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Amateur Photographer



Canon EOS R3 first look
We get our hands on Canon's formidable new flagship full-frame mirrorless camera

PREMIUM EDITION
OCTOBER 2021

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INSIDE
32-page
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guide



- **EXPERT TIPS** How to improve your street shots
- **BEST CAMERAS** for street photography
- **DISCREET STREET** Using a smartphone



Nick Turpin

Celebrating 21 years since he founded **in-PUBLIC**

Bruce Gilden

His latest book takes an often-brutal look at **Japan**

Peter Dench

Discusses his approach to photographing **the English**

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Street images are deeply embedded into the DNA of photography; some of the earliest-ever photographs were of urban life. So we are really pleased to present our street photography premium issue, which is packed full of ideas, inspiration, tips and techniques to help you get more from this intriguing, but also challenging, genre. We talk to some street

photography masters past and present, including the redoubtable Bruce Gilden, and we celebrate the stunning work of more contemporary names such as Linda Wisdom. Seasoned street photographer and former AP editor Damien Demolder also reveals the best cameras to use for street photography, but we've got plenty of advice for smartphone users, too. Everything you need to hit the streets, in other words!

Geoff Harris, Deputy Editor

If you'd like to see your words or pictures published in Amateur Photographer, here's how:

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This week's cover image

This well-observed photo was taken by Jerry Webb (www.jerry-webb.co.uk) and illustrates our special street photography issue

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This week in 1940

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TREASURES FROM THE HULTON ARCHIVE



Bomb Disposal Unit by Reg Speller

Lieutenant R Davies of the Bomb Disposal Unit stands on a 1200-pound bomb (to keep the point from the ground) as members of his unit hoist it up from the grounds of the German Hospital in London. Established in 1845, the German Hospital in Dalston was set up to offer free treatment to the capital's then-large German-speaking community which was

particularly prominent in the East End. During the Second World War, its staff were interned and replaced with British staff. In 1948 the hospital became part of the NHS before becoming a psychiatric hospital in 1974. Eventually, the hospital closed in 1987, with some of its buildings now used for affordable housing.

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It's good to share

Our favourite photos posted by readers on our social media channels this week

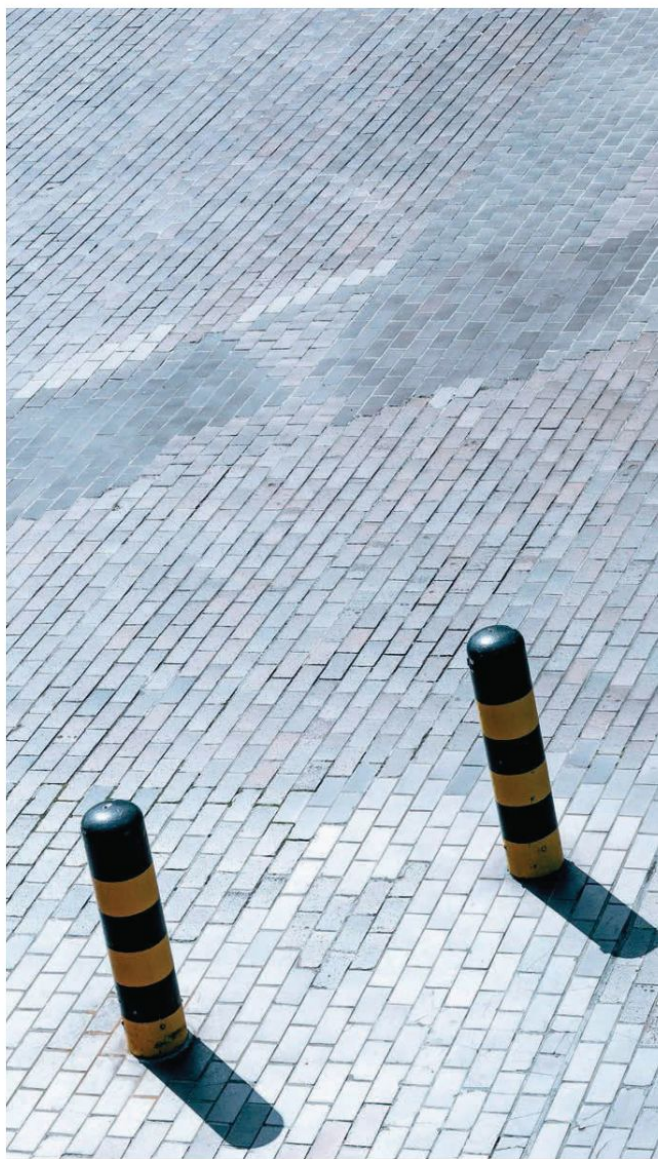
AP picture of the week

Light and Shadows by Stephen Elliott

Canon EOS 5D Mark III, 50mm f/1.8, 1/350sec
at f/11, ISO 200

This image was taken at Barbican Estate in London, and Stephen says, 'This was my first visit to the Barbican Estate on a gloriously sunny Saturday morning. I saw the bollards and shadows from a high walkway. Waiting until someone walked through the bollards to complete the scene, I took a burst of three images handheld. Processed minimally in Lightroom Classic.'

Instagram @steveelliottphotography.



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We also liked...

Floral by Mandy Millyard

Canon EOS M100, 15-45mm, 1/320sec at f/6.3, ISO 400

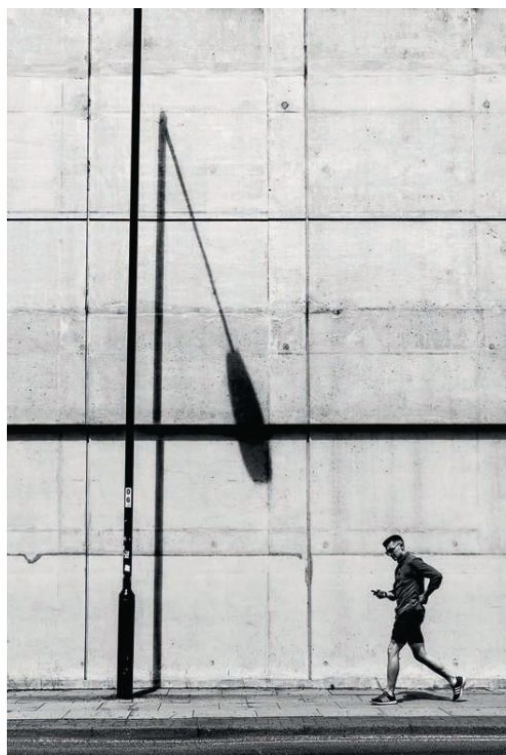
Mandy says, 'I am a self-taught photographer (of many years standing!). I'm passionate about capturing urban and street scenes, and use both film and digital photography. This picture was taken in August – my first return to London, and proper street photography, since the pandemic. It was lovely. I was at Columbia Road Flower Market – the smells and the atmosphere were wonderful. This lady, her bags, blouse and flowers summed the place up beautifully.'

Instagram: @mandym.photos.

Send Now? by Steve Palmer

Pentax K11, Pentax-D FA 28-105mm f/3.5-5.6, 1/400sec at f/8, ISO 100

'This is from a set of images that I took on the same street in Manchester,' said Steve, an amateur photographer from Cheshire. 'Originally it was going to be an urban/architecture shot, but as people walked past I became fascinated by them all and started taking photos of them,' he added. Steve enjoys shooting nature, landscape and street/urban images. Twitter @SillyPigsPlay.





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Canon EOS R3

Andy Westlake takes a first look at Canon's high-speed professional full-frame mirrorless camera

 BACK in April, Canon revealed that it was working on a new professional full-frame mirrorless camera, the EOS R3, which would be capable of shooting at 30 frames per second. In June it teased more details, reinforcing the message that this will be the fastest and most capable camera the firm has ever made. So I was particularly excited to receive an invitation to Canon's UK headquarters for a sneak preview prior to the R3's official launch.

With a body-only price of £5,879, the EOS R3 clearly isn't aimed at the average enthusiast. Instead, it's designed for professional sports and news photographers who demand speed and reliability along with rugged build and intuitive operation. But it's always exciting to see the technology included in such high-end cameras, as it tends to filter down to more affordable models surprisingly quickly. So what, exactly, can the EOS R3 do?

Canon has built the camera around an all-new 24.1MP full-frame stacked CMOS sensor. This brings remarkable speed, including a world-record top shutter speed of 1/64,000sec, the ability to combine flash with the silent electronic shutter at a sync speed of 1/180sec, and a shutter lag of just 20ms. The headline top shooting speed of 30fps is achieved using the electronic shutter, with a buffer of 150 14-bit raw files. Switch to the mechanical shutter and the speed drops to a still-impressive 12fps, but now with a vast 1,000-shot raw buffer. As is becoming increasingly standard, 5-axis in-body stabilisation is built in, providing up to 8 stops of shake compensation. Two card slots are provided for recording files, one of which is CFexpress type B, and the other, UHS-II SD.

Video-recording capabilities are just as

Eye control focus

The EOS R3 is able to acquire a subject by detecting where you're looking in the viewfinder.

Stamina

Canon has used the same LP-E19 as in the EOS-1D X Mark III DSLR, which is CIPA-rated for 860 shots using the LCD and 620 with the EVF.



Sensor

The new stacked CMOS chip enables a breathtaking 1/64,000sec top shutter speed and is said to eliminate rolling shutter distortion almost entirely.

Connectivity

Pro-level options for rapid file transfer include 5GHz Wi-Fi, Bluetooth 5.0, and a built-in Gigabit Ethernet port.



At a glance

£5,880 body-only

- 24.1MP stacked CMOS sensor
- ISO 50-204,800 (extended)
- 30 frames per second shooting
- 5-axis in-body stabilisation
- 6K 60p video recording
- 5.76m-dot electronic viewfinder
- Fully articulated touchscreen



We got our hands on the EOS R3 before its official launch

impressive as for stills, with the EOS R3 capable of recording in 6K resolution at up to 60fps and 4K UHD at up to 120fps. Canon promises up to six hours of video capture, raw video can be recorded internally, and both Canon Log 3 and PDR HQ are available. Microphone and headphone sockets are built in, but Canon has also developed a new multi-function hot shoe that allows wireless connection of a microphone, with the ability both to accept a digital audio input and to supply power to the connected device.

The EOS R3 has a similar body design to Canon's EOS-1D series pro DSLR cameras, including an integrated vertical grip with replicate controls, but is rather smaller and lighter. In your hand, its weather-sealed magnesium alloy body provides the same kind of robust, bomb-proof feel as its DSLR cousins do, while the distinctively textured rubberised coating offers excellent grip. It also benefits from Canon's latest design thinking, including an extra control dial that's used to change the ISO setting.

Canon has equipped the EOS R3 with a 5.76m-dot viewfinder that offers 0.76x magnification and a refresh rate of 120fps. It's essentially the same excellent unit as on the EOS R5, but it

now gains an OVF simulation mode that aims to mimic the experience of using an optical viewfinder. On the back you get a stunning 3.2in, 4.2m-dot fully articulated touchscreen which provides excellent flexibility for shooting at high or low angles in both landscape and portrait formats.

Autofocus

Autofocus is based on Canon's Dual Pixel CMOS AF II technology, which enables phase detection anywhere in the frame. No fewer than 4,779 focus points are available, and the system is said to operate in light levels down to -7.5EV with an f/1.2 lens. Canon also claims an acquisition time of just 30msec. Thanks to an updated version of Canon's subject-recognition system, the EOS R3 is even capable of recognising cars and motorbikes for motorsports photography.

Along with a conventional joystick, the EOS R3 inherits Canon's smart controller, where moving your thumb across the AF-ON button can be used to position the AF point. In addition, Eye Control AF can determine where you're looking in the viewfinder to select a subject for tracking. But this requires extensive calibration to the individual photographer's eye to work reliably.

Compact, lightweight RF 16mm F2.8 and 100-400mm telezoom

WHILE other camera makers have generally replicated their old DSLR lenses for mirrorless, Canon has been more innovative. Its latest telephoto zoom, the RF 100-400mm F5.6-8 IS STM, is a case in point. By employing a small maximum aperture, it's the smallest, lightest and most affordable 100-400mm lens yet made for mirrorless cameras. At 165mm in length and 638g in weight, this lens should be easy to carry around all day.

Optical stabilisation is included, rated to 5.5 stops, while a stepper motor promises rapid, silent autofocus. A maximum magnification of 0.41x should make it an interesting option for tele-macro shooting. However it lacks many of the more advanced features seen on high-end

100-400mm optics, with no focus limiter, IS mode switch, or weather-sealing. But this can be easily forgiven considering the price, which is just £699.99.

Mini wide prime

In another example of Canon's out-of-the-box thinking, the new RF 16mm F2.8 STM is a small, lightweight and affordable wideangle prime. While it's primarily designed for vloggers, it could also find favour with stills photographers who'd like a portable ultra-wide option for landscapes or architecture, but can live with the fact that it isn't weather-sealed. The lens is just 40mm in length, 69mm in diameter and a featherweight 165g. It employs 43mm filters, can focus as close as 13cm, and is set to cost £319.99.



Canon's compact 16mm f/2.8 (left) is designed for vloggers, while the 100-400mm is affordable and lightweight



First impressions

EVEN after a short time hands-on with the EOS R3, it's clear this is an incredibly capable camera. It's startlingly quick, handles brilliantly, and has a superb EVF. On paper it surpasses the EOS-1D X Mark III in almost every way, to the extent that it's difficult to see why Canon hasn't given it a 1-series designation. Presumably it's paying homage to the EOS 3 – the last model to sport eye control focus – and I suspect Canon is also managing expectations for any pros who can't believe that a mirrorless camera might match their 1D DSLRs. But any such scepticism is likely to be short-lived once they discover what this camera can really do. Make no mistake, the EOS R3 sounds the death knell for the professional sports DSLR.



Olympus reveals two upcoming lenses

OLYMPUS has updated its lens roadmap with two new lenses. One of the arrivals will be a wide-aperture prime, the M.Zuiko Digital ED 20mm F1.4 PRO (with a 40mm equivalent view), and the other will be the M.Zuiko Digital ED 40-150mm F4.0 PRO zoom lens (80-300mm equivalent range).

As PRO lenses, both should offer weather-sealing and deliver excellent image quality. We expect them to be lightweight, mid-range lenses, designed to complement the OM-D E-M5-series bodies. No information about pricing or availability has been released as yet, but we will bring you further details as soon as we get them.

Smaller, lighter DJI gimbal

DJI's NEW smartphone gimbal, the OM 5, is designed to help you to keep your smartphone more stable when you're recording video. Smaller and lighter than its predecessors, DJI's latest smartphone stabiliser offers 3-axis stabilisation and built-in tracking, along with advanced shooting features that aim to help you create timelapse, motionlapse and hyperlapse content. It even has a built-in extending rod. The OM 5 is available now for £139.



The OM 5 gimbal offers advanced shooting features

Ricoh GR IIIx announced with new 40mm lens

RICOH Imaging has announced the Ricoh GR IIIx, a version of the GR III with a new 26.1mm f/2.8 lens, equivalent to 40mm in 35mm terms. A 24MP camera, it features in-body image stabilisation, and is designed to offer a perspective 'close to the photographer's own effective field of view'.

The newly developed lens features a built-in 2-stop ND filter, 9 aperture blades for smooth bokeh, a 12cm close focus distance, and retracts into the camera body when switched off to keep the camera pocketable.

In-camera image editing has been improved over the original Ricoh GR III, and the compact camera features eye and face detection AF. Wi-Fi and Bluetooth is built-in so you can remotely control the camera from your phone, as well as transfer images. Video recording is limited to Full HD resolution and 60fps. An optional optical viewfinder is available, as well as a teleconverter which gives the camera a 75mm equivalent view.

The Ricoh GR IIIx camera is now available to pre-order for £899.



Ricoh's GR IIIx has a newly developed lens equivalent to 40mm and will cost £899

Sigma 24mm F2 and 90mm F2.8 DG DN

SIGMA has introduced two new lenses for full-frame mirrorless cameras. The 24mm F2 DG DN and 90mm F2.8 DG DN will be available in L-mount and E-mount. Both are part of the I-series range of premium compact primes and have been designed to work with ultra-high-resolution cameras.

The 24mm is a wideangle lens with a bright f/2 aperture, and has been designed to give excellent image quality whilst being compact and portable. It has 9 rounded aperture blades, and weighs 365g. Meanwhile, it is 70mm in diameter, 72mm in length, and supports 62mm filters. Sigma said it

will be ideal for use in night sky photography, events and interiors, with special attention paid to suppress sagittal coma flare.

Also designed to be compact and portable, the 90mm is 60mm in length, weighs 295g, and uses a 55mm filter. Sigma said it delivers 'rich, smooth bokeh' making it perfect for portraits, close-ups, weddings and events. Its minimum focusing distance is 50cm and maximum magnification ratio is 1:5.

Both lenses feature internal focus, a weather-resistant all-metal body, and a manual aperture ring close to the camera body.

They will both be available this month for £549.99.

Sigma's new 24mm (left) and 90mm premium lenses



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Canon RF 15-35mm f2.8L IS USM Lens	£1,400
Canon RF 70-200mm f2.8L IS USM Lens	£1,752
Canon RF 600mm f11 IS STM Lens	£432

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One of Cao Fei's images from her winning exhibition, Blueprints



Deutsche Börse prize winner chosen

CHINESE visual artist Cao Fei has won the Deutsche Börse Photography Foundation Prize 2021. She was announced as the winner of the £30,000 award at a ceremony at The Photographers' Gallery in London on 9 September.

Cao Fei was awarded the prize for her first large-scale UK solo exhibition, *Blueprints*, held in London's Serpentine Gallery last year. This presentation brought together new and existing works, exploring the impact of technology, urbanisation and mechanised labour on individuals and communities.

'Although she speaks from a position rooted in Chinese history, she addresses universally resonant themes...' said jury chair Brett Rogers, who is also the director of The Photographers' Gallery. 'The importance and fragility of human connection, the power of love, the ethics of technology, and existential malaise. To a large degree, all her work explores technology as a source of alienation but also as the thing that binds us – it's neither a totally bleak nor overly optimistic vision, but it is ultimately humane.' Full details of this year's awards are at bit.ly/dbprize.

World's first full-frame 35mm f/0.95

VENUS Optics has announced the Laowa Argus 35mm F0.95 FF lens, the world's first full-frame 35mm lens with a f/0.95 aperture. The firm is known for making unique optics, such as the Laowa 15mm f/4.5 Zero-D Shift lens, and the close-up 65mm f/2.8 2x Ultra Macro, to name a couple.

Optically, the new lens is made up of 14 elements in 9 groups, with 1 aspherical lens, 1 ED glass, and 4 UHR elements. With 15 aperture blades, the lens is designed to produce round and smooth bokeh, that is said to be 'dreamy'. At the minimum shooting distance of 50cm, the maximum magnification is 0.1x. It measures 103x76.8mm, weighs 755g without



The Laowa Argus 35mm F0.95 FF lens

hood or caps, and employs 72mm filters. Designed specifically for full-frame mirrorless cameras, the Laowa Argus 35mm F0.95 FF is available in E mount, Z mount, and RF mount, with a price of £899.

Books

The latest and best books from the world of photography



Sophia Spring's picture of Savannah and Surayah in one of London's green spaces

Parklife: A love letter to London's green spaces by Sophia Spring

Introduction by David Nicholls, £18.95, Hoxton Mini Press, hardback, ISBN: 9781910566992



The year 2020 will generally be remembered for all the wrong reasons, but there are some positives that could be taken from the terrible global situation. A re-energised love for

London's parks is one such highlight that has been explored by the photographer Sophia Spring. From first dates to family meet-ups, yoga classes to swimming parties, last year saw a lot of life's familiar activities necessarily being forced to take place outdoors. London has a host of commons, heaths, marshes, waterways and woodlands, and despite these spaces occupying some of the most expensive real estate in the world, they remain free and communal to all.

The book is a celebration of the salvation that nature brought during the pandemic, but it's also a love letter to London's vital green spaces – and the people within them – no matter what the situation is.

Eye Belong to Glasgow, 1988-2019 by Brian Anderson

£20, self-published, hardback, brian-anderson-publishing.co.uk



Born in Glasgow's East End, Brian Anderson discovered photography in 1988 and got his big break in the early 90s when he managed to capture exclusive pictures of the megastar pop performer Prince when he came to Glasgow. Over the years, Brian covered some of the biggest news stories of the day including the death of Princess Diana, the Lockerbie bombings, Dunblane, the search for Raoul Moat and more. Brian has also been documenting his home town for the past three decades, which his new book celebrates. There's lots to enjoy in this book – particularly if you're a fan of street photography. Highly recommended.

Exploring new avenues

The global pandemic has changed the very nature of street photography over the past 18 months. **Steve Pill** speaks to three very different pros about new briefs, adapting techniques, and what the future holds



Paola Franqui

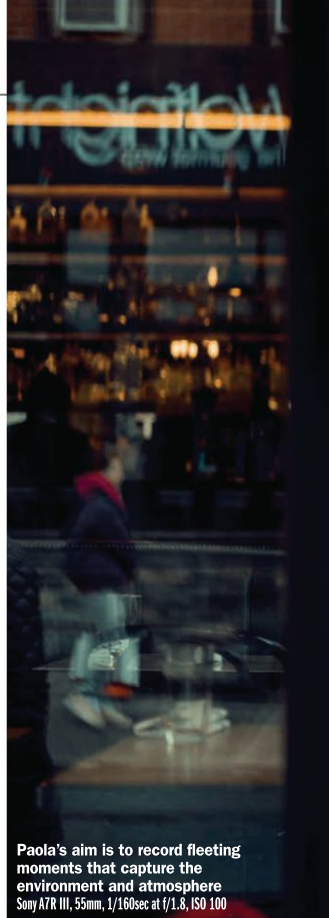
Paola, also known as Monaris, is a Puerto Rico-born photographer based in New Jersey, USA. She is an Adobe Lightroom Partner and Sony Ambassador. Her first photobook, *Momentos*, was published this summer by Setanta Books. www.monaris.me.

Capturing human interaction is central to Paola's work
Sony A6000, 19mm, 1/800sec at f/2.8, ISO 100



PAOLA Franqui's photographs are a product of her environment in the best possible sense. Whether shooting a Parisian boulevard or a Tokyo subway, she manages to capture the spirit of each place via a series of telling moments that play out like stills from a long-lost 1970s film. Her most frequent subject is Manhattan, which she infuses with a timeless romance and the outsider perspective of a Puerto Rico-born photographer living an hour away in New Jersey. 'I don't think there's any place like New York City. The characters, how it feels, the smell, the chaos,' she says.

'Photographing the city at the beginning of this year was very challenging because it was so quiet – that liveliness, that spark was gone.' Paola delights in human interactions, so the lack of visible smiles among masked crowds proved particularly difficult. 'You had to try harder to find something else, that extra thing that's going to make the photo work,' she says. When a full lockdown prevented regular jaunts to New York and beyond, she began to look through her archive, enjoying the world vicariously through her images and picking out forgotten frames to edit. 'I'm very big into colour grading and I would spend hours and hours a day just trying to bring things back to life with different colours and different editing styles. That was something that kept me sane.'



Paola's aim is to record fleeting moments that capture the environment and atmosphere
Sony A7R III, 55mm, 1/160sec at f/1.8, ISO 100

This period of self-reflection also resulted in Paola's first photobook, *Momentos*, published this summer by London's Setanta Books. 'What I said to them at the beginning was that I wanted this book to be like a movie: from the first page to the last, I wanted to tell a story; I wanted all of the images to speak with each other. And I think the way they did it was very successful.'

The cover image, 'Until We Meet Again', is typical of Paola's approach: sepia-tinged colours, an exacting composition, and the photographer's own image inserted into a complex interaction of reflections. That final element was inspired by Vivian Maier, the reclusive nanny whose vast street photography archive only emerged after her death in 2009. Paola discovered Maier's work at a point when she had grown disillusioned with her own output: 'I was immediately obsessed. I was like, "How was this person real?" I bought



all of her books and I would spend hours looking at her work.'

Maier also indirectly inspired No Film Wasted, a second Instagram account through which Paola and her wife, Laura, post scans of mid-century film slides. 'Every time we go thrifting, we try to find more,' she says excitedly. 'Our collection is crazy; I don't know what I'm going to do with them. I have maybe like 10,000 slides and I'm not going to stop.'

That passion for photography has been evident ever since Paola first started shooting street on an iPhone 5 nine years ago and Instagram has proved a valuable role in her development – not only in terms of building an audience of more than 325,000 followers, but also because most of her commercial clients first found her via the social media platform (see @monaris.). As an ambassador for both Sony and Adobe Lightroom, Paola also feels an



Paola spent hours during lockdown picking out images from her archive to edit with different colours and editing styles
Sony A7R III, 24-70mm, 1/160sec at f/4, ISO 100

added responsibility to capitalise upon her increased profile in the industry. 'I'm working for females, for Latinas, for queers,' she says proudly. 'I want to pave the way for more female photographers because

I know how hard it is for us. We have to work extra hard.'

While Paola is clearly putting in the hours, she has certainly found a way of making her photographs seem effortless.

Paola's tips

- 1** I constantly switch lenses. When I get too comfortable, I need to do something different.
- 2** Be respectful. If I take a photo of someone and they look at me, I immediately smile to show I'm not doing any harm.
- 3** Study other photographers' work. It's a way of finding inspiration to make something for yourself.



Neil Hall

West Midlands-born Neil is a staff photographer and video journalist for the London bureau of the European Pressphoto Agency (EPA). In 2020, he was named Arts & Entertainment Photographer of the Year at the BPPA Press Photographer of the Year awards. See more of Neil's work at www.epa.eu/photographers/neil-hall and www.neilhallphoto.com.

WHEN daily life ground to a halt for many of us 18 months ago, it largely remained unchanged for Neil Hall. As a staff photographer for European Pressphoto Agency (EPA), he continued to commute across London every day while his classification as a 'key worker' meant his daughter stayed in school. Nevertheless, while Neil's routine appeared much the same, his output did not. 'The job of a news photographer is often to show or reflect the world – therefore obviously as the world completely changed, the nature of the pictures you take and how you take them has completely changed,' he explains. 'In effect, we became pure street photographers.'

With public life on hold, the 41-year-old was given a much broader brief to seek out visual clues and signifiers that would illustrate how daily life was changing in unprecedented ways. 'The trick is to remember that what is happening today might not be happening in a week, so you've got to have that historical eye on the situation,' he explains.

Neil quickly went from documenting masked shoppers running home with armfuls of toilet roll to shooting deserted London streets at what should have been rush hour. While the silence of an empty Piccadilly Circus was striking at first, he says, the resulting photographs were ultimately unsatisfying: 'Unless it's a very clever piece of visual design, street photography needs people in it to humanise it and tell the story – because stories are about people.'

Once people began to return to the city, they brought with them a fresh set of challenges. Government restrictions on daily exercise meant that photographers were eyed with greater suspicion, further exacerbating an already fraught dynamic between public and press. 'Certainly, in the last five years, with the explosion of social media, people

have become more aware of what can happen to a picture,' says Neil. 'And with that comes a significant mistrust of photographers, more so than at any point in history. If you look at some of the great photos that Henri Cartier-Bresson captured, you probably couldn't take those now in quite the same way.'

Verbal attacks have become a regular occurrence. 'I always find that people like social documentary photography except when they're in it,' he notes drily. To help in this respect, Neil set aside his trusty Nikon D6 for the silent shutter of the mirrorless Nikon Z 7. However, he is adamant that there is much more to photography than good kit. 'A picture isn't just about the technical aspect,' he says. 'Anyone can learn to paint to a reasonable standard, it doesn't make them Picasso. You can swallow a thesaurus, but it doesn't mean you're going to be Hemingway.'

Neil's appreciation for the more elusive qualities of street photography took shape in 2003 when, as a young archaeology graduate, he visited two landmark London exhibitions: Walker Evans at the Photographers' Gallery and Tate Modern's *Cruel and Tender*. 'That was a mind-blowing experience for someone who didn't have a great background knowledge of photography,' he says.

Neil promptly took a job at his hometown newspaper, *Tamworth Herald*, working his way up via freelance shifts with the nationals and six years as a stringer at Reuters, before joining EPA in 2017. As his working day now settles back into a more regular routine of sporting events and political summits, it is still the simple challenges of classic street photography that continue to motivate his practice. 'It's like trying to capture a rare butterfly while you've got a large bell around your neck,' he says. 'It's really difficult but when you get it, it's more satisfying than anything else.'



Neil was keen to include people to humanise scenes, to tell the story unfolding in front of him Nikon D5, 1/3200sec at f/3.2, ISO 125

NO TIME TO DIE

007[™]



Neil was tasked with capturing moments representative of how daily life was changing during the pandemic

Nikon D5, 70-200mm, 1/800sec at f/4, ISO 400

Neil's tips

1 Stick to autofocus for street photography. You are just as likely to screw up as you are on manual focus, but it's faster.

2 My go-to lens for wide shots is a 24-70mm. Anything wider is so beyond the normal field of vision that it becomes almost like an effect.

3 If you are trying to tell a story in a single frame, you must pick a point of interest. As a rule, I shoot quite wide open – usually f/2.8.



Shooting deserted London streets at rush hour soon became the new norm

Nikon Z7, 24-70mm, 1/250sec at f/5, ISO 64





Craig Whitehead

Under his Sixstreetunder handle, Cambridge-based Craig has become one of Britain's leading street photographers. He teaches workshops with Skill Share, and he is working on a follow-up to his first sold-out photobook, *New York*. Explore more of Craig's work at www.instagram.com/sixstreetunder and purchase prints via www.sixstreetunder.com.

IT'S STRANGE to think, now that he has amassed more than 250,000 Instagram followers, but Craig Whitehead only turned to street photography by chance. The Cambridge School of Art graduate picked up a camera purely as a creative outlet during his lunch breaks from work, while even his specialist subject came about by necessity. 'The only option was to shoot the city because that's where I happened to be,' Craig explains. 'If I had been based in the countryside, I'd probably be a landscape photographer.'

Craig's only real experience of street photography at that stage was the unflattering flashgun portraiture of Magnum photographer Bruce Gilden. He tried imitating a similar style, shooting wide and close, yet quickly realised this was not for him. 'I'm not going to stick my camera in someone's face while they're biting into a burger, it doesn't interest me,' he says. 'I'm definitely more in the camp of trying to make art.'

During his degree, Craig used multiple sheets of tracing paper to carefully build his illustrations and he takes a similarly layered approach to street photography. Rather than focusing purely on people, he is more interested in the scene as a whole, so he will select interesting backdrops or objects to shoot through first, before identifying repeat patterns of behaviour that allow him to pre-empt how figures might enter into the frame.

He views the process as a numbers game – and he fancied his odds better with a camera. 'You could work for a week on a couple of illustrations and hate everything you've done; whereas I can take 1,000 photos in a day and it doesn't matter if I don't use 999 of them,' he explains.

That matter-of-fact attitude extends to editing and an approach that might alarm photojournalistic purists: Craig thinks nothing of

removing unwanted details that have strayed into shot, like wires or bag straps. There's a similar amount of artistic licence used in colour grading, as he pushes the saturation and often skews reds towards the slight orange-bias of Kodachrome film. The avoidance of what he calls 'known colours' is the key to preventing pictures from looking false or overly worked. 'It's the skin tones that give it away,' he explains. 'If people like blue highlights, you can tell as soon as you see a face in there. But you can play around with colour a lot if you protect those indicators.'

Craig agrees that his appetite for street photography is bordering on an addiction and it is clear that he has been suffering withdrawal symptoms. 'In the past 18 months, I just haven't been producing,' he admits. 'It sucks. That feeling of just surprising yourself and getting a shot that you never expected is the entire reason to keep going out and doing it, so not having any of that for the best part of two years is awful. I've had to accept that everyone is in this same situation, it's not just me.'

The extended lay-off has given Craig time to reassess his practice. He cites Saul Leiter and Ernst Haas as the 'Old Masters', and he is keen to emulate their broader interpretation of the subject. 'Why am I pigeon-holing myself completely to street?' he asks rhetorically. 'They didn't think like that, they just shot what they wanted – especially Haas. People hold him up as one of the street photography masters, but half of his work doesn't even have anyone in the frame. It's just beautiful art.'

Suitably inspired, Craig intends to adopt a more generally creative approach, trying his hand at different subjects and alternative techniques, like multiple exposures. 'It's a good time to refresh and experiment,' he says, that addiction showing no sign of abating.

Craig likes to push saturation in post to emulate the orange tones of Kodachrome film



Craig will often find an interesting backdrop first and wait, pre-empting where people might pass through the scene





Craig's tips

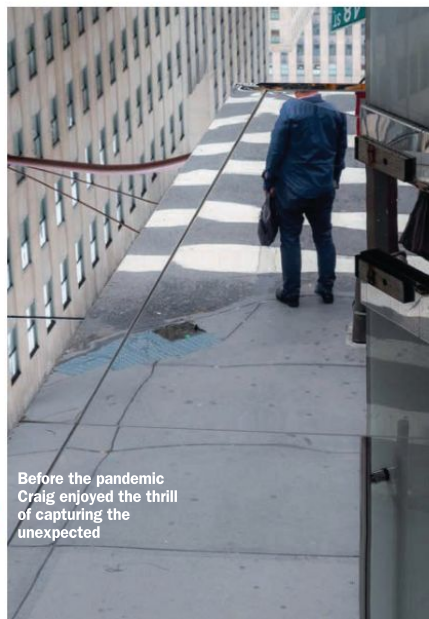
1 Don't fret about having the newest kit. It doesn't matter what a camera can do, as long as you know how to get it to do what you want.

2 Move around, stalk your subject a bit. Eye-level, stood where you are is almost never going to be the best version of that shot.

3 Get up close to a subject, just once. Even if you never get that close again, knowing that you can when the moment arises is really important.



Shooting through objects to give the appearance of layers can often be seen in Craig's street scenes



Before the pandemic Craig enjoyed the thrill of capturing the unexpected

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LETTER OF THE WEEK

Not a portrait

Your Portrait Special has got me thinking: when is a photograph of a person a portrait, and when is it not a portrait? It seems to me that the core purpose of portraiture is to evoke, for the viewer, the sense of an individual life and personality. It might be a formal portrait of a public figure or celebrity, or an informal snap of a family member, or a 'street' photograph of an unnamed fellow human whom the photographer has met and asked to collaborate.

Either way, the photographer will be seeking to capture not simply a set of features, but that person's unique character in that moment, as it has been shaped by their life. When the photographer uses a model – paid or unpaid – in order to make a picture which includes a human face, I would argue they are not making a portrait, because the core purpose is different: as with creating a still-life or setting up a tableau, here the photographer presents a visual subject for the viewer's gaze. A portrait, by contrast, presents a



AP's Portrait Special issue

human personality and life for the reader to connect with psychologically. Having worked that out, it struck me that the photographs in your '7 Days' feature, in particular, are not true portraits, but would more properly be considered photographs of humans.

Emma Darwin

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LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND IE RESIDENTS ONLY

Fake

Well done to Bill Crighton for spotting that the APOY winner of the Landscapes round was a mirror image. Everyone expects post processing to some extent but does this picture go too far? My view is yes; a reflection is okay, a mirror image isn't. It doesn't really represent what the eye sees. Otherwise, we

could end up with faked images for the APOY Architecture category such as the scenes of Paris from the film *Inception*. Yes, it's Paris, but seen in a dream....

On the other hand we do want to see something distinctive and imaginative in landscape shots – nowadays we can find guides to tell us what

location, time, and settings to photograph well-known locations and when we turn up there ourselves, we find we're in a line with a dozen others all taking the same shot. So, we need imagination in selecting what we shoot. But I think there were plenty of other original and exciting pictures entered in the

APOY Landscape round.

If the APOY contest introduces a new category such as 'Imagined Vision' in future, then this shot works fine. But I agree with Bill that as a landscape picture this shot is a fake. It is set up to deceive the viewer.

Phil Lamdin

AP's business is cameras

After reading the interesting *Evening Class* in AP 4 September, I am forced to ask whether Mark purposely under-exposed the image of Chester Cathedral (for the style of image he wanted) just so we could have a tutorial on computer editing? Is it easier to take the picture underexposed and then lighten it on the PC rather than try to darken it? Would an article on exposure bracketing (with examples) have been more useful? After all, AP's core business is cameras surely, not computer software (controversial, I know).

Andy Knott

AP's core business is photography, not cameras. The camera is just the tool used for the first (albeit most important) half of the photographic process. With film the second half is done in a darkroom, or by someone in a lab. With digital photography it is done on a computer. Although this second stage can be bypassed by shooting JPEGs (or slide film), computer software is a necessity for those who shoot in raw for maximum quality. Most AP readers



The 35mm film SLR-like Nikon Z fc mirrorless camera

use editing software and want to learn new tricks for getting the best from it.

Print longevity

The longevity of colour prints was the subject of John Heywood's excellent letter (August 24). I recall similar concerns about the archival properties of mono prints made with the then relatively new resin-coated printing papers some 40 years ago. At the time there were all kinds of horror stories about the longevity of the material, and 'serious' photographers were advised that only fibre-based paper and a long and meticulous washing process would help ensure print permanence.

Yet my first mono prints were made in 1979 on Ilford Ilfospeed RC paper and are still as good as new over 40 years later. And I made hundreds of them. All I did was to give them a two-minute wash under running water. A far less time-consuming process than that of the fibre papers my camera club mates insisted on. One of them washed each print for half an hour using copious amounts of water along with a chemical called Wash Aid. I'm still using my traditional darkroom and resin-coated media.

Almost all the pics I've taken of my three young granddaughters are black & white and I'm confident that they'll still be around when my little darlings become grandmothers themselves.

Jimmy Anderson

Nikon Z fc

Nikon's mirrorless cameras are great but boy are they ugly. I'm pleased that Nikon is finally capitalising on the affection for its classic 35mm SLRs with the new Z fc. But can I ask that they go the whole hog, as Fujifilm has done, and also put aperture rings on the lenses, to give us the full SLR user experience rather than just half of it?

George Coleman

Armchair traveller

I enjoy the articles in AP about far-off places. In this week's Travel Special there were features about Amazonia, Japan, Cuba, European castles, and about a couple who have adopted a completely nomadic lifestyle. Visiting exotic places and iconic locations yields a rich

harvest of photographic opportunities, though the challenge is sometimes to bring home shots that haven't already been done a million times before.

For many of us this sort of travel is something that we do online and through the pages of magazines like AP; vicarious travel, if you will. Some choose not to travel, some haven't the means, some have other commitments, or their health doesn't allow it. Even those people who do travel regularly spend the greater part of the year at home.

I have lived almost 50 years in the same Norfolk village. If I didn't love it here I would have left by now. The challenge for me is not about getting that epic shot of the Eiffel Tower or the Golden Gate Bridge, it's more about trying to evoke the character and uniqueness of the quiet, undramatic place where I live. I would argue that, in its own way, it's just as hard as trying to get the perfect shot at one of those iconic places around the globe.

To be fair to AP, you do acknowledge this and have published regular features on the subject of photographing your local area, particularly during the lockdowns of the past 18 months. And rightly so, because for most of us, most of the time, that's what it's all about, whether it's rural landscapes, city streets or back garden macro.

Tim Farnham

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Gilden edge

Peter Dench introduces himself to the work of iconic street photographer Bruce Gilden and his recent book, *Cherry Blossom*

I've never deep-dived into the work of iconic street photographer Bruce Gilden. I've not leafed through a book, read an interview, strolled around an exhibition or sat in an amphitheatre to hear him talk. That either makes me the best or worst person to write this article – uninformed or fresh eyes? I have seen Bruce Gilden, behind the Super Stage at The Photography Show UK 2016. My presentation followed his. Gilden sat silent in the semi darkness, I could hear him breathe. The only thing I could think to say was, 'Thanks for warming up the crowd.' It could've gone either way. I've heard the adjectives used about the man: difficult, bully, blunt, fearless; but what about the work? It was time to get my Gilden going on, to take a taste of the Marmite man.

One week later. Wow! That was brutal. There may be a shortage of Optrex in the N8 area of north London (other eye drops are available). My entry point into the kingdom of Gilden was *Cherry Blossom* (Thames & Hudson 2021), named after a photograph in it of a lady sat by a tree wearing a cherry-blossom kimono delicately holding fried chicken. Apart from that, there is nothing delicately pink or flowery in the book, by my account, his 19th and most recent monograph. Sixty-six black & white photographs including classics from the Go series, his exploration of Japan and mobsters the Yakuza, and 34 unpublished photos. The first image in the book is appropriately complex: A young man and woman are photographed pressed up against the glass of a train or subway car. The man's left palm played in the middle of the frame as if to imply, Halt! His right hand clutching a packet is forced into a thumbs up. Neither of them is smiling, the man looks into the camera. There is the chaos of reflection at the top of the frame; the children's character, Paddington Bear, pictured on a bag exits bottom right.

Some street photographers employ the tactic of photographing people behind glass, in vehicles or in shops. This could be construed as cowardly. There's nothing cowardly about *Cherry Blossom*. It brings to an end Gilden's chapter on Japan that he started over 20 years ago. Working with

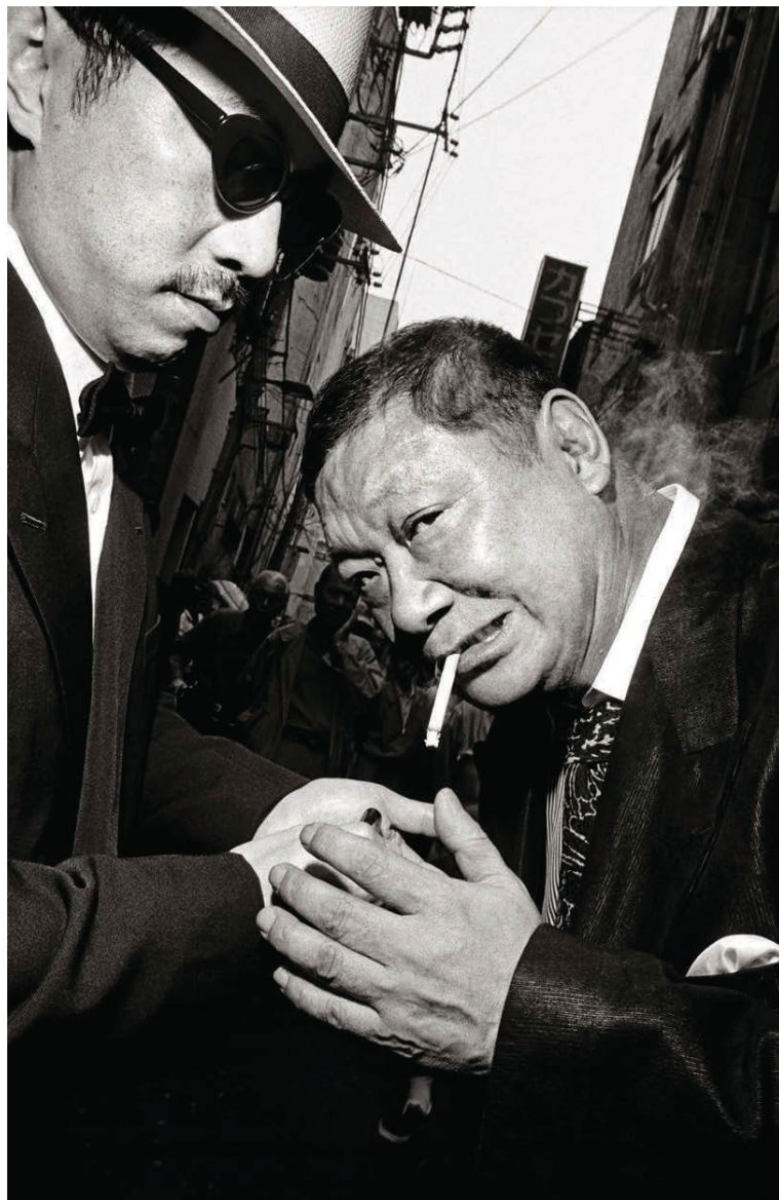
multiple interpreters to arrange access, the images open the door to the Yakuza and let the viewer peek inside. There are tailored suits, tattoo sleeves, twisted faces and so many cigarettes you can practically taste them. Each image in the book is a complete story of a bigger picture of Japan. A homeless man stands bare-chested in a cardboard box, a coat hanger positioned on the side; a motorcycle gang shine their headlights out of darkness, there are the bloody and bandaged, a heavily scarred man lies in the road, a woman with a face full of smile lies on a towel.

Challenging

Most of the online videos and interviews I watched show New Yorker Gilden dressed in a light bucket hat and sleeveless jacket with deep pockets, a fisherman of the street. His photographs hook the viewer in front of things they wouldn't ordinarily see. If the intent of photography is to show us what we think we know about in a different way, then Gilden is extraordinary at it. Viewing his archive often feels uncomfortable and cruel, at other times, hopeful, honest and emotional. Occasionally they are beautiful and funny. They are always challenging.

I wasn't surprised to learn that boyhood Gilden wanted to be a boxer, he weaves and ducks around his subjects jabbing his Leica-held right paw, a flash bursting from his left. I wasn't surprised to learn Gilden toyed with the idea of being an actor, his subjects are often herded into view, unknown auditions for the cast in his play. Gilden wanted to be a lot of things but admits if he'd lived seven lives, he'd have been a photographer every time. I wasn't surprised to learn the father he idolised was a gangster figure and his mother led a sad life, was institutionalised and eventually committed suicide. There's a lot of hurt in Gilden's images, the effect his parents had on him is tangible. I wasn't surprised to hear his favourite country was Haiti, a country with a history of tumult. Sparring with Gilden's archive I learned a lot and will go back to learn more. First I'm going to walk through a meadow, talk to birds, sniff flowers, chase butterflies, maybe write a poem.





Bruce Gilden

Born in Brooklyn, New York, Bruce Gilden is a multi-award-winning iconic street photographer with a unique style. His work has been extensively exhibited and published worldwide. In 1998 he joined the prestigious Magnum Photos Agency.

Left, top left and above: Bruce Gilden's unflinching pictures of Japanese culture were all taken in the late 1990s

APOY
2021

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Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Seven, Portraits, with comments by the AP team and our guest judge



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Round Seven Portraits

PORTRAITURE can be one of the trickiest genres to master, but its vast range makes it hugely satisfying to attempt. The possibilities for a portrait are almost endless. If you tend towards landscape photography, you can shoot an environmental portrait – either in a documentary style or something more creative and abstract. If you are more technically minded, you might find yourself drawn towards shooting flash in a studio environment. Our top ten entries span the entire range of portraiture, from naturalistic set-ups to stylised, studio-based compositions. While the overall winning image pushes the definition of portrait to its limit!

2 Ian Smith **UK** 90pts

Canon EOS 5D Mark II, 24-105mm at 28mm, 1/2sec at f/4, ISO 200

Guest judge **Natasha J Bella** says:



'A heartwarming and sincere portrait by Ian that draws you in. I got a feel for Eric's comfort, contentedly sitting in his throne with his immediate needs within arm's reach, in a cosy room with years of memorabilia that represent his life and many stories. Although it is quite a dark image, the lighting from the floor lamp illuminates Eric enough to make him



1

1 Nawfal Jirjees United Arab Emirates 100pts

Sony A7R III, 400mm f/2.8, 1/1600sec at f/4, ISO 100

As can sometimes be the case with winning images, there was division among the judges about this striking and humorous shot by Nawfal. Some felt it wasn't a portrait at all, while others instantly knew it was their personal favourite and pushed the boundaries of what it means to create a portrait. Both timing and composition are spot on here. The placement of the camel's head couldn't have been improved, while the inclusion of the handler's hands has been carefully managed. The light is glorious and the completely clean, soft background means our attention goes squarely to the camel and the man behind it. As for the debate about whether or not it's a portrait? For us, it's a witty take on the man-at-work theme, and speaks volumes about the relationship between the two subjects.

3 Christine Johnson UK 80pts

Nikon D850, 24-70mm, 1/250sec at f/8, ISO 200

Here, we have another take on the relationship between man and beast, with a very different treatment to that of the first-placed image. Christine has gone for the studio-based approach, creating a highly skilled composite of her friend Shawn and his bearded dragon, in which she has blended two images. The lighting is excellent, as is the placement of the bearded dragon in the frame. Tonally, the whole thing is very pleasing, too, with the backdrop complementing the natural tones of the bearded dragon's scales. The alteration of Shawn's eye to match that of his pet is a delightful and clever finishing touch.

3



the focal point and minimises the distraction from everything else in the room. It was a good decision to use additional light to lift his right-hand side.

'I really like the subtle blue lighting coming from the kitchen doorway. I initially thought it was from a TV, which gives context to what Eric is looking towards, especially since there is a TV guide nearby.

'You might have chosen to crop in tighter, especially from the bottom of the image, but I really like it as it is. The artistically chosen angle and composition gives great depth to this warm and homely photo, so full of character.'



4 Alistair Cox UK 70pts

Fujifilm X-H1, 56mm, 1/160sec at f/6.4, ISO 100

With portraiture, it can be all too tempting to go over the top with pose, lighting, composition or all three – and more – ending up with a confusing mess. This gorgeously classic portrait by Alistair demonstrates the old adage that less is more. The side-on pose of his model, looking directly at the camera over her shoulder, needs to be no more complex than it is. The lighting is sublime, with the soft highlights and subtle shadows all falling in exactly the right place. Everything about it is lovely – right down to the subtlety of her hair, makeup and choice of top, which keep things timeless without being dated.

5 David Lain UK 60pts

Nikon D810, 135mm, 1/400sec at f/3.5, ISO 640

Taking pictures of young children is one of life's greatest challenges – it's definitely not for the faint-hearted. But when it works, it works beautifully, as this shot by David demonstrates. Shooting the two girls in profile ensures their attention is on each other and not the photographer, which keeps it nicely natural – despite the fact they would obviously have been directed by David. Converting to black & white means the girls' skin tones are lovely and soft, and even the negative space created by the plain black backdrop is well considered.

6 Matthew Vivian UK 50pts

Canon EOS R5, 24-70mm at 50mm, 1/125sec at f/8, ISO 125

Some portraits are spontaneous, capturing a moment, while others are created with a very clear concept in mind. This is a case of the latter. It's different from anything else we saw in the entries to this round, and has been well thought out. The blue paint is almost tribal in its application, while the angle of view, shooting just below eye level, gives her a sense of strength and power. That she is looking out of frame, perhaps at an incoming enemy, adds another level of intrigue. A nicely conceived idea.





ROUND SEVEN WINNER, YOUNG APOY

Victoria Sheldon UK 100pts

Canon EOS 2000D, 18-55mm at 28mm,
1/100sec at f/4.5, ISO 400

Victoria's winning image is a masterclass in how to create balance in a photograph. Most noticeably, there's the echo between the woman's purple clothing and the solitary orchid on the nest of tables next to her. Then there's the repetition of the many square shapes in the frame. And then we have the triangle, with our eye going from the woman's face, to the orchid, to the painting on the wall, before resting back with the grey-haired woman. The natural light is subtle and soft, and all the judges found themselves wanting to know more about the subject's story. A worthy winner indeed.



Winning kit from MPB

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Taking first place, Nawfal Jirjees shot his comical image using a Sony A7R Mark III. Described by AP as a '42.4MP 10fps, mirrorless powerhouse', this full-frame camera is a versatile all-rounder. In-body image stabilisation allows handheld shooting at shutter speeds 5.5 stops slower than would otherwise be possible, while the 3.69-million-dot OLED viewfinder gives superb detail. You can pick up one of these highly customisable cameras at MPB from between £1,259 and £1,889.

A good standard zoom lens is an essential part of any photographer's armoury, and second-placed Ian Smith used a Canon EF 24-105mm f/4L IS USM for his atmospheric shot of his friend Eric. It's robust, and four stops of image stabilisation mean it can be handheld in low light. And, of course, it maintains its f/4 aperture throughout. Pick one up in excellent condition at MPB for £444.

Christine Johnson placed third for her humorous portrait, for which she used a Nikon D850. This all-round camera features a sensor that resolves exceptionally fine detail, super-fast autofocus and silent shooting in live view. This DSLR is available at MPB for £2,089 in excellent condition.

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7

7 Malcolm Clark UK 45pts

Canon EOS R5, 24-105mm at 42mm, 1/160sec at f/4.5, ISO 100

A quirky and characterful portrait that instantly makes the viewer want to know more about the subjects. It deserves praise for being one of only two images in the top ten that features more than one person, making it much more of a challenge to shoot, but Malcolm has succeeded in creating a pleasing connection between the two. Their expressions make them appear as if they are sharing a joke – something that is emphasised by the fact that only the man is looking at the camera. The connection is created in a physical sense, too, with the holding of the tie.

10 Steve Jackson UK 30pts

Canon EOS-1D X Mark III, 70-200mm at 120mm, 1/160sec at f/5.6, ISO 200

Working with animals can be unpredictable and frustrating, but it's always worth persevering, as this lovely moment, captured by Steve, demonstrates. It would have been easy to have the woman standing next to her horse, but there's something about the interaction with her crouching down that makes it more pleasing, both in terms of the connection between them and compositionally, too. There's no way this image would have worked as well in colour. The black & white conversion helps us appreciate the horse's dappled coat, and there's no extraneous colour to distract the viewer. Lovely work.

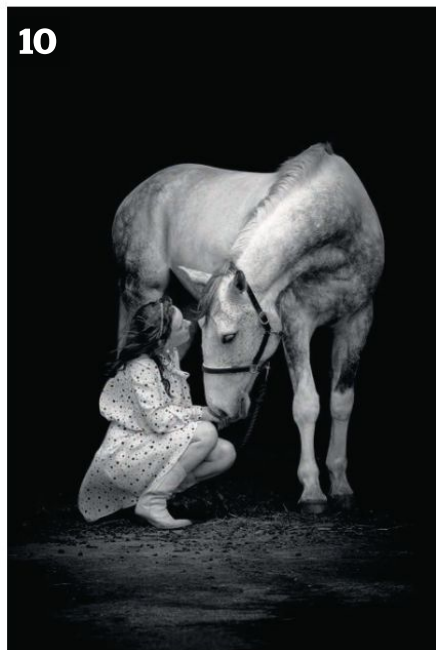


8

8 Mike Martin UK 40pts

Olympus OM-D E-M1 Mark II, 40-150mm, 1/200sec at f/6.3, ISO 200

There's something quite mesmerising about this portrait; it's one of those images that encourages the viewer to return to it many times, each time appreciating something new. The model's pose has been well directed, designed to show off the impressive pieces of jewellery but without allowing them to dominate. The lighting is superb, and has allowed the photographer to capture a fabulous range of tones, while keeping the overall effect low-key. There's a lovely softness to the model's expression that suits the overall atmosphere of this very pleasing shot.



10

To see more images from APOY Round 7 and Young APOY, visit www.amateurphotographer.com/APOY2021



9

9 Dominic Beaven UK 35pts

Canon EOS 5D Mark III, 24-105mm at 32mm, 1/200sec at f/9, ISO 100

Dominic created this magical and ethereal underwater shot during a remote shoot that took place in lockdown. The set-up was in a studio, but the camera and lights were controlled via Dominic's laptop at home. It's an impressive achievement under what must have been very strange circumstances. He has captured the sense of the model falling backwards through space – the viewer can almost feel the silence. The light streaming in from the top is sublime, and completes the atmosphere.

CAMERA CLUB COMPETITION



John Davey UK 10pts

Canon EOS 5D Mark III, 50mm, 1/160sec at f/8, ISO 100

As regular entrants to APOY will know, this year you can accumulate points for your camera club by selecting it from the dropdown menu when you upload your images to Photocrowd. Whatever points your image is awarded, your camera club is awarded, too. Launceston Camera Club have maintained their lead, jumping from 200 points last round to an impressive 330 points this round. It's due in part to Ian Smith's second-placed image, but also to those photographers who have scored ten points for their shortlisted images, of which John Davey is one, with his nicely executed portrait. He has directed the model well, and given the image a boudoir feel without it being tacky – which is sometimes an easy line to cross. The processing is beautiful, making the overall image ageless in its appearance.

The 2021 leaderboards

There's been another shift at the top of the leaderboard this round, with Mike Martin jumping from equal third to first place, thanks to the 40 points he was awarded for his eighth-placed image. However, with only 60 points separating the first and tenth-placed photographers, it could all still change. Lucy Monckton and Muhammad Hossain are fighting it out for the top spot in Young APOY, with both being 140 points ahead of third-placed Hugo Begg. Launceston Camera Club's approach of encouraging as many members as possible to enter APOY this year is paying dividends, and they are currently 140 points ahead of their nearest rivals.

APOY

1	Mike Martin	190
2=	Angela Lambourn	170
2=	Pete Baker	170
4=	Christine Johnson	150
4=	Daniel Newton	150
6=	Jayne Bond	140
6=	Marco Tagliarino	140
6=	Nguyen Tan Tuan	140
9	Ron Tear	135
10	Tuule Mütürsepp	130

YOUNG APOY

1=	Lucy Monckton	370
1=	Muhammad Hossain	370
3	Hugo Begg	230
4	Shubhodeep Roy	170
5	Josh Lomen	165
6	Jake Kneale	155
7	Shashank Bhat	140
8	Mieneke Dempers	125
9	Tallulah Cartledge	120
10	Katy Read	110

CAMERA CLUBS

1	Launceston Camera Club	330
2	Bristol PS	190
3	Royston PS	170
4	Carlisle Camera Club	165
5	Warrington PS	160



Dave Fieldhouse

An award-winning freelance photographer from the Midlands, Dave specialises in landscape, street and architectural photography for magazines and corporate clients. See more of his work at www.davefieldhousephotography.com

or on Instagram and Twitter as @davefphotos.

Behind the print

A candid night scene that ticked all the boxes. **Dave Fieldhouse** explains how he got his shot print ready

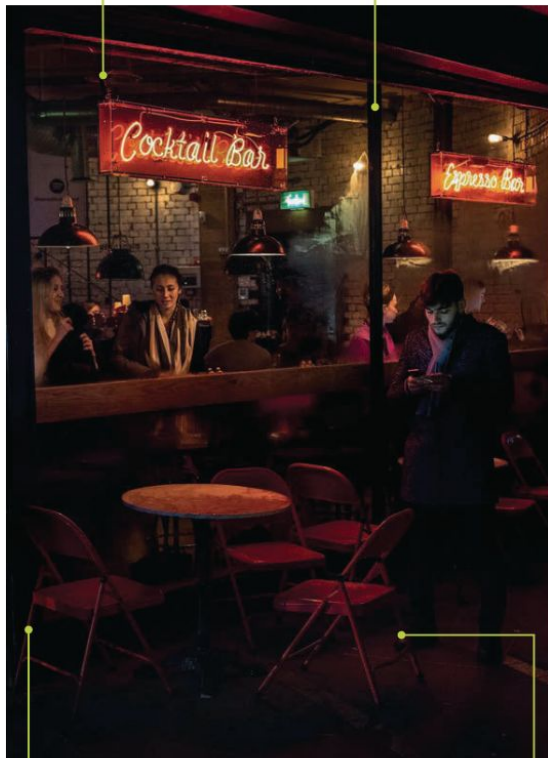
I spent my first few years behind the lens shooting traditional landscape scenes and was lucky enough to gain recognition in several national photographic competitions. Having found it difficult to always find time to escape to the hills, I diversified into street photography and shooting the built environment, which fits more easily around my busy day job.

I enjoy the variety I shoot, although I admit it often leaves my audience a little confused, wondering what's coming next. One morning I could be shooting in a misty woodland, and later that day on top of a city centre rooftop waiting for the sun to go down.

Currently I shoot with Fujifilm X-series cameras and lenses, favouring their intuitive control and compact size. Perfect for long hikes in the countryside or shooting discreetly in busy city streets.

1 Despite the dark scene, the histogram shows plenty of data to retrieve in the shadows

2 I need to rotate the frame and adjust the verticals to keep everything true



3 The image is way too warm. It looks like the Auto White balance setting found the bright neon lights a little tricky

4 Overall, the image is a little busy and has some unavoidable distractions leading out of the frame

PREPARING FOR PRINTING



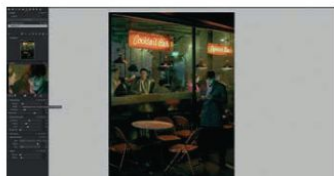
1 Recover shadow details

The raw image is obviously too dark, but this is a tricky scene that needs careful handling. Too dark and a lot of detail will be lost. Too bright and it will look unnatural. I also want to soften the overall feel of the image so push back the contrast and clarity, just a little.



2 Play with colours

The image was way too rich in colour, especially those deep reds, so I have reduced the overall colour temperature and added some split toning. This has given the image a far more 'earthy' feel, which I think suits the scene far better.



3 Sharpen & deal with noise

This was a particularly dark scene which needed a noise-inducing high ISO setting to allow me to hold the camera steady. Lifting the shadow detail adds further noise, which needs to be dealt with here. Capture One does a great job with these Fuji raw files.



Dave's top tips

- 1 Calibrate your monitor**
Not just once in a blue moon, every month. This can prevent any nasty surprises when receiving prints from the laboratory or even when producing your own prints.
- 2 Edit sensitively**
Don't go crazy with the sliders. Use them to create an image that looks attractive but realistic. Often the saying 'less is more' is very true.
- 3 Careful contrast**
Contrast can make or break a shot but don't go adding some that isn't there or taking away what should be. Look to the conditions for guidance. Bright days will be naturally 'contrasty' with heavy shadows and bright highlights, whereas dull ones less so. Don't fake it.
- 4 Edit twice**
I often edit an image two or three times, saving each version as I go. It is often a hybrid of the processed images that make it to the final printed version.
- 5 Paper choice**
Choose a paper that suits the image. A sharp city scene like this would suit a smooth pearlescent or even gloss paper, whereas a misty woodland works nicely on a textured media. Make sure you soft-proof the image with the type of paper you intend to use in mind.



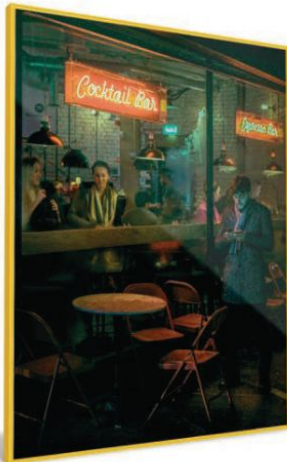
4 Prepare to print

Next I export to Photoshop and prepare to print. While the image looks bright enough on my monitor, it will look darker on paper. So 'pinning down' the deep blacks and highlights, I lift the brightness slightly with a simple Curves adjustment.

WhiteWall recommends



'For this scenery with gloomy and artificial light I recommend a frame in bright contrasting colours. Our Pop Art Frame in neon orange creates a nice contrast to the image and gives the picture space. Also the colour harmonises with the eye-catchers in the picture. The Photo Print under glossy acrylic glass fits the best as it emphasises the shiny colours, and the Fuji Crystal Archive glossy paper is the best option to support this.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**



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Amateur Photographer Mini Guide



Expert tips

Top street photographers share their advice and tips



Best street cameras



Phone it in

Using smartphones for discreet street shooting



Street on TV

A new documentary film about street photography

Better street photography

32 pages of **advice, tips and inspiration** to pull out and keep

PLUS

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Playing with perspective

Peter Dench

Photographing Brits

Nick Turpin

On his street collective

Helen Levitt

Classic NYC street shots



Hit the streets

Three top photographers share their secrets for capturing successful street images



Dave Fieldhouse

An award-winning freelance photographer from the Midlands, Dave specialises in landscape, street and architectural photography for magazines and corporate clients. www.davefieldhousephotography.com, @davefphotos on Instagram/Twitter.

Shoot wide open

If it is our intention to create clean, crisp images we are going to need to allow a lot of light onto that sensor. Not a problem during the day, but at night a compromise needs to be made. This is where an understanding of the relationship between aperture, shutter speed and ISO becomes useful. As with all genres, the photographer needs to decide what kind of image they want upfront. For my street images I want frozen action, some sharp details around the focal point, and as little noise as possible. This means I tend to shoot in aperture priority at $f/2$, or wider if the lens allows, and I let the ISO creep up to about 2500.



Be respectful

When shooting in a public space such as the street, there are very few laws that protect our privacy. That shouldn't mean it is a free-for-all to photograph whatever we want. Every street photographer has their own ethical limits. I refuse point blank to photograph anyone homeless or in obvious distress, anyone drunk, and anyone eating a meal. These subjects are all easy targets, but that doesn't mean I am happy to take advantage of their situation. Simply put, I won't take a photograph in a situation I wouldn't be happy to have had my photograph taken by someone else.





Follow the light

Illuminated advertising boards, neon lights above brightly lit bars or simply the good, old-fashioned streetlamp can all be used to create atmosphere and mood. But more importantly highlights and shadows, without which our images would lack contrast resulting in flat pictures. It's also worth noting that it is far safer to stay in well-lit areas. Skulking in a shadowy alleyway not only looks like you are up to no good, but it also significantly increases your risks when shooting in an urban setting.

Create a little mystery

There is no need to reveal everything. Anonymity can be used to tremendous effect, one of the rare times when leaving something out of an image can add to the finished look. This is particularly effective at night where you can use the shadows to hide the features on a face, drawing your attention elsewhere in the frame.

BEST KIT

Keep weight to a minimum

When shooting street photography at night, carry only what you need. For me that's one body and a single prime lens at a focal length I am most comfortable with (for me this is around 85mm on a full-frame camera). Prime lenses tend to be much faster than telephoto lenses, allowing much more light into the camera when needed.

Spare battery

Make sure you have a spare, fully charged battery in your pocket. This should go without saying for all genres of photography, but it's often the obvious that gets overlooked.

Make it interesting

The words 'street photography' can be interpreted in many ways, but simply a random image taken 'in a street' doesn't cut it for me. I'm interested in the people, the colours, the architecture and light. More importantly, how the photographer has cleverly woven these elements together to make an interesting image.

It might be the colour or style of clothes that a person is wearing that matches the background or setting. Or maybe the way the light leads the eye to a particular element within the image. It might simply be a subtle gesture or look. The best images are always the ones where you can see exactly why the photographer pressed the shutter release when he/she did.

Technique STREET SHOOTING SKILLS



Linda Wisdom

A Panasonic Lumix Ambassador, and professional photographer for 12 years, Linda is a self-taught street photographer. Her unique works have been featured in many publications, exhibitions, and hung in a 5-star London hotel. See more at www.Lindawisdomphotography.co.uk and on Instagram @lindawisdomphotography.



Monochrome magic

If your objective is to make black & white shots, but you struggle with colour distractions, then change your viewfinder or LCD screen setting to black & white view mode. The human eye is naturally attracted to colour, but that can easily distract you from seeing more human elements like emotions, storytelling interactions between people, shapes and light. This simple shooting technique can really help focus your eyes on details you may not have noticed before. Don't worry if you are shooting in raw format, your image files will still be in colour!

Become invisible

If you feel self-conscious shooting strangers, but want to capture candid photos without being noticed, try using smaller and minimal camera gear or just your smartphone. Practise techniques like using the camera LCD screen or shoot from the hip instead of raising the camera to your eye. If you want to raise the camera to your eye, learn to anticipate. Observe the people around you and your surroundings. This will help you keep the camera off your eye for longer, yet allow you to capture that key moment without attracting attention from the subject before you take the shot.



Frame, shoot, go

Street photography can be fast-paced, especially when things are unfolding right in front of you. You often only get one chance to compose a frame before that moment is gone, so you have to learn to observe, frame and shoot fast. Using one prime lens allows you to get familiar with distance for framing. Visualise what you want (and don't want) within your frame, and then move yourself into the best position to eliminate unwanted objects or add things of interest into the scene.



Set yourself a theme

The next time you go out on a street photo walk, pick a theme or set yourself a task or challenge so you come back with a focused set of images. It could be that you pick the colour red as a theme, reflections, or sunlight and shadows, to name just a few ideas. It will help you train your eyes, become more creative in your approach, and may even lead to an ongoing project over a longer period of time.



Shoot in burst mode

Sometimes selecting the right moment to press the shutter release can be tough. Instead, leave the decision-making for a later time. Choose burst mode (or continuous shooting mode) and maximise the number of frames to choose from during selection time. Burst mode works perfectly for fast-moving subjects and objects. Whereas when shooting in single-shot mode and taking one or two shots, you run the risk of capturing your subject's eyes being closed, people not being in the exact spot in your composition, not capturing the moment, or something passing by cluttering the scene.



BEST KIT

Prime lens

A prime is an essential for street photography. They are perfect for low-light shooting as they usually have a larger maximum aperture than a zoom covering the same focal length. The large aperture also gives you lovely bokeh, and the quality of glass is much better compared to zoom lenses. Most popular are 35mm and 50mm, but you can go as wide as 10mm.

Panasonic Lumix DC-GX9

This small, mirrorless camera offers silent shutter mode, a tiltable live digital viewfinder, LCD touchscreen shooting for fast and candid shots and stunning image quality with plenty of interchangeable lens options.



Peter Murrell

Peter works as a facilities manager in London. He took up photography in 2011 initially focusing on architecture, but found his interest veering more toward street photography. See him on Instagram [@p.murrell](#) or www.petermurrellphotography.co.uk.



Travel light

The great thing about street photography is that you don't need to walk around with loads of kit. Keep it simple. I use a Nikon D700 which is not exactly a lightweight camera but sometimes you have to work with what is available. There are so many choices at the moment in terms of cameras, and mirrorless in my opinion is the way to go in terms of size, weight and availability of lenses.



Have respect for others

Be respectful of others particularly when on private property or in public areas with a large concentration of people. I have often been approached by building security staff objecting to photos being taken of reception areas and I've often given assurance that I would respect their wishes. If you are approached by a member of the public concerned you may have taken their photo, be polite and tell them how great they look (it works for me!), which often breaks the ice. On two occasions this happened to me, resulting in paid assignments. It pays to be nice. Literally!



Light and shadows

Living and working in built-up areas like London creates plenty of opportunities to make use of shadows that will often have people passing to and fro. Keep an eye on the weather forecasts as you can use strong light to your advantage. When processing images don't be afraid to experiment in darkening shadows to create striking compositions. Make use of software tools like Lightroom, and shoot in raw which will give you more flexibility when editing.



Colour

Black & white does tend to draw you more to the subject in question but colours also can make the photo. Don't feel you have to follow a trend but do what works for you. I once tried to convince myself that 'authentic' street photography should be black & white but then came across Martin Parr. Enough said.



Be ready

Always walk with your camera and have it ready to go. For outdoors I set it to 1/250sec at f/8. Indoors at f/2.5-2.8 at 1/125sec when travelling on the underground or within large spaces such as galleries or shopping malls. I also set my camera to Auto ISO and 3D tracking for moving objects. Areas of movement within the scene that create blur or even some noise does give it, in my opinion, that gritty/authentic feel. And it doesn't have to be technically perfect either.

Backdrops

Become a location scout! Keep an eye out for backdrops like colourful billboards, artwork, posters or signage whilst on walkabout. Shopping centres or art galleries are great for these. Have patience and wait for the right person(s) to pass by as they offer good juxtaposition opportunities.



BEST KIT

Prime lens

I use a 50mm 1.8G – it's super-light, sharp and reasonably priced. Perfect for street photography as it enables a safe working distance without being too intrusive. I'm sure you are aware that many of the great photographers swear by this lens. I used to hate it due to it not having the convenience of a zoom but now I see that it has made me a better photographer.

Camera sling strap

Saves having to dig the camera out of the bag. Hangs to the side, secure and easy to draw close when opportunities arise. I have a leather one.

A cut above

Peter Dench talks to 34-year-old photographer and traveller @paperboy0, whose clever paper cut-outs have made him a social media sensation

In preparation for my interview with Rich McCor, aka Paperboy0, I try to list the countries he's visited. I give up. It's a lot: Brazil, Spain, America, Dubai, Iceland... For our Zoom meeting, he's in the less-than-exotic town of Luton. The move to be near Luton airport and relieve his former housemates of paper-clutter was meant to be short, lockdown lengthened it. A more permanent move to Brighton is imminent.

Before the pandemic he was busy chasing deadlines: 'It was nice to slow down. It was also a chance to find out if I still loved what I do for the sake of doing it, not for getting paid or the travel. I started replicating movie scenes around the apartment with paper cut-outs: Scarface with a pile of flour instead of cocaine; James Bond with a spray bottle as a gun. Simple ideas, messing around with shapes. It reminded me I still love what I do.'

As lockdown eased, doing what he loves and doing it well, led Sony to reach out. 'With hand on heart, I've seen a lot of friends and photographers I respect, as part of the Sony universe and using the A7 series. I was interested in using the brand and technology.' The first collaborative concept was reuniting with family and London. A paper cut-out of Rich has his niece on his shoulders pointing to the Shard, the dark shades of green of the shrubs and delicate bright sunset pinks, perfectly balanced in camera. He then ventured to Cardiff, turning The Senedd building into a map. 'Most of the time I'm walking around with the A7C because it's not clunky, heavy. I have a wideangle lens and the 24-105mm F4 G and that's basically it.'

Eureka!

In July 2015 Rich headed to Big Ben to experiment with a black paper cut-out of a wrist watch. 'I felt very self-conscious, the cut-out was flapping in the wind, it took a long time to get the shot. The general idea I was excited about. I hadn't seen anyone do this before and had a rush of adrenalin.' The London Eye as a bicycle and St Paul's Cathedral as ice cream followed. Then he ran out of ideas, thinking that was that; until travel publisher Lonely Planet messaged him on Instagram, saying they liked what he did and would he do it for them? 'I think they

gave me £500, it was a small amount, I booked a flight to Copenhagen and Paris. I really wanted to get some nice shots for them and blew all my money on hotels and flights.' In 2016 he quit his junior creative job at the BBC doing promos and idents (remember the swimming hippos?) to commit full-time to his photography, leaving on good terms believing he'd be back within months.

That first image of Big Ben received 2,276 likes, a version posted on New Year's Eve the following year, 13,745. The likes and ideas kept coming; the stone heads of Easter Island, utilised as table football figures; Michelangelo's sculpture of David wearing Calvin Klein pants, the Eiffel Tower as a butterfly. Some are multiple shots using up to six stencils. They are not always perfect but that's part of their charm. Perhaps his most controversial cut-out is Rio de Janeiro's statue of Christ the Redeemer, 'the Titanic' 'I'm flying' scene. 'I was very conscious it was probably my most risky one. I'm not looking to have a political message or controversy, it's just meant to make you smile. It's one of my most popular ones but I did quite rightly have a couple of negative messages.'

Paperboy0 hasn't had problems using Disney characters or iconic buildings. The images aren't insulting, more mischievous. 'Keep it simple – silhouettes rather than stencils, basic shapes. Depth of field is probably going to be the trickiest challenge: on camera phones it's shallow, on a proper camera you'll get better results. Treat it as a playful fun experiment. Pop-culture works really well and giving it a twist,' advises Rich; and be prepared. 'I look on Instagram, Getty Images and Tourism Boards to get as much as an open view as I can – pick out the vantage points of buildings I think will work, go into Google Street View, see if there's better vantage points. I make the cut-outs at home, turn up on location with a notebook full and PDF of sun positions.'

Paperboy0 has transitioned to more elaborate stencils and insightful Instagram reels. He has a book, *Around the World in Cut-Outs*, has exhibited in South Korea and Germany, and has ambitions for a *Private Eye* or *New Yorker* cover – perhaps the ultimate paper cut-out accolade.

The Shard, London



Vienna Tap

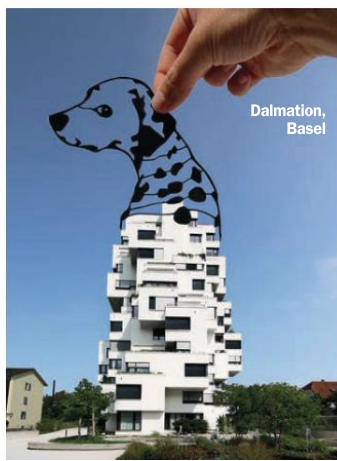




The Senedd building,
Cardiff



Neon Museum,
Las Vegas



Dalmatian,
Basel

Rich McCor

British photographer Rich McCor, aka paperboy, travels extensively across the globe giving creative photo-updates to buildings, bridges, and signs through the use of simple paper cut-outs.



Two decades of iN-PUB

Over the past two decades, iN-PUBLiC played a big role in popularising street photography as an approach, so where does it go now? Its founder **Nick Turpin** explains more

In 1990 I was a young photographer working for *The Independent* newspaper in London, covering news, features and shooting interview portraits. I carried a camera with me everywhere and always made candid pictures of the interesting and funny things I saw in between my commissions. I loved how extraordinary everyday life could be and started to build up quite a portfolio of these 'observations'.

These pictures were different from my commissioned work, they had no real subject and they were each self-contained little visual stories. In 1994 the picture desk handed me a

book to photograph for the newspaper's review pages – it was the first edition of *Bystander: A History of Street Photography* by the American photographer Joel Meyerowitz and Colin Westerbeck.

Flicking through the pages of *Bystander*, I realised that I myself was doing something called 'street photography' and that there was a long tradition and heritage of this kind of candid public photography. I suddenly realised that street photography was a defined and specific approach to documenting the world, part of the documentary tradition in photography but unique in its own way. Around this time my

Above: by Natan Dvir

printer introduced me to another photographer, David Gibson, who was also out on the streets shooting charming humorous public scenes and I realised that maybe street photography wasn't just some historic activity of the past but perhaps it was alive and kicking.

At this point the internet was just

Below: by Nick Turpin





LiC street photography

a few years old but it was already clear to me that a simple website would be a great way to share our passion for candid public photography with a wide international audience. When David and I met Richard Bram, an American in London shooting on the streets, and later Matt Stuart, the

Below left: by Nils Jorgensen

Below right: by Rob Hogenbirk

idea of forming a collective to promote street photography emerged. I remember sitting up in bed one night with the name 'in public' on my mind – it was the place where we all worked and the theme that bound us all together. The next morning I registered in-public.com and taught myself html.

In January 2000 I launched the first basic site with the stated aim to 'Provide a home for street photography, promote street photography and to continue to explore its possibilities'. Within three months we had more than 40k people a month visiting the site to look at street photography. ➤



➤ Our launch coincided with the arrival of cheap high-quality digital cameras and within just a few years street photography was becoming incredibly popular. By the time we celebrated our tenth anniversary with a book and exhibition, iN-PUBLIC had become international with 20 members from the UK, the Netherlands, the USA, Australia and India. The collective was being published internationally, was doing workshops at London's Tate Modern and had a touring exhibition with The British Council.

In a fairly short period of time iN-PUBLIC had achieved its founding aim of promoting street photography to a wider audience, other collectives were being formed, dozens of street photography festivals were launched, mainstream publishers like Thames & Hudson were publishing street photography. Street photography was back.

For the next ten years, iN-PUBLIC continued to be a strong force, its work was much plagiarised and a situation arose where a lot of street photography looked very similar – so much of it had its roots in the humorous iN-PUBLIC style that this led to a number of often repeated clichés in street photography. I felt that iN-PUBLIC needed a new remit, it needed to lead the way again with a revised reason to exist.

In 2018 a catalyst to change occurred when one of the members shot street images with a smartphone app that grotesquely distorted the scene and a second member was caught passing off a staged picture as a street photograph. It felt like the group had lost its identity and, in an attempt to make novel new work, were throwing the baby out with the bath water. When

my position – that staged and computational images were not in keeping with the street photographers' approach – was not supported by the majority of the group it seemed the right time to suspend the site and have a rethink. This little crisis turned out to be a wonderful opportunity.

I have always been interested in where street photography has been, where it currently is and especially in where it might be going. What is the point in constantly repeating the past? Why do we still make street photographs like the photographers of 1920s Paris or 1970s New York or even the iN-PUBLIC photographers of the early 2000s? There is so much scope to innovate and make progress with street photography without crossing that line into staging, manipulating, compositing or

Above: by Nick Hannes

Below from left: images by Richard Baker, Jill Maguire, StreetMax21 and Aniruddha Guha Sarkar

computational imagery. This idea of celebrating the best of traditional street photography while pushing and exploring its boundaries became my remit for the new iN-PUBLIC.

I carefully chose and invited a whole new group of photographers, some highly respected for their more traditional street photographer's eye such as the incredible Pau Buscató from Barcelona whose work is full of surreal and witty observation; the American Jill Maguire who captures the American public at play at fairs and festivals; and the extraordinary Rob Hogenbirk from the Netherlands who shows us a truly bizarre vision of Dutch urban life.

Then I invited photographers who are breaking the template, whose work truly challenges the way that a street photograph is expected to



© NICK HANNES



© RICHARD BAKER



© JILL MAGUIRE



© PAUL BUSCATO



look. The anonymous British photographer StreetMax21 who creates busy city scenes where every figure is perfectly placed in the frame as if choreographed; the wonderful Belgian documentary photographer Nick Hannes whose collections of images together explore history and culture whilst also standing alone as individual narratives; Israeli photographer Natan Dvir who takes a different formal approach to each series of work, shooting wide panoramic tableaux on New York for his series Platforms or juxtaposing giant advertising hoardings with sidewalk scenes in Coming Soon. Some of the new members of iN-PUBLIC wouldn't have described themselves as street photographers but they fall perfectly into the new definition I use of candid public photography.

Above: by Pau Buscato

Nick Turpin has been a London based street and commercial photographer for 32 years, he founded the iN-PUBLIC Street Photography Collective in 2000 and is an Associate Lecturer in Photography at Oxford Brookes University. More at in-public.com Instagram @in_public_streets.

The candid documenting of the public realm by photographers has always evolved with changing societies and technology. When I first started out as a street photographer in London, I knew all the other street photographers working in the city. Now there are so many that I can barely take a street photograph without another street photographer in it.

The popularity of street photography doesn't make it any less worthy a pursuit and there are still only a very small handful of street photographers who are making genuinely interesting and innovative work that contributes to the history of this approach. In some ways, the development of iN-PUBLIC has run parallel to the recent development of street photography and the evolution of

my own work as a photographer and iN-PUBLIC's founder.

For my recent street photography projects I have deliberately chosen not to work with the traditional small camera and 35mm lens so popular with street photographers of the past, and instead made images with long lenses for my *On The Night Bus* book and with an architectural tilt-shift lens for my Exodus series. I am also looking at a lot of candid public photography from the borders of street photography, where it meets art, documentary or conceptual photography. This is actually where some of the most interesting street photography is being made and where I am constantly on the lookout for new members for iN-PUBLIC, in its 21st year of exploring the possibilities of street photography.

AP



© ANIRUDHA GOPA SHARMA



Street smarts

A smartphone is the perfect tool for capturing life on the street. **Amy Davies** discovers why in this guide

Often the key to good street photography is becoming one with the street. Being as unobtrusive and unnoticeable as possible is the name of the game. As pretty much everyone – photographers and otherwise – has a smartphone in their pocket these days, they have become the perfect way to avoid standing out when taking pictures in public.

Shooting with smartphones allows you to react to situations as they happen, whether you were preparing for a street photography session or not. You will always be ready to photograph the scene in front of you, but that doesn't mean you can't improve your approach, which is where our tips will come in extremely handy. You should also find inspiration from the photographs on these pages – all of which have been photographed using nothing more than a humble smartphone.

Modern smartphones are extremely well-equipped, usually featuring at least two lenses that work well for typical street photography. In this guide we'll be looking at general tips for shooting with smartphones in a street environment. It stands to reason that if you're shooting with your smartphone on the street, you might also want to edit your work while on the go and share it via the plethora of social networking apps currently available. For that reason, Damien Demolder shares his tips for editing directly on your smartphone, and although there's a good chance that you already have a smartphone of your own, you'll find our recommendations for photography-orientated devices at the end of the piece, which you might want to consider next time you're shopping for an upgrade.



Dimpy Bhalotia

An award-winning photographer based in both London and Bombay, Dimpy Bhalotia is best known for her street photography work, all of which is taken using a smartphone – in her case, the iPhone. She is the IPPAwards (iPhone Photography Awards) Grand Prize Winner, and has also won the *British Journal of Photography's* Female in Focus Award. Her work has been published in a variety of international publications including *The Washington Post*, *Forbes*, *The Guardian*, BBC News, *GQ* magazine, *Elle*, NPR, *The Telegraph* and much more. In 2021, she was named as one of the 30 Most Influential Street Photographers of the Year. She focuses more on the philosophy of street photography, rather than getting bogged down in technical aspects – for which a smartphone must surely be perfect.

dimpybhalotia.com

Look outside your subject

'Explore the different mediums of art and craft. Read books outside the subject of photography, too. Photographing organically means not just sticking to what you think you already know. Sticking with what you are already familiar with will only suppress the creative vision you have inside.'





Capture the moment

'Presence of mind with acute observation and perception is the key to capturing moments on the street. For me, that means I make a point of living consciously in the present, with my eyes fixed to the world. When taking pictures, I merge myself into the crowd, letting no moment miss me – this always helps to capture the unpredictable moment.'



Know yourself better to develop your own style

'I travelled a lot around the world and arranged my thoughts together to figure out what makes me happy. As I keep discovering myself, and what I like, it helps me to develop my style. It is very important to understand oneself. Your work always reflects who you are – so make sure to spend time with yourself and let the energy of self-understanding be reflected in your work.'



Damien Demolder

Regular contributor and ex-AP editor Damien Demolder is a keen exponent of using smartphones, being particularly keen on using them for street photography. He says, 'Smartphones are great for this type of photography as we always have them with us, and they allow us to capture moments we would otherwise just have to look at. They are not only available when we can't be bothered to take a "real" camera but also when it wouldn't seem appropriate – such as a trip to the doctor's or the loo (I once shot a man dressed as a chicken in the loo at Stansted Airport once!). Smartphones also help us to blend in, so other people won't pay us any attention. A "proper" camera can sometimes make it obvious we are photographers, and clearly real photographers don't use their phone to take pictures – this means you'll be ignored when out with your phone.'

damienemolder.com



Keep it straight

'Street photography often contains some architecture in the background or foreground, and we all know getting buildings straight is very important if we aren't shooting a dramatic angle. When we are in a hurry we can easily forget this and end up with slightly wonky backgrounds and falling-over buildings. With the wide lenses that smartphones tend to have, wonkiness will be exaggerated, so do your best to avoid it at the shooting stage. Of course these things can be fixed afterwards, but this means losing pixels and also a crop that your composition may not welcome.'

'Some smartphone lenses are a bit primitive and will distort at the edges, so when you straighten a picture in software you can end up with some strange effects.'



Be in control

'Smartphones don't really understand what atmosphere is, as they are inclined to make happy bright exposures that average people will be pleased with. Learn how to use exposure compensation, if you have it, or to meter from a bright area to influence the exposure. My street photography relies a lot on the way shadows look and I have to take control of the camera to make it do what I want it to do. I can shoot in Pro Mode that offers raw files and exposure compensation, or tap on the screen in normal Photo mode and drag my finger down to deepen the exposure. I try to work in Portrait mode when I'm just shooting JPEGs, as this gives me softer contrast and more moderate colour that looks realistic. Left to their own devices, smartphones will produce too much contrast and colour saturation as they want to impress us with impactful images. These are then hard to correct.'



Know the reaction time

'A lot of street photography is action photography, and capturing exactly the right moment can be critical to the success of the image. Most smartphones have some sort of lag between the shutter button being pressed and the picture actually being recorded, so you need to understand what that lag feels like. It may vary according to the mode you are using – my phone records the moment before I hit the button in one mode, and well after it in another. With practice I've learnt how far in advance I need to hit the button to get the picture I want.'

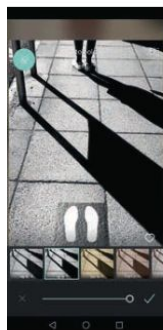
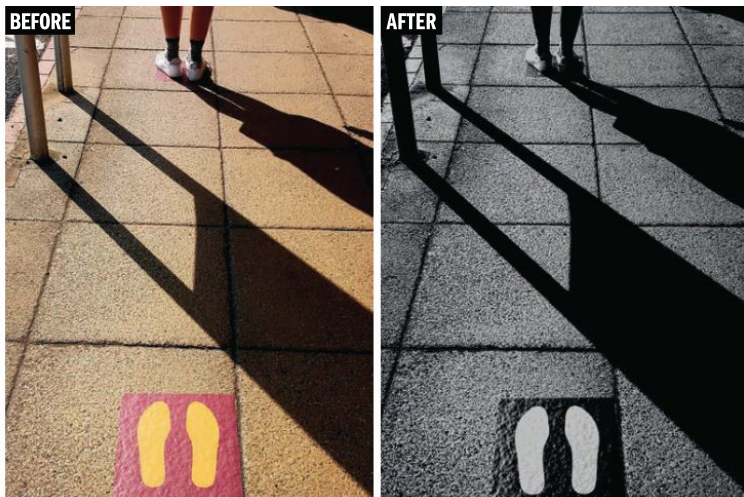
'I have also come to understand which shots are impossible for my phone to capture, so I save myself stress by not attempting them and concentrating on what it can do.'

Editing your street pictures on the go

Damien Demolder explains a simple way to boost your street shots, all within your smartphone

Editing the street pictures you take with your smartphone is as crucial as it is with pictures you shoot with any camera, so find an editing app you like that offers the controls you need. I tend to use Pixlr and Photoshop Express, as both provide detailed controls of contrast, colour, shadows, highlights and the ability to add 'looks' if you want to.

Here's a shot I took while waiting in the queue for Sainsbury's. I liked the shadows of the late afternoon and the structure of the paving, along with the feet sticker and the actual feet. It's called Social Distancing For Dummies. I didn't have time to switch to Monochrome mode, so shot it in colour and tried to use the exposure controls to make the most of the shadows. The picture recorded is still too bright though.



1 I took the picture into Pixlr and used the 'agnes' preset to turn it black & white. This preset boosts contrast a bit too and showed that the picture is a little brighter than I want. I used the Exposure control in Adjustments to make it a fraction darker (-12).



2 Now to darken the shadows. Selecting Shadows in the Adjustment menu I pulled the slider all the way down to the left to make the shadows as dark as I could. This worked quite well, but they needed to come down a bit more. Before I did that though I pulled the highlights down a bit (-10) to introduce more detail to the brighter areas where the sun is on the pavement.



3 I saved these settings and re-opened the Adjustments menu and, returning to the Shadows slider, I again dragged it all the way to the left to make them as dark as I could. This was about right as it gave the shadows plenty of body and added a lot of depth to the image.



4 Pixlr has a function called 'auto contrast'. It doesn't adjust contrast as we might expect. It adds contrast to micro details that crisps things up in a way that appears a mixture of clarity and sharpening. It can overdo things and you can't regulate the effect so I use it with caution. Here though it has enhanced the texture of the stones and sharpened the edges of the shadows.



5 When I shot this I was concentrating on getting the sticker straight and didn't notice it wasn't level with the paving joints. So I used the rotate tool (1.2°) to partially correct this. On correcting it completely I lost too much of the sticker to the crop and the sticker looked wonky. The partial correction gives the impression things are straight even if they aren't quite.



6 I lifted contrast a tad to deepen the blacks and brighten the lightest tones. I generally pull contrast down and use the shadow and highlight sliders to create impact without boosting the very extreme tones; but here, in pulling down the exposure at the beginning of the process I'd created rather grey highlights. This contrast boost adds the sparkle back without losing any tonal detail.

Eric Mencher

LA-based Eric Mencher shoots exclusively with an iPhone. He says, 'Back when film was not only king but was really the only option, I was a Leica devotee. An M6 loaded with Tri-X was my constant companion. In today's photographic epoch, also known as the digital age, I am an iPhone devotee. It is my camera and companion. Now, I dirty my thumb not in developer, but on my iPhone screen as I select, edit and tone my images using Snapseed, Hipstamatic, and iPhone filters. The Leica was simple and intuitive and the iPhone – for me – follows in that same tradition. While at times I miss my Leica, when I photograph these days I try to take advantage of what an iPhone is and how it operates.'

ericmencher.com



Explore your phone's different settings

'It's worth exploring the advantages of the different camera modes your smartphone generally provides, including options such as panorama mode and night mode. Shooting at dusk with the camera set on the Vivid filter can be incredibly striking, while the various "lighting" filters in portrait mode can provide a distinctive look. Spend time getting to know the different options available – both iPhone and Android models will have various modes other than the generic "photo" mode to explore.'

Try shooting one-handed

'For all kinds of shooting, but in particular, street photography, I use either the native iPhone camera [app] or Hipstamatic. I typically hold the camera in my left hand and use the volume up button as the shutter release. That makes it a one-handed operation (allowing me to break the cardinal rule that Bresson so vehemently espoused – do not carry parcels), which is much quicker than using the regular shutter button, which requires two hands (and is tricky for klutzes like me).'



Get the exposure right

'Because the cameras in smartphones typically have very small sensors, it's imperative to get a good exposure in camera when you can. It's worth using the exposure lock. For iPhones, you can access this by long pressing on the screen in the native iPhone camera app and manipulating exposure compensation by dragging the slider up and down. For Android the process is very similar, or you can often access an exposure compensation setting in "professional" or "advanced" modes. If highlights are burned out using a smartphone camera, it's very hard to get them back – but it's much easier to get details back from shadows, or darken shadows for added drama. For this reason, underexposing your images slightly – ready for editing later – can be helpful.'

'Shooting at dusk with the camera set on the Vivid filter can be incredibly striking'



Best smartphones for street photography

Our pick of the finest smartphones to appeal to photographers

Apple iPhone 12 Pro

● £999 ● apple.com



With three different lenses to choose from, you get good scope to shoot street scenes from a variety of perspectives. Also particularly handy for street photography is the way the native camera app makes

use of the additional lenses to show you what's going on outside the frame – useful for spotting the decisive moment. With very little lag and a new 'ProRAW' mode, the iPhone 12 Pro is a fantastic creative tool, but it would be nice to have some more advanced shooting options within the native camera app.

Samsung Galaxy S21 Ultra

● From £1,149 ● samsung.com



Probably the best smartphone camera currently on the market, this high-end model from Samsung boasts four different focal lengths. The zoom lenses could come in handy for discreet street photography, while

the large and bright screen makes composition a delight. We particularly like the extensive native camera app which boasts a number of different shooting options, including an impressive Pro mode which enables raw shooting.

OnePlus 9 Pro

● from £829 ● oneplus.com



Co-developed with Hasselblad, the OnePlus 9 Pro has a lot of useful features for photographers. One of its standout features is the 48-million-pixel main camera which is ideal for picking out

fine detail in street scenes. There's a triple-lens selectable set-up but a fourth monochrome camera is used for creating better black & white shots, which some street photographers might also find helpful. An excellent optical zoom lens and a range of extensive features in the native camera app, along with a reasonable price, make the OnePlus a smart option for lots of reasons.

Sony Xperia 5 II

● £799 ● sony.co.uk



Taking some of its prowess from its range of 'proper' cameras, Sony's Xperia series includes a lot of appealing features for photographers. The Xperia 5 II is a solid mid-range option that comes in at an attractive price but still has a significant number of high-end specs. A useful

'Photo Pro' mode is comprehensively featured and includes the ability to record in raw format, while functions such as Eye AF can come in handy when photographing people. Unlike some other models featured here, it's a relatively small size and includes some physical buttons on the side, making it a discreet option compared to some others, too.

Google Pixel 5

● £599 ● store.google.com



A great-value option, the Pixel 5 is akin to a basic point-and-shoot camera, but it does the job, and does it well. There are only two lenses – which in comparison to others is a little lacking – but you still get wide and ultra-wide options. The fast processor means that there's very little lag

when using the camera, making it well-suited to fast-paced street photography. You can shoot in raw format, but the native camera app is reasonably simple (and arguably limited). It'd be nice to have a bit more flexibility – plus an extra telephoto lens – but the price makes this an ideal option for those on a stricter budget.

Dench on street

Regular AP contributor **Peter Dench** considers how his approach to his craft could be used by wannabe street photographers

I wouldn't necessarily tag myself as a street photographer but I often use them as the building blocks of a reportage, exhibition or book. It's the easiest genre to do and arguably the hardest to get right, whatever right is. I have a set of rough guidelines that I rely on to try to help me achieve successes on the street.



Man, Beer and Baby Blackpool, July 2008

GET IN! I believe you can be more inconspicuous up close. I like to be able to respond to my subject if necessary. Most people don't mind being photographed. I always have a short, truthful, clear reply prepared if anyone asks what I'm doing: 'Did you just take a photo of me?!' 'Yes, I'm doing a set of pictures on the English at play,' or something like that. I walked alongside this man holding a baby for several minutes. He was absorbed in his thoughts and took no notice of my lens. It probably helped that the landmark Blackpool Tower was nearby.



Hampton Court Palace RHS Summer Show July 2008

GET DOWN! Never trust a photographer with clean knees, photojournalist Tom Stoddart probably once said. Street photography is physical – kneeling, climbing, running and squatting should all be part of the workout. At 6ft tall, if I'm down low it takes me out of the eye-line of the people I'm photographing and helps to create a cleaner backdrop. I rarely take a street photo standing up straight. I'd like to think the conversation between these men went along the lines of: 'Hey Dave, you wear your blue shirt with white stripes, I'll wear my white and blue striped shirt and Ray can wear his blue and white striped shirt.'

Lay-By Sunbather July 1998

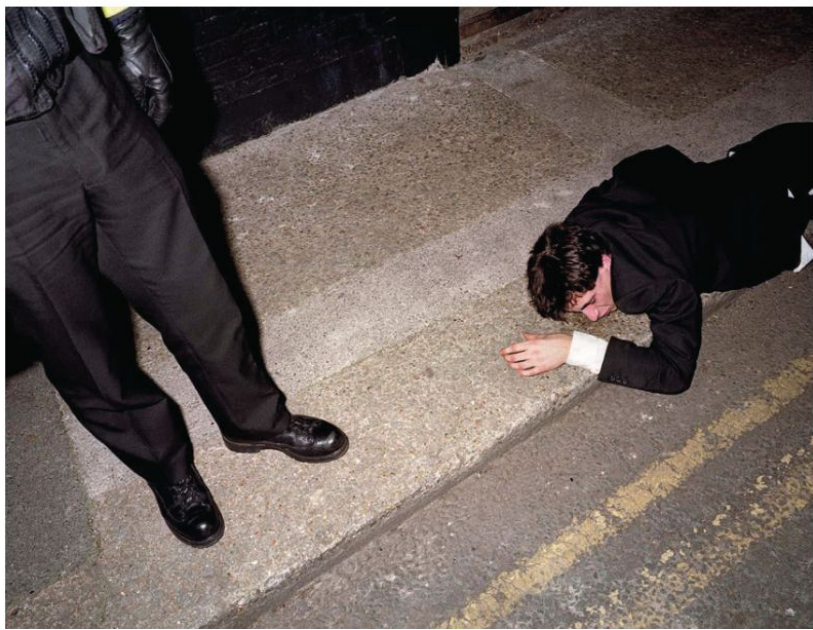
GET TALKING! I'm not a big fan of the jab-and-dash approach to street photography. I sometimes have to use it to get the job done but find it dangerous and disrespectful. I prefer to photograph a situation unfolding, to get a clearer understanding of what is happening. When I've achieved the pictures I'd like, sometimes I'll have a chat. This photograph was taken in the Old Willoughby Hedge lay-by on the A303 where I spent a weekend photographing on assignment for *The Sunday Times Magazine*. This chap was sunbathing as ten-tonne trucks thundered past and children played badminton nearby. I asked him where he was travelling to. He looked confused. 'I've come here for the day,' he said. I said, why? He looked even more confused. 'Because they have three sausages in their sandwiches here and only two in Little Chef.'





Man in Gutter Plymouth, November 2001

GET HELP! I was shooting a long-term reportage on England's relationship with alcohol and decided to make the trip from London to Plymouth to photograph along Union Street which had a reputation for being a bit unruly. I jumped off the train, took one picture, put my camera away and got back on the train. The following week I telephoned Plymouth police and asked if I could accompany them on their weekend patrol. It was a much more sensible approach and good to know half-a-dozen officers would respond to my squeals.



Smile 2moro will be worse!!!! Hull, April 2009

GET LUCKY! I saw Hull's unofficial motto daubed on the bridge and thought it was a good shot but it's someone else's gag. I wanted to enhance the picture, make it my own. I looked left and nothing was happening. I looked right and saw six nursery children being pushed along by their carers. My legs started to do an involuntary Charleston. This is why I swing my legs out of bed, leave loved ones behind and spend money I might not have for no tangible reward – to get the shot!



Elderly Couple Kissing Blackpool, April 2007

GET A ROOM! I dismissed this shot at first. I was concentrating on how to cross the road and photograph a group of party-goers. While I was building the courage, I turned to my left and shot a few frames of an elderly couple kissing, then moved on. Three years later I was getting a set of pictures for exhibition together around the theme of love and revisited the contact sheet. I thought it was rather good. The tower, the Lost Children Centre sign, the peeling paint on the weather shelter and opened-mouthed kiss between the pensioners. After *The Sunday Times Magazine* ran it as a double-page spread, I received several phone calls which went something like: 'Is that Peter Dench?' 'Yes.' 'Did you take that photograph in the paper of an elderly couple kissing on Blackpool promenade?' 'Yes.' 'I wonder if you can help, I think that's my dad but that's not my mum!' I always try to take detailed notes when I'm out shooting on the street – memories fade and facts get muddled. I checked my notes and gave them the date and approximate time the picture was taken. It turned out it wasn't their dad. I liked that people saw something familiar in the image. Google recently ran the shot as a bus stop poster.



Life happening

Helen Levitt recorded tiny everyday happenings to build a wider picture of humanity on the streets of New York, says **Damien Demolder**

When I think about 'decisive' moments in photography they tend to include decisive happenings that come and go in an instant – a look, two moving people falling into compositional harmony, a man leaping a puddle behind Gare St Lazare, for example. These moments, that have chronologically close-coupled start and end points, are the basis of the aspirations of most street photographers. A moment captured that will never happen again in

quite the same way. Passing, gone forever, Amen.

What struck me first about Helen Levitt's work though is the length of her decisive moments. They are hardly moments at all, but happenings, occasions or circumstances – long continuous events from which she pulls a single frame. Many look as though they wouldn't be any better or worse had they been recorded half a second before or after, two seconds in some cases, perhaps a whole minute in others. Levitt's pictures are of

moments – no doubt – and her timing is as critical as it is in any other street photography. It feels though that she isn't quite so reliant on the transient intersection of passing bodies, the coincidence of fleeting glances or grand compositional happenstance. What makes her pictures special is not that what she photographed will never happen that way again, but that she paid attention to the moments others didn't bother with. She points out to us all what we miss because we don't see what is around us.

In the shadows

You may not have heard of Helen Levitt. She isn't especially well known – well, not as well known as she should be at least. She was a

Helen Levitt,
New York,
ca. 1945



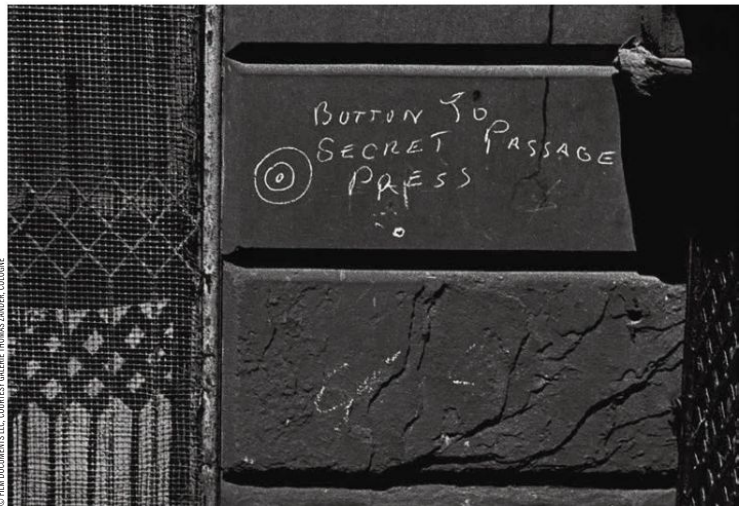


Helen Levitt, New York, ca. 1945

'quiet' photographer who didn't shout about her work, and who actually stopped taking pictures for some time to concentrate on printing and editing for other photographers and film makers. She operated in New York from around 1938 and carried on shooting late into her life, mostly recording life in New York.

She was born in Brooklyn in August 1913, and at 18 learnt to develop and print for a local portrait studio after dropping out of school. In this world she became exposed to other photographers, and was inspired enough by an exhibition of Henri Cartier-Bresson's and Walker Evans' work that she began to take pictures herself. She started with a second-hand Voigtlander but later moved on to a Leica rangefinder – a system she stayed with for most of her career. When in advanced age this became too heavy, she switched again – to a Contax compact camera – so her sciatica didn't have to put an end to her photography.

To help her shoot in the street without being noticed, Levitt used a Leica winkelsucher (angle finder) over the viewfinder so that she could appear to be looking in a different



Helen Levitt, New York, ca. 1939



© FILM DOCUMENTS LLC, COURTESY GALLERIE THOMAS ZANDER, COLOGNE

direction while the camera faced her subject. This allowed her to ensure the subjects didn't know they were being photographed, so they would remain natural and not react to the camera's presence. Clearly she didn't use this device all the time, as on many occasions she appears to invite the participation of the subjects, usually children, as they play up to the camera.

During Cartier-Bresson's stay in New York Levitt got to meet him, and she went on to work as an assistant to Walker Evans – both photographers had a significant impact on her own work.

Life on the street

Although she lived in Manhattan for much of her life, Helen Levitt chose to photograph in the poorer districts of New York. What drew her was the life that existed on the street in those places and in those times, when a lack of air conditioning would force people out of their houses in the hot weather. She concentrated mostly on children at play, their chalk drawings as well as their interactions with each other and with their environment. It's striking the degree of freedom she depicts in her work,



© FILM DOCUMENTS LLC, COURTESY GALLERIE THOMAS ZANDER, COLOGNE

with groups of young children roaming the streets in a way that doesn't often happen now. In her later life Levitt complained that in the modern era you wouldn't see many children on the streets – 'I go where there's a lot of activity.

Above:
Helen Levitt,
New York,
ca. 1940

Children used to be outside. Now the streets are empty. People are indoors looking at television or something.'

The pictures that Levitt made show seemingly inconsequential scenarios of daily life and the things that



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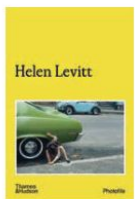
normal people do every day. But what she was really photographing wasn't the people so much as their activities, their lives and their relationships. There is also a lot of humour in her work – not only of people laughing and having a good time themselves but also of them doing odd things, standing in funny ways and playing up. These are the sorts of pictures you don't get from one trip out with your camera, but from a persistent presence on the street and in the thick of the action. These are the kind of pictures you see and take when you are just hanging out and not going anywhere or doing anything else. They are the kind of pictures you can take when you are immersed in your subject and feel fully connected to it. Her funny moments aren't the sort you see every day, so to collect a body as extensive as hers requires years of work.

A changed direction

Levitt seems to have paused from taking pictures in about 1945, when she began working as a printer for Walker Evans, among others, and branched into film making. She made a film much in the style of her

Above left (opposite page):
Helen Levitt,
New York,
1980

Above:
Helen Levitt,
New York,
1978



Helen Levitt is published
by Thames & Hudson,
and is priced £12.99.
ISBN 9780500411193

street stills called *In The Street*, which was started in 1945 and released in 1952. It shows clips that look like moving versions of her former black & white prints, collected together into a short silent film that you can find on YouTube. She also helped to shoot and write *The Quiet One*, about a boy from a poor family who wouldn't speak. This received an Academy Award nomination, and again was shot very much in the style of her stills work.

In the late sixties Levitt returned to stills photography, this time using colour, and carried on much as she had before. We don't get to see the work from when she first returned to the craft because, sadly, most of her prints and negatives from this period were stolen in a burglary of her apartment in the late part of the decade. We do however get to see her colour images from the seventies onwards, as well as the black & white work from that period.

There aren't too many books of Helen Levitt's work, so this new publication is a welcome reminder of what we've been missing. Although a book was planned and assembled early on in her photographic life, *A Way Of Seeing* wasn't actually

published until 1965. This latest book carries her work right from the late 1930s until the 1980s, and devotes a good section to the pictures she took on a long trip to Mexico in 1941. The Mexico images seem quite different to me from those she shot at home, and are generally a little less light-hearted. The later colour work is interesting as, again, the images have a very different air to them. The low saturation and cool tones offer a 1950s feel though they are shot much later, and there's a marked contrast between the same types of subject shown in monochrome and colour.

What comes through, though, in all the pictures is that powerful connection Levitt had with the people in front of her camera. That doesn't mean that she stopped to chat with them all, or that she knew their names, but that she had a deep empathy for them, could see their lives and appreciated their value. The pictures leave me with a nice feeling that I've been in the company of some fun people and that I've been given a guided tour of humanity across 40 years. Looking at her work is a very pleasant experience indeed.





People power

The EISA Maestro 2021 photo contest was on the theme of Faces and the international winner has been chosen. We showcase his stunning entry

In addition to its awards for best photographic products of the year, which AP featured in our 4 September issue, the Expert Imaging and Sound Association (EISA) runs its own pan-European photography competition open to both amateur and semi-professional photographers. Called EISA Maestro, the annual contest revolves around a different theme each year. This year's theme was Faces. The winning portfolios from each of the 16 participating EISA countries were judged together in June and the top three winners of the International contest have now been decided.

This year's overall winner was Willem Kuijpers from the Netherlands, who takes home €1,500 and the EISA Maestro 2021 Gold Trophy. Pauline Petit from France was second and wins €1,000 euros and a trophy, while third-placed Barbara Farkas from Hungary wins 750 euros and a trophy. The EISA Public's Choice was Pauline Petit from France, winning €1,000 euros. All three also have their portfolios featured in each of the 16 EISA photography magazines in Europe. AP will publish the other awarded entries in a forthcoming issue. Visit eisa.eu/maestro.





1st Willem Kuijpers – Appassionato Netherlands



Willem Kuijpers began photography as a hobby in the early 1970s. After four years studying at the Fotovakhschool in Amsterdam, he made photography his profession. For many years he had his own studio in Uden, while also making personal work. For the past two years Willem has been a pensioner, and photography has once again become a hobby.

'This is the 24-hour procession I Misteri di Trapani in Sicily, held during Holy Week before Easter. It is a very intense and emotional event. During the course of 24 hours, 18 heavy sculptures depicting the Way of the Cross (the Passion of Christ) are carried through the old city of Trapani. The images in this series were all taken on the return to the church. For me the series is not so much about the Christian aspect, instead what I especially want to show is the mixture of culture, folklore and diversity. Often with deeply felt emotions, but also with a smile and, above all, with pride.' www.fotowillemkuijpers.nl.

Take to the streets

A documentary directed by street photographer Tim Huynh explores the genre and the influence of social media. **Jessica Miller** finds out more

Through a look behind the cameras of eight New York-based amateur street photographers, a new film called *Fill the Frame* records some of the challenges of the genre.

With a background in film, director (and keen street photographer) Tim Huynh has always loved documentaries. 'I like being presented with facts and finding out the truth about a subject,' he explains. Whilst studying at the Academy of Creative Media at the University of Hawaii, Tim explains that the majority of his peers gravitated towards 'fiction' cinema. 'I decided to go rogue... after graduation I did a few other short projects but it soon became a burning dream to produce a feature documentary.'

Maier league

Determined to create a full-length documentary film, Tim followed his growing interest in street photography and appreciation of the posthumously-celebrated Vivian Maier to develop his idea for *Fill the Frame*. He focused on photographers in New York City, because of its rich history and mix of 'seasoned and new street shooters'.

The eight selected photographers included Paul Kessel, Jonathan Higbee, Dimitri Mello, Mathias Wasik, Melissa O'Shaughnessy, Melissa Breyer, Julia Gillard and Lauren Welles; filming began in summer 2018 and continued into 2019.

With insights from authors, curators and publishers, *Fill the Frame* takes an in-depth look at each photographer, their work and life experiences; making clear that there is more to street photography than the final image.

'At first glance to the untrained eye, it can seem like an easy form of photography, but it does require skill and experience... you need to take the time to develop your own style. It has an unknown element that is beyond your control, so luck and timing is also involved.'

In addition, the explosion of street photography on social media and the use of

digital photography, has actually made good images hard to find, and Tim suggests it can gather a lot of clutter.

Positive future

Despite this, he believes social media has been a positive influence in moving street photography in the right direction and in particular gaining more mainstream recognition. 'For the longest time, it was an underground genre of sorts, but now it has a substantial niche following.'

Highlights of the film for Tim include the historical aspects connecting with the present and future, where throughout we see how the contemporary photographers fit within the broader history; alternating with the likes of Vivian Maier, Helen Levitt, William Eggleston and Alex Webb.

When it comes to current trends and the future of street photography, Tim comments, 'I'm seeing the fine art street photography approach (Saul Leiter's work, for example) gaining more popularity than the Garry Winogrand traditional style of street photography... where the images will predominantly combine deep dark shadows, vibrant colours and architecture, and where the photographer is further back from the subject.'

Don't chase the glory

'Anyone looking to always find the glory shot will be sorely disappointed,' Tim cautions. 'If you do street to receive some kind of glorification I suggest you rethink your purpose. Just enjoy the fact you have this interest and ability to roam the streets and make art happen, capture that moment that only you saw.'

Like other genres, street has many added benefits for physical and mental health. 'It gives you the opportunity to get outside, walk around, explore your neighbourhood and meet new people. I've made many friends... the photographs are the bonus.'

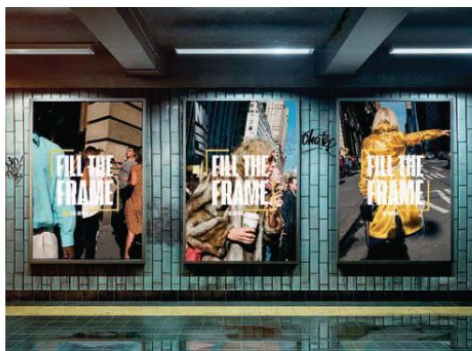
Fill the Frame is distributed through Vimeo on Demand and Scorpion TV UK. You can rent the full documentary here: vimeo.com/ondemand/filltheframe.





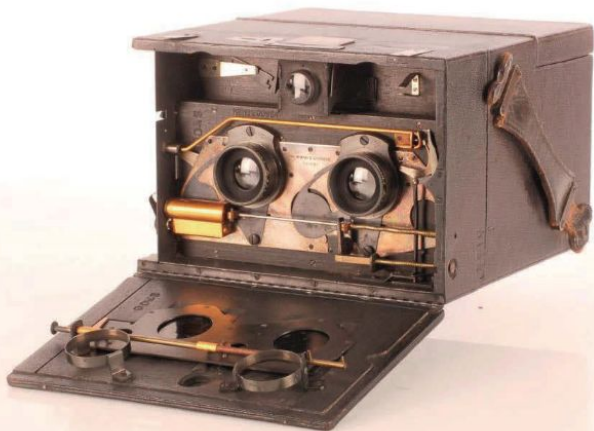
Tim Huynh

Tim is a first-generation Vietnamese street photographer, born and raised in Honolulu, Hawaii, and is currently still residing there. He studied at the Academy of Creative Media at UH on their film program. See www.filltheframefilm.com, Instagram @th__street and his personal site at timhuynhphotography.com.



Clockwise from top:
Julia Gillard's first roll of film in 2006;
Black & White, by Melissa Breyer;
iPhone, by Melissa O'Shaughnessy;
7th Avenue 2016, by Jonathan Higbee;
Midtown 2018, by Mathias Waski;
Fill The Frame movie posters





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Round Nine Street

Street photography is accessible to most, but it's challenging to capture successfully. Paying attention to the everyday movements of folk and spotting the extraordinary within the mundane is one thing, but capturing a scene unfold in front of you at the perfect moment is another. It's this forward thinking that is key to great photography. For inspiration, look at the likes of Cartier-Bresson and Vivian Maier or contemporary shooters such as Niall McDiarmid and Nick Turpin.



Your guest judge

For this round, your guest judge is Peter Dench, a UK-based photographer, writer, presenter, educator and curator. His accolades include a World Press Photo award for his reportage, *Drinking of England*. Solo books include *Alcohol & England* and *The British Abroad*. He has also been commissioned to write by *The New Yorker*, *Telegraph Magazine* and a number of photography journals.

Plan your APOY 2021 year

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

THEME	OPENS PHOTOCROWD	OPENS AP	CLOSES	RESULTS
Black & white	6 Feb	13 Feb	1 Mar	AP 10 Apr
Natural world	20 Feb	13 Mar	19 Mar	AP 8 May
Home	20 Mar	10 Apr	16 Apr	AP 5 Jun
Landscapes	17 Apr	8 May	14 May	AP 3 Jul
Architecture	15 May	5 Jun	11 Jun	AP 31 Jul
Movement	12 Jun	3 Jul	9 Jul	AP 28 Aug
Portraits	10 Jul	31 Jul	6 Aug	AP 25 Sep
Travel	7 Aug	28 Aug	3 Sep	AP 23 Oct
Street	4 Sep	25 Sep	1 Oct	AP 20 Nov
Close-ups	2 Oct	23 Oct	29 Oct	AP 18 Dec

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ALL ABOUT APOY 2021

The camera club award

Do you belong to a camera club? You can accumulate points for your society when you enter APOY, and after all the ten rounds are complete, the one with the most points will win a voucher for £500 to spend at MPB. The club might want to spend it on gear for use by members, or even run its own in-house competition with the prize going to the most successful photographer. It's entirely up to the winning group to decide.



her of the Year

petition for amateur photographers



As well as capturing candid moments, look for dramatic light, which gives a structure to the image

amateurphotographer.co.uk/apoy2021

APOY 2021

In association with MPB



www.mpb.com



**PRIZES
WORTH
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What you win

Take your pick from MPB's huge catalogue of used gear

The winner of each round of APOY receives a £500 voucher to spend on anything at MPB. From top-end digital medium format cameras to entry-level DSLRs, telephoto zooms and wideangle lenses, MPB is a one-stop shop for used kit. And of course, you can use your voucher towards your dream piece of kit, if it happens to cost more than £500.

The Fujifilm X-T1 was the first of the iconic models in this popular range, with 16.3MP a 200-6400 ISO range and 11 film-simulation modes. It's ideal for street photography, and is available at MPB for £299 in excellent condition. Any street photographer will tell you a single prime lens is better than any zoom, so why not combine the X-T1 with the Fujifilm XF 35mm f/2 R WR? It's equivalent to 53mm in full frame, often seen as the classic focal length for candids. Find it at MPB for between £299 and £349.

There are second- and third-placed prizes of £100 and £50 vouchers respectively, while the winner of the Youth category wins a £250 voucher.

Check out www.mpb.com to take your pick from thousands of items.

The Young POTY award

This year, we are adding a Young Photographer of the Year category to APOY, in order to encourage our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 29 October 2021. All the categories are the same as for the main competition – simply select the Young APOY option on Photocrowd when you upload your images. This category is free to enter; each category winner receives a £250 voucher, and the overall winner receives a voucher for £500 to spend at MPB.



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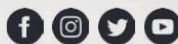
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Ronald Bottlender, Germany

Meet our GuruShots winners

We showcase the top-rated images sent in by GuruShots users on the theme of Street Photography

EARLIER this year, GuruShots, organisers of the world's greatest photography games and communities, challenged its users to send in their best images on the theme of Street Photography. *Amateur Photographer* is partnering with GuruShots and we are now proud to publish the 23 highest ranked photographs by those who entered. Don't forget that you can see every image that made it into the Top 500 on amateurphotographer.co.uk.

For more inspiring challenges to improve your photo skills and stay motivated, see gurushots.com.



Michal Vanek, Czechia



Prathap Gangireddy, India



xavierjouve, France



Roberto Gomes, Portugal



Guy Wilson, Israel



Isak Venter, South Africa



Colette van Eck, Netherlands



Geoff, Australia



Canan Agartan, Turkey



Pedro Garcia, United States



Bruno Couleau, France



Kobus Lubbe, France



Horst Winkler, Austria



Amit Erez, Israel



Anmut, France



Victor Vascul, Germany



Gabriele Pedrazzi, Italy



Leonard Yanovsky, United States



Nina Herrmann, Namibia



ivan heidrick, Mozambique



Viveka Gustavson, Sweden



Roey Nitzani, Israel



Small, lightweight, unobtrusive cameras are favoured for street photography
Panasonic GX9, 25mm f/1.4, 1/2000sec at f/1.4, ISO 800

Street shooters

Finding the best street camera for you is a question of narrowing down your priorities, says **Damien Demolder**, but aiming for small, light and quick to operate makes a good starting point

I've heard on many occasions that it doesn't matter which camera you use for street photography, and that any camera will do. On a basic level that is absolutely true. Just as it is true you can get from London to Edinburgh on a donkey, and you can play football in flip flops. I've shot successful street pictures with medium format digital cameras, my phone and vintage film cameras. Actually, pretty much every camera I've ever tested has been used at some point to scratch my street photography itch. However, while I have recorded some good pictures with all of these cameras I've also made some pretty bad

ones. More importantly, there are many, many moments that I missed because the camera got in the way, wasn't quick enough or was so big that passers-by kept well away to avoid whatever projectile I was about to launch.

You can use any camera to take street pictures, as is evidenced by the wealth of fabulous pictures taken by the pioneers of the past century. But the right modern camera will not only make your life easier, it will also allow you to improve your hit-rate, to react more quickly and to capture moments that might otherwise elude you. Crucially too, the right camera will make you feel more comfortable and confident, and

won't become a drag when you want to spend the whole day shooting with it.

Desirable attributes

There are a number of things that make a camera particularly suitable for street photography, and of those size and weight are probably the most important. However big and strong you are, a heavy camera system will eventually become a pain, meaning you will get tired, stop shooting and go home before you would if your camera was lightweight. You will also take a small camera with you to more places, take it out more often and actually use it – because it won't

be a drag to carry around. This is not just my opinion.

If you are a little apprehensive about street photography (and that's okay, a lot of people are) a smaller camera will make you feel that you can blend in more, that you are not being obvious and that you aren't drawing attention to yourself. This will make you feel more confident that you can shoot discreetly and not be noticed. This bit is very important for most people.

A good autofocus system will be useful if you want to shoot moving people close to you, and a camera that reacts immediately when you ask it to take a picture is a must. Most mirrorless and compact cameras have a silent mode too, so you don't make a clatter and give the game away.

Over the next few pages we'll make some suggestions for a range of cameras that fit the bill and which will help you to reach your street goals.

Fast lenses and in-body IS aid low-light shooting
Panasonic GX9, 10-25mm f/1.7 at 25mm,
1/40sec at f/1.7, ISO 400



Touch shutter

The highlight of this camera for street photographers is the quality of the touchscreen and touch functions. Users can very quickly adjust the size and position of the AF area, and by touching the screen can focus and trigger the shutter at the same moment. This feature is becoming more common in other cameras, but few I've used can compete for the speed of reaction that this little camera manages when fitted with a good lens. The quality of this feature is one of the main reasons I still use the GX9 as my principal street camera – it allows me to get pictures that would otherwise be impossible.

Panasonic Lumix DMC-GX9

- £599 with Lumix G Vario 12-32mm f/3.5-5.6 OIS
- www.panasonic.com/uk

LAUNCHED at the beginning of 2018 the Lumix GX9 may well be the oldest camera in this group, but it still holds its own with a number of special features. The rangefinder style reduces the number of sticking-out bits, so it remains compact and easy to fit in a coat pocket or a small bag, and despite a nice solid build that withstands drops and scrapes it weighs only 450g.

Although not fitted with the same 20MP sensor as is used in the top-of-the-line Lumix G9, the Lumix GX9 produces excellent image quality, plenty of dynamic range, nice colour and it is capable of recording a great deal of fine detail. Raw files are excellent, and JPEG users will enjoy masses of control.

The collapsible kit lens is handy and surprisingly sharp, but is

At a glance

- 20.3MP MOS sensor
- 5-axis Dual IS with 4 stops of stabilisation
- Touch screen shutter
- 450g
- Flip-up EVF and rear screen

designed to a price that doesn't make the most of the camera's AF system. Street photographers might consider the Leica DG 25mm f/1.4 or the Leica DG 15mm f/1.7 as alternative lenses that will bring out the best in the camera and still keep it very small.

Built-in stabilisation helps in street photography not so much for compensating for the wobble of long lenses as much as for



holding off camera-shake in low-light conditions without us having to crank the ISO too far. The stabilisation is very effective (though the 4 stops of compensation is a little short of the very latest models) and when combined with a fast-aperture lens, it's surprising how good results can be achieved in very dim conditions.

The rear screen flips up and down, which is less useful for uprights than for horizontal

compositions, but it is bright, clear and almost always easy to see. The EVF is housed in a hinged chimney affair that also flips up so we can look down into it while shooting at right angles like a waist-level finder. But the viewfinder experience is only average, so I rarely use it.

Also consider

Fujifilm X-Pro3
Sony Alpha 7C



The rugged, pocket-sized GR III boasts a top-notch lens
Ricoh GR III, 1/60sec at f/2.8, ISO 400

Ricoh GR III

£799 • www.ricoh-imaging.eu/uk_en/

I'M NOT the only person who has been a big fan of the Ricoh GR series since the original GR1 film camera – which I still have. The series has been legendary in the street and travel photography communities for a few very good reasons: compact dimensions, rugged build and outstanding lens quality. For me the series went off the boil in the early digital days, but the GR III recovers that lost ground and is an excellent performer.

The key attraction has been the combination of a truly compact camera and first-rate images, and the latest version offers both of these qualities. The width of the focal length might seem a little tricky for street work, but the size



of the camera allows us to use it in really close proximity to people without attracting their attention – ideal for crowded places. This new model has an updated AF system that is very quick and accurate, and the combined efforts of the sensor and the optics means we get very sharp and detailed images.

It's worth noting that you don't get a viewfinder at all with this camera, and that the rear screen, that we have to use for live view, is fixed in position. This rather

limits the range of angles we can shoot from easily, but the screen is of good quality and offers a clear view even when not directly in front of your face. A couple of accessory viewfinders are available, including one that matches a wide-angle converter, but they make the kit bigger and are frankly unnecessary.

Also consider

Ricoh GR II
Leica Q/Q2

Snap Focus

I don't usually encourage people to take snaps, and I'm sure you twitch when anyone refers to your pictures using that word, but Snap Focus in the Ricoh GR series is a different kettle of fish. It is a very basic idea that allows us to set a focus distance manually for the camera to work to, so that we can reduce the delay between pressing the shutter and the camera taking the picture. A neat depth-of-field scale on-screen shows how the aperture we are using combines with the Snap Focus distance to show the range of distances that will appear sharp in the final image. With these parameters set we can shoot anything that falls within that range and know it will be focused. This makes off-centre subjects much easier to shoot as the camera's AF system doesn't need to find them and then focus – it just shoots.

At a glance

- 24.2MP APS-C sensor
- Top-quality 18mm (28mm equiv.) f/2.8 lens
- 4 stops of stabilisation
- 257g, and 33mm thick
- Snap Focus mode

Leica is synonymous
with street photography
Leica M10-P, Summicron-M 35mm f/2,
1/1500sec at f/5.6, ISO 500

Testbench



Leica M10-P

● £6,750 body only ● uk.leica-camera.com

WE COULD hardly discuss cameras for street photography without including Leica. It is for a good reason that this manufacturer is considered the father of the best cameras for documenting life wherever it is happening. The M10 series represents the pinnacle of what the brand has achieved so far, and we have a choice of the straight version, the speeded-up P version, a Monochrom version as well as a high-resolution version in the M10-R. I've picked the P here as it represents what is typical about the series, without the specialisations, and it's nice and fast.

What appeals to some photographers about the Leica



M10 cameras is their simplicity, and that they don't have more features than we need. You will need to focus manually though, so life isn't all that simple unless you stop down and use zone focusing for anything that's moving towards you – which is what a lot of photographers do. In a small concession to modern living Leica has allowed a touchscreen on this model, but in a manual-focus camera it functions to direct the magnified area when shooting in live view and to help scroll and inspect

already captured images.

The camera is small(ish) but by no means lightweight as it's solidly built and designed to last a long time, and the M mount gives you access to some very nice lenses. The downside of moving into the Leica M system of course is the price. Both the cameras and the lenses are unexpectedly costly.

Also consider

Any Leica rangefinder
2016 Vauxhall Corsa 1.4i Turbo

Quiet shutter

Leica claims the M10-P is the stealthiest M camera it has ever made, and indeed the shutter unit is 50% less noisy than the standard M10, and even that its click is half as audible as the cloth shutters in its film cameras. Not that Leica M cameras were particularly loud to start with, but this new shutter is actually a pleasure to listen (carefully) to and does certainly make it much less likely that anyone will hear it. This has been achieved through the use of a rubber-bearing suspension system at the points where the shutter unit is mounted to the body to reduce vibration.

It isn't so much the change in volume of the shutter that makes it less noticeable in the street but the pitch and resonance. The click is replaced by a dampened clunk that sounds like an empty wooden box in a cloth bag being placed gently on a table. It is a deadened low-frequency sound that doesn't travel as well as the usual metallic high-pitched click.

At a glance

- 24MP full-frame sensor
- Very quiet shutter
- Solid build
- Access to excellent lens range
- Touchscreen controls

Fujifilm's unique hybrid
viewfinder is perfect for
street photography
Fujifilm X100V, 1/1000sec at f/8, ISO 400

Fujifilm X100V

● £1,299 ● www.fujifilm.com/uk/en

THE WHOLE X100 series has been a favourite with street photographers looking for a properly advanced compact camera. What you get in essence is a lot of the controls of the X-Pro and X-T cameras in a smallish body that has a fixed lens. It's not just any lens either, but a highly regarded lens with a nice wide aperture. While the focal length of this lens is the same 35mm equivalent as that in the X100F, it is definitely sharper across the frame and offers quite a lot more contrast – which makes it an even better choice than the already very good previous model.

Of course many people are



attracted to the way this camera looks, and as we aren't all robots that might be a good enough reason to buy on its own. Of course, looks are nothing without practical handling and good performance – and this model has both. Physical dials and buttons give the camera an air of simple operation – which it indeed has – but diving into the menu you'll see a host of controls, features and functions,

as well as Fujifilm's extensive collection of film simulation presets for JPEG shooters. Fujifilm is famous for its colour and monochrome looks that mimic much-loved films, and consequently plenty of Fuji users don't bother to shoot in raw.

Also consider

Panasonic Lumix LX100 II
Sony Cyber-shot RX100 VII

Hybrid finder

One of the highlights of the X100 series is the hybrid viewfinder that's shared with the X-Pro series. This comprises what looks like a regular optical viewfinder that can be turned into an electronic viewfinder at the flick of a switch. I say 'looks like a regular optical viewfinder' because it actually isn't – the optical viewfinder has an information display overlaid so we can see all the settings we'd get with an EVF, but dropped onto a real-life view. This means you can show the digital level, which is important in the street as we want to get buildings straight.

The optical viewfinder is great, but when you want to preview your exposure, white balance, depth of field and film simulation the lever on the front of the camera switches the finder to EVF mode. It's not a new genius idea, but it is still thrilling – and no one else has thought to copy it. As someone who generally doesn't use a viewfinder unless I have to, I am surprised by how enthused I am by this one.

At a glance

- 26.1MP APS-C X-Trans sensor
- Hybrid viewfinder
- Lovely design
- Great-quality 35mm f/2 (equiv.) lens
- Pocketable size



Olympus OM-D E-M10 IV

● £699 body only ● www.olympus.co.uk

THE E-M10 series is officially the beginner's entry into the Olympus OM-D camera system, and as this model is now on its fourth incarnation, and has improved each time, there isn't too much it doesn't do. The build is perhaps not as rugged as the OM-D E-M1 series bodies, but with the care most enthusiasts take of their kit I don't suppose that will matter too much.

For the street photographer the E-M10 IV provides a nice flip-up screen that slides away from the body when in the waist-level position so there's a very good angle of view without the viewfinder housing obscuring the display. The screen also flips down and below the camera so you can do selfies – though you might prefer to use this to take pictures over your shoulder. The

At a glance

- 20.3MP Four Thirds sensor
- In-body stabilisation
- DSLR styling
- Small and lightweight
- Flip-up/down rear screen

screen provides responsive touch-shutter, and a silent mode with electronic shutter gives us shutter speeds as short as 1/16,000sec. In-body image stabilisation steadies current as well as vintage and third-party lenses, and high-drive settings make shooting at 15 frames a second possible for action sequences. The camera's AF system is snappy for still and slower-moving subjects where



tracking isn't a priority, and image quality is very nice indeed – sharp pictures, good colour and plenty of dynamic range.

Aside from the quality of the body-build and the absolute sophistication of the AF system, the E-M10 IV doesn't differ from the E-M5 and E-M1 series bodies in many ways of significant importance when it comes to

DSLR styling

Many photographers brought up on SLRs find it hard to shift away from that familiar body shape, and struggle to get to grips with compact cameras and smaller mirrorless models. The E-M10 IV offers a compromise, with a small and lightweight body but at the same time providing a traditional right-hand grip and a viewfinder in the 'right' place. With your eye to the finder, which is electronic rather than optical (you can't have everything the old way), all the main controls can be accessed with the fingers and thumbs of the shooting hand.

The gripped body makes working with longer lenses more comfortable if you are the sniping sort of street photographer, and the viewfinder makes seeing what is going on clearer for those who can't get on with the rear screen. Even if you aren't going to hold it to your eye, you will appreciate the new deeper grip that gives a more secure grasp.

street photography, so using this body instead of one higher up the range shouldn't disadvantage you very much at all.

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Sigma's latest 35mm f/1.4 is a completely new lens designed for full-frame mirrorless cameras
 Sony Alpha 7R IV, 1/60sec at f/6.3, ISO 100



Sigma 35mm F1.4 DG DN Art

Nine years after introducing its first Art lens, Sigma has redesigned it for mirrorless cameras.

Angela Nicholson tests it on the Sony Alpha 7R IV



In September 2012, as part of a reorganisation of its lens lineup, Sigma introduced the first of its Art lenses, the 35mm f/1.4 DG HSM Art, to wide acclaim. This series of optics is designed to appeal to creative photographers who value high-quality optics with fast apertures. At the time DSLRs were the mainstay of photography

and the 35mm f/1.4 DG HSM Art was designed accordingly. Today, however, mirrorless cameras are much more prevalent and with that in mind, Sigma has completely redesigned the lens to create the subject of this review: the 35mm F1.4 DG DN Art.

Features

Like the original 35mm Art lens,

the 35mm F1.4 DG DN Art is designed for use with full-frame cameras. When it's mounted on an APS-C format camera, it has an equivalent focal length of around 50mm.

Anyone who thinks that the DN lens is just a light refresh of its predecessor to accommodate the new mirrorless mounts need only look at the lens construction to

see that the changes go much deeper. Instead of 13 elements in 11 groups, the new lens has 15 elements arranged in 11 groups. These elements include two Special Low Dispersion (SLD) elements, an Extraordinary Low Dispersion (ELD) element, an 'F' Low Dispersion (FLD) element and two aspherical elements.

The low-dispersion elements combine to reduce chromatic aberrations, with the FLD glass element having an optical performance similar to that





Stopped down to its smallest aperture, the lens offers extensive depth of field without excessive diffraction blur
 Sony Alpha 7R IV, 1/60sec at f/16, ISO 100

of fluorite but at much lower cost and weight. In addition, the two aspherical elements compensate for spherical aberration and distortion in a bid to maintain image quality into the corners of the frame.

Sigma has also employed its anti-ghosting and anti-flare coating technology while the front element has a water- and oil-repellent coating to help it shed raindrops and fingerprints. Speaking of raindrops, the 35mm F1.4 DG DN Art is also

weather-proofed, which is great news for a lens that's likely to be used outdoors on a regular basis. In a step up from the original, there's also a rounded 11-blade iris to ensure attractive bokeh.

Sigma has opted to give the new lens a single lightweight focusing element which is driven by a stepping motor. The optical arrangement enables focusing as close as 30cm from the sensor, at which distance it delivers a maximum magnification ratio of 0.19x.

Build and handling

The lens's length varies depending upon the mount, with the Sony E-mount optic measuring 111.5mm while the L-mount version is 109.5mm. However, both are shorter than the comparable versions of the old lens, and at 75.5mm in diameter, they're 1.5mm slimmer.

It's still a fairly substantial lens, weighing 645g, but it's a few grams lighter than the older 35mm optic. I used it on the Sony Alpha 7R IV and, while it's not a recipe for one-handed shooting, they make a nice pair and feel balanced together.

Despite the reduction in size and weight, the new lens feels like a very high-quality optic. The front half of the lens is occupied by the broad focusing ring, which has a very smooth action. It rotates with pressure from just one finger or thumb, without seeming loose. As with most new lenses, the focusing is by wire and there are no end points to the rotation of the focus ring. However, as soon as the ring is rotated, a distance scale appears in the viewfinder or on the screen of the A7R IV.

Because the focusing has a

non-linear response to the movement of the ring, you can adjust the focus very precisely by rotating the ring slowly. Conversely, if you need to make a major adjustment to the focus, rotating the ring quickly makes a bigger jump in the focus distance. This is useful for stills photography, but videographers who want to shift the focus consistently from one point to another may find it to be a frustrating experience.

Between the focus ring and the lens mount, the 35mm F1.4 DG DN Art has an aperture ring with settings running in 1/3EV steps from f/1.4 to f/16. There's also an 'A' setting, which passes the aperture adjustment control to a command dial on the camera. The lens doesn't need to be set to A for the camera to take automatic control of the aperture in shutter priority or program exposure mode.

A lock switch on the right side of the lens as you hold it for use enables the aperture ring to be locked to the A point or the adjustment area. That's handy if you prefer to use a command dial for adjusting the aperture because it means that you won't



At close focus distances, there's a lovely fade to defocused areas of the image
 Sony Alpha 7R IV, 1/1000sec at f/2, ISO 125



Sharpness is impressive wide open, but depth of field is extremely shallow

Sony Alpha 7R IV, 1/320sec at f/1.4, ISO 100

set it accidentally via the ring on the lens.

There are two switches and a button on the left of the lens barrel. The uppermost of these is the AF/MF switch. Below this is a customisable button marked AFL. Recent Sony mirrorless cameras enable one of a long list of features to be assigned to this button, and I opted for 'Focus Magnifier' to let me check the focus quickly whether the lens is set to AF or MF. The lower switch enables the lens aperture ring to be clicked, so that it rotates smoothly and silently without the usual haptic and audible feedback.

Autofocus

The combination of a single lightweight focusing element and a stepping motor enables the lens to focus quickly and silently on many occasions. There are faster optics, but it's responsive enough for the situations in which it's likely to be used most often. It's also compatible with Sony's Eye AF and when it's mounted on the A7R IV, the camera is quick to spot human or animal eyes, depending upon the setting.

While the focusing mechanism is generally silent, it occasionally makes a slight sound, mainly at the closer focusing distances. In practice, this is unlikely to be

'The very sharpest results are captured between f/4 and f/11'

picked up by a camera-mounted microphone except in a silent studio environment. Focus breathing, however, could be an issue for videographers or photographers wishing to focus stack a series of images. As focus is adjusted from infinity to the closest point, the field of view changes slightly and it looks like the lens is zooming in a little.

Image quality

While the 35mm F1.4 DG DN Art is sharp wide-open, it's appreciably better when the aperture is closed to f/2. The difference is obvious if you look at images at 100% on a computer screen, and though subtler, it's still apparent if they are sized to fill a 27in screen. There's also a little fall-off in sharpness towards the corners at f/1.4, and again this is improved by closing to f/2, or even better, f/5.6.

This sharpness remains all the way to f/11, with a hint of the impact of diffraction becoming apparent at f/16, the smallest aperture available. If I needed the extra depth of field, I wouldn't miss the image to avoid using f/16, but the very sharpest results are captured

between f/4 and f/11.

If you elect to turn off the in-camera correction profiles, you may see slight vignetting at the widest apertures, but by f/2.8 it's almost negligible and is gone by f/4. Similarly, if you shoot a subject with a lot of straight lines you're likely to spot a bit of curvilinear distortion, but the in-camera profiles do a great job of eliminating it.

Alternatively, the vignetting and distortion can be corrected using the dedicated profiles in Adobe Camera Raw or Lightroom when processing raw files.

Flare is very well controlled, but I was able to find a few examples of chromatic aberration along strongly backlit edges in some of my images. Fortunately, these can be dealt with in a matter of seconds using Adobe's Defringe tools.

Although it's a wide lens, the large aperture settings available enable subjects to be separated from the background by selective focusing. The out-of-focus areas look nice and smooth with small highlights looking good, with no aberrations and often maintaining their round shape into the corners of the frame.

Verdict

THE ORIGINAL 35mm F1.4 DG HSM Art is a great lens that has proved very popular with many photographers and the 35mm F1.4 DG DN Art is a worthy update. It's smaller and lighter, yet its build quality is excellent, making it a pleasure to use. And of course, it also delivers superb image quality, especially if you close down to f/2 or smaller.

It also gains an aperture ring, which is a great addition, speeding aperture adjustment and enabling you to take control before the camera is even powered up. On the downside, the new lens lacks the original's focus and depth-of-field scale. This is tempered by the distance scale that is visible in the viewfinder in manual focus mode and the availability of a range of depth-of-field smartphone apps, but it is still something many photographers mourn in the transition to fly-by-wire focusing.

At £749, the 35mm F1.4 DG DN Art is almost half the price of the Sigma 35mm f/1.2 DG DN Art. That's a lot to pay to gain 1/3EV on the aperture, which naturally also comes with extra weight (around 440g). To my mind, the 35mm f/1.2 DG DN Art is a luxury while the 35mm F1.4 DG DN Art is a high-quality workhorse. It would be nice to see Sigma introduce it in a greater range of mounts.

Data file

Price £749	Sony E mount: 111.5mm
Filter diameter 67mm	Diameter 75.5mm
Lens elements 15	Weight L-mount: 645g, Sony E-mount: 640g
Groups 11	Lens mount L, Sony E
Diaphragm blades 11	Included accessories Lens caps, lens hood LH728-01, soft case
Aperture f/1.4-16	
Min focus 30cm	
Length L mount: 109.5mm,	



3 Legged Thing Roxie

Angela Nicholson takes a look at 3 Legged Thing's L-bracket for the Canon EOS R5 and R6

● £89.99 ● www.3leggedthing.com

AN L-BRACKET is a tripod quick-release plate. But it fits along the base and one side of the camera to enable it to be flipped from landscape to portrait orientation, without the need to move the tripod head or for the camera to be re-levelled.

While it might seem like quite a simple device, for an L-bracket to function well, it needs to fit the camera snugly while still allowing access to all the ports and controls. In designing an L-bracket for the Canon EOS R5 and R6, 3 Legged Thing had a particularly tough challenge because both cameras have a vari-angle screen and the average L-bracket would block its use.

I tested the Roxie on the Canon EOS R5 and although it's possible to make a couple of adjustments if necessary, it fitted perfectly straight from the box. It attaches via the 1/4-20 bolt while a small locator pin lines up with an indent in the camera to ensure it stays perfectly aligned even if a heavy lens is mounted.

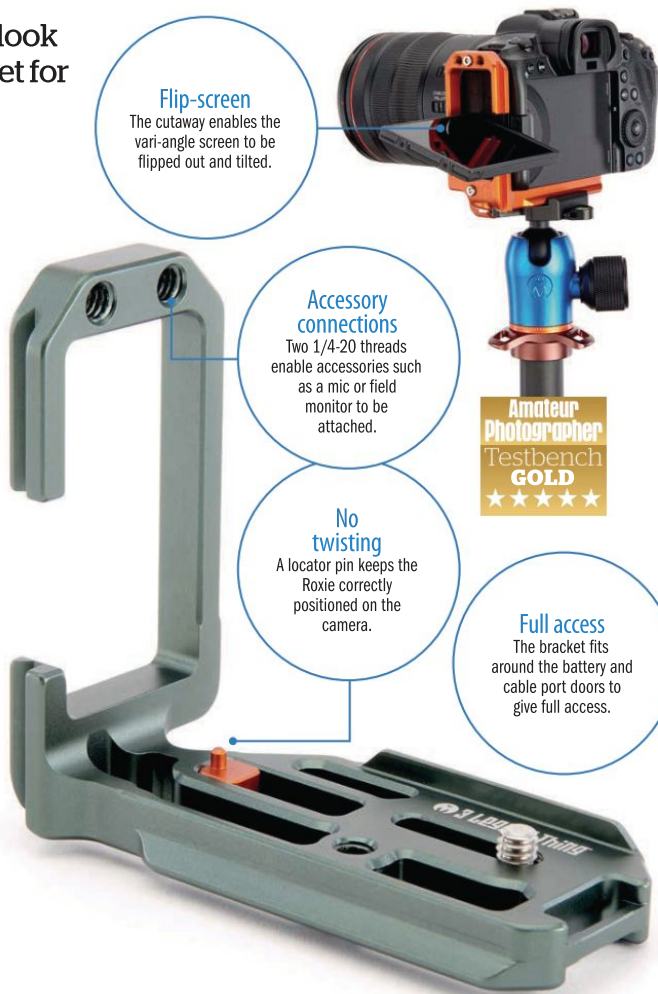
The horizontal and vertical plates that make up the Roxie are both Arca Swiss compatible, so they fix securely into 3 Legged Thing's tripod heads as well as others.

Thanks to a cutaway in the vertical plate, the R5's screen can be flipped out at an angle, however, the degree of tilt is reduced and you have to tilt the screen and pass it into the gap in the plate as you flip it back. It sounds more complicated than it is, and it's actually pretty obvious in use.

The gap in the vertical plate means that the Roxie needs to be positioned carefully in the tripod head when the camera is switched to portrait orientation. Also, the degree of movement available to the screen in this orientation depends upon the design of the tripod head. If there's just a narrow lip at the back of the head, the range of movement will be close to normal, but a large bubble level or a plate lock will limit it. The worst-case scenario is that the screen will only flip down through just over 90°, so again, it's very usable.

Verdict

3 Legged Thing's L-brackets are more affordably priced than much of the competition but they're made to a high standard and the Roxie is particularly impressive. It performs its basic function well without interrupting the normal use of the camera. It's also easy to attach, slim, lightweight and strong.



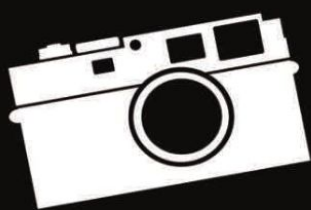
At a glance

- Magnesium alloy
- Arca Swiss compatible
- Weight 88g
- Base length 101mm
- Base width 38mm

STRAP ATTACHMENT

Even with the Roxie mounted, the R5's strap lugs are free for use; however, using the strap lug at the end of the base plate along with the lug on the top of the camera's grip means you can have the camera grip uppermost as it hangs from your shoulder. Alternatively, there's a 1/4-20 thread in the base plate that can be used to attach a single-point strap such as those from BlackRapid.





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Tony Kemplen on the ...

Zeiss Ikon Super Ikonta

A coupled-rangefinder folding roll film camera that took things to the next level

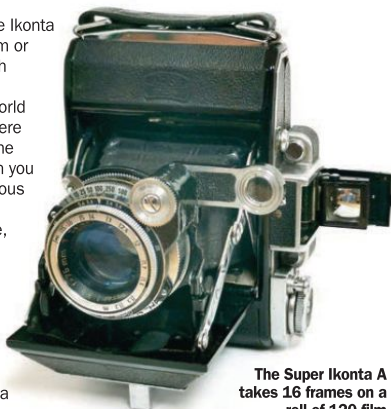
Even true Zeiss Ikon cognoscenti, and I don't put myself in that category, can be confused by the array of cameras that bear the Ikonta name and its variants. Zeiss first used the name in 1929 for a range of fairly basic, but perfectly usable, folding roll film cameras. But as the name suggests, the Super Ikontas took things to the next level. The chief difference was that the Super Ikontas had built-in coupled rangefinders, which was something of an innovation at the time.

There are a number of ways in which 120 rollfilm can be used in a camera. The three common formats are 4.5x6cm, 6x6cm, and 9x6cm which yield 16, 12 and 8 exposures respectively. Each Super Ikonta model was produced in each of these three formats and given the designation A, B and C in that order. Mine is a Super Ikonta A. All told, there are around 30

cameras with the Ikonta name in one form or another. Although production was interrupted by World War II, Ikontas were made well into the 1950s and when you factor in the various shutter and lens options available, the number of possible permutations starts to get quite high. My example has a 75mm f/3.5 Tessar lens and a Compur Rapid shutter, which has speeds from 1 second to 1/500th.

The Super Ikontas were among the first cameras to offer coupled rangefinders, that is where the focusing of the lens is directly linked to the rangefinder. This avoids the need to take a rangefinder measurement and then transfer it to the lens, which is necessary with an uncoupled or separate device. In a non-folding camera all the elements of the rangefinder are built into the main body of the camera, but when bellows are used to extend the lens, one of the optical components needs to move out with the lens assembly. This little lens sits on the end of a pivoted arm which has to be swung into position before use, and crucially swung back before closing the bellows – that's if you want to avoid an unpleasant crunch!

One wet and windy autumn day I took my Ikonta on a trip to Liverpool. The rain was of biblical



The Super Ikonta A takes 16 frames on a roll of 120 film

'The focusing is directly linked to the rangefinder'

proportions, so most of my photos were taken under cover. On the way home I tracked down Ken Dodd and a Diddyman in Lime Street station, where my exposure meter told me I needed 1/10th sec at full aperture. Conventional wisdom states that you need a tripod for this, but I took a deep breath, braced the camera against my cheek, and was tickled to get away with only a diddy amount of camera shake.

If you fancy trying an Ikonta, they're not hard to come by given the prodigious output of Zeiss Ikon in the 20th century. The price will depend on the model, its condition and of course the vagaries of what happens to be trendy to use at the time.



A 1/10sec handheld shot, helped by the low-vibration leaf shutter

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk.

See more photos from the Super Ikonta at www.flickr.com/photos/tony_kemplen/albums/72157625039408273.

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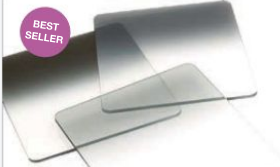
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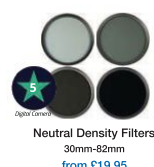
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Final Analysis

Damien Demolder considers...
'Harlem', 1960, by Saul Leiter

There may be some confusion over what creates a good street picture. I've found that often rather too much emphasis is placed on the things in the picture, along with a good deal of reliance on them alone to make the picture 'good'. I'm sure you'll agree it is a rare occurrence that a 'good' subject can make a picture of it 'good' purely by it gracing the frame. Funny signs, a nun walking past a bra advert, a man with big hair or a dog being wheeled down the high street in a pram do not automatically create a good picture without some further effort. These things can sometimes help a picture, but in fact a good street picture requires no assistance from any of the above, or similar.

A certain something

As is the case with many genres, what makes a street picture good is a healthy dose of atmosphere. This atmosphere should be accompanied by some neat composition and a certain something that has caught the photographer's eye – which in turn catches the viewer's eye. What that certain something is depends on the vision of the photographer – it could be an obvious something, or very subtle.

In this picture that 'certain something' is the recurrence of red throughout the frame. That's it – that's all the subject is. Red. There's no boom-boom joke, explosive punchline or dramatic effects applied, just a neatly observed connection between different elements in the scene, coupled with the patience to wait for another.

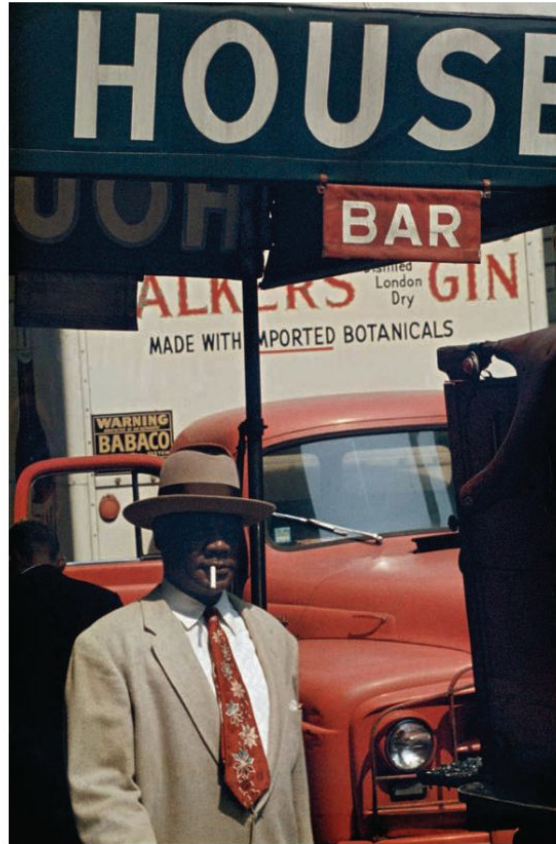
Geometric cooperation between the banner at the top of the picture and the tail of the truck on the right closes off large areas of the frame, leaving a much smaller rectangle that's easier to fill. And all the photographer had to do was wait – maybe five seconds, maybe half an hour – for the moment to complete itself.

Harlem assignment

We can't be sure what camera Saul Leiter used to take this, but we know that a lot of his work was shot on the Argus C3. This was a simple, mass-produced camera, popular enough that over two million were sold during its 27-year life. Saul shot this in Harlem, New York, while on assignment for *Esquire* that appeared, minus this picture, in the July 1960 edition. I know this because Michael Parillo of the Saul Leiter Foundation told me so and kindly allowed me to use this picture. He knows the film used is slide film, and is possibly Anscochrome, but the paper mount on this frame has no information on it.

What we do know, is that this is a truly good example of street photography – at least what I think street photography should be. All the 'wow' is created by the photographer and, as cool as the man in the picture is, it's only his big red kipper-tie that qualifies him as an essential part of the scene. That his suit matches the warm tones of the lorry, that he has a very nice hat on and that he has a cigarette hanging from his lips are all bonus points to elevate the picture further.

What appeals to me most however is that this is an ordinary, everyday scene: 'man



on pavement walks past truck'. It doesn't sound very exciting, does it? No one is going to rush out to record that moment. But Mr Leiter has seen something extraordinary, something visually appealing and something we can see too as he points it out to us. The subject is colour, the atmosphere is

'warm sunny day around lunchtime', and in this split-second everyday life looks to be extraordinary – because Saul Leiter's vision was extraordinary, and his street pictures remain extraordinary some 60 years on.

saulleitterfoundation.org

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at www.damiendemolder.com.

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