

A MIRRORLESS MASTERPIECE?
GET OUR VERDICT ON THE CANON EOS M5



THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

23 FEBRUARY-1 MARCH **ISSUE 231**

Photography week



INSPIRATION | IDEAS | IN-DEPTH REVIEWS



WINTER WILDLIFE

CAPTURE WILD ANIMALS AT HOME



COLD FEET JUNCO

ROBERT LACHAINE

Robert's image is a simple but very effective wildlife shot that draws on many of the techniques covered in this issue's main feature. It's perfectly composed and focused, and Robert has included enough of the snowy surroundings to convey the fragility of the subject in its harsh winter environment while keeping it prominent in the frame.

<http://tiny.cc/kxh1iy>

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Photography Week



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

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

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

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

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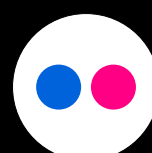
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We're more than just a magazine – read on and discover the many ways you can interact with and enjoy *Photography Week*



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WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

CANON EXPANDS ITS MIRRORLESS RANGE WITH THE EOS M6

Canon's new CSC is well connected and able to keep up with the action



Along with the new EOS 800D/ EOS Rebel EOS T7i and EOS 77D DSLRs, Canon has unveiled a new addition to its family of mirrorless cameras – the EOS M6.

The M6 features a 24.2MP APS-C CMOS sensor, though it's not the same chip as found in the new DSLRs. It's also equipped with the new DIGIC 7 image processor that'll see the EOS M6 shoot at up to 7fps, or an even faster 9fps with fixed autofocus.

Five-axis video stabilisation is built in, although one slight disappointment is that the EOS M6 only shoots in Full HD, albeit at 60p; it would have been nice if you could capture 4K footage too.

Canon's Dual Pixel CMOS AF is also on board – we've been impressed by this system in Canon's EOS M5, so it should deliver the goods in terms of fast and accurate autofocus performance.

Stay connected

There's a 3.0-inch tilt-angle touchscreen that now flips up for selfies and vlogs, and integrated Wi-Fi and NFC connectivity, while a constant connection between the EOS M6 and your smartphone or tablet can be maintained via a low-energy Bluetooth connection – this enables you to view your photos without taking your camera out of its bag, and use your smart device

to remotely trigger the shutter.

Canon has also announced a new EVF-DC2 electronic viewfinder. Compatible with the EOS M6 and other mirrorless models, as well as some PowerShot compact cameras, the new 0.39-type EVF-DC2 features a 2.36 million dot display and a refresh rate up to 120 fps. It can't be angled like the EVF-DC1, but it only weighs 29g.

The EOS M6 with EF-M 15-45mm f/3.5-6.3 IS STM lens will be available from April 2017, priced at \$899.99 / £839.99 – Australia pricing to be confirmed. The EVF-DC2 will be available at the same time, priced at £219.99 – US and Australia pricing tbc.





NIKON'S PLANNED NEW PREMIUM COMPACTS WILL NEVER SEE THE LIGHT OF DAY

Long-awaited trio of DL cameras are axed as troubles mount for the company

We've been waiting more than a year to see final production samples of Nikon's range of premium compact DL cameras, after they were announced at the Consumer Electronics Show back in January 2016.

Now, following continued production delays last year, Nikon has finally admitted defeat and announced that it's cancelling all three DL cameras – the DL18-50mm f/1.8-2.8, DL24-85mm f/1.8-2.8 and DL24-500mm f/2.8-5.6.

Nikon is putting this down to profitability concerns, having identified issues with the integrated circuit for image processing. With growing development costs and a drop in the number of expected sales due to a

slow-down in the market, Nikon decided to pull the plug. It's a real shame, as these 1-inch sensor premium compact cameras offered a lot of promise – especially the DL18-50mm and DL24-85mm, which had seen Nikon take a slightly different approach to its rivals.

Troubled times

Rather than offering a single model with a wide zoom range, Nikon designed two models with slightly more specialised zoom ranges – and the DL18-50mm in particular, with its ultra-wide focal length, was bound to appeal to landscape and street photographers.

It's curious that a manufacturer like Nikon wasn't able to overcome

the issues it encountered – when you look at what some of its cameras are capable of, it seems well within its engineering capabilities.

The cancellation is the latest of several troubling announcements from Nikon, including a call for voluntary retirement which resulted in the loss of 1,143 employees and 16.7 billion yen.

Worse yet, in the last nine months the company's stock has tanked with a 831 million yen loss at 2.10 yen per share – it was valued 47.08 yen per share with a 18.71 billion yen profit in the previous year. Nikon is calling its fourth quarter an extraordinary loss for the company, and is currently conducting a fundamental company-wide restructuring.

D500



I AM CONCENTRATED PERFORMANCE



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At the heart of the image

F E A T U R E



GO WILD FOR WINTER

Our 20 top tips and tricks for capturing spectacular seasonal wildlife images

Words Marcus Hawkins **Photos** Ben Hall & Shutterstock

When it comes to wildlife photography, no other season offers quite the same potential for capturing dramatic, atmospheric, wonderfully lit images as winter does. On a clear day, the low sun provides a beautiful quality of lighting that's a world away from the bare bulb of summer, but

it's when the snow, frost and mist arrive that something magical happens.

Some of nature's most spectacular gatherings of birds happen at this time of year, while it's also easier to track and spot individual animals in the bare landscape, and to coax them closer with food. Many animals and birds look their

most interesting too, with mammals growing thicker coats and birds sporting their most striking seasonal plumage.

Whether you're a beginner, an enthusiast or a seasoned photographer there's plenty out there to inspire you right now – and we've got plenty of tips to turn that inspiration into action.



GETTING STARTED

You don't have to trudge through the wilderness to take great wildlife shots. Start off close to home, in your back garden...

1 GET DOWN TO EYE LEVEL

Shooting from a low angle produces more intimate, eye-level portraits of ground-feeding birds and mammals. Looking through the viewfinder can be awkward or impossible at ground level, but if you have a DSLR or CSC with a vari-angle LCD, you're laughing. Or, if your camera has a compatible smartphone app you can use this to fire the shutter remotely. If you have neither, simply raise the camera off the deck a little using a beanbag, your camera bag or a low-level tripod.



2 SET UP A FEEDING STATION

You can coax birds to within reach of your lens by setting up a feeding station and keeping it topped up through the winter months. Gradually move the feeders closer to where you'll be shooting from – whether that's a temporary hide, garden shed or the kitchen window – over a period of weeks, and consider how the light changes during the day before selecting a final position for the feeder.



FEATURE

GETTING STARTED



3 FIND A BETTER BACKGROUND

It can be challenging to frame garden birds against a clutter-free background in winter; it might be easier to spot wild birds when the trees are bare, but tangles of branches don't make for a great backdrop. You don't have to work with your existing shrubbery though. Find photogenic fallen branches that you can clamp in front of a suitably clean background. Place a feeder out of shot so that the birds land on the temporary perch before flying to the food.

4 USE A FAST SHUTTER SPEED

Shoot in aperture priority exposure mode (Av on the main dial) and set a low value, such as f/4.5 or f/5.6 to give you a large aperture. The maximum (largest) apertures not only reduce the depth of field, helping to blur distracting background details, but they give you the fastest possible shutter speed for the given lighting conditions.

You will also need very fast shutter speeds to freeze the wings of small garden birds buzzing from branch to branch. Increase the ISO as needed for a shutter speed of around 1/500 sec for bird portraits, and 1/2000-1/4000 sec for flight shots.



F E A T U R E

STAYING LOCAL

Keep it local and work a nearby wood or lake – over time you'll become familiar with the movements of the birds and animals there



5 GET KITTED UP

Wear clothing that won't rustle as you move, ideally with button/snap closures on the pockets as opposed to Velcro- style fastenings. Gloves, hats and balaclavas will all help to reduce the amount of bare skin on show – and you should avoid spraying on the aftershave and deodorant if you're trying to track mammals!



FEATURE

STAYING LOCAL

6 BRUSH UP ON FIELD CRAFT

Once you've spotted a wild critter, avoid a direct approach towards the animal; move closer zig-zag style, keeping low and ensuring your shape isn't distinctive against the skyline. With mammals, you'll need to approach from downwind (that is, with the wind in your face).



7 SHALLOW DEPTH OF FIELD

Affordable telephoto lenses have relatively narrow maximum apertures, which make it more challenging to get buttery-soft backgrounds and foregrounds – but not impossible. Find a spot where the background is a good distance from the subject so that you can blur it, and get close to foreground details so you can blur those too.



8 SET UP A HIDE

There's plenty of choice when it comes to temporary hides, with small, camouflaged dome hides easy to transport and set up. Ideally you'll need to set up a feeding station to bring birds and animals within range of your lens too. To get the animals used to the hide, set it up at least a couple of weeks before you'll use it – keep it in position with tent pegs, and use an empty drinks bottle as a substitute lens sticking out of the window.



F E A T U R E

GO FURTHER AFIELD

Visit a national park, or go global, for a wider choice of species and environments, and spectacular backdrops



9 DO YOUR RESEARCH

If you're going the extra mile(s) for your wildlife photography, you need to make doubly sure you're going to be in the right place at the right time. Research is cheap – free, even – and it doesn't take much effort to find out when a species is likely to be in a particular location, what time of day it will be active and how approachable it is. For instance, if snow monkeys in Japan are on your wildlife photography bucket list, a quick internet search brings up a host of tips, from lens recommendations to hotels to stay in, and even GPS coordinates to get you to exact locations.



FEATURE

GO FURTHER AFIELD

10 USE A MOBILE HIDE

There will be some locations where you'll have more luck approaching wild birds and animals if you use your car as a mobile hide. Take someone with you to do the driving – or to act as a spotter while you drive – and approach slowly. Turn off the engine to reduce vibrations when you take the shot, and use a beanbag resting on the window frame to improve your chances of getting sharp results; you can buy V-shaped beanbags specially designed for this purpose.



11 CHECK THE EXPOSURE

Bright white snow can reflect so much light into your lens that the camera thinks a scene is being overexposed, and will reduce the exposure accordingly. The histogram should be humped towards the right side of the graph when there's lots of snow around; if it's not, dial in +1 or +2 stops of positive exposure compensation.



12 PACK EXTRA BATTERIES

As temperatures plummet, so does battery power. Factor in the use of continuous AF and burst shooting – features you'll typically be making heavy use of – and you'll quickly eat through batteries. So pack several charged spares in an inside pocket to keep them warm.



F E A T U R E

INCLUDING THE HABITAT

If you don't own a pricy 600mm lens and a 2x teleconverter, you can embrace the environmental portrait with shorter lenses instead...



13 COMPOSE WITH CARE

Your images can still have real impact even when the animal is recorded smaller in the frame as an element in the wider landscape, but you'll need to work a bit harder with the composition to ensure that your subject is easy to pick out. Techniques to try include finding an uncluttered spot in the background, such as a gap between trees, and using the rule of thirds together with leading lines and contrasting colours and tones to draw attention to the spot.

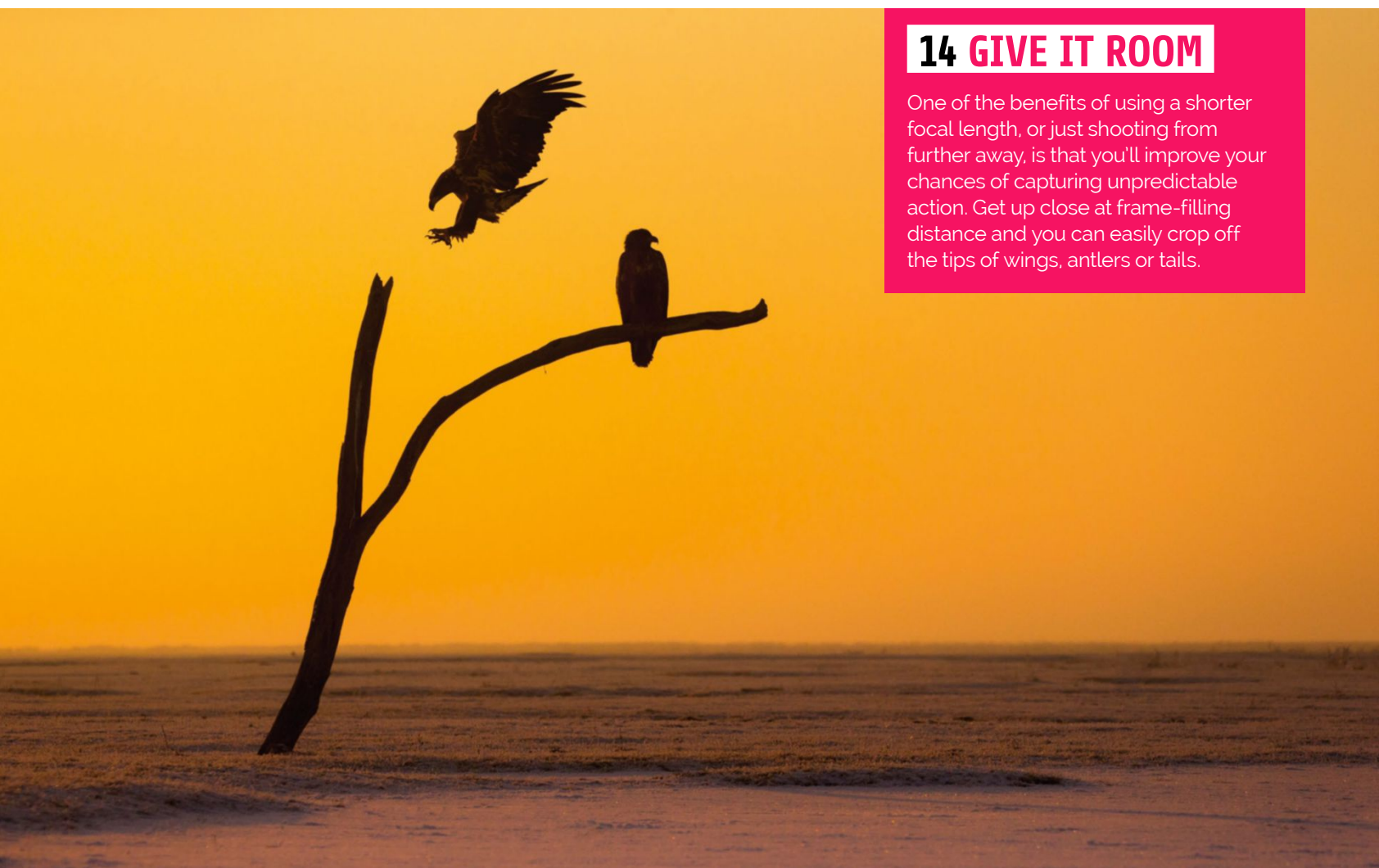


FEATURE

INCLUDING THE HABITAT

14 GIVE IT ROOM

One of the benefits of using a shorter focal length, or just shooting from further away, is that you'll improve your chances of capturing unpredictable action. Get up close at frame-filling distance and you can easily crop off the tips of wings, antlers or tails.



15 USE A WIDE LENS

A wide-angle lens is ideally suited to capturing more of an animal's habitat, but you'll need to be much closer to your subject in order to prevent it looking like a speck. Or rather, your camera will need to be much closer – so if you can't get close enough yourself, set up your camera so you can fire it remotely.



16 TAKE A BEANBAG

Public hides are situated in spots that afford a wide view of a habitat, but if you're shooting from one bring a beanbag with you. Hides are often designed with birdwatchers in mind, and their narrow windows, seating and shelves can make it awkward to set up a tripod – a beanbag on a window ledge will do the job.



F E A T U R E

CAPTURING BEHAVIOUR

Take your wildlife pictures up a gear by photographing animals exhibiting their natural behaviour



17 CAPTURE BIRDS IN FLIGHT

Winter is a time when birds typically form dense flocks – particularly wildfowl and waders – and these offer a great opportunity to hone your flight-shooting skills. Make sure your camera is set to its high-speed continuous shooting mode, and fire in short bursts to avoid overloading the buffer. If you're using a lens that has image stabilisation, select the panning mode if you have this option, as this will prevent the lens from trying to correct for your intentional movement.



FEATURE

CAPTURING BEHAVIOUR



18 USE AI SERVO AF

For active animals and flying birds, select the AI Servo autofocus mode, or the equivalent setting on your camera. Half-press the shutter button and your camera will continuously adjust the focus to keep track of the target – just ensure that the subject is covered by the AF point(s) in the viewfinder.



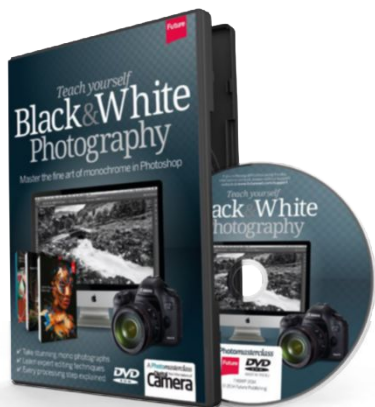
19 MAKE USE OF BACKLIGHTING

Shooting into the sun enables you to pick out clouds of steaming breath, or to highlight the outline of feathers and fur. Find a dark background to shoot against to heighten this effect, but watch out for flare – make sure you fit a lens hood to shield the front element (which will also protect it from rain and snow).

20 GO SLOW

Pin-sharp portraits in which you can count the hairs on an otter's chin are all well and good, but there's a lot to be said for using a slower shutter speed to add a touch of motion blur to pictures – in fact, it might be the only option when light levels are really low. Try panning the camera with a running or flying animal – the blur will enhance the sense of speed – or locking the camera on a tripod and allowing flocks of birds to draw lines across the frame.





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G A L L E R Y

XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS

CALIGINOUS 16
RONAN CONSIDINE

"This photo was taken in Antelope Canyon near Page, Arizona. It's one of the most beautiful and colourful places in the world, but I decided to make this image in black and white to highlight the shape and form of the rocks. Showing the abstract lines and play of the dark shadows also brings out a deeper, dark feeling."

<http://tiny.cc/emv8iy>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



LYNX LOVE

ANITA PRICE

"Two lynx grooming one another in Baskerud in central Norway. The first snows combined with the dead, brown foliage created this beautiful golden light, which complements the colours of their fur."

<http://tiny.cc/kvv8iy>

GAZE

VIJAY BRITTO

"This is a portrait (clicked in Bethesda, Maryland, USA) of Olive, taken as part of my 100 Strangers project. Olive's beautiful eyes and a sense of innocence that she conveyed made her a great subject for a stranger portrait."

<http://tiny.cc/sux8iy>



GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

TALACRE LIGHTHOUSE

LUKASZ LUKOMSKI

Lukasz' atmospheric long-exposure seascape shows an abandoned lighthouse off the coast of Talacre in Flintshire, North Wales.

<http://tiny.cc/e5x8iy>



YOUNG BUCK

DARYL SCOTT WALKER

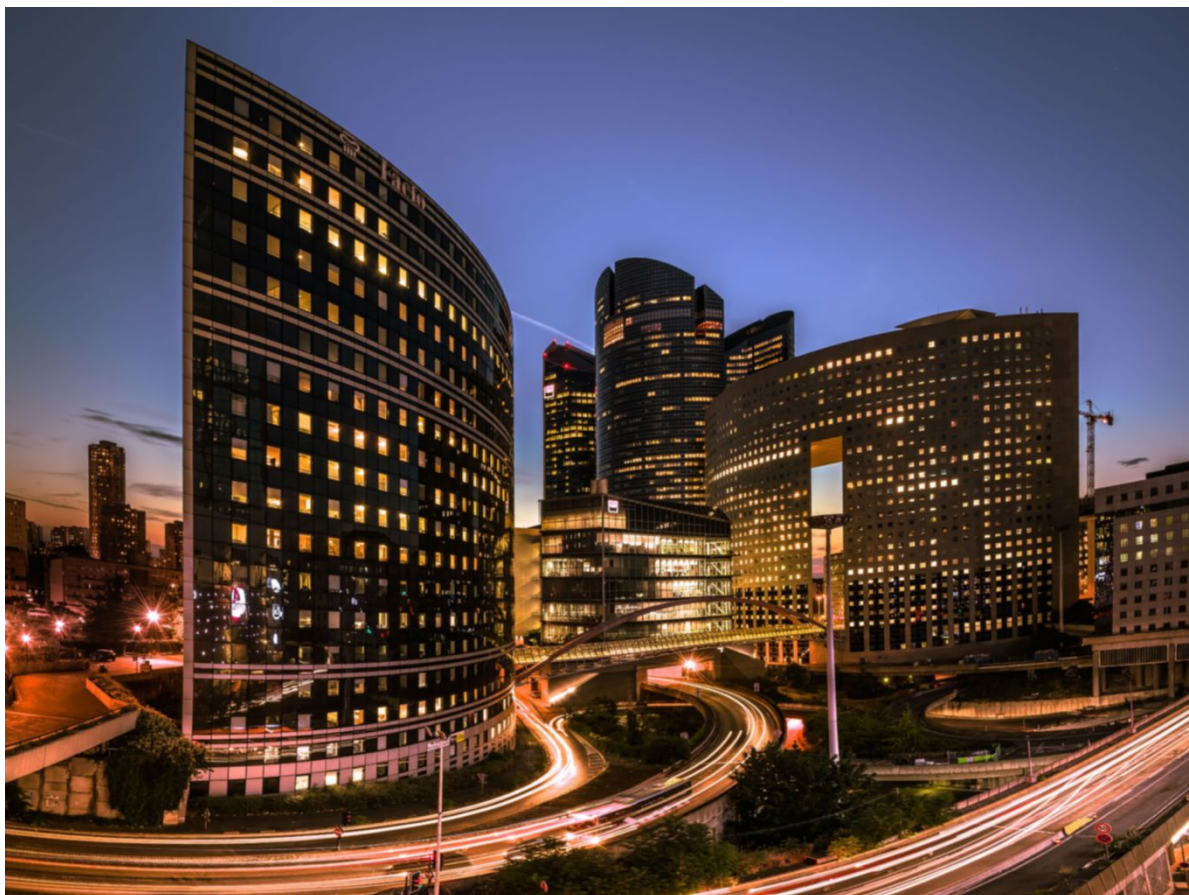
"I came across these magnificent creatures in Glencoe in Scotland. It was a very young herd, with both does and stags, and they were very tame, possibly due to increased human interaction, so having me get close and take photos was second nature to them."

<http://tiny.cc/chy8iy>



GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



LA DEFENSE

ROSS FARNHAM

Ross's dynamic blue hour cityscape was shot in La Défense on the edge of Paris. There's a lovely harmony to the image, with the curves of the building tops mirrored in the light trails in the streets below.

<http://tiny.cc/1vy8iy>

NIGHT LIGHTS

**NICOLAS FERRAND
SIMONNOT**

A very different image of Paris, Nicolas's street shot is brilliantly focused and composed to draw the eye to the silhouetted figure while turning the lights in the background into a sea of bokeh. The figure in the foreground balances the frame and adds interest without being a distraction.

<http://tiny.cc/ebz8iy>



GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



SUNSET IN THE FOREST

PETER CSONGEDI

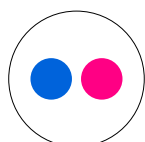
"The picture was taken in a forest in Hungary. I wanted to show the movement in the sky, so I used my trusted tripod to give me a 30-second shutter speed."

<http://tiny.cc/tnz8iy>



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PHOTOGRAPHY WEEK WANTS YOUR PHOTOS!

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

INSPIRATION

IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK



The Earth by Heng Li, 3rd place, Beauty (Professional)



Green Waves by Mauro Pagliai, 2nd place, Beauty (Amateur)



Despectus by Fifa, 1st place, Drones in Use (Amateur)



Ice River by Canloker, 3rd place, Beauty (Amateur)

TOP OF THE PROPS: THE BEST DJI DRONE IMAGES OF 2016

From spectacular landscapes to stunning 360s and shots of quadcopters in action, drone maker celebrates the brilliant diversity of aerial photography

Drone photography has really, er, taken off in the past couple of years, and such is the quality of images being captured from the air that in 2015 drone maker DJI launched the SkyPixel contest to celebrate the best shots captured using its quadcopters. Now DJI has announced the winners of its 216 competition, and the featured photos are remarkable for both their quality and their diversity.

The awards were split into Professional and Enthusiast competitions, and into

three categories: Beauty, 360 Photos and Drones in Use. More than 27,000 entries were received from 131,000 countries, with the grand prize going to Ge Zheng for his image Fishermen Close the Net (<http://tiny.cc/2ss9iy>). Zheng wins a prize package that includes DJI's Inspire 2 and Mavic Pro drones.

We've picked out a few of our favourite winning and runner-up images above, and you can see all the awarded images, and learn more about the competition, at the SkyPixel website (<http://tiny.cc/t1sgiy>).



SEE MORE PHOTOS

<http://tiny.cc/h3q8iy>



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S K I L L S

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HAVE A HEART

James Paterson reveals how to create custom-shaped catchlights

30
MINS

It's often said that eyes are the most important feature in a portrait. When you're shooting portraits you should always be looking for ways to draw attention to them, and one way we can do this is by making sure they have catchlights. These are the tiny reflected highlights we see in a person's eyes, and while they may be small, these little sparks draw the viewer in and bring the subject to life, which is why you'll see catchlights in most good portraits.

Catchlights are, of course, created by the surrounding lights. This could be

anything that emits or reflects strong light, such as a lamp, a window, flash, or reflections from sunlight.

If you want to learn about portrait lighting, catchlights can tell you a lot. Look closely at any good portrait and from the position and shape of the catchlights you'll be able to determine the number of lights used, their shape, where they were placed, and whether they were large or small. Most of the time catchlights will be square or circular, as these are the shapes of most light sources, but you can make much more creative catchlights if you

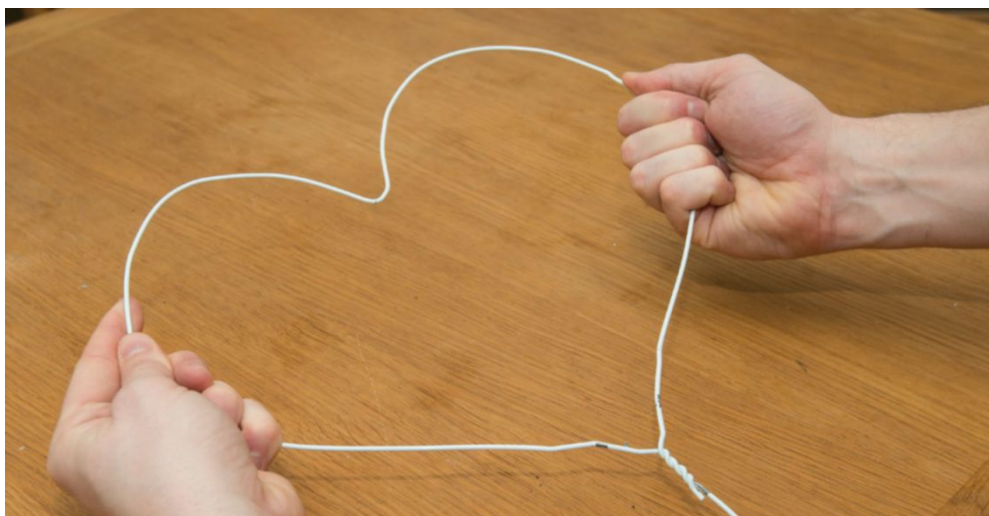
like, simply by changing the shape of the light source.

So here's a great project to try out at home. Use fairy lights to shape your catchlights (fun fact: this very technique was used to create the multiple catchlights in Galadriel's eyes in the *Lord of the Rings* films). All you need are a few LED fairy lights, an old wire coat hanger, and a macro or zoom lens that allows for close-ups. By shaping the wire and attaching your LED lights you can customise the reflected specks of light to your own design, and add extra sparkle to your portraits.



S K I L L S

STEP BY STEP ADD A LIGHTHEARTED TOUCH



1

BEND IT, SHAPE IT...

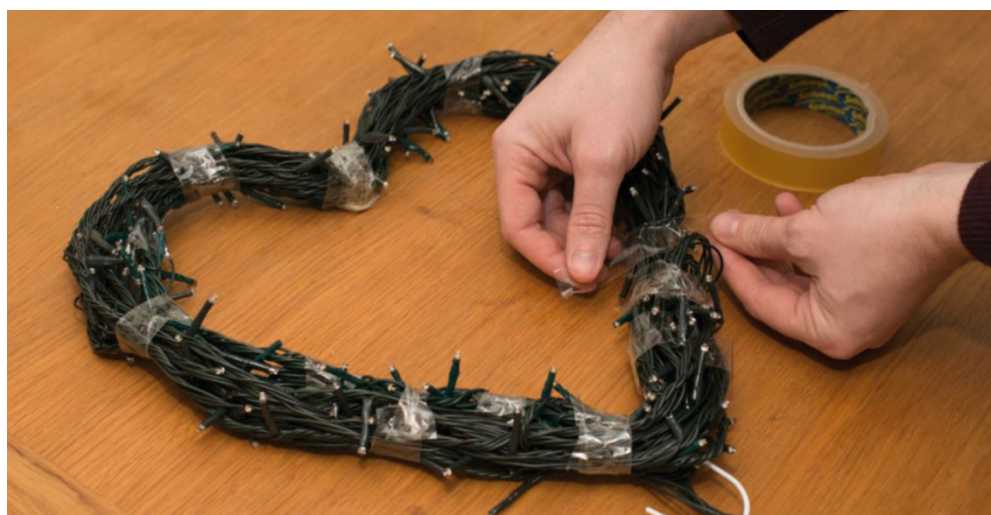
Bend a piece of wire or an old metal coat hanger into the shape you want your catchlight to be (coat hangers are ideal as they have ready-made handles).

Try to keep the shape simple – if it's too complex it'll be difficult to make out when reflected as a tiny catchlight.

2

ATTACH THE LIGHTS

Double the fairy lights up a few times, then run them along the shape. Use sticky tape to attach the lights to the metal frame. Make sure the lights are LEDs, as they won't heat up like old-fashioned fairy lights. And, of course, be careful when using electrical wiring.



3

SEE FOR YOURSELF

Turn on the LED lights to see how they look. You can judge the effect by holding it up to your face and using your phone's frontal 'selfie' camera to see how it's reflected in your eye. If the LEDs are looking too scattered, tuck them in tighter to create a more clearly defined shape.



QUICK TIP!

Lighting a face from above is the most natural angle even when the subject is lying down, so position your lights above eye level.



SKILLS

STEP BY STEP ADD A LIGHTHEARTED TOUCH



4

AIM HIGH

The light from the LEDs won't be very strong, so you may need to use a high ISO. One simple way to do this is to use manual mode, set a wide aperture (in this case f/3.3), and a fast shutter speed of at least 1/100 sec. Now enable Auto ISO – this way, the ISO will be adjusted depending on the ambient light.

5

PLAY WITH POSITIONS

Bring the lights in close to your subject and experiment by moving them around to see how different positions affect the shape and clarity of the catchlight in the subject's eye. You could also try including the lights in the corner of the frame to add a few bright spots of bokeh.



6

CAPTURE THE SPARKLE

When working at close quarters depth of field becomes very limited, even at narrow apertures. Because of this precise focusing is critical, and even more so when your subject is moving. Select a focus point over the closest eye, and make sure the lashes are sharp.



MIXING COLOUR TEMPERATURES

The light from LEDs is a similar colour temperature to tungsten bulbs. If you're concerned about choosing the correct white balance, shoot in raw so you can easily correct any colour casts in post-production. You can also get creative by mixing colour temperatures – here, the light from a window has given the background a blue colour that contrasts with our subject.

E D I T I N G

PHOTOSHOP

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HOW TO...

A TOUCH OF URBAN COOL

Turn an ordinary street scene into something more exciting using a selective bleached-out effect borrowed from the world of commercial photography

There's a technique that's become popular in the world of commercial photography, which involves bleaching out the background of an image while leaving the subject untouched, and with the normal amount of contrast, or a bit more contrast still. Try applying the same effect to a whole image and everything just looks weak and pointless. But somehow, with even small areas of full contrast, the image is

suddenly much more appealing to the eye. The presence of even limited shadow tones allow the eye to better absorb the lack of shadow elsewhere in the frame. Not only does it focus the attention on the main subject, it also makes the background look delicate, ethereal and high-key.

The effect is accomplished with Levels adjustment layers for the most part, with a Curves layer for some

general lightening work. The Levels adjustment is great because it enables us to target the very darkest and lightest points of an image in a more straightforward manner than is possible with Curves, while Curves is great for shifting large areas of tones away from the very end points. The bulk of the work is in brushing the adjustment out of our main subject, and in this video tutorial we'll show you how it's done.



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G E A R

BIG REVIEW

EXPERT OPINION — LATEST KIT



CANON EOS M5

Rod Lawton puts Canon's new mirrorless flagship – the first Canon EOS M CSC with a built-in viewfinder – through its paces

www.canon.co.uk [£1,049 / \\$979 \(body only\)](#)

It's a fraction of the size of the Canon EOS 80D DSLR, yet it has the same sensor and many of the same features. It also has a built-in viewfinder, for the first time in a Canon EOS M mirrorless camera – aka CSC

(Compact System Camera) – so can the EOS M5 do enough to tempt users away from Canon's mainstream DSLRs?

This is Canon's flagship CSC, replacing the M3 at the top of its lineup. Canon says the aim with this camera is to

provide enthusiast photographers with the speed, quality and handling of an EOS camera in a much smaller body.

It's a tiny camera, but it still packs in a 24.2Mp APS-C sensor. The resolution is the same as the existing EOS M3's, but



BIG REVIEW CANON EOS M5

the M5 has the more advanced Dual CMOS AF system found in the EOS 80D, where each photosite is split into 'left' and 'right' parts to offer on-chip phase-detection autofocus. The AF system also works across 80 percent of the width and height of the frame – a much larger area than regular DSLR AF sensors.

This sensor is matched with a DIGIC 7 image processor, which offers in-camera diffraction correction for sharper images at super-small apertures and, says Canon, improved noise reduction.

The EOS M5 can tackle action too, at an impressive nine frames per second if the focus is locked on the first frame, or 7fps with autofocus. The specs don't mention the buffer capacity, but Canon has posted a video introduction quoting a buffer capacity of 20+ raw images.

The M5 doesn't shoot 4K video (is Canon missing a trick there?) but it can

THE EOS M5 CAN TACKLE ACTION TOO, AT AN IMPRESSIVE NINE FRAMES PER SECOND

shoot Full HD at up to 60fps, for smooth 2x slow-motion effects.

It also has 5-axis digital stabilisation; that's not the same as proper optical image stabilization, but it should improve handheld footage whether or not the lens being used has image stabilisation.

EOS M cameras use a different lens mount to the regular EOS range. There are just seven EOS M lenses at the time of writing, and they're designed principally for beginners and enthusiasts rather than pros, but they collectively cover a range of focal lengths from 11-200mm, and all come with Canon's STM stepping motor autofocus technology for smooth operation while filming video.

You can also use Canon's EF-EOS M mount adaptor, which enables you to fit regular Canon EF and EF-S lenses without any loss of function.

While the EOS M5 has Wi-Fi and NFC built in, it also incorporates always-on



01

The EOS M5 is usually sold with a compact 15-45mm lens, but it will also be available with this EF-M 18-150mm f/3.5-6.3 IS STM 8x zoom lens.

02

Despite its small body the M5 still has room on the top plate for a mode dial (bottom), two control dials (top) and an exposure compensation dial.

03

The rear screen isn't fully articulating but it does have a tilting mechanism. It also offers touchscreen control and touch focusing.

04

The M5 is the first mirrorless Canon to come with a viewfinder built in. It's an electronic viewfinder with 2.36 million dots.

05

The 15-45mm kit lens offers an equivalent focal range of 24-72mm – slightly wider than Canon's regular 18-55mm kit zooms.

01

Some retailers are offering the EOS M5 with Canon's EF-EOS M mount adaptor for use with regular EF and EF-S lenses.



BIG REVIEW CANON EOS M5

Bluetooth LE technology. Your camera and smart device maintain a constant low-energy Bluetooth connection, so that when you launch the Camera Connect app on your smart device it can automatically establish a Wi-Fi connection for image transfer and remote camera control.

Build and handling

The M5 handles remarkably well for such a small camera. There's not a lot of room on the top plate, but Canon has still found room for a good-sized mode dial on the left, two control dials on the right and an EV compensation dial.

One of the control dials is for customizable camera functions. You press the central button repeatedly to choose the function and then turn the dial to change the setting. It works really well, but you have to dig pretty deep in the custom settings menu to find out how to add more settings.

Round the back is a rather small and lightweight combined navigation pad and control dial. This is pretty fiddly to use, especially if you're wearing gloves, and it's a bit of a low spot in the otherwise excellent controls.

If you don't know where to find a particular setting, chances are it's on the Q Set screen, which displays a row of settings icons down the left and right



The Canon EOS M5's colour rendition is good, and the autofocus system latches on to well-lit subjects and scenes very quickly

of the screen – and they don't obscure your subject while you're shooting.

It's not all sweetness and light. The memory card and battery sit next to one another under a door on the base of the camera – it's a bit of a nuisance when changing cards, but a common compromise in small camera bodies –

while the lens retraction button on the 14-45mm kit lens is fairly flush with the lens barrel and a little fiddly to operate.

This lens has a plastic rear mounting plate, which isn't unusual on low-cost kit lenses, but it's a bit disappointing to find the more expensive 18-150mm kit lens option also has a plastic mount. Both lenses feel a little cheap. They're not



The 14-45mm kit lens performs well and is sharp right to the edges of the frame at most focal lengths, although this picture, shot at the maximum zoom setting and wide open at f/6.3, looks a little soft

THE CANON EOS M5 HANDLES REMARKABLY WELL FOR SUCH A SMALL CAMERA

especially fast, either, since both have a maximum aperture at telephoto end of f/6.3. In program mode, the M5 often chose slower-than-ideal shutter speeds.

Performance

The touchscreen focus works well, but if you use the viewfinder and the touch-focus feature on the main screen at the same time it's all too easy to touch the screen accidentally with your nose, and focus on something you didn't mean to.

While Canon's Dual Pixel autofocus is undoubtedly better than regular (and



BIG REVIEW CANON EOS M5

slower) contrast autofocus, it did seem to hunt and fail sometimes in low-light situations where we'd expect an EOS DSLR to focus without any trouble. In good light, though, the autofocus works fine. With the 15-45mm STM kit lens it felt almost but not quite as snappy as a mid-range EOS DSLR. The results are very good, although the response of the Evaluative exposure metering system proved a little hard to predict. Very bright subjects led it to underexpose now and then; we had to dial in some positive exposure compensation.

The dynamic range proved good but not exceptional in both our lab and real-world tests – the camera tends to cut off the brightest areas fairly abruptly. The high-ISO performance is impressive, though. At ISO1600 the EOS M5's images look crisp, colourful and relatively noise-free. They're a little noisier and softer at ISO3200, and more so at ISO6400 – which is probably about as far as you'd want to go if quality was important. The results at ISO12,800 are still okay, but at the maximum setting of 25,600 the

combined effect of noise, smoothing and general softness is excessive.

To its credit, the EOS M5 matches the image quality of an EOS DSLR in a package almost half the size – this little CSC certainly doesn't lack power.

S P E C S

SENSOR 24.2MP APS-C CMOS (1.6X CROP)
IMAGE PROCESSOR DIGIC 7 **AF POINTS** 49
ISO RANGE 100-25,600 **MAX IMAGE SIZE**
 6000X4000 **METERING ZONES** N/A **HD**
VIDEO 60, 50, 30, 25, 24FPS **VIEWFINDER**
 EVF, 100% COVERAGE, 2.36 MILLION DOTS
MEMORY CARD SD/SDHC/SDXC **LCD** 3.2IN,
 1620K DOTS, TILTING, TOUCHSCREEN
TOP-PLATE LCD NO **MAX BURST** 9FPS,
 7FPS WITH AF, 20 RAW **WI-FI/GPS/NFC**
WI-FI, NFC, BLUETOOTH LE **SHUTTER**
SPEEDS 30-1/4000 SEC, **BULB** **DIMENSIONS**
 115.6X89.2X60.6MM **WEIGHT**
 427G **WEB** www.canon.co.uk



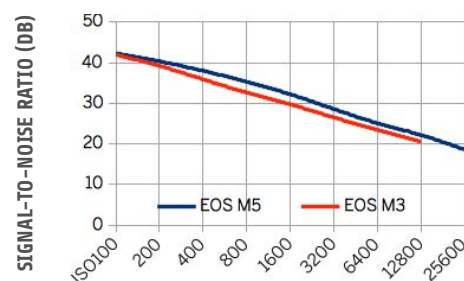
VERDICT

The EOS M5 really opens up the DSLR vs CSC debate. The EOS M10 and M3 don't have viewfinders, but the EVF and design of the EOS M5 mark it out as a potential DSLR rival. There are pros and cons to mirrorless cameras, and the M5 highlights them perfectly. Many people like EVFs because they show the image exactly as the camera will capture it, but others prefer the visual clarity of an optical viewfinder. The M5 switches

seamlessly between viewfinder and 'live' view photography. Then there's the price tag, which makes the EOS M5, at present, relatively expensive; the price will fall in time, though. For now, if you absolutely have to have a small camera you should consider the M5. Otherwise, we'd choose the EOS 80D.

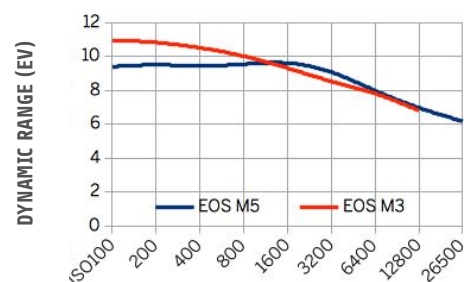


RAW* SIGNAL-TO-NOISE RATIO



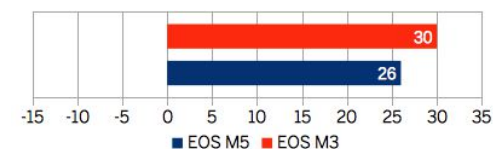
The results from the EOS M5 and M3 are similar, but the M5's DIGIC 7 chip appears to offer slightly better high-ISO results

RAW* DYNAMIC RANGE



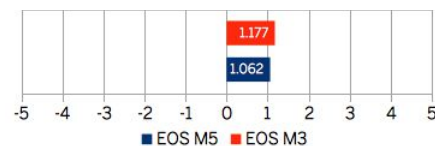
Unexpectedly, the EOS M5 shows slightly lower dynamic range at low ISOs, but the difference is small at high ISOs

RAW* RESOLUTION (AT ISO200)



Both EOS M cameras have 24-megapixel sensors, but in our resolution tests the EOS M3 was better by a small margin

COLOUR ERROR



The M5 delivers a lower colour error than the M3, and real-world tests confirm its vibrant but accurate colour rendition

A P P S

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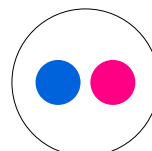
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