changed between Low, Medium and High. The different settings alter the amount of time between co-ordinates being sent to the camera. The Low setting will send the co-ordinates to the camera at slower intervals than using the High setting, which may result in them being less accurate if you are taking pictures and moving quickly. Conversely the High setting will be more accurate, albeit at the cost of phone and camera battery life depleting faster.

# Nikon Image Space

Nikon provides a free photo-sharing service for its users called Nikon Image Space. If you own a Nikon camera and register then you can get up to 20GB free storage for your images, whilst 2GB are available for non-Nikon users. Images that you have taken on your smartphone can also be uploaded. Within SnapBridge it is possible to select images that you have transferred to the phone to be automatically uploaded to Nikon Image Space, ensuring that your best images are always backed up online. You can also back up an unlimited number of 2-million-pixel images, without them being part of your 2GB or 20GB storage allocation. From within Nikon Image Space it is possible to catalogue and archive your images based on ratings, keywords and locations, as well as sort images by any number of different metadata attributes, such as lens, camera or even aperture used. This can be useful for finding out which kit and settings you use the most.



**4 Connect and establish**  
Turn your camera on and select Wi-Fi Connection or Connect to Smart Device (depending on camera model) in the Camera Setup or Network menu. Then choose 'Establish Wi-Fi Connection'.



**5 Wi-Fi settings**  
The Wi-Fi name and password should be displayed on the camera screen. Now go to your smartphone's Wi-Fi settings and select the camera Wi-Fi and enter the password.

**6 Finally**  
You should now be connected to the camera and can return to the Nikon SnapBridge app to make use of all of the connectivity features.





# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



## Steve Kerr, South Lanarkshire



Steve got into photography in his teens, as he loved the landscape and light of where he lived in Scotland. His favourite subjects are landscapes and wildlife, and the abundance of different and dramatic light means that no scene is ever truly the same, however often it is photographed. He enjoys the challenge of capturing the various moods and seasonal changes of nature. Even though it's been a while since he set foot in a darkroom, he takes pleasure in seeing his images 'develop' in post processing.

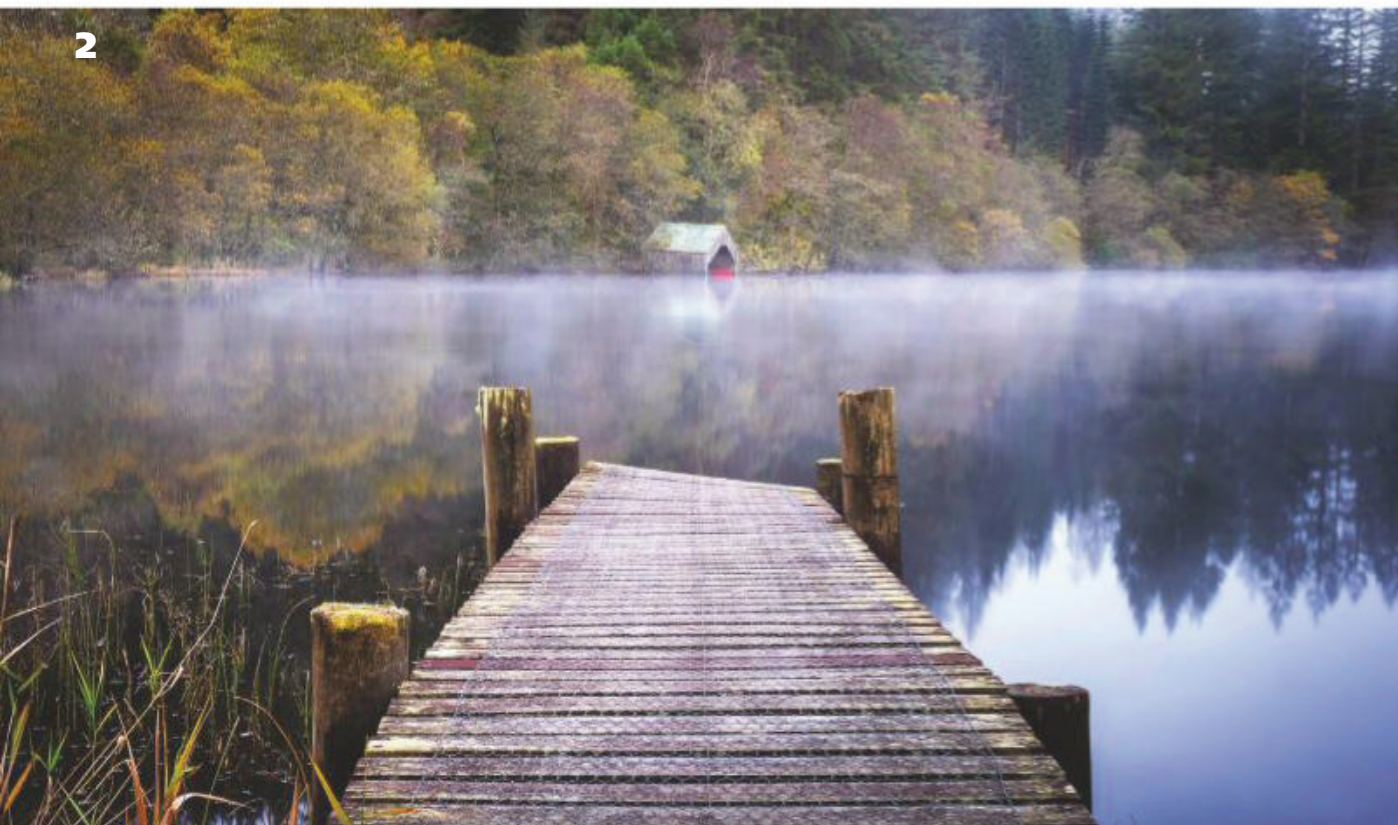
### Buachaille Etive Mor

**1** 'My aim was to get a good composition with the waterfalls providing foreground interest and the dawn light catching the summit.'  
Fujifilm X-T3,  
17mm, 1sec at f/22,  
ISO 80, tripod

### Boathouse on Loch Ard

**2** Steve took this at dawn and knew that balancing the exposure was key. The red boat also adds a splash of colour to the scene.  
Fujifilm X-T3,  
27.4mm, 2secs at f/22, ISO 80, tripod

2



3





The **Reader Portfolio** winner chosen every week will receive a copy of **Skylum Luminar 4**, worth £81. See [www.skylum.com](http://www.skylum.com)

Luminar is a fully featured photo editor for Mac and PC designed for photographers of all skill levels, blending pro-level tools with remarkable ease of use and an enjoyable experience. A new Library feature lets you organise, find and rate images easily, while over 100 editing features, plus a suite of fast AI-powered technologies under the hood, will make any image stand out.

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### Lochan na h'Achlaise

**3** Steve has captured the sense of cold and isolation, with the frozen expanse of the lochan leading to the hills of the Black Mountains beyond. Pentax K-5, 25mm, 0.25sec at f/16, ISO 100, tripod

### Loch Rusky at Dawn

**4** 'The challenge here is to get a good tonal range and to avoid any burned out highlights as well as arriving when there is no breeze.' Pentax K-5, 52mm, 4sec at f/16, ISO 100, tripod

### Waterfall, Glencoe

**5** Steve says his challenges for this shot were, 'Balancing the exposure, balancing the tripod and not falling in the river.' Fujifilm X-T3, 10-24mm, 2sec at f/22, ISO 80, tripod





## Michael Topham

Michael is *Amateur Photographer's* Reviews Editor. He's based in Kent and thoroughly enjoys documentary, wedding and railway photography. See [www.michaeltopham.co.uk](http://www.michaeltopham.co.uk)

# Behind the print

**Michael Topham** finds a long-lost image that he converts in Adobe Camera Raw ready for print

**E**very now and again I like to trawl through my thousands of photographs on my hard drive. Occasionally, I stumble upon shots I'd forgotten I'd taken or had dismissed as not being good enough first time around during my strict five-star rating regime. It's rather exciting when you come across a gem of an image that you've never processed or printed, and I'd advise that others take a good look through their archive and do the same.

When I loaded one of my old street portrait images of a model sitting on a flight of stairs into Photoshop, my immediate impression was that it wasn't particularly well exposed and was lacking colour and vibrancy. A quick check of the metadata in Adobe Bridge confirmed that I'd spot metered on the model, which resulted in quite a high-key image that I felt could benefit from a contrast boost and subtle split-toning effect. The result of digging out an old shot and giving it a new lease of life with some basic editing has created one of my favorite ad-hoc street images, which has since made it into my printed portfolio.

**1** Cropping removes distractions and creates a stronger composition

**2** Harsh sun from behind the model has helped create some striking shadows



**3** Increasing the Contrast, Clarity and Dehaze sliders in Adobe Camera Raw gives the image extra impact

**4** Spot metering on the model's face has resulted in some blown highlights

## PREPARING FOR PRINTING



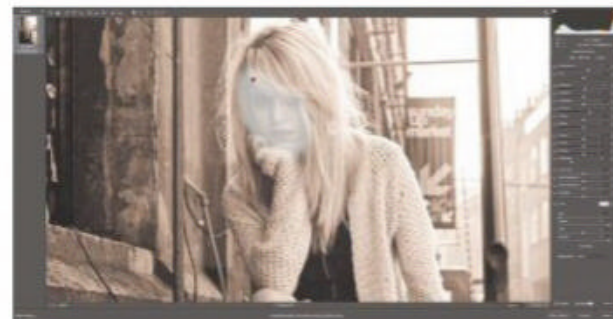
### 1 Check the highlights

To check for clipped highlights I loaded the image in ACR and hit the letter O on the keyboard. I retained some highlight detail by setting the highlights slider to -50. After setting the Blacks slider to -50 to darken the blacks a bit, I increased Exposure (+0.70) and Contrast (+65) to give the image much-needed punch.



### 2 Apply a split tone

Not content by the tonality, I stripped the shot of colour by moving the Saturation slider to -100. For a more distinctive look I tried applying a split tone. In the Split Toning tab in ACR, I set the Highlights Hue to 40 and the Saturation to 30. The Shadows Hue was set to 250 and Saturation to 8 before refining Balance to +50.



### 3 Use the Adjustment Brush

Back in the Basic tab, I increased the Texture slider to +40, the Clarity slider to +15 and the Dehaze slider to +20. Selecting the Adjustment Brush (K) tool and setting the Shadows slider to +25 and Exposure to +0.20 then brushing over the model's face lightened it a touch and helped pick out the eyes.





## Michael's top tips

Michael reveals some of his top tips for editing in Adobe Camera Raw

**1 Enlarge the edit window** Ever tried entering full screen mode in ACR? Hit the letter F on your keyboard and you'll find that the interface instantly fills your screen – very handy if you're editing on a laptop with a small screen.

**2 Learn the shortcuts** Hover your mouse or cursor over the tools in the toolbar and you'll be able to view the name of each tool and its shortcut key, revealed in brackets. Learning the shortcuts is a great way to increase your workflow speed.

**3 Refer to the histogram** Remember to keep a close eye on the histogram up at the top right of the interface at all times. Turning the Shadow (U) and Highlight (O) Clipping Warnings on is a good idea if you want to check areas where you think you might be losing detail.

**4 The original** ACR offers some great tools for checking images before and after. They're found at the bottom right of the preview window and can be toggled through by hitting the keyboard shortcut, which is the letter Q.

**5 Reset the dialog** If you'd like to reset the image back to its original state and dismiss any changes you've made, just hold Option/Alt on your keyboard, which will turn the Cancel button to a Reset button.

## WhiteWall recommends



For this photograph I would like to give two recommendations. First I recommend the WhiteWall Original Photo Print Under Matte Acrylic Glass with a white border. This combination gives the image a clean and cool look. The classic look with a passe-partout also fits this photo. In this case, I would select our solid wood frame Vienna in the Brown Alder colour. I would order the picture in a size of at least 30 x 37cm. Another good option is Original Photo Print under Acrylic Glass in our frame called Basel in walnut colour.

**Jan-Ole Schmidt, Product Manager, WhiteWall**



### 4 Check for imperfections

Before printing, it's vital to check the image for sensor dirt or distractions. I like to do this by zooming in 100% and using the Hand Tool to scroll through the image, ensuring you don't miss any areas. The Spot Removal tool (B) is fast and effective for removing minor distractions that don't require extensive retouching work.



# Amateur Photographer

Your chance to enter the UK’s most prestigious com

## Round Two Monochrome Magic

When photographers remove colour from the equation, they are free to concentrate on other aspects of what makes a fantastic photograph. Composition, framing and lighting all take central stage once the distraction of colour is taken away. But it’s not as simple as merely desaturating your images – to successfully shoot in black & white, you need to think in a different way in the first place. There is no shortage of masters of this craft, take a look at the wonderful work of Bill Brandt, Sebastião Salgado, Michael Kenna and many more to give yourself some inspiration.

### Plan your APOY 2020 year

Below is a list of all this year’s rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Points of View	Landscapes	14 Mar issue	03 Apr	30 May issue
<b>Monochrome Magic</b>	<b>Black &amp; White</b>	<b>11 Apr issue</b>	<b>01 May</b>	<b>27 Jun issue</b>
Up Close & Personal	Macro	02 May issue	22 May	25 Jul issue
Keep On Moving	Sports & Action	06 Jun issue	26 Jun	29 Aug issue
City Life	Street & Documentary	04 Jul issue	24 Jul	26 Sep issue
Natural World	Nature & Wildlife	01 Aug issue	21 Aug	31 Oct issue
Light & Shadow	Various genres	05 Sep issue	25 Sep	28 Nov issue
About Face	Portraits	03 Oct issue	23 Oct	19 Dec issue

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Enter the code below via Photocrowd to get one free entry to Round Two - Monochrome Magic

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### ROUND TWO: MONOCHROME MAGIC TIPS

Advice and ideas to help get the best black & white shots



© LAURA HACKING

**Keep it simple**  
Monochrome shooting is well-suited to simple, yet bold, compositions. Consider how all elements of the frame work together, paying special attention to large expanses, such as skies.



© IAIN BARKER

**Unusual subjects**  
There are many classic subjects which are commonly approached when shooting monochrome – but those which aren’t tend to catch the judge’s eye. Black & white sports shots are rare, which is what made this stand out.



# her of the Year

petition for amateur photographers

Inclement weather  
lends itself well to  
black & white  
photography

# APOY 2020

In association with  
**SIGMA**

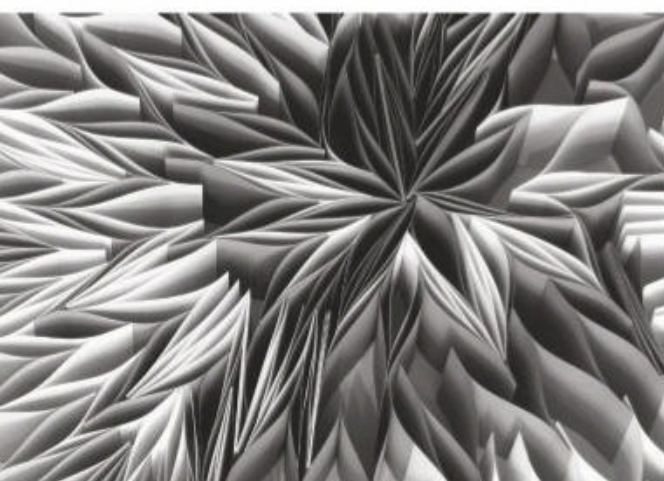
**PRIZE  
WORTH  
£1,000**



## This month's prize

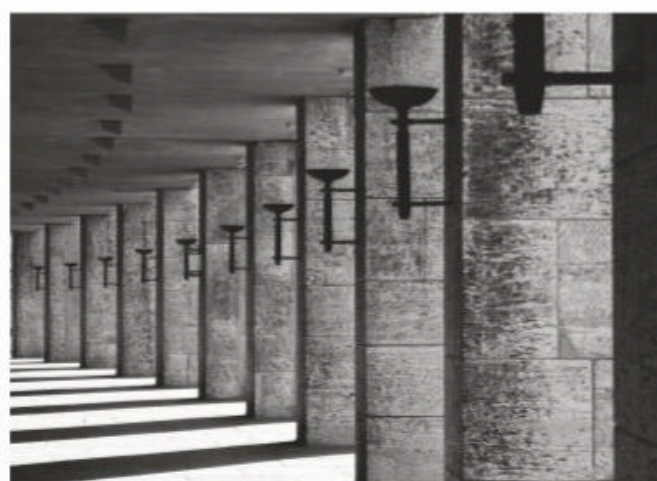
Pick from Sigma's vast  
choice of lenses - including  
a 40mm ideal for candid

We are delighted that Sigma has once again offered prizes totalling £10,000 for Amateur Photographer of the Year. Each category winner can choose a product of their choice worth up to £1,000 (based on Sigma's RRP). If the winner's choice of lens is above that amount, they can also choose to pay the difference. If you shoot candid and street photography, the Sigma 40mm F1.4 DG HSM | Art lens is the ideal choice, while landscape photographers might want to opt for the Sigma 24mm F1.4 DG HSM | Art.



### Graphic compositions

Every element within this frame is carefully considered, with exquisite lighting and attention to detail. Think how lines and shapes will work within your compositions. They'll have more impact in mono.



### Shadow hunting

Striking silhouettes and strong shadows are the hallmarks of classic mono street and architecture shots. Head out when the light is bright and low, and wait for the magic to happen.





At a glance

£1,600 body only

- £2,200 with 12-40mm f/2.8; £2,500 with 12-100mm f/4
- 20.4MP Four Thirds sensor
- 18fps shooting with C-AF
- 121-point phase detection AF
- 5-axis in-body stabilisation
- Extensive weather-sealing

# Olympus OM-D E-M1 Mark III

Olympus’s updated Micro Four Thirds flagship is packed full of clever tech that helps you get pictures other cameras can’t. **Andy Westlake** investigates



For and against

- + Excellent control layout and handling
- + Superb build quality with full weather-proofing
- + Incredibly effective in-body stabilisation
- + Super-fast autofocus and shooting
- + Huge range of useful photographic features
- Relatively low resolution viewfinder and screen
- Huge and dense menu system makes advanced options difficult to find and use
- Raw image quality lags behind larger-sensor peers
- Vertical grip lacks AF joystick

Data file

Sensor	20.4MP CMOS, 17.3 x 13mm
Output size	5184 x 3888
Lens mount	Micro Four Thirds
Shutter speeds	60 – 1/8000 sec (mechanical), 60 – 1/32,000sec (electronic)
Sensitivity	ISO 200-6400 (standard), ISO 64-25,600 (extended)
Exposure modes	PASM, B, Movie
Metering	Pattern, centre-weighted, spot, highlight spot, shadow spot
Exposure comp	+/-5EV on 0.3EV steps
Continuous shooting	60fps with focus fixed; 18fps with AF-C
Screen	3in 1.04m-dot articulated LCD
Viewfinder	2.36m-dots, 0.74x magnification
AF points	121, all cross-type
Video	4K (4096 x 2160), 24p, 237Mbps
External mic	3.5mm stereo
Memory card	2x SD, SDHC, SDXC (one UHS-II)
Power	BLH-1 Li-ion
Battery life	420
Dimensions	134.1x90.9x68.9 mm
Weight	580g

It's been a little over three years since Olympus released its high-speed OM-D E-M1 Mark II, a camera that we liked a lot due to its pacey performance, excellent handling, and incredibly effective in-body image stabilisation (IBIS). Last year, the firm followed up with the E-M1X, a higher-end model with an integrated vertical grip for use with large lenses, and some really clever new features. It's an impressive camera, but due to its bulk and £2,200 body-only price, inevitably of niche appeal. Now the firm has revisited the smaller form factor with the E-M1 Mark III. At first glance, the new model looks very much like its predecessor, with essentially the same core specifications and body design. Externally, the biggest update is the addition of a joystick for selecting the AF area. But the

most important upgrade is inside, because the E-M1 Mark III debuts a brand new processor, the TruePic IX. This allows the inclusion of some of the best new features from the E-M1X, including LiveND that mimics the effect of neutral density filters up to 5 stops, and a hand-held high-resolution multi-shot mode that outputs 50MP images. But it also boosts many other aspects of the camera's operation, making the Mark III a more significant upgrade than it first appears. At £1,600 body-only, the Mark III is distinctly aimed at serious photographers. Compared to other fast-shooting, weather-sealed models with IBIS, it costs £50 more than Fujifilm's impressive-looking new X-T4, and £200 more than the Sony Alpha 6600. It's about the same price as the full-frame Nikon Z 6, and

ALL PRICES ARE APPROXIMATE STREET PRICES





The remarkable image stabilisation allows you to shoot inconceivably long exposures hand-held for creative blurring effects  
Olympus 12-100mm f/4 at 28mm, 3.2sec at f/8, ISO 64

£150 less than the Sony Alpha 7 III. As always with Micro Four Thirds, the question we need to address is whether it offers sufficiently high performance to offset the inherent image-quality disadvantage of its smaller sensor.

### Features

On the whole, the E-M1 Mark III's core specifications are unchanged compared to the previous model. Olympus has stuck with the familiar 20.4MP Four Thirds sensor, which is about half the area of APS-C sensors, and a quarter that of full-frame. It provides a standard sensitivity range of ISO 200-6400, and extended settings covering ISO 64-25,600, but with the risk of highlight detail clipping at the lower end. On-chip phase detection supports 121 autofocus points covering most of the frame,

all of which are cross-type.

The camera also boasts the same blistering speed as its predecessor, being capable of shooting at 18 frames per second with continuous AF using its silent electronic shutter, or at a phenomenal 60fps with focus fixed, and with a vast 286-shot raw buffer. In its Pro Capture mode, it can continuously buffer 35 frames when the shutter button is half-pressed, then record them to card when it's fully depressed, allowing users to record fleeting, unpredictable moments when they usually wouldn't have time to react. Even when using the mechanical shutter, it'll shoot at 15fps with focus fixed, and 10fps with C-AF. The mechanical shutter affords a fastest speed of 1/8,000sec, increasing to 1/32,000sec with the electronic shutter.

Dual SD card slots are included, allowing files to be backed up on important shoots; however only one is of the high-speed UHS-II standard. It's possible to configure the slots to work in pretty much any way you might need: either sequentially, as a backup, or record different kinds of files to each. It's really easy to switch between cards in playback, too – simply hold down the play button and spin the front dial.

One of Olympus's most noteworthy features is its 5-axis in-body image stabilisation. Thanks to the use of the same gyrosensor as the E-M1X, this is claimed to be world's most effective, being rated to a barely believable 7.5 stops with the firm's optically stabilised lenses, and 7 stops otherwise. This counts as an improvement of up to 1.5 stops over the Mark II, which was

already a standout performer.

The IBIS unit also enables an 80MP tripod-based multi-shot mode, in which the camera takes eight frames while moving the sensor fractionally between each, enabling both full-colour sampling at each pixel location and a higher-resolution image to be constructed. Thanks to the TruePic IX processor, the Mark III also gains the 50MP hand-held multi-shot mode from the E-M1X. This works on a different principle known as super-resolution, whereby tiny differences between multiple frames are used to construct a higher-resolution image. It's not quite as effective as the tripod mode, but it is more practical.

In addition, a huge array of useful features is on board. Focus bracketing is available with selected lenses, and it's





With the superb 300mm F4, the EM1 III becomes a great lightweight option for wildlife photography  
Olympus 300mm F4 IS Pro, 1/2000sec at f/4, ISO 320

➤ possible to create a focus-stacked composite image in-camera. A sophisticated intervalometer comes complete with the option of generating 4K 30p timelapse videos internally. Several features are exclusive to Olympus, including the aforementioned Live ND; in-camera correction of perspective distortion, previewed live in the viewfinder; and a Starry Sky AF mode which is capable of autofocusing on stars for astrophotography. You also get Olympus's uniquely useful Live Bulb, Live Time and Live Composite modes, which take the guesswork out of long exposures by allowing you to watch the image build up while the shutter is open.

Turning our attention to video, 4K recording is available at up to 30fps, while Full HD can be captured at up to 120fps. A new OM-Log400 option enables easier colour grading in post-production, aided by a View Assist function that displays a standard BT.709 colour gamut onscreen. Both headphone and microphone sockets are built-in.

Bluetooth and Wi-Fi connectivity supports both pairing with a smartphone or tablet via the free Olympus Image Share app, and wireless tethered shooting from a computer running Olympus Workspace software.

In-camera raw conversion allows you to edit your images before sharing them via your phone. One minor irritation is that, despite the addition of an always-on Bluetooth LE connection, the app's simple shutter release still relies on Wi-Fi, which takes much longer to fire up and connect.

### Build and handling

Externally, the E-M1 Mark III is extremely similar to its predecessor. It's an SLR-shaped camera with a fully articulating screen and a tall, sculpted handgrip that makes it exceptionally comfortable to hold and use. Practically every available surface is covered in controls, giving direct access to all the most important settings. The new AF area joystick counts as a very welcome addition; it displaces the Info button to below the d-pad on the back, which has the knock-on effect of moving the menu button across to the left shoulder.

Aside from that, buttons, dials and switches are found in all the same places, although a few have changed their functions to more closely meet the expectations of serious photographers. The button behind the shutter release is now earmarked for exposure compensation, while that on the right shoulder is given over to ISO, as on the recent E-M5 Mark III.

## 'The camera handles brilliantly out of the box, with pretty much everything you need at your fingertips'

These updates mean that the camera handles brilliantly out of the box, with pretty much everything you need at your fingertips. A new status display shows all the key settings clearly at a glance on the LCD, but sadly can't be used to select and change them – you have to use the far more complex Super Control Panel instead.

This being Olympus, practically all the controls can be re-configured according to your personal preferences. I swapped the functions of the two electronic dials that are used for changing exposure settings, and set the movie button to access magnified view when shooting stills, but that's all. Four custom camera set-ups for specific shooting situations can be saved to the C positions on the mode dial; I'd use one for shooting fast action, and another for working with manual-focus lenses. One really neat touch is that you can specify whether or not each C mode should remember any changes you make while using it, so that the camera doesn't revert to the previously saved set-up whenever

you turn it off and back on again.

Olympus has also placed a strong emphasis on durability. The shutter is rated to 400,000 cycles, matching the E-M1X and double that of the Mark II. The body is comprehensively weather-sealed, with IPX1 certification, and can be paired with a wide range of similarly protected, high-quality lenses from both Olympus and Panasonic. I used it in some pretty heavy rain during the course of testing, which it shrugged off as no more than a mild inconvenience. Large buttons and dials make the camera perfectly easy to operate when you're wearing gloves.

One area where Olympus lags behind some other brands comes with regards to the touchscreen, which offers relatively limited functions. It can be used to browse images during playback, to reposition the focus point when you're shooting, and select settings on the onscreen super-control panel. But you can't use it to navigate the menu or change most settings – instead you have to use the joystick or d-pad. The menu is also as vast and dense as ever, but mercifully



the E-M1 Mark III inherits the E-M1X's My Menu system for organising your frequently accessed settings. You'll certainly need to take advantage of this in order to make best use of many of the camera's advanced features, but the good news is that it's particularly easy to set up.

### Viewfinder and screen

A decent viewfinder is essential on a camera aimed at serious photographers, and Olympus has stuck with what it knows best, equipping the E-M1 Mark III with a 2.36m-dot panel that offers a very respectable 0.74x equivalent magnification. While this doesn't match the 3.69m-dot unit used on some other similarly priced mirrorless models, including the Fujifilm X-T4, it's vastly better than the Sony A6600's EVF, which provides a similar spec on paper but is let down by a low-resolution live view feed. For following fast-moving motion, the frame rate can be set as high as 120fps, although with an inevitable impact on battery life.

By default, Olympus previews exposure, white balance and colour processing live in the viewfinder, while a button on the camera's front engages depth of field preview. Many photographers find this preview to be an invaluable advantage of mirrorless cameras, but it's not always ideal, for example in very high-contrast lighting conditions. In this case, you can switch to simulated optical viewfinder (S-OVF) mode, which imitates the view you'd get using a

DSLR, with lower contrast and more muted colours.

The rear screen is a familiar-looking 1.04m-dot 3in fully articulated touch-enabled LCD. Once again, this is a little out of date in terms of resolution, with the X-T4 sporting a 1.62m-dot unit, but it's sufficiently bright and detailed to get the job done. As with the viewfinder, you can choose to overlay gridlines, electronic levels and a live histogram in any combination you prefer. The side-hinged design enables the screen to be set to almost any position for shooting at high or low angles, or face forwards for selfies or vlogging. The main disadvantage is that it doesn't work well with L-brackets for tripod shooting.

### Autofocus

On the face of it, the Mark III's 121-point phase-detection AF again looks very similar to its predecessor's. In terms of numbers, it's outclassed by the X-T4 and A6600, both of which boast 425-point systems. But in practice, you can place a fine focus area practically anywhere you want within the frame, making the real-world difference somewhat academic.

For shooting moving subjects, where it can be difficult to keep a single AF point positioned over the target, it's possible to select groups of 5, 9 or 25 focus points. As on the E-M1X, users can now define up to four custom groupings too, not just in terms of the number of focus

## Focal points

It may look the same as its predecessor, but the E-M1 Mark III packs in plenty of new features too

### USB power

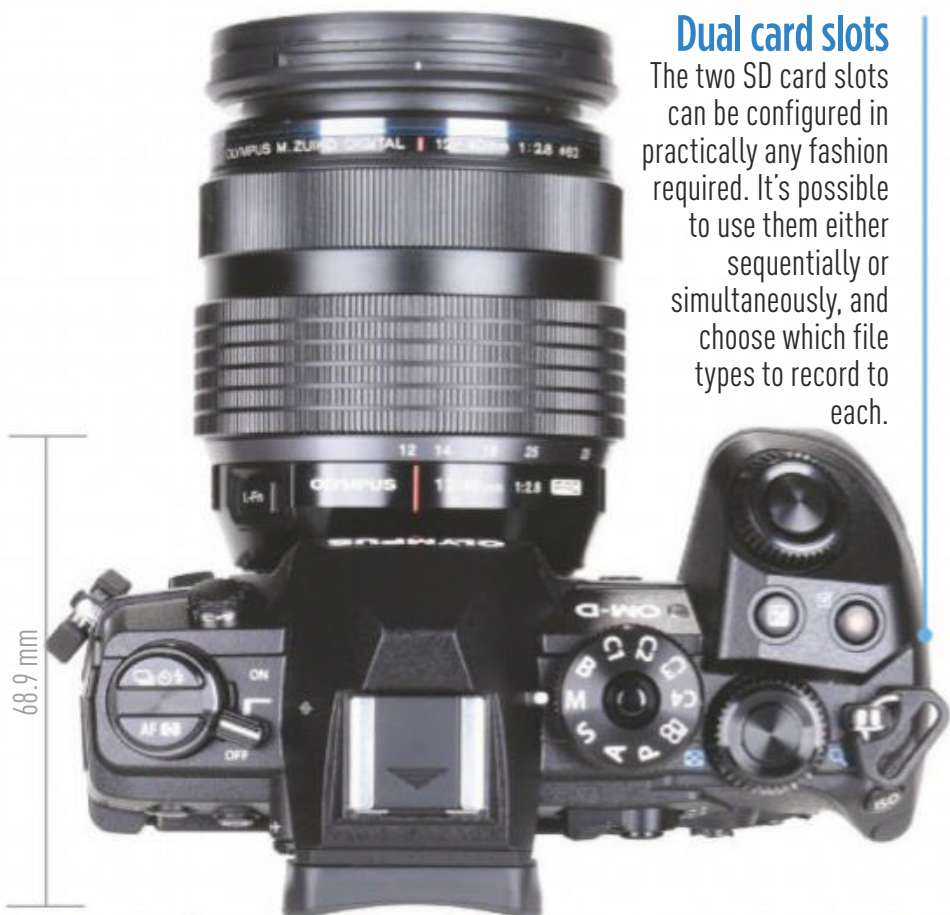
The camera can be powered during shooting using a USB-C Power Delivery compatible powerbank. Alternatively the battery can be charged using any 3A USB supply when the camera is switched off.

### Vertical grip

The E-M1 Mark III is compatible with the same HLD-9 grip as the Mark II, which should please existing users. The grip replicates the main shooting controls, but users have to make do with a d-pad to move the AF point.

### Dual card slots

The two SD card slots can be configured in practically any fashion required. It's possible to use them either sequentially or simultaneously, and choose which file types to record to each.



### Connectors

A 2.5mm remote release socket on the handgrip works with Canon- and Pentax-compatible wired releases. Headphone, microphone, HDMI and USB-C ports are on the other side.

### Mode dial

A new B position gives easy access to Olympus's uniquely useful long exposure modes, and there's a fourth customisable C position too. The iAuto and Art Filter positions have disappeared.

### Joystick

The most notable external improvement is the addition of a joystick for selecting the focus area. It can also be used to navigate menus and change settings.



Face- and eye-detection works very well, while high ISOs still look good in black & white  
Sigma 56mm F1.4 DC DN,  
1/40sec at f/1.4, ISO 12,800





The 50MP hand-held multi-shot mode gives visibly higher detail than a 20MP single shot, with the tripod-based 80MP option being even better  
Olympus 12-100mm f/4 at 24mm, 1/500sec at f/5.6, ISO 64

points used, but also how finely they can be moved around. So if you expect a subject to appear in a specific area of the frame, it should be possible to set up and position a custom group appropriately.

While the Mark III doesn't inherit the subject detection AF found on the E-M1X, which can be set to focus only in cars, trains or planes, the addition of the TruePic IX processor means that it gains clear improvements in face and eye detection AF. It reliably recognises and follows faces and eyes even at acute angles and in difficult lighting conditions.

Overall, my lasting impression of the Mark III's AF is that it works very well. It nailed focus on almost everything I pointed it at, from rapidly approaching planes to erratically moving birds. It's not quite as good at instantly acquiring focus then keeping every single frame pin-sharp as the very best AF systems, but often you'll only see the difference when zooming in on images onscreen. I found that starry sky AF worked reliably too, although with the caveat that London isn't the necessarily best location to test it, because only the brightest stars are visible to target.

## Performance

I've been shooting with the E-M1 Mark III for longer than we usually get to test cameras, and the more I've used it, the more impressed I've become. It's an incredibly quick and responsive camera that's unfazed by almost anything you might ask of it, and which delivers great-looking images.

Indeed the combination of excellent ergonomics and responsive operation mean that this is a camera that rarely gets in the way of the shooting process. Metering and auto white balance are both very reliable, which means that the camera routinely gives great-looking JPEG files, aided by Olympus's signature warm, vibrant colour rendition. So it's a great choice if you don't want to spend all your time processing raw files.

Olympus's in-body image stabilisation is implausibly effective, especially when used in combination with one of the firm's IS lenses. It's possible to shoot hand-held at shutter speeds that would be inconceivable with other cameras; for example using the 12-100mm F4 in the wider half of its range, I routinely found myself using speeds as long as 4 seconds.

This is an extraordinary capability that fundamentally changes the way you can work. For example, when shooting static subjects hand-held in low light, it allows you to keep the ISO low to minimise image noise. Alternatively you can use long shutter speeds for creative blurring effects.

High-resolution multi-shot is very usable, too. The tripod-based 80MP version requires impeccable technique to ensure that the camera is held completely still, but delivers fantastic levels of detail. However it's the hand-held 50MP version that really stands out: it reproduces visibly more detail than single-shot mode, while also giving much cleaner image files. It still doesn't quite match a high-resolution full-frame camera, not least because anything that moves between frames will give visible blurring, and potentially multiple ghost images. But Olympus's processing renders this in a relatively attractive fashion, with none of the ugly pixel-level artefacts seen in earlier iterations. The big caveat is processing time, with the camera locking up completely for ten seconds or so after shooting.

All of the other special features

work too, and expand the range of images you can shoot without always having to rely on further accessories or extensive post-production. Live ND is brilliant for extending shutter speeds for motion-blur effects, and can often be used hand-held. Close-up photographers will appreciate in-camera focus stacking, which allows you to increase depth of field while keeping backgrounds nicely blurred. Keystone compensation is great for correcting converging verticals when shooting architecture. There are just so many features to get your creative juices flowing, once you've worked out how to access and use them.

Of course the elephant in the room is the relatively small sensor, and how it impacts on image quality. The E-M1 III inevitably lags behind its peers in terms of resolution, dynamic range and high-ISO noise, but in context you can still make a detailed A3 print, recover at least three additional stops of shadow detail in raw processing at low ISOs, and happily shoot at ISO 6400. It's up to each photographer to decide whether this counts as being good enough.





# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit [www.image-engineering.de](http://www.image-engineering.de) for more details



With its 20MP Four Thirds sensor, the E-M1 Mark III delivers very similar image quality to both its predecessor and the E-M1X, meaning that it's capable of recording easily enough detail for an A3 print. The smaller sensor does mean that it lags behind its rivals for image noise when compared ISO-for-ISO, but in some situations this can be offset by its outrageously effective image stabilisation. While you'll get best results at ISO 1600 and below, I'd happily shoot at up to ISO 6400 as a matter of course.

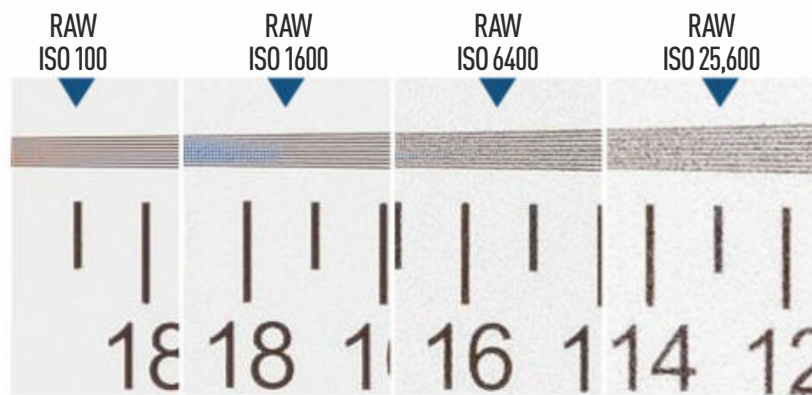
## Resolution

At low ISOs, using the Olympus 60mm f/2.8 Macro at f/4, the E-M1 III cleanly resolves at least 3600 l/ph. However, some image artefacts become visible at higher frequencies. Noise only starts to have a clear negative impact at ISO 1600, with resolution

dropping to around 3500 l/ph. By ISO 6400 this falls to about 3100 l/ph, before plummeting to 2600 l/ph at ISO 25,600. Olympus's JPEG processing gives slightly lower resolution in a bid to reduce artefacts and image noise.



On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



## Noise



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

There's little to fault with low-ISO images, which display strong colour and plenty of fine detail with no visible noise. A little luminance noise creeps in at ISO 800, but you'll only see it when viewing files close-up on screen. However by ISO 3200 noise is having a much stronger impact, with fine detail disappearing and colour suffering too. At ISO 6400, image quality is still perfectly acceptable for smaller output sizes, and more than good enough for social media use. ISO 12,800 can give perfectly acceptable results in black & white, but I'd steer clear of ISO 25,600 as far as possible.

RAW ISO 100



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



## Verdict



ON PAPER, the E-M1 Mark III looks so similar to its predecessor that it could easily be mistaken for a rather underwhelming update. But thanks to the extra horsepower provided by the TruePic IX processor, almost every aspect of the camera feels uprated and improved. Likewise the new AF-selector joystick elevates the Mark III to being one of the best-handling cameras in its class.

The spec sheet may not be much of an update over the Mark II, but it's still incredibly impressive. This is a camera that you can hand-hold at shutter speeds of several seconds; that can capture 35 frames before you can even react to what you see in the viewfinder; and that can autofocus on stars. In short, it lets you take pictures that would be practically impossible with almost any other camera. The great futurologist Arthur C. Clarke once said that any sufficiently advanced technology is indistinguishable from magic, and I can only assume that when he coined the phrase, he'd just got out of a time machine with the E-M1 Mark III.

Of course with full frame being flavour of the month, it's tempting to assume that Micro Four Thirds has had its day. But the system offers considerable advantages of its own, particularly in terms of size and weight. It's not the best option if you regularly make very large prints, are after shallow depth of field, or frequently shoot moving subjects in low light. But it's a great choice if you want to carry a large range of lenses without breaking your back. The E-M1 Mark III delivers on the system's promise better than ever before; it's the camera that the E-M1X should have been all along.

Ultimately, choosing a camera is all about compromises. Olympus has prioritised mobility over raw image quality, then thrown in as much technology to compensate. The result is a superb camera that, for serious photographers looking to minimise size and weight, may just be the perfect choice.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10





Kodak Instamatic 50 and 100, two of the earliest 126 cartridge cameras

FILM STARS

# Snap happy

Now is the time to take snapshot cameras seriously – they are still eminently usable, explains **John Wade**

**T**ime was when assistants in photographic shops often found themselves faced with customers requesting them to ‘Please unload my camera and reload it with a new film’. For a great many snapshot photographers, as opposed to serious amateurs, the complications of film loading and unloading were a major stumbling block.

In 1963, Kodak solved that problem with the introduction of Instamatic cameras, which housed the film in plastic Kodapak cartridges. The film was 35mm wide, wound with backing paper containing frame numbers, with one perforation per frame to produce a 28x28mm image. The photographer had only to drop the cartridge into an Instamatic camera, snap the back shut and start shooting.

The cartridge was made so that it was impossible to insert it in any way other than the correct one. The size was known as 126 and it was a great success, thanks

partly to the way Kodak allowed other manufacturers to make their own cameras to take Kodapak cartridges – hence more film sales for Kodak, even though other manufacturers were also allowed to make their own cartridge films. Officially, however, the word ‘Instamatic’ could only apply to Kodak products. Anyone in those days who referred in print to an Agfa Instamatic was liable to get a very snotty letter from Kodak (I speak from experience!).

Over the years, 126 size cartridge film became synonymous with simple point-and-shoot snapshot cameras for people who knew little about the technicalities of photography. What is sometimes forgotten is that there were five single lens reflexes (SLRs) plus many quality non-reflex cameras also made for 126 film. And they are still very usable. Over the next three pages here’s a short round-up of what to look for.

How the Kodapak cartridge fits into the camera



## SINGLE LENS R

The Keystone K1020 was the first 126 SLR



## 1966 **Keystone**

The American Keystone company was the first to launch an SLR for the format. Despite looking like a hi-tech piece of equipment, its operation is more like that of a snapshot camera. It has a fixed shutter speed of around 1/80sec and the



‘Over the years 126 size film became synonymous with snapshot cameras’





## K1020

automation, thanks to a selenium meter cell above the lens, chooses the correct aperture displayed in the viewfinder. A socket on top of the pentaprism accepts a flashcube. The Super Keytar 48mm f/2.8 lens is not interchangeable.

The Contaflex 126, a cartridge film version of Zeiss Ikon's better-known 35mm Contaflex cameras



## 1967 Zeiss Ikon Contaflex 126

A Contaflex 35mm SLR was a prestigious brand in the 1950s. The 126 version that launched a decade later is not of the same build quality as its predecessors, but it's still a quality camera. It's a shutter priority model with CdS through-the-lens (TTL) metering; speeds of 1/30-1/500sec are set on a top plate dial as chosen

apertures are displayed in the viewfinder. Standard lenses are a Color-Pangor or Tessar 45mm f/2.8, interchangeable with a range of other Zeiss lenses from 25mm wideangle to 200mm telephoto. Accessories including a copying stand, right-angled finder, filters, close-up lenses and a lens hood can still be found.



The Kodak Instamatic Reflex with flashcube fitted

## 1968 Kodak Instamatic Reflex

The only SLR entitled to use the word 'Instamatic' in its name is an aperture priority camera. Set the required aperture and the electronic shutter, fuelled by a CdS meter, is automatically set to the appropriate speed indicated from 1/30 to 1/500sec in the viewfinder. The standard lens is a Xenar 45mm

f/2.8, a 90mm medium telephoto lens was introduced with the camera, but the mount is compatible with S-series lenses made for the Retina. A flashcube inserted into a socket on the top plate automatically sets the shutter to 1/30sec. Electronic flash can also be used via a standard sync socket.



Rolleiflex SL26 with its tele lens adapter



## 1968 Rolleiflex SL26

Of all the 126 SLRs, this is the most compact. It's all-manual, but with a split image rangefinder to aid focusing. Shutter speeds of 1/2-1/500sec and apertures that vary with the lens in use, are set on body-mounted rings behind the lens. The standard lens is a Zeiss Tessar 40mm f/2.8, which works in conjunction with another lens fixed inside the body. This also links with two accessory adapters: a Pro-Tessar 28mm f/3.2 for wideangle photography and a Pro-Tessar 80mm f/4 medium telephoto.

The Ricoh 126C-Flex, last of the cartridge film SLRs



## 1969 Ricoh 126C-Flex

The last of the 126 cartridge film SLRs features shutter priority with speeds of 1/30-1/500sec set on a body-mounted ring behind the lens. Apertures are indicated on a dial on the front of the body, and the automation happens when the dial is turned to auto. Apertures can also be set manually, while a CdS meter powers a needle in a top plate window to suggest settings according to selected shutter speeds. The standard lens is a screw-in Rikenon 55mm f/2.8, which works in conjunction with a second lens inside the body. Wideangle 35mm and medium-tele 100mm versions are also available.



## Where to buy & process 126 film

KODAK stopped manufacturing 126 film in 1999, and so far no other company has tried to make it. But there's plenty of outdated film to be found on eBay, and if it has been stored correctly, it should be good to go. Film processors who still handle 126 can be found online. Two to check out are [dscourlabs.co.uk/about/film\\_processing\\_110\\_126\\_and\\_www.ag-photolab.co.uk/126-film-processing-124-c.asp](http://dscourlabs.co.uk/about/film_processing_110_126_and_www.ag-photolab.co.uk/126-film-processing-124-c.asp)

### Load it yourself

Empty cartridges can be reloaded with 35mm film. Carefully break open the cartridge and attach 35mm film, straight from the cassette to the take-up spool (in a darkroom or changing bag of course). Use masking tape to secure it. Draw about 30cm of film from the cassette, roll it tightly and place it in the cartridge's empty chamber. Snap the cartridge together again, using gaffer tape to secure it if necessary. The cartridge's rear window, through which film numbers would normally be read, must be covered to prevent light leakages. There's an entertaining YouTube video on how to do it at [www.youtube.com/watch?v=IS8s8bEa61o](http://www.youtube.com/watch?v=IS8s8bEa61o).

You can buy purpose-made 126 FakMatic cartridges for loading with 35mm film from Camerhack. The seller is in Italy, but he deals with the UK. More details at [www.camerhack.it/product/fakmatic-126-film-cartridge](http://www.camerhack.it/product/fakmatic-126-film-cartridge).



When 35mm is loaded into a 126 cartridge the exposed area overlaps a row of sprocket holes

### Guide prices today

**Keystone K1020** £20-25

**Zeiss Ikon Contaflex 126** £20-25

**Kodak Instamatic Reflex** £20-35

**Rolleiflex SL26** £40-60

**Ricoh 126C-Flex** £15-25

**Minolta Autopak 800** £10-20

**Ricoh Auto 126** £10-20

**Rollei A26** £15-25

**Outdated 126 film** £5-8

**FakMatic 126 to 35mm cartridge** €22.50

## NON-REFLEX CAMERAS

**Kodak Instamatic 400** with auto exposure, built-in flashgun and clockwork motor drive

WHILE Kodak continued to make Instamatics, some of which were quite sophisticated for what were essentially snapshot cameras, other well-known manufacturers jumped on the bandwagon, with well-specified non reflex 126 size models. They included Rollei, Minolta, Konica, Canon, Yashica, Olympus, Mamiya (under the name Argus), Ricoh and Zeiss Ikon. Below are just three examples.



Top of the range Minolta Autopak 800

### 1969 Minolta Autopak 800

The Autopak 800 is the top of a range of similar Autopak cameras. With just two shutter speeds – 1/90sec for daylight shooting or 1/45sec for flash – apertures in the Rokkor 38mm f/2.8 lens are controlled automatically. A flashcube mounted on the top plate can be left in place and will only fire when light levels demand it. Batteries are used for the flash, meter and automatic settings, but the film is wound by a clockwork motor, tensioned by a large knob on the end of the body.



Ricoh Auto 126, featuring auto exposure and a top plate flashgun for AG-1 bulbs

### 1970 Ricoh Auto 126

Here's another 126 film camera with a built-in clockwork motor drive, wound by a knob on the base of the body. Exposure is fully automatic, while manual focus on the Rikenon 35mm f/2.8 lens is adjusted by both a distance scale and pictograms. The flip-up flashgun built into the top plate takes tiny AG-1 bulbs.



Open and closed: the Rollei A26

### 1972 Rollei A26

Closed, the A26 is no more than a box measuring 9.5x6x3cm. But giving two textured panels top and bottom of the body a sharp tug removes the lens cover, reveals the viewfinder and shutter button while popping out the Sonnar 45mm f/3.5 lens. Focus is adjusted manually on the lens, with shutter speeds and apertures handled automatically. Closing the body winds the film and tensions the shutter ready for the next shot. The C26 dedicated flashgun clips on to the side.



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The top three will be chosen by the AP team and published in a July issue of AP. The winner will receive a one-year subscription to AP and go forward to the international round of the contest.

## INTERNATIONAL JUDGING: JUNE 2020

The winning entries from each of the 16 participating countries will be judged at EISA's AGM in June. The overall International Maestro Contest results will be revealed at the EISA Awards Gala in Berlin on 4 September 2020, attended by the top three winners, and published in a September issue of AP.

Results will be published in the September or October issues of all 16 EISA photo magazines/websites. All three winners will be invited to Berlin for the official EISA Awards ceremony on 4 September 2020



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# Vanguard Veo Go 46M

**Andy Westlake** tests a refreshingly slimline camera backpack

● £59.99 ● [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

WHEN you think about camera backpacks, chances are you'll visualise big chunky black nylon beasts, designed to hold a full-size DSLR with a vertical grip and large telezoom attached. The best of these do their job very well, but with the market shifting towards smaller cameras, for many photographers they'll be too large and cumbersome. If you like the idea of something that looks less conspicuous and won't get in the way on public transport, the Vanguard Veo Go 46M might just be what you're looking for.

This is a slimline backpack that's designed to hold a mirrorless camera or a small DSLR with three or four lenses, with a separate top section for personal items and an internal pocket that'll take a 15in laptop. There's also a zipped pocket in the lid for small items such as spare batteries or earphones. Access to your kit is via the rear panel only, which keeps it secure, but means you'll need to take the bag off to get your camera out or change lenses. As a result, it's not going to be the best choice for shooting on the go.

In terms of capacity, this is a reasonably spacious bag that'll hold a decent amount of kit. For example, I was able to fit in a Micro Four Thirds set-up comprising the Olympus OM-D E-M1 Mark III, standard, telephoto and wideangle f/2.8 zooms, and 60mm f/2.8 macro. Things get tighter with larger-sensor systems, but the bag will still take a full-frame Sony Alpha 7 II with 24-105mm f/4 attached, plus 70-300mm f/4.5-5.6 and 35mm f/2.8 lenses. The upper section is accessed via the top flap, and has enough space to hold the essentials for a day out, or maybe an overnight trip.

As usual from Vanguard, the materials and construction are of a very decent standard, although some of the plastic fittings feel a little lightweight. Thanks to the generously padded and ventilated shoulder straps and back, it's also comfortable to carry, even when fully laden with camera kit and a 15in laptop. Our review sample came in an attractive dark khaki finish with chocolate-brown leather trim, but its gold-coloured webbing may be too bling for some people's tastes. However an all-black version is available as an alternative.

## Verdict

There's a lot to like about the Veo Go 46M; it's nicely styled, well made, and doesn't look too much like a camera bag. It'll take a decent amount of kit and keep it well protected. The only real question is whether you're happy with its restricted access.

### Raincover

A fully sealed raincover is supplied for especially wet days. It folds up neatly into its sewn-in pouch, and fits into the pocket in the bag's lid.

### Trolley strap

A strap on the back allows the bag to be slipped over the handle of rolling luggage.

### Side pockets

Elasticated, expanding pockets will take a water bottle or tripod, and fold flat when not in use.

### Tablet pocket

A slim front pocket will take a 10-inch tablet, or your latest copy of AP.

## ALSO CONSIDER

If you want to be able to get at your kit more easily, look at the Vanguard Veo Select 45M. It's similar in size but adds a choice of top or side access to your camera, and can convert into a shoulder bag too. It's a touch more expensive, with an RRP of £89.99.



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The Huldaflex 35, an unusual twin lens reflex from Japan



## BLAST FROM THE PAST

# Huldaflex 35

John Wade discovers a strangely designed twin lens reflex from Japan

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SAY THE words 'twin lens reflex' (TLR) to photographers of a certain generation and a particular kind of camera comes to mind. It's box-shaped, runs 120 roll film vertically through its body and uses two lenses, one above the other. The lower lens shoots the pictures, the upper lens reflects its image to a large viewfinder on top of the body. The Huldaflex is a TLR but it's nothing like that. It looks like a 35mm camera, takes 35mm film and places its twin lenses side by side.

The camera was made by the Tougodo Optical Company in Japan and is a name variant, probably used for export purposes, of the Toyocaflex 35. The shooting lens is an Owla 4.5cm f/3.5. Apertures down to



View from the top, with the focusing hood open

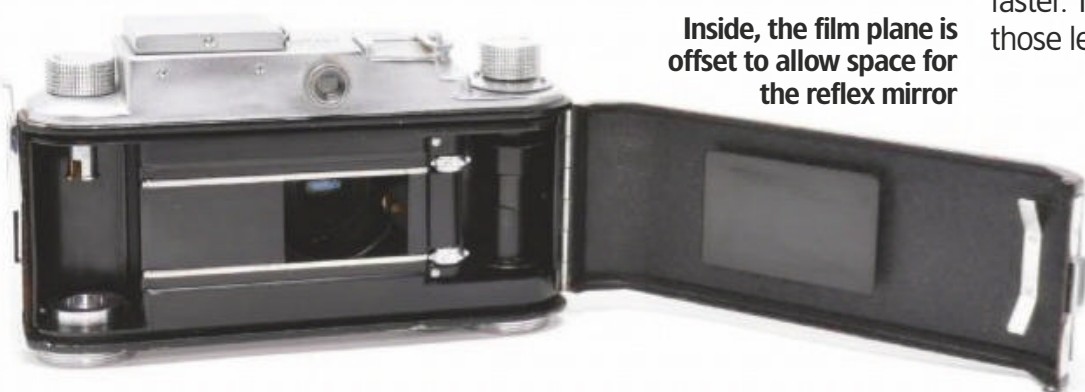
f/16 and shutter speeds of 1-1/200sec are set on rings around the lens, while a radial lever to the rear turns to move it back and forth for focusing. At the same time, a second similarly specified lens beside the first one also moves back and forth to focus its image on a small ground-glass screen under a hood on top of the body. A flip-up magnifier helps with fine focus on what is actually a very small screen. This is used at waist-level, but the camera also has a

direct-vision viewfinder beside the focusing hood for use at eye level.

Film wind is by a knob, interlinked to the shutter release to prevent double exposures, but the shutter needs to be tensioned by a separate lever on the rim of the lens. Two flash sync sockets are hidden below the lens for use with flashbulbs or electronic flash.

Some classic cameras are bought because they are fun and interesting to use. Others are acquired simply to make the hearts of collectors beat a little faster. The Huldaflex works on all those levels.

Inside, the film plane is offset to allow space for the reflex mirror



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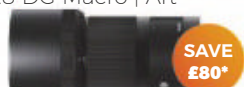
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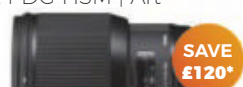
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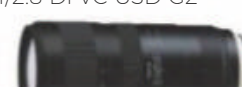
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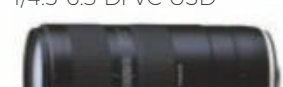
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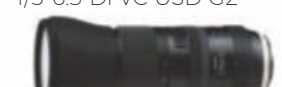
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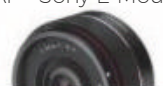
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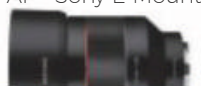
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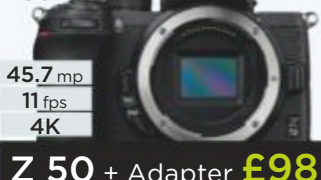
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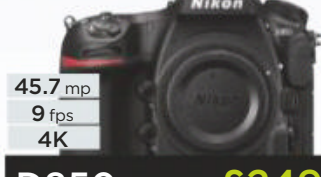
Z6



**Z 6 + Adapter £1649**

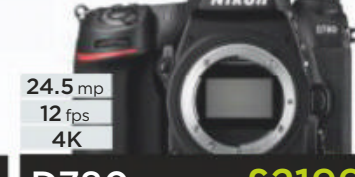
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Z 6 + 24-70mm £2099  
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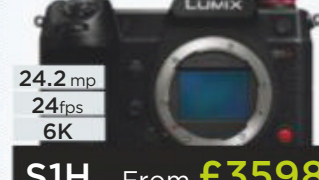
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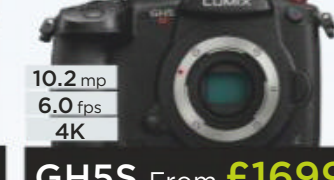
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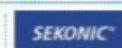
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5x  
optical zoom

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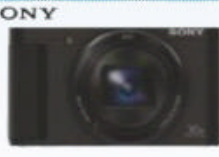


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IIA Chrome + 50mm F3.5 Red Scale.....	E+ £399
IIIB Chrome + 35mm F3.5.....	Exc £299
IIIB Chrome Body Only.....	E+ £299
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OM4Ti Body Only - Titanium.....	E+ £249

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F50 Body Only - Black.....	E+ £15 -19
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F60 Body Only - Silver.....	E+ - E+ £15 -19
F601 Body Only.....	E+ £35
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553ELX Body Only - Chrome.....	E+ £299
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75mm F6.8 Sinaron W.....	E+ £249
90mm F6.8 Grandagon N.....	E+ £349
Schneider 120mm F5.6 Apo Symmar.....	Mint- £299
121mm F8 Super Angulon.....	E+ £149
150mm F5.6 Symmar S.....	E+ - E+ £229 -279
180mm F5.6 Apo Symmar.....	E+ £349
180mm F5.6 Symmar S.....	E+ £99 -249
240mm F5.6 Apo Symmar.....	E+ £349
28mm F2.8 WA Digitar + Rollei Control S.....	E+ £899
360mm F5.5 Tele Xenar.....	E+ £249
58mm F5.6 Super Angulon XL.....	E+ £349 -399
65mm F8 Super Angulon.....	E+ £149 -199
75mm F5.6 Super Angulon.....	E+ £349
90mm F6.8 Angulon.....	E+ £199
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90mm F8 Super Angulon.....	E+ £199 -249
Sinar 150mmF5.6 Sinaron S.....	E+ £99
210mm F5.6 Sinaron S.....	E+ £199
210mm F5.6 Symmar S.....	E+ - E+ £99 -249
65mm F4.5 Sinaron W.....	E+ £429

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21mm F2.8 M Black.....	E+ £799
24mm F1.4 Asph M Black 6bit.....	E+ £3799
24mm F2.8 Asph M Black.....	E+ £1389
28mm F2 Asph M Black.....	E+ £2249
28mm F2 Asph M Black 6bit.....	E+ £1789
28mm F2.8 M Black.....	Exc £549
Tri Elmar 28/35/50 F4.....	Exc £1699
35mm F1.4 Asph M Black 6bit.....	E+ £2699
35mm F2 Chrome (M3).....	E+ £999
50mm F1.4 Asph M Black 6bit.....	E+ £2299 -2399
50mm F1.4 M Black 6bit.....	E+ £1899
50mm F2.4 M Black 6bit.....	Mint- £999
50mm F2.8 M Black 6bit.....	E+ £699
75mm F2 Apo M Black 6bit.....	E+ - Mint- £1849 -2199
90mm F2 Apo M Black 6bit.....	E+ - Mint- £1799 -2299
90mm F2 Chrome.....	E+ £549
90mm F2 M Black.....	E+ - E+ £649 -949
90mm F2.5 M Black 6bit.....	E+ £729
90mm F2.8 Black.....	Exc - E+ £349 -499
90mm F2.8 Chrome.....	Exc - E+ £279 -299
90mm F2.8 M Black.....	E+ £749 -849
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90mm F4 Macro M Set 6bit.....	E+ £1749
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15mm F4.5 VM + Finder.....	E+ £369
15mm F4.5 VM Heliar II.....	E+ £269
35mm F1.4 VM II Nokton SC.....	Mint- £599
40mm F1.4 VM Nokton MC.....	Mint- £379
40mm F1.4 VM Nokton SC.....	15 Day - E+ £259 -369
50mm F1.1 VM Nokton.....	E+ £549
Zeiss 15mm F2.8 ZM - Black.....	E+ £2299
18mm F4 ZM - Silver.....	E+ £679
21mm F4.5 C ZM - Black.....	Mint- £629
25mm F2.8 ZM + Hood.....	E+ £689

Leica R Lenses

15mm F3.5 R 3cam.....	E+ £1099
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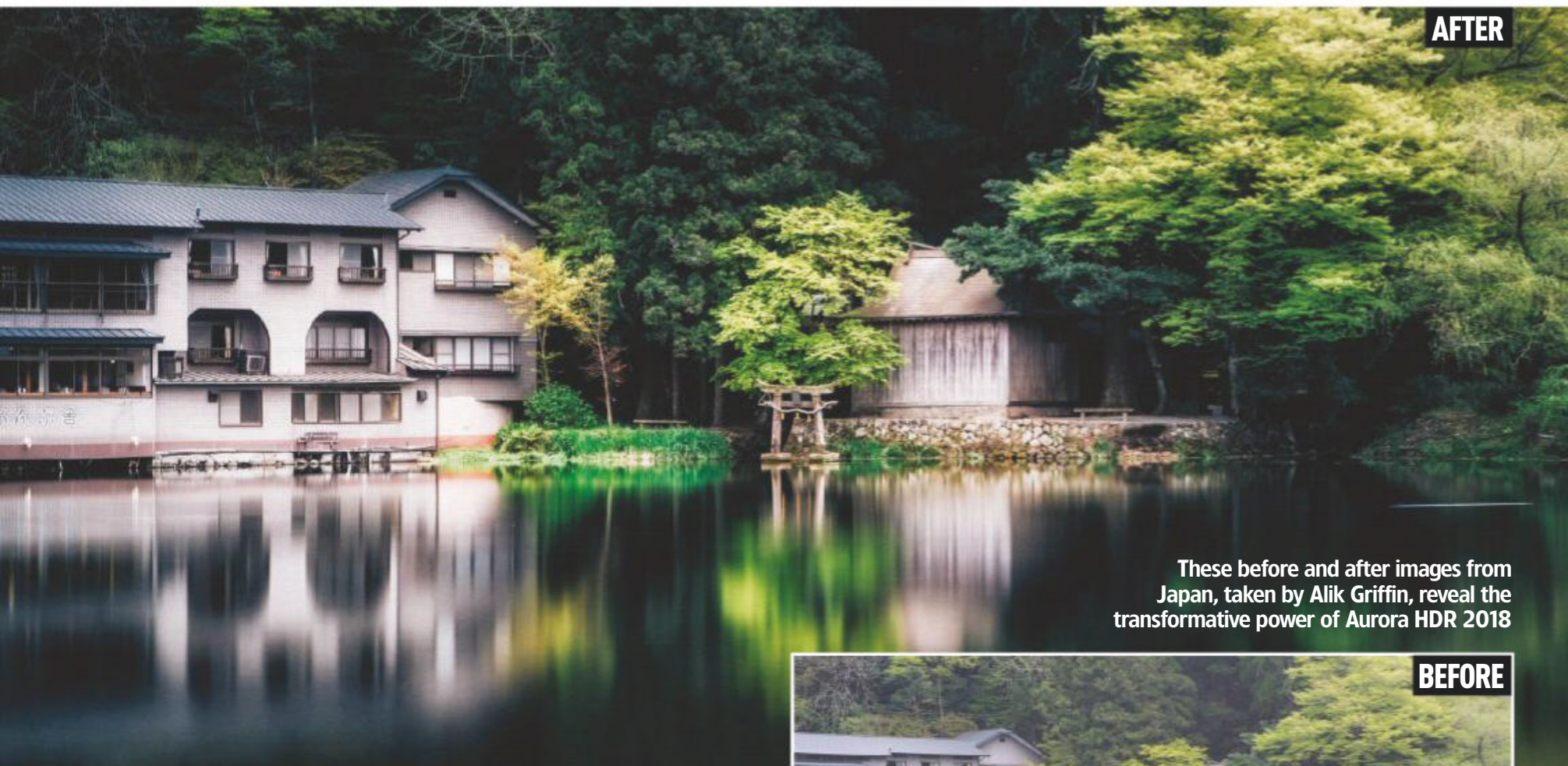
15mm F3.5 ROM.....	E+ £2399
16mm F2.8 Fisheye 3Cam.....	E+ £649
19mm F2.8 R 3cam.....	E+ £1099
19mm F2.8 ROM.....	Exc £1799
21-35mm F3.5-4 Asph ROM.....	E+ £1499
24mm F2.8 ROM.....	E+ £999
28mm F2.8 PCS Shift.....	E+ £979
28mm F2.8 R 3cam.....	E+ £449
35-70mm F3.5 R Japan.....	E+ £299
35mm F2.8 R 3cam.....	E+ £349
50mm F1.4 R 3cam.....	E+ £649
50mm F2 ROM.....	E+ £499
60mm F2.8 R 3cam Macro.....	E+ £399
60mm F2.8 ROM Macro.....	E+ £499
80-200mm F4 ROM.....	E+ £849 -899
80mm F1.4 R 3cam.....	E+ - E+ £1589 -1599
90mm F2.8 R.....	E+ £649
90mm F2.8 R 3rd Cam.....	E+ £449

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14-24mm F2.8 G AFS ED.....	E+ - E+ £649 -749
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16-35mm F4 G AFS ED VR.....	E+ - Mint- £549 -619
16-80mm F2.8-4 EVR N.....	E+ £599
16-85mm F3.5-5.6 G ED VR AFS DX.....	Mint- £199
16mm F2.8 AFD Fisheye.....	E+ £379
17-35mm F2.8 ED AFS.....	E+ - Mint- £249 -499
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18-300mm F3.5-5.6 G ED AFS DX VR.....	E+ £399
18-35mm f3.5-4.5 AFD.....	E+ £169
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24-70mm F2.8 G AFS ED.....	E+ - E+ £599 -689
24-70mm F2.8E AFS VR ED.....	Mint- £1349
24-85mm F3.5-4.5 G AFS VR.....	E+ £259
24-85mm F3.5-4.5 G ED VR.....	E+ £199
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24mm F1.8 AFS G ED.....	E+ - Mint- £449 -479
24mm F2.8 AFD.....	E+ £229
24mm F3.5D ED PC-E.....	E+ £799
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28mm F1.8 G AFS.....	E+ £279
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35-70mm F2.8 AFN.....	15 Day - Unused £79
35mm F1.8 G AFS DX.....	E+ - Mint- £79 -99
45mm F2.8 D PC-E ED Micro.....	E+ £899
50mm F1.4 G AFS.....	E+ - E+ £189 -219
50mm F1.8 G AFS.....	E+ - Mint- £109 -119
55mm F2.8 AF Micro.....	E+ £199
60mm F2.8 AFD Micro.....	E+ £199
70-200mm F2.8 G AFS ED VR.....	E+ - E+ £629 -749
70-200mm F2.8 G AFS ED VR II.....	E+ - Mint- £779 -1099
70-200mm F4 G AFS ED VR.....	E+ - Mint- £589 -669
70-210mm F4-5.6 AF.....	E+ £49
70-210mm F4-5.6 AFD.....	E+ £779
70-300mm F4.5-5.6 G AFS VR.....	E+ - E+ £229 -299
70-300mm F4-5.6 AFG.....	E+ - E+ £39 -49
70-300mm F4-5.6 ED AFD.....	E+ £69 -119
70-300mm F4-6.3 G AF-PVRE++.....	Mint- £199 -279
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80-200mm F2.8 ED AF.....	E+ £199
80-200mm F2.8 ED AFD.....	Exc - E+ £249 -399
80-200mm F2.8 ED AFS.....	15 Day £249
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85mm F1.4 AFD.....	E+ - E+ £379 -499
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85mm F2.8 D PC Micro.....	E+ £699 -729
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180mm F2.8 ED AFD.....	Mint- £449
200-400mm F4 G AFS VR II.....	15 Day £2399
200-400mm F4 G VR AFS IFED.....	E+ £1639
200mm F2 G AFS VR.....	E+ £2499
200mm F4 ED AFD Micro.....	Mint- £949
300mm F2.8 D AFS.....	Exc £999
300mm F2.8 D AFS IFED.....	E+ £1799
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300mm F2.8 IFED AF-I.....	E+ £989
300mm F4 E PF ED VR AFS.....	E+ £1289
400mm F2.8 AFI IFED.....	E+ £1949
500mm F4 AFS IFED.....	E+ £1749 -1849
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600mm F4 AFS IFED.....	E+ £2399
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170-500mm F5-6.3 Apo.....	E+ - E+ £179 -199
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24-105mm F4 DG OS HSM.....	E+ £429
24mm F1.4 DG HSM A.....	E+ £489
300mm F2.8 APO EX DG HSM.....	E+ £1099
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55-200mm F4.5-5.6 DC.....	E+ £49
85mm F1.4 DG HSM Art.....	Mint- £739
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £219





These before and after images from Japan, taken by Alik Griffin, reveal the transformative power of Aurora HDR 2018



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# Free! Aurora HDR software

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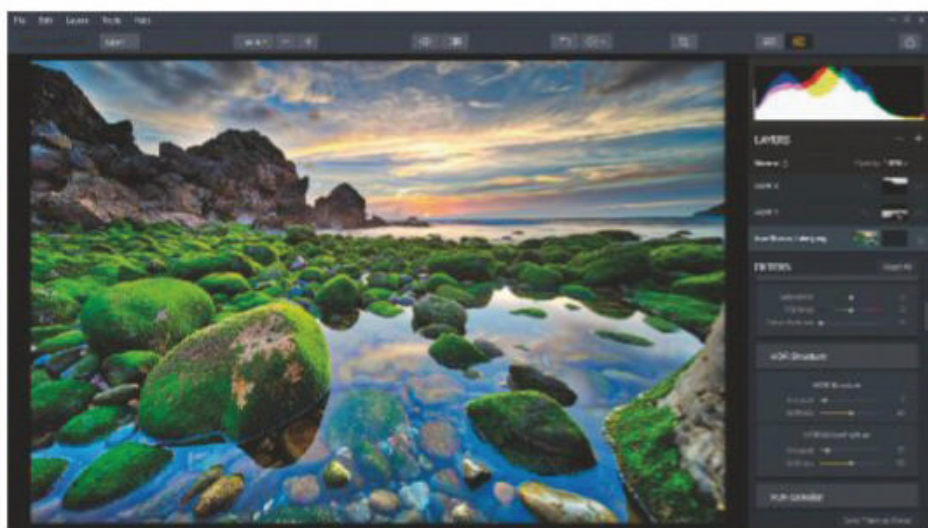
Aurora HDR 2018 is available for both Mac and Windows and features a new interface, speed improvements and a range of useful tools.

One of the most impressive features is a powerful algorithm for tone mapping single or multiple exposures that results in a very realistic starting image. When merging brackets, the algorithm analyses each image separately, automatically detecting dark and light zones and adjusting the level

of detail which will produce a natural-looking HDR image. With single image processing, the tone mapping algorithm brings out colours and enhances dark and light zones.

## Tons of tools

Another major improvement is the HDR Enhance Filter. A single slider adds details and clarity to an image, adjusting colours, details and contrast without creating artificial halos or other artefacts. Then there is the Lens Correction Tool, a Dodge and Burn filter to selectively lighten or darken specific areas of an image, an HDR Enhance Filter for adding details and adjust colours and contrast and much more. See [aurorahdr.com/2018](http://aurorahdr.com/2018).



The ability to edit Layers and Masking can generate impressive results

## HOW TO GET YOUR FREE COPY



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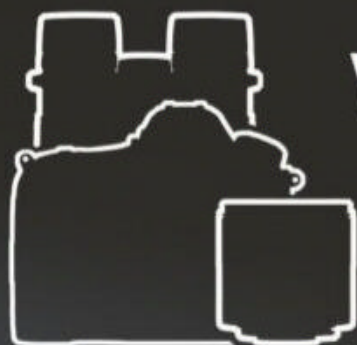


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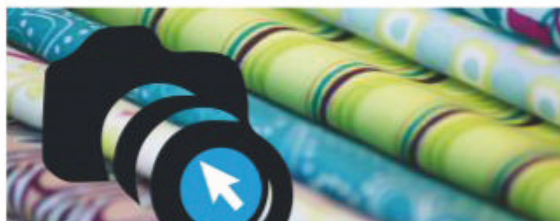
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## Massimo Vitali

Vitali's images explore leisure and relaxation along with an underlying worry about society, says **Oliver Atwell**

**H**uman congregations are a hotbed of activity, no matter where they are. Supermarkets, festivals and political rallies all reveal much about us as a species. However, in the history of photography, one type of location has perhaps stood above all other. Beaches and coastal locations bring together swathes of people of all stripes, all of whom shed their clothes and social standing, and unite beneath the open skies and against the great expanse of ocean. With this in mind, photographers – voyeuristic anthropologists that they are – are free to explore and document all manner of people engaged in all manner of activities. More often than not, these documents are notable for their intimacy, such as in Martin Parr's celebrated coastal adventures, which revel in the garish details of human behaviour. Equally, Elliott Erwitt used the location and its people to reveal his preoccupation with leisure.

### Photojournalist work

On the opposite end of the scale, we find Massimo Vitali, an Italian-born photographer who has taken the notion of beach photography and made it something slightly radical. Vitali, who was born in 1944, studied photography in London and, in the early sixties, found work as a photojournalist, during which time he worked with several Italian agencies. Eventually, he met Simon Guttmann, founder

of the agency, Report, and it was this encounter which caused Vitali to question exactly what photography was for. His interests shifted and he moved towards cinematography but eventually returned to the photographic medium when he realised he could use photography as a means of 'artistic research'. What followed was a series of Italian beach panoramas, which were eventually collected in the publication *Entering a New World*.

Vitali's images differ from Parr's and Erwitt's most notably in their distance from the subject. The shots are panoramic and elevated. The photographer stands above it all and looks down with the eye of a seemingly passive entity. Vitali is trying to show us something grader about society, Italian society in particular. Vitali's images, as he has stated in the past, are a condemnation of conformity, imagined affluence and complacency. The scenes Vitali finds are not life-affirming. They disturb him. The images were taken in the 1990s, a time of significant political turmoil in Italy, during which it was revealed that deep-seated corruption lay at the heart of government, not to mention the hideous acts of the Mafia in Sicily. Frame the scene below within this context and it's difficult not to see what Vitali is getting at. How do people react in times of trouble? They bury their heads in the sand.

As the years roll by, Vitali's images expand and contract to fit multiple degrees of interpretation. They are reborn with each reading, surely the ultimate aim of any photographer. We can look at them now and see them within the connect of impending global calamity, for example. Perhaps, also, it's difficult to look at those beautiful beaches and not project the multiple news photographs we've seen of distressed and sometimes dead migrants washed up on the sand.

In the years since, Vitali's work has opened up to a variety of other locations, such as pools, ski resorts, discos, piazzas and other tourist and leisure sites. All of them speak to Vitali's worry that perhaps we should spend a little less time relaxing and open our eyes to what's going on around us.



*Entering a New World: Photographs 2009-2018* is published by Steidl and is priced at €90. ISBN 978-3958296262



© MASSIMO VITALI

'Porto Miggiano', 2011





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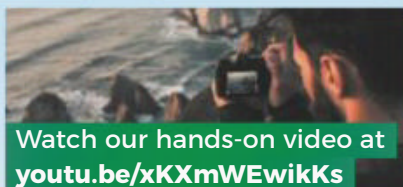
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