

THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

28 JANUARY-3 FEBRUARY ISSUE 436

Photography Week



INSPIRATION | IDEAS | IN-DEPTH REVIEWS



LEICA Q2 MONOCHROM
NO COLOUR, NO PROBLEM:
WE REVIEW LEICA'S
MONO-ONLY COMPACT

SHOOTING THE GREAT OUTDOORS

EXPERT ADVICE FOR PLANNING PHOTOGRAPHY
TRIPS WITH AN ELEMENT OF ADVENTURE



Handheld at 4 seconds.
Shot on EOS R6 with
RF 24-105mm F4 L IS USM Lens



EOS R6

REIMAGINE HANDHELD

The revolutionary Canon EOS R6 lets you completely reimagine the possibilities of handheld photography and video.

Canon

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WELCOME

Photography Week



JOIN THE CLUB...



Welcome to the world's No.1 weekly digital photography magazine. If you're already a

reader, thanks for your continued support and involvement; if you're new to *Photography Week*, you've come to the right place! In addition to expert advice, brilliant tips and step-by-step tutorials, every issue features interactive galleries of the best new photos, how-to videos on

essential shooting and editing techniques, and in-depth reviews of the latest camera kit.

But that's not the whole story. *Photography Week* is more than a magazine – it's a community of like-minded people who are passionate about photography. To get involved, just follow any of the links below and share your shots and comments – your photo might even appear on our cover!

JOIN THE PHOTOGRAPHY WEEK COMMUNITY AND START SHARING!



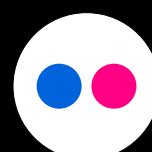
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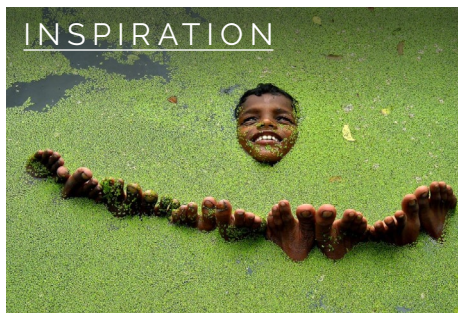
<http://bit.ly/2VIgsJO>

We're more than just a magazine – read on and discover the many ways you can interact with and enjoy *Photography Week*



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WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

THE IRIX 45MM F/1.4 IS THE FASTEST GFX LENS YET

New optic redefines what's possible – and affordable – for Fujifilm GFX lenses



© Irix

Lens maker Irix has announced the new 45mm f/1.4 Dragonfly optic for Fujifilm GFX cameras. The lens is impressive for two things, the first of which is its f/1.4 maximum aperture, making it the fastest lens ever for a GFX medium-format camera.

The second is the price, which is just €845 at the Irix online shop, or about £750/\$1,020. We say 'only', but that's not a bad price for any medium-format lens, let alone an f/1.4.

The 45mm focal length corresponds to roughly a 36mm prime in full-frame terms, so this is an ideal semi-wide 'walkaround' standard zoom – although

with a length of 144mm and a weight of 1,120g, you might not want to walk very far. Like other Irix lenses, it's manual focus only, so you'll have to be precise with your focusing, especially at f/1.4. There's a focus lock to fix the focus at your chosen point, though – a feature we'd like to see on a lot more lenses.

Apart from its amazing maximum aperture, the Irix 45mm f/1.4 has a number of other interesting features. It has its own smooth (declicked) aperture ring, ideal for videography, internal focus, which means the length of the lens doesn't change during focusing, weather seals, and a round

9-bladed diaphragm for smooth bokeh.

The 'Dragonfly' name comes from combining Irix's previous two lens styles – its 'Firefly' design for lightness and 'Blackstone' for durability.

Fujifilm has done a good job of filling out its medium-format GFX lens range, but although the Fujinon GF lenses are extremely good, they're also (mostly) extremely expensive, so the arrival of third-party alternatives is sure to grab the attention of GFX fans. The only other independent lens maker to produce lenses for the GFX mount is Venus Optics, with its rather remarkable Laowa 17mm f/4 GFX Zero-D lens.

CANON EOS MIRRORLESS

EOS PROMOTION



The Canon EOS R5 delivers unrivalled performance for photographers and filmmakers alike, combining cutting-edge technology with superb build quality and handling

REIMAGINE MIRRORLESS

Canon's EOS R system represents a revolution in full-frame mirrorless photography, and the EOS R5 and EOS R6 are its flagship cameras

Canon's EOS R full-frame mirrorless camera system is a game-changer for both photographers and filmmakers, offering unrivalled image quality and performance in compact, easy-to-handle bodies. The pro-spec Canon EOS R5 and EOS R6 take full-frame mirrorless performance to a whole new level, with groundbreaking

features that redefine expectations for hybrid cameras, and Canon's commitment to EOS R and the RF mount means you can invest with confidence in a system that's future-proofed and growing.

The flagship EOS R5 combines cutting-edge imaging technology with effortless handling, and is built around a high-resolution 45-megapixel sensor

and Canon's latest DIGIC X image processor. Canon's Dual Pixel CMOS AF II system offers unrivalled focusing speeds and precision, courtesy of 5,940 AF points and advanced Animal Tracking and Eye Detection AF. The in-body image stabiliser can be combined with lens-based stabilisation to deliver up to eight stops of shake reduction for optimum sharpness,

Canon

Live for the story_

THE RF LENS MOUNT: HIGH SPEED, ULTIMATE PRECISION



The Canon EOS R system is built around the innovative RF lens mount, an uncompromising balance of optical, mechanical and electronic engineering excellence. It enables groundbreaking lens designs that offer unparalleled image quality and performance, with super-fast and accurate autofocus.

The 12-pin RF mount features four more electrical contacts than the EF mount, enabling faster communication between the lens and the camera, and this in turn brings a host of improvements, including highly accurate subject tracking with Eye Detection AF, superior image stabilisation, and real-time Digital Lens Optimizer, which corrects for distortions and aberrations with no compromises in terms of performance.

making handheld shooting possible in situations where it would previously have been unthinkable, while 20fps burst shooting means you can confidently shoot fast-paced action and capture fleeting moments.

The EOS R5 is an equally powerful tool for filmmakers and videographers. It's the first full-frame mirrorless camera to record cinematic 8K 12-bit RAW video up to 30fps internally, as well as high-frame-rate 4K to 120p for smooth slow-motion playback.

The EOS R6 is the perfect camera for enthusiasts and professionals who



Canon EOS R5



If you don't need the next-level video capabilities of the EOS R5, the Canon EOS R6 features much of the same technology, making it an outstanding choice for enthusiasts and pros alike

are moving to mirrorless and looking for a camera with superior capabilities. Like the EOS R5 it offers up to eight stops of stabilisation with compatible lenses, while you can shoot silently at up to 20fps using the electronic shutter, or 12fps using the mechanical shutter. It can record pristine 4K video footage at up to 60p, and features Canon Log and HDR PQ options if you need to capture more dynamic range.

The EOS R6 shares the same DIGIC X image processor and groundbreaking Dual Pixel CMOS AF II technology as the EOS R5. With Eye/Face Detection and Animal Tracking on board, the AF can lock onto and track the most demanding of subjects, including dogs, cats, and birds.

The EOS R6 can cope effortlessly



Canon EOS R6

with high-contrast subjects thanks to its strong dynamic range performance, and it's also highly capable in low light, thanks to the image stabilisation and a maximum sensitivity of ISO102,400.

CANON RF LENSES



Perfectly complementing the EOS R5 and EOS R6 are Canon's growing range of next-generation RF lenses. Flagship models include the superb Canon RF 28-70mm F2.8 L USM, which brings prime-lens image quality and performance to a zoom that's a staple of pro photographer's kit bags, and the pioneering fixed-focal-length Canon RF 800mm F11 IS STM. EOS R System adapters let you use your EF and EF-S lenses on an EOS R series camera with no loss of performance.

MATT HOLLAND



Matt is a pro photographer based in southwest

England. He combines his love of taking photos with his love of the outdoors, running workshops in which he teaches attendees how to wild camp and navigate, as well as take photos. Matt is also a graphic designer, and is head of marketing for Kase Filters UK.

@matthollandphoto
www.mihollandphoto.com

© Matt Holland

FRAMING THE GREAT OUTDOORS

Matt Holland combines his love of photography with a passion for outdoor pursuits, as he explains on a shoot in Dartmoor National Park

A professional photographer isn't always a full-time one, and many successful image-makers find their time split between other creative outlets and endeavours. This is certainly the case with Matt Holland, a graphic designer, pro photographer and workshop leader. "For me, it's the outdoors first, photography second," he says. "If I go out and don't get any photos, that doesn't concern me. And it's easy for me to say that, as for the

last 20 years I have been a working expedition and outdoors leader, and as such I've always had a mindset of going for long walks in silly locations and daft weather for the sake of a night under canvas or muddying the boots."

Pro photographers need a niche or a selling point, and Matt's is an extensive knowledge of outdoor pursuits, which as a guide he encourages others to enjoy as much as he does. Speaking of selling points, his marketing skills have

also helped his career to progress, in both attracting clients and workshop attendees, and more recently, running the marketing for filter brand Kase. As a pro photographer today, it's more important than ever to know how to brand yourself, especially if you want to stand out from the crowd.

Matt's creative career started with wedding photography, and later he studied for a degree in Creative Arts and Visual Design. Since then, he's



F E A T U R E



© Matt Holland

HOW TO SCOUT NEW LOCATIONS

As an outdoor guide, it's important that Matt can research locations and teach others how to plan

Matt is an experienced outdoor photographer, and runs backpacking and wild-camping sessions in the UK's national parks. As these come with a small element of danger, Matt needs to thoroughly know the landscape he's working in, in order to keep his participants safe. He's a trained Scout leader and is learning to be a mountain leader, but for those of us who aren't, Matt recommends carrying out detailed scouting of remote locations using detailed maps. Or, if you just want to find out whether a spot is picturesque enough for a visit, without travelling there first, try Google Maps and make use of the pin feature, or head to Flickr to see if you can find out more. "Consider how the lighting, angles and accessibility all stack up," Matt says. "You can find out a lot about a location before you go."

► been shooting and designing for a mix of commercial and outdoor brands, and has just taken the plunge to become a full-time freelancer after moving to the southwest of England.

We met Matt for an outdoor shoot in the West Country, exploring the rugged landscapes of Dartmoor National Park in Devon, near where Matt now calls home. He's an expert on the area, and runs guided tor walks, backpack camping experiences and photography workshops all year round as part of his Discover Dartmoor portfolio.

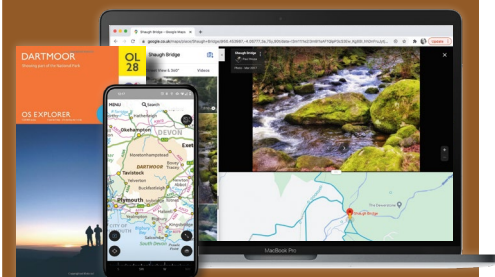
Due to Covid-19 restrictions, Matt's recent tuition has been taking place inside, focusing on the editing side of things. "Most of my photographic workshops have moved online," he explains. "But I usually run a lot of adventure workshops, combining

photography, wild camping and mountaineering. A lot of people don't necessarily want to know how to use the cameras. It's more to do with the location – knowing how to wild camp, navigation, where to go... so that they can then do it themselves."

While the online tutorials are on Photoshop and Lightroom, Matt's wild-camping trips cover everything from the right clothing and nutrition to using Ordnance Survey maps to get around and find the best locations safely.

Our first shooting location is Dewerstone Rocks at Shaugh Prior, a spot that features a magical woodland, a raging river and rocky terrain, which Matt has researched in detail online but hasn't been to before.

"I typically begin with Google Maps when I'm starting from scratch with a location," Matt says. "I'll find out where car parks are, and look across to Flickr to see if anyone else has got something similar. Most of the time I know the rough area. Viewranger and Ordnance Survey maps will help you to look a bit more specifically, but most of my wild camps take place on set locations." Matt's approach to a shoot is very refreshing. He doesn't push things if ►



Matt uses UK Ordnance Survey maps to plan photo trips, as they have information on topography, permissive paths and mapped routes to mountain summits

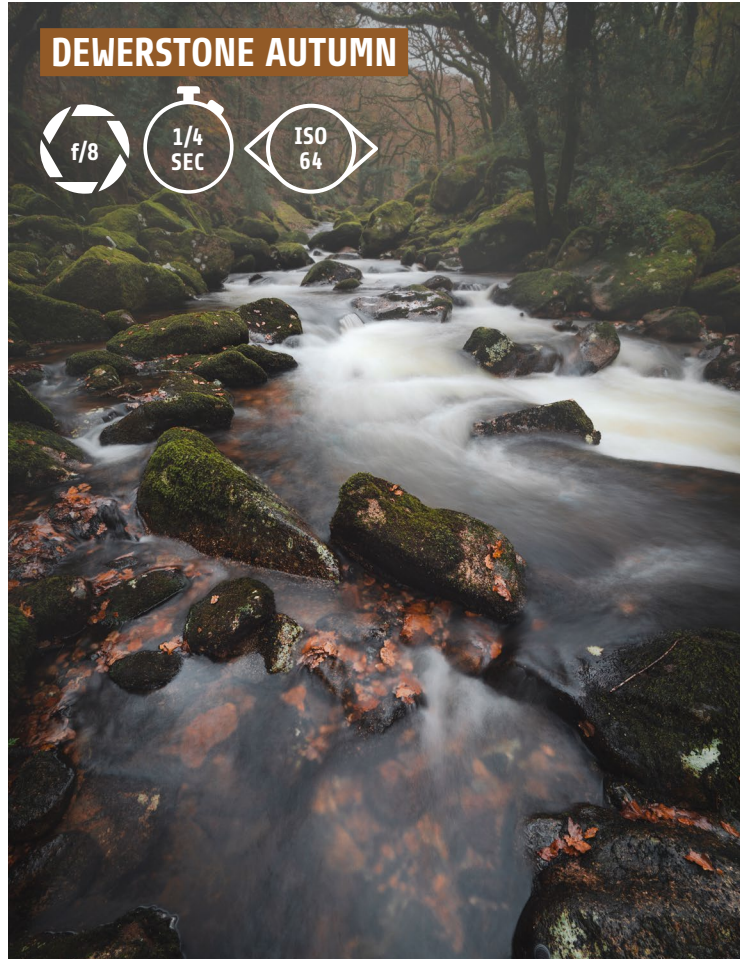


F E A T U R E

RIVER PLYM, DARTMOOR



DEWERSTONE AUTUMN



DARTMOOR PONIES





► the light isn't working, and doesn't get disappointed if the images don't work out when he gets there. "There are always other opportunities," he says. "And in a worst-case scenario, you've found somewhere new to go for a walk."

Before any workshops, Matt arranges a phone call (or, because we're in 2020, a Zoom call) to find out what level his clients are at, how confident they are, and what they want to do. "Most of them are typically landscape photographers who want to expand or go into other areas," he says. "A lot find inspiration from YouTube and the wild-camping content on there from people like Thomas Heaton. A lot of people are more interested in the location stuff than how to get off Manual mode. Finding places is what most people want to know."

Generally being outdoorsy types, Matt's clients don't just want to shoot the honeypot locations – those that attract throngs of tourists. "But, even with honeypot locations like those up in Snowdonia, for 90 per cent of people it's completely new to them," he adds. "Even when you go to the same locations, you'll always find something new. There are always different angles."

After a day-long workshop, people often want to take a more adventurous trip. "We had a really good one on Dartmoor in July, when comet NEOWISE came close to Earth," Matt says. "It was one of those special occasions where all the stars aligned – pardon the pun."

With in-person interactions and group photography activities taking a back seat in the last year, has Matt had to adapt his strategy to reach ►



MATT'S SHOOTING KIT FOR THE MOOR

1 OLYMPUS OM-D E-M1 MARK III

Matt has used this Micro Four Thirds system for around four years, after switching from Nikon DSLRs, including the D90 and D800. He loves the waterproofing, versatility and low weight of the camera – perfect for trekking and climbing.

2 OLYMPUS M.ZUIKO DIGITAL ED 12-100MM F/4 IS PRO

With a 24-200mm equivalent focal range and weighing only 561g, this zoom lens is a versatile outdoor optic. It's capable of both wide and tight frames, and means Matt has to change lenses less often on a shoot, which is a bonus in harsh conditions.

3 OLYMPUS M.ZUIKO DIGITAL ED 7-14MM F/2.8 PRO

This wide-angle lens works with the OM-D's built-in image stabilisation system, giving Matt a few extra stops of exposure when shooting handheld in low light.

4 BENRO RHINO CARBON FIBRE TRIPOD

Matt's tripod is extremely portable, and he can adjust the leg angles when shooting in a river with a press of a button.

5 KASE FILTERS

Matt is an ambassador for Kase, having tried all the big filter brands in the past. His most-used filter is a polariser, but 3-stop, 10-stop and even 16-stop ND filters also help with creative techniques. Matt's circular filters can be stacked on top of each other for easy storage, and are more light and compact than traditional square systems.

6 BACKPACK AND LOWEPRO INSERT

Matt needs to stay light when he's trekking to a remote location, and for this reason he carries a Simond mountaineering backpack, as he finds camera bags heavy and bulky. He keeps a small Lowepro insert inside his bag to protect his camera kit.



FEATURE

SHARPITOR, DARTMOOR, DEVON



WHAT TO CONSIDER AS A WORKSHOP LEADER

HOW MUCH TO CHARGE

Getting pricing right is tricky; overcharging might mean less interest, whereas undercutting other workshop providers can cause upset.

WHAT TO TEACH

Tailoring workshops to your specific expertise is the best bet for success. Matt's strengths include navigation, outdoor safety and etiquette – areas he combines with photography.

WHERE TO GO

Matt knows the places where wild camping is allowed. It's important

to know the legal niceties of land use, and not just go to the most picturesque spots.

MAKING IT RELEVANT

By first speaking to clients over the phone or a Zoom call, Matt can find out what they want to learn, and he tailors the workshop to make sure they get the most from it.

CLEAR INFORMATION

Matt details his trips so that people know what to bring, as well as what's included and what isn't – it's useful to manage expectations.



F E A T U R E

DEWERSTONE AUTUMN



IN PERSPECTIVE

This looks like a traditional shot, but Matt's choice of a 25mm focal length (50mm equivalent) is truer to the eye's natural view than a wide-angle lens



► new audiences? In this era of social media we tend to conflate the number of followers someone has with their success in the real world, but Matt believes "it's more or less just showing face on social media now. Social media is only a small percentage of how people find me, as it's so saturated. There's something like a billion photos uploaded to Instagram a day, and it's an easy trap to fall into, because you think, 'That's where the crowd is. That's where I've got to be too.'"

Matt reckons that around 95 per cent of his contacts and revenue come through Google. "I do a lot of reviews and testing of outdoors equipment for MyOutdoors as well as for my own channel," he says. "Most of it really is

through the website and SEO (search engine optimisation)." Both Matt's graphic design and marketing skills come into play here. "Much of the competition, and many photographers, don't know how to make a website," he says. "Those who do... they look good, but they don't really know SEO. I can take the lead on that." His outdoor journal is full of gear reviews and musings on a life spent outdoors (if you enjoy living a little vicariously through other people's adventures, go and check it out), but by carefully keywording and tagging content, Matt is able to attract a greater audience.

"I've seen such a shift, in terms of where the audience is coming from, that I know where to focus my efforts,"

he explains. "From what I've seen since I became head of marketing at Kase [filters] UK, most people come from Google, and social media can almost be used as a customer service platform. If you're not there then of course you're losing a point of contact."

As we continue to talk (and also try to avoid falling into various parts of the river), Matt has clipped his camera onto his hiking backpack – a practical way to keep his hands free for climbing or stability. Given how far Matt can be walking on a shoot, the most important aspect of his kit is that it's light and easy to carry. "The Olympus OM-D E-M1 Mark III with a 12-100mm lens is all I need," he says. "And when the weather does allow, the 7-14mm for astrophotography. The ►



FEATURE

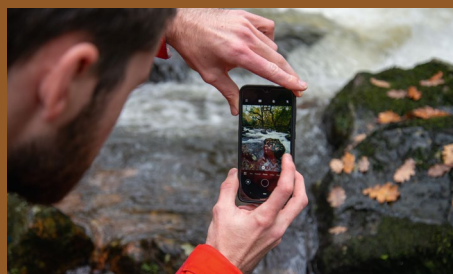
►whole thing weighs less than a litre of water, so it's perfect for climbing."

Most landscape pros traditionally frown upon anything less than full-frame cameras, but times have changed. Matt finds the debate about the quality of Micro Four Thirds cameras a bit of a bore too, especially when it comes to photographers comparing specs on paper. He loves the tilt screen of his camera for composing scenes, as well as the hardiness of its build. There are some features of the E-M1 III that are unique to Olympus, and we notice Matt using these a lot for long-exposure shots down by the river.

"The Live ND Simulation and High Res mode are just amazing," he says. "I'm obviously a big fan of using filters in-camera, but if I can't, then the simulation really does work." At this point Matt realises he's dropped his polariser in the river. Unfazed by this, he leads us on to our next location, Sharpitor, to capture some wider views and pony portraits, noting that "It's important to remember that there is always another opportunity to go out and capture moments like these."



MATT'S STEPS FOR SHOOTING SCENES LIKE THIS



1 FRAME WITH YOUR PHONE

"I often tell people to try this first if they don't understand composition well," Matt says. "It takes away the complications of filters and means they can focus on the scene."



2 STEADY THE TRIPOD

Matt extends his tripod legs to different heights so that his camera has a sturdy base on uneven ground or in the river. The spikes at the base of the legs help with stability.



3 SHOOT IN MANUAL

Matt tends to shoot in Manual mode, setting his ISO as low as 64 for shots on a tripod. For blurred water imagery, he starts with a fairly narrow aperture of around f/8.



4 IN-CAMERA FEATURES

Matt selects Live ND shooting and Tripod High Res Shot mode from the menu of his Olympus camera. The benefit of the latter is that he can shoot raw images up to 80MP.



5 TRY BOTH ORIENTATIONS

"I encourage people to get portrait and landscape options in the same spot, as they might wish they'd taken a different orientation later," Matt says.

S U B S C R I B E

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G A L L E R Y

XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS



MONSAL HEAD VIADUCT

ROSS FARNHAM

"This is an aerial shot of the now disused Headstone railway viaduct at Monsal Head in Derbyshire, England, taken with my Mavic Pro 2."

<http://tiny.cc/dzrw9y>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



WWII BUNKER, CADIZ

RAFAEL VELÁZQUEZ

"I took this shot of a World War II bunker on a near-deserted beach in Cadiz, southern Spain, where there are a series of such bunkers watching the North African coast. My kids climbed on the bunker and posed for the picture. In the distance you can see a 17th century castle built in the middle of the ocean."

<https://bit.ly/2IyEPVL>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



BLONDE IN BLACK

LUCA SANTORO

"For this shoot I posed my model, Laura, on these steps in a black dress, which I think creates a very elegant look."

<https://bit.ly/3gDZTXt>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



159TH F-15'S JOINING THE CIRCUIT

CHRIS FITCH

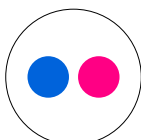
"Four F-15s from the 159th Fighter Wing based at NAS JRB New Orleans rejoining The Circuit at Nellis Air Force Base, Nevada."

<https://bit.ly/39tBxPc>



FACEBOOK

<http://bit.ly/39py9lg>



FLICKR

<http://bit.ly/2VigsJO>

PHOTOGRAPHY WEEK WANTS YOUR PHOTOS!

Taken a portrait you're particularly proud of? Shot a sensational sunset you'd like to show off? Then join the *Photography Week* Facebook community and share your best photos today! You'll get feedback from fellow readers and the *Photography Week* team, plus the chance to appear in Xposure, or even on our cover!

INSPIRATION

IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK



Relax by Nimai Chandra Ghosh – 1st place



Mask by Levent Ates – 10th place



Skateboy by Alexey Kremev – 4th place



Childhood Dreams by Yevhen Samuchenko, 2nd place

Images © The photographer and courtesy Cotient World Photography Award

STUNNING IMAGES TESTIFY TO THE WISDOM OF CROWDSOURCING

Winners revealed in the photo awards that you can both enter and vote in

The Cotient World Photography Award has announced the winners of its 2020 competition, with first place and a prize of £1,000 going to Nimai Chandra Ghosh for his brilliantly surreal portrait entitled *Relax* (above, top-left).

The Cotient World Photography Award is free to enter, and open to photographers around the world. Cotient sets itself apart from other photography competitions, as the voting is crowdsourced – as soon as you

register as a member you can begin voting in competitions. Membership free, and registering entitles you to four competition entries in 10 available categories.

Second place in this year's contest went to Yevhen Samuchenko for his beautiful black-and-white photo of a mother and baby orangutan, entitled *Childhood Dreams* (bottom-right). Click the link to see all the winning images at the Cotient website, and to learn more about becoming a member.



SEE MORE IMAGES
<https://bit.ly/35ZoaUe>

S K I L L S

CRASH COURSE

ESSENTIAL PHOTO SKILLS MADE EASY



PLASTIC FANTASTIC

Mike Harris shows you how to use a polarising filter, plastic cutlery and a smart device to create quirky abstracts

20
MINS

Some effects just can't be replicated in Adobe Photoshop, and circular polarising filters are one of those things. This essential landscape photography tool is used to reduce reflections and add more punch to blue skies. But these useful accessories can also be used to change the appearance of computer screens, since most laptops, tablets and even smartphones emit polarised light. In this project we're going to transform a set of clear plastic forks

into the vibrant, almost radioactive-looking, abstract you see above.

The trick is to attach a circular polarising filter onto your lens, and then twist the adjustment ring to change the filter's intensity. When you find the accessory's sweet spot the screen of your electronic device will appear entirely black, while the plastic cutlery will take on all sorts of wonderful neon-like colours. A macro lens will allow you to fill the frame with your subject, but a kit lens with a decent minimum focus

distance is a good alternative.

Most modern screens are scratch-resistant, but it's still worth taking care when placing the cutlery on your smart device (especially if it's new). If you don't have a circular polarising filter, you only need to fork out around £10/\$10 to purchase a budget one online. Just make sure that you order a filter with the correct thread size for your lens – you can usually find the size of your lens's thread on the inside of its lens cap.



S K I L L S

STEP BY STEP HOW TO CREATE QUIRKY ABSTRACTS



1

FILL THE FRAME

A macro lens allows you to fill the frame with your subject. If you don't have one, use a kit lens at the telephoto end. Lenses like the Nikon AF-S 18-55mm f/3.5-5.6G ED II we're using are known for having good minimum focus distances. Once you've attached your lens, set up your tripod roughly in position.

2

BRIGHT WHITE SCREEN

Place your smart device on the table and transfer the 'white_background.jpg' image that we've included in this issue's start files onto it. Set the blank, white image to full screen and increase your tablet or phone's brightness to 100%. Wipe the display with a cloth and then position your plastic cutlery on top.



DOWNLOAD THE
PROJECT FILE
<https://bit.ly/3xsUtF>

ON A PC OR MAC

3

FINISH FRAMING

Use Live View to refine the position of your setup, and/or your camera and tripod, until you have a frame-filling shot of the plastic cutlery. Focus on the piece of cutlery that you want to be sharpest, then switch to manual focus so that you can activate the shutter without causing the autofocus system to hunt.



QUICK TIP

Polarising filters enable you to control how much polarised light enters your camera, which allows you to reduce reflections and darken blue skies – this is the same polarised light that's emitted by computer and smart device screens. A circular polariser allows you to control how much light it blocks by simply twisting the adjustment ring.



S K I L L S

STEP BY STEP HOW TO CREATE QUIRKY ABSTRACTS



4

BLOCK THE LIGHT

Attach your circular polarising filter, taking care not to knock the focus ring or move the tripod.

Twist the polariser ring until it blocks out the polarised light emitted from your smart device. Vibrant colours will now appear to illuminate the clear plastic cutlery, and the white display will have turned black.

5

CAMERA SETTINGS

Select aperture priority mode and set your ISO to 100 for the best possible image quality. If you want to focus the viewer's attention on a single piece of cutlery, dial in a wide aperture like $f/2.8$ for a shallow depth of field, but if you want more of the setup to be in focus use a narrower aperture such as $f/16$.



6

MAKING ARRANGEMENTS

Make sure you're shooting raw, and set a two-second self-timer to minimise any camera shake when you press the shutter button. Use playback to inspect each shot, making sure the exposure is correct and your focus is tack-sharp. Once you've got some images you're happy with, you can experiment with other cutlery arrangements and shooting angles.

E D I T I N G

PHOTOSHOP

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HOW TO...

CREATE BOLD AND BEAUTIFUL B&W

James Patterson explores the best monochrome tools and settings for your portraits in Lightroom and Photoshop

Black-and-white treatments and portraiture go hand in hand – but what's the best way to convert your portraits to mono, and what other edits can you make to enhance a monochrome image? In this video tutorial we'll explore a few techniques that you can use to create stunning black-and-white portraits, from the best conversion tools to key enhancements such as dodging and burning.

Converting a photo to black and white shouldn't just be an 'effect'; there should be a creative rationale for the change. Perhaps the monochrome tones enhance the subject, or draw attention to textures and form. Or perhaps the colour is a distraction, and removing it gives the viewer breathing space to focus on other aspects of the photograph.

With portraits in particular, colour can be an unnecessary element. By stripping it away, you can draw the focus to things like the expression and shape. Besides, we're all accustomed to seeing people in colour. We know what colour skin tones and hair are without needing to be shown, so we don't necessarily need them to be present in an image.

As such, a bold mono effect can elevate a portrait to a new level. In our image, for example, it emphasises the strong pose, brings out the contrast in the subject's patterned clothing, and strengthens the play of light across the face. We'll begin our editing workflow in Lightroom, before switching to Photoshop to finish off.



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A low-angle, upward-looking photograph of a forest. Several thick, reddish-brown tree trunks with rough bark dominate the foreground and middle ground, extending diagonally towards the top of the frame. The background is a dense, vibrant green canopy of leaves, with some light filtering through. The overall composition creates a sense of height and depth.

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G E A R

COMPACT TEST

EXPERT OPINION ON THE LATEST KIT



LEICA Q2 MONOCHROM

Why make a brilliant camera black-and-white only?

www.leica-camera.com [£4,995/\\$5,995](#)

The Leica Q2 Monochrom (like the regular Q2) does not form part of Leica's regular camera ranges. It might look closest in design and audience to the Leica M range, and the Summilux lens bears the same name as some legendary M lenses, but this is a compact camera with an electronic viewfinder and a fixed lens, and is about as far from the M rangefinder design as you can get.

The Leica Q2 is designed for photographers who are happy to embrace the limitations and the creative constraints of a fixed focal length lens in exchange for a

stripped-down way of seeing and composing images, combined with some of the finest engineering in the camera world.

You don't buy a Leica Q2 to get the most features for your money – and that's certainly true of the Leica Q2 Monochrom, which strips away yet another modern convenience – colour – in its pursuit of a classic photographic experience.

Key features

The Leica Q2 Monochrom has a full-frame 47.3MP monochrome sensor with no colour filter array,

so it's incapable of capturing images in colour at all. The kind of user considering this camera won't be fazed by that, though, as they'll have another camera for colour work.

Despite the high resolution, the sensor also has a high maximum sensitivity of ISO100,000 (or ISO50,000 for video). Leica says its monochrome sensor has a dynamic range of 13EV – that's 2EV better than the 11EV dynamic range of the regular Leica Q2. It can also capture images at up to 10 frames per second.

The lens on the Q2 Monochrom might be a fixed focal length unit, but



COMPACT TEST LEICA Q2 MONOCHROM

1 The Q2 Monochrom's Summilux 28mm f/1.7 lens shares the same name as a range of Leica M rangefinder lenses, but it's a very different lens that has both autofocus and image stabilisation built in – Leica's M lenses have neither.

2 The shutter action is extremely quiet and soft. Because the lens isn't interchangeable, Leica has been able to use, we understand, an in-lens leaf shutter rather than a bigger, noisier focal plane shutter.

3 The rear screen is excellent, with a rich tonal range, but there's no tilting mechanism at all.

4 A precise focus distance scale has depth of field markers for hyperfocal focusing and zone focusing.

5 Many controls aren't labelled, but you very quickly learn and remember what everything does.

Leica has built in 35mm, 50mm and 75mm 'digital' focal lengths, complete with brightline frames in the viewfinder when these are activated. That might not sound appealing, but with 47MP on tap, a cropped image will still have lots of detail – and it's only the JPEG that's cropped: if it's set up for raw capture too, the Q2 Monochrom will save an uncropped DNG file alongside the cropped JPEG.

Focusing is via a 225-area contrast AF system with face detection; Leica claims the camera can focus in as little as 0.15 sec. There's also a manual focus mode activated via a release button on the lens.

Leica has given the Q2 Monochrom video capability. It can capture 4K video at 30p or Full HD at up to 120p.

The camera has a magnesium alloy body that incorporates P52 dust and spray protection. It's designed to be discreet: there's not even a Leica red dot logo on the front, although one is displayed briefly on the rear screen when you power down.

One especially pleasing touch is that the menu system has been modified for the Monochrom edition, so that instead of Leica's usual colour



COMPACT TEST LEICA Q2 MONOCHROM

The Leica's lack of a tilting screen does mean you may have your chin in a puddle now and again



Even at ISO100,000, the Q2 Monochrom captures all the contrast, texture and detail in this gravel path

modes, here you get a selection of monochrome toning options.

Build and handling

You wouldn't exactly say that the Q2 Monochrom has been moulded to

fit the human hand. Like Leica's M models it has a simple rectangular shape with sufficient grip (thanks in part to a scalloped thumb rest on the back), but not a lot. You'll want to wear this camera with a strap.

The controls are minimal but effective. The lens has a clearly marked aperture ring, plus an A setting for automatic aperture selection. On top there's a shutter speed ring, also with an A setting. If you set both to A you get Program auto-exposure; otherwise you set one to A and adjust the other to get Aperture Priority or Shutter Priority automation. Or, of course, you can set the exposure manually.

Round the back is a fixed rear screen with no tilt adjustment, plus three buttons and a small four-way controller. This looks and feels quite small but has a firm, precise action.

There's a small unmarked button on the back which you can use to cycle through the optional 'zoom' settings, and on top are two further unmarked function buttons. Press these once to activate that function, or press and hold for a few moments to choose which function they'll be used for.



COMPACT TEST LEICA Q2 MONOCHROM



With its incredible high-ISO image quality, the Q2 Monochrom is an available-light photographer's dream

This is much simpler and more intuitive than the tedious setup screens other camera makers insist on.

Performance

A key point about the Q2 Monochrom (and the previous M10 Monochrom) is that the monochrome sensor is not just a pointless limitation. There's no data interpolation or detail-softening 'demosaicing' process as colours are reconstructed from neighbouring pixels, which in principle, doesn't just mean sharper detail: it means less visual noise and better image quality.

The fact is, real-world images from the Q2 Monochrom are quite remarkable. The Summilux lens delivers edge-to-edge sharpness

that's so consistent that, if there is any drop-off, it's hard to see it with the naked eye. At low ISOs there's not just an absence of noise, but also none of the tiny edge artifacts you get with regular Bayer sensors.

What's more, Leica seems to have tuned the processing to deliver a more film-like grain pattern, so that even as noise levels increase, the noise itself is far less objectionable. Handheld night shots taken at ISO25,000 are very sharp and full of crisp detail, with an attractive granularity, and we'd shoot at this setting without hesitation.

Rod Lawton

VERDICT

Leica has not deliberately 'hobbled' a regular camera to make it shoot black and white only. The Q2 Monochrom has had the normal colour filter array removed to produce a much higher level of image quality than a regular 'colour' camera can deliver – even the regular Q2.

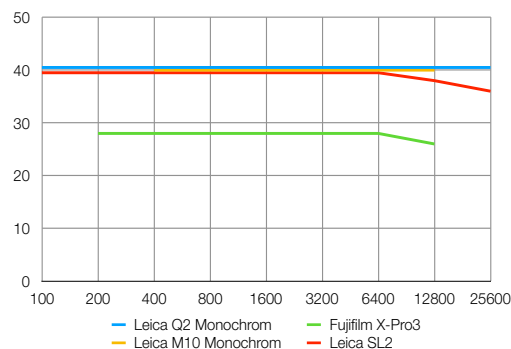


S P E C S

SENSOR: 47.3MP FULL-FRAME MONOCHROME
SENSOR IMAGE PROCESSOR: MAESTRO AF
POINTS: 225-FIELD CONTRAST AF WITH FACE DETECTION
ISO RANGE: 100 TO 100,000 (50,000 FOR VIDEO)
VIDEO: UNCROPPED 4K UHD UP TO 30P
VIEWFINDER: EVF, 3.68M DOTS, 100% COVERAGE
MEMORY CARD: SD/SDHC/SDXC UHS-II
LCD: 3-INCH FIXED TOUCHSCREEN, 1.04M DOTS
MAX BURST: 10FPS
CONNECTIVITY: WI-FI
SIZE: 130 X 80 X 92MM
WEIGHT: 734G (WITH BATTERY)

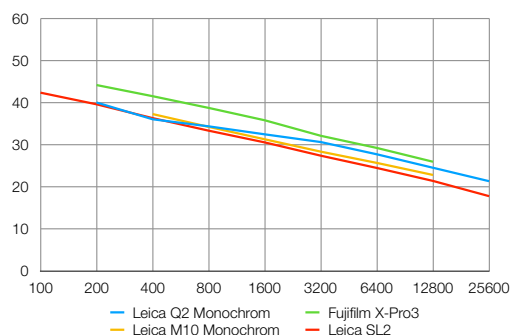
LAB TESTS

RESOLUTION (LINE WIDTHS/PICTURE HEIGHT)



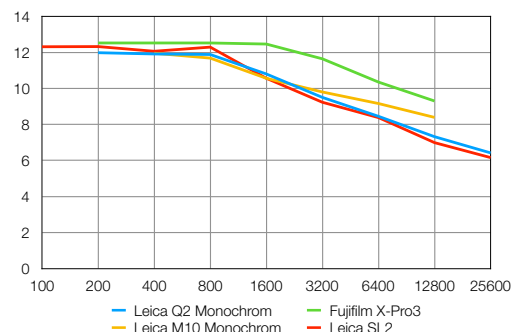
We tested the Q2 Monochrom against its M10 Monochrom and SL2 stablemates, and the Fujifilm X-Pro3. With 40MP or more on tap, all three Leica cameras are capable of resolving very similar amounts of fine detail. The 26.1MP X-Pro3 inevitably lags behind in this particular test.

SIGNAL-TO-NOISE RATIO (DECIBELS)



Here the Q2 Monochrom's mono sensor gives it an edge over the colour SL2, at least at higher sensitivities, where it demonstrates noticeably lower noise levels.

DYNAMIC RANGE (EV)



As the Q2 Monochrom and the SL2 share similar sensor specs, it's little surprise that both cameras capture almost identical amounts of dynamic range. The Q2 has a slight edge at ISO1,600 and above.



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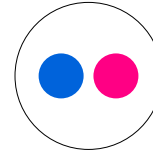
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