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GIFTS!

25 SOFTWARE EXTRAS!

ACTIONS, PRESETS & PROFILES FOR LIGHTROOM & PHOTOSHOP



*The world's favorite
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Digital Camera

Issue 279 April 2024 www.digitalcameraworld.com

World

THE ART OF LANDSCAPES

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How to choose and
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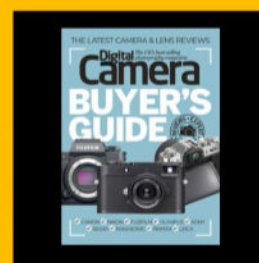


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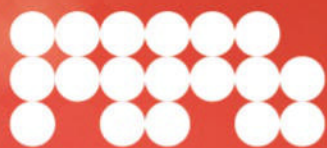
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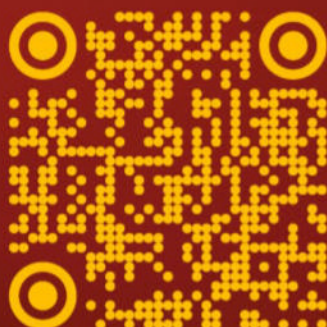
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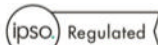
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Welcome

If a group of photographers turns up to the same viewpoint to shoot a scintillating scenic view, they're all likely to capture similar-looking photos. So discover how taking a fine-art approach (page 50) can help make your landscapes stand out. There are more top techniques in Photo Active (p16) and Camera Clinic (p72), with fans of macro and close-up photography catered for in Hotshots (p42). April's reviews section includes a new camera from Hasselblad (p110), plus lenses from Canon and Panasonic, and you can spend time with three leading pro photographers this month. Sam Davis discusses cave photography (p104), Jess McGovern shares some secrets of dog portraiture (p120) and Bea Lubas serves up tasty treats in One to One (p8). All three are speaking at The Photography & Video Show – and we hope to see you there. Enjoy the issue.

Niall Hampton, editor
niall.hampton@futurenet.com



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APRIL 2024

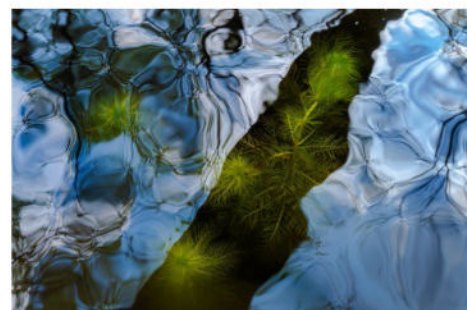
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THE ART OF LANDSCAPES

Top tips for taking your best-ever scenic shots
✔ Kit ✔ Technique ✔ Editing ✔ Printing ✔ & more!

getty



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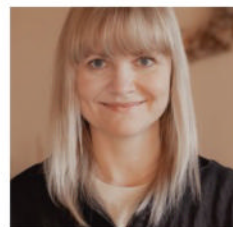
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This month's contributors

Bea Lubas
Food photographer and writer



At The Photography Show this month, Instagram sensation Lubas will offer her expert tips on editing food shots. Get a taste of what she will cover, from **page 8**

Will Cheung
Photographer and writer



A fellow of the Royal Photographic Society and the former editor of many photography titles, Cheung is the man behind Camera Clinic, which continues on **page 72**

Jess McGovern
Photographer



This multi-award-winning dog photographer will be giving two talks at The Photography Show. We get the inside track on taking portraits of pooches on **page 120**

Claire Gillo
Photographer and writer



Digital Camera's former technique editor now specialises in creative and fine-art photography – you can find her latest photo project contributions from **page 24**

Jon Devo
Photographer & writer



Our resident tech columnist enjoys considering the latest developments in photography and digital imaging. Read his latest dispatch on **page 82**

Sam Davis
Adventure photographer



At The Photography Show, Davis will be offering his insights about photographing caves – we get a sneak peek of what he will be covering in Birmingham. **Page 104**



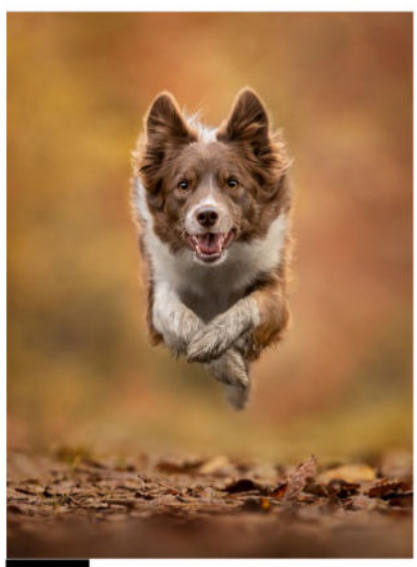
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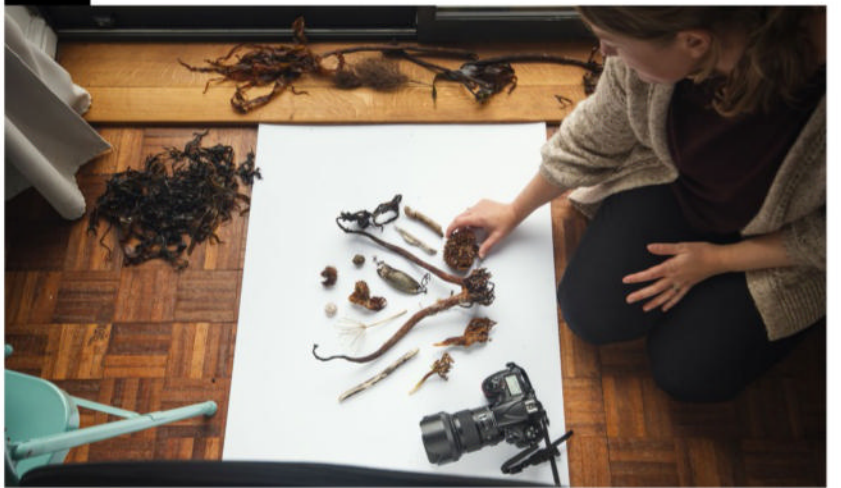


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Claire Gillo

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**BONUS
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Turn to
page 90

25 EDITING ACTIONS, PRESETS & PROFILES

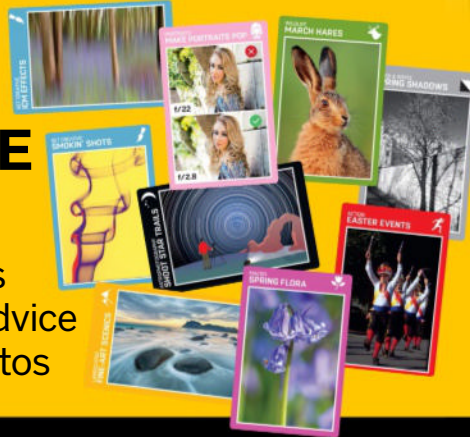
Give your shots a professional look with this month's batch of software extras for Photoshop, Lightroom and Camera Raw

We've curated another compelling batch of actions and presets this month – plus 10 toning profiles for Lightroom and Camera Raw. Turn to page 90 to find out more about each of the packs and for the instructions for downloading and installing these software



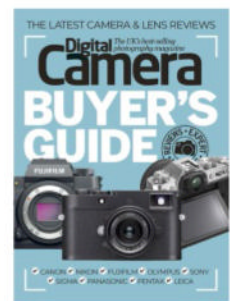
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Our latest selection of tips cards gives wallet-sized advice on how to take better photos



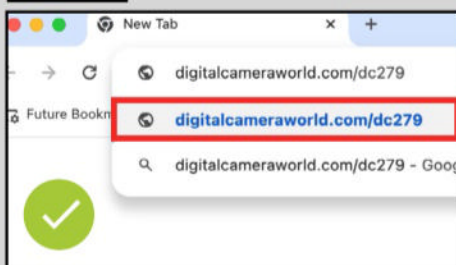
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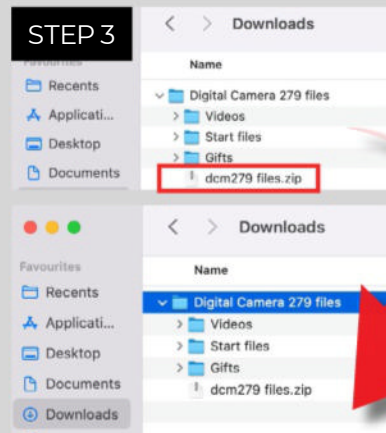
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Let us eat cake!

Food photographer **Bea Lubas** will speak at The Photography & Video Show. Niall Hampton finds out more

Digital Camera loves to cover the wonders of shooting food. It's one of the easiest ways of enjoying still-life photography, as a bowl of fruit and a basic camera is all you need to get started and, if you want to take it further, you're only limited by your imagination and creativity.

Bea Lubas has appeared in these pages before and is speaking at The Photography & Video Show this month. As a Lightroom ambassador, she will be sharing her tips for

editing food photos in the popular software application.

As regular readers may recall from issues 240 and 264, Lubas likes to keep things simple in her studio, and she loves to use natural light for photography, shaping it when necessary with diffusers and reflectors.

So which tasty dishes can we look forward to today, I ask?

"Fresh produce and something seasonal, of course," Lubas replies. "For anyone just starting food photography, or who shoots a different genre, and wants to try food, the simplest way is to start with



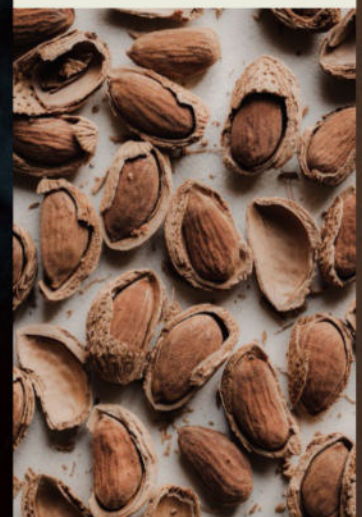


Bea Lubas

Food photographer

Lubas is an Instagram sensation and the author of *How to Photograph Food*, an ideal read for anyone looking to get started in this appetising subject area.

Instagram: @bealubas





How to get your photos noticed

Lubas started by taking family photos and joined evening classes to learn the basics of photography. As a keen cook, she used food subjects to practise what she was learning. While searching online for technique tips, she discovered Pink Lady Food Photographer of the Year and challenged herself to enter the next available competition. Finishing second in her category gave her the motivation to start a food blog and she eventually joined Instagram. "I wanted to get into the practice of improving my skills," she recalls. "I wanted something that would motivate me to photograph every day and, because I started doing this, it really sharpened my eye to composition, details and the importance of food styling."

Instagram: @bealubas

Lubas painted her home studio's walls beige, as a change from the previous white and grey, but depending on the colour theme of a project, she can drop in other backgrounds or linen fabrics.

some beautiful seasonal produce – citrus or citrus-like fruit, oranges, satsumas, which are easy to find."

Lubas arranges half a dozen satsumas on a dark grey plate with a rustic texture, placed on a black background. Orange, grey and black is a proven colour combination but the tableau is transformed by the presence of the fruit's green leaves; small details make a big difference. Lubas captures the scene from a tripod with her Canon EOS R5 and Canon RF 24-70mm F2.8L IS USM lens. Shooting at f/4.5 to slightly defocus the satsumas towards



The tableau is transformed by the green leaves: small details make a difference

the rear of the frame, she makes some minor modifications to the fruit placement to ensure she has some shot variations to choose from afterwards. What kind of vibe was she trying to capture, I wonder?

"Something with a wintry feeling," she says, "and I could have gone more than one way with that – dark and moody or really bright. For me, winter is a season of contrast. It was a beautiful frosty morning today, so if I wanted to reflect that feeling, which type of colour would I go for? Or because the evenings are still quite dark, I could try something a little bit more dark and moody, with more contrast. I think about the type of mood I want to evoke and, based on that, I will think about the different colours I want to select for it."

Lubas likes to keep things simple in her studio – and increasingly so as her career has progressed. Having initially accumulated lots of props to augment her scenes, she has gradually minimised the amount she uses. But there's no right or wrong way of using props, she adds, only different approaches. →

Camera	Canon EOS R5
Lens	Canon RF 24-70mm F2.8L IS USM
Exposure	1/40 sec at f/4.5, ISO 200



Bea Lubas



Camera	Canon EOS R5
Lens	Canon RF 24-70mm F2.8L IS USM
Exposure	1/15 sec at f/7.1, ISO 400

Bea Lubas



How Bea Lubas edits her food photos

An Adobe Lightroom ambassador, our pro uses the desktop and mobile versions of the software

1 “I use my laptop for most of my work, but I have been using a tablet and smartphone for editing smaller personal projects.”

2 “Once you get to know the editing tools well, you will know what needs to be done in post-production at the moment you take the photo.”

3 “There are particular tools that I use all the time, like the Color Mixer for adjusting colours with precision.”

4 “Hue alters the colour, Saturation the intensity of the colour, and Luminance will make the colour brighter or darker.”

5 “Masking is a powerful tool. I use it to select parts of the scene and then fine-tune any details.”



Adobe's Photography Plan subscription includes Lightroom CC, for use on mobile devices.

Lubas shoots from a studio-grade tripod and uses it with a geared head and horizontal arm for ultra-fine control of the camera's position.

“I've had people on workshops who love bigger scenes with more things in them, and others who prefer to keep it minimal,” she explains. “It really depends on the personal style and personal vision. My style and vision are very simple, and so is my workflow. I like to simplify things. For me, the fewer things, the better. The less stuff I have around me, the more creative I am.”

For the next setup, Lubas produces a Bundt cake (gingerbread-flavour with caramel icing – and home-baked, of course) and starts arranging the scene. Again, the colours are very well coordinated: the dark brown sponge cake and light brown icing, sitting on a cake stand placed on a light brown cloth. It all goes particularly well with the beige walls of Lubas's studio. →



My style and vision are very simple, and so is my workflow. The less stuff around me, the more creative I am

one
to
one



Essential ingredients for tasty food shots

The camera kit and accessories that Lubas keeps in her photography larder

1 Canon EOS R5
"Starting out with the EOS 600D DSLR, I have used Canon ever since. I just find their cameras so intuitive to use."

2 Canon RF 24-70mm F2.8L IS USM
"A native RF-mount zoom, this is a go-to lens and I've been using it for over two years now. I find it to be super-sharp."

3 Canon RF 100mm F2.8L Macro IS USM
"I use this and the 24-70mm for pretty much every shoot I do – these two lenses are always attached to my camera."

4 Manfrotto 058B tripod
"I shoot a lot of photos from overhead, so I need a sturdy tripod. I use this with a Manfrotto 131DB horizontal arm."

5 Manfrotto geared head
"An important piece of equipment which I use a lot – the knobs allow me to make micro-adjustments to the camera position."

6 Unknown Lens blower
"I always have a cleaning kit close to hand. The blower allows me to zap any dust that might get on my lenses."



Canon's Camera Connect app allows Lubas to preview and fine-tune her compositions before firing her EOS R5's shutter remotely.

Sticking with the camera setup and vertical framing from the previous shot, Lubas builds her composition and checks it on her smartphone using Canon's camera app. This places the Live View display from her R5 in the palm of her hand and lets her fire the shutter remotely. When reviewing the captures on her phone, she can tell how much editing they will need (see page 13).

In this instance, it doesn't look like the editing is going to detain Lubas for long. Beautifully lit from the side with plenty of contrast to show off its delicious nature, and with the focus melting away into the background, this cake illustrates what is surely the main benefit of food photography – the ability to tuck into the subject when the shoot is over. Bon appetit! ●



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advance tickets

'Tools and techniques in Lightroom' with Bea Lubas takes place at The Photography & Video Show on 18 March at 1pm.
www.photographyshow.com

Camera	Canon EOS R5
Lens	Canon RF 24-70mm F2.8L IS USM
Exposure	1/40 sec at f/3.5, ISO 250



Bea Lubas

Photo Active

10 things you can shoot, edit and create this month, from still-life to spring flora and outdoor Easter events

1 | LANDSCAPES

Compose with symmetry

Discover how to use this essential element of classic landscape photography, with **Mark Bauer and Ross Hoddinott**

The rule of thirds is one of the fundamental principles of composition, and one of the first that photographers try to get to grips with. However, if you follow it too slavishly, your pictures can become a little boring and predictable, and it is important to be aware of other possibilities in a scene. For example, in direct contradiction to the rule of thirds, you will sometimes find that centring your subject has the greatest impact.

Balance

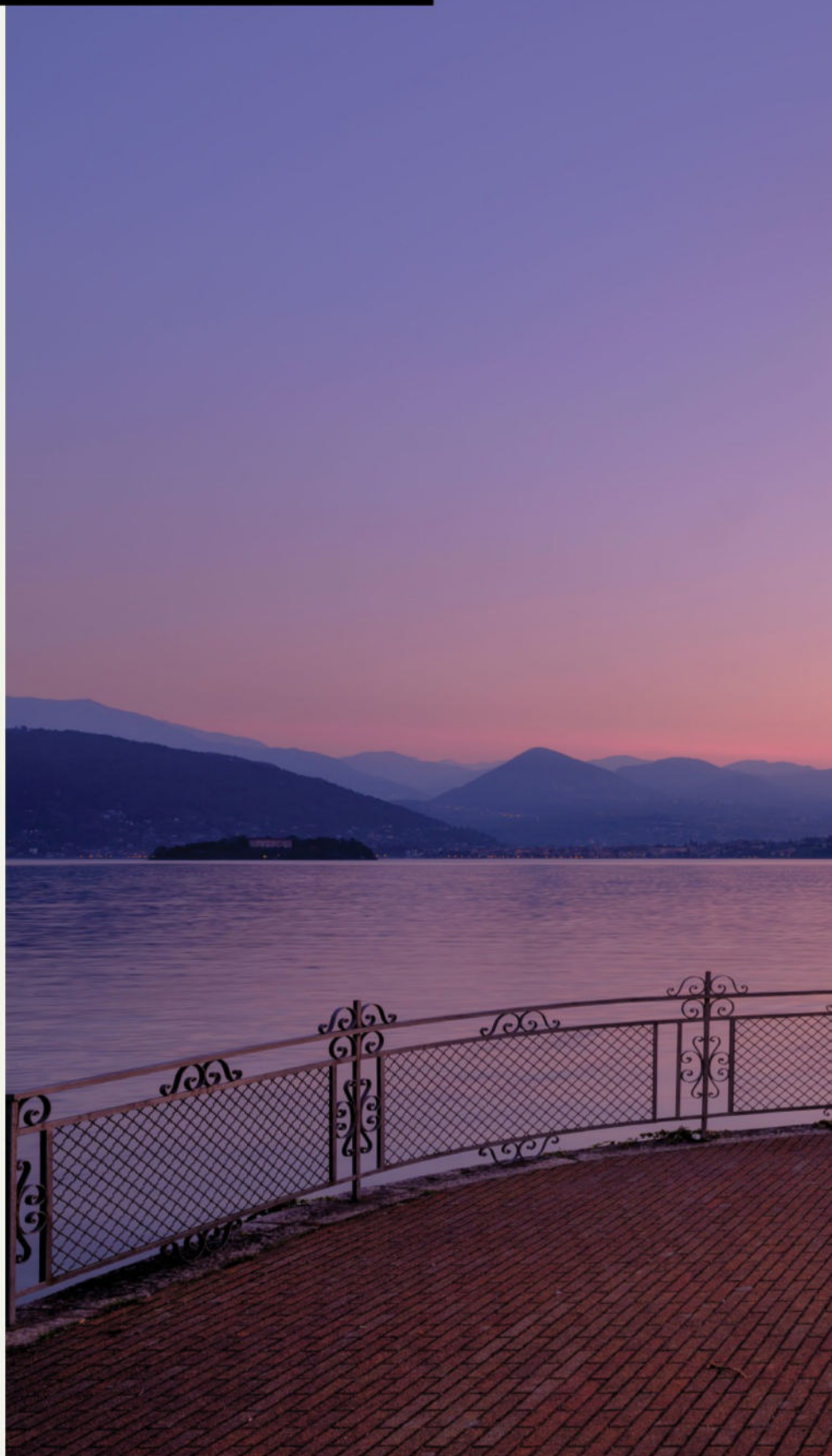
Symmetry is one way to create balance in an image, but remember that symmetry doesn't automatically produce harmony. Symmetry occurs when objects on one side of an imaginary line that bisects the frame are mirrored on the other side of the line. The line is often referred to as the plane of symmetry.

A vertical plane of symmetry tends to provide the best feeling of balance in symmetrical images. Part of the reason for this is that our own plane of symmetry is vertical, so images organised in the same way are naturally pleasing. Of course, this is not to say that you should never have a horizontal plane of symmetry; many subjects, such as reflections in lakes, suit this approach.

In addition to the balance on either side of the plane of symmetry, consider the balance in the rest of the image. With a vertical axis, top-to-bottom balance is important. Most images look more stable if the bottom is slightly heavier. If the top seems too heavy, the composition can look unbalanced.

For a symmetrical composition to work, the plane of symmetry must be properly centred – any slight deviation will be instantly noticeable and jarring, and will look like a mistake.

Symmetry is found everywhere, both in nature and in manufactured objects. As a result, many subjects naturally suit a symmetrical composition: reflections in water, architecture, bridges, rivers, paths, and roads. Scenes with strong converging lines are particularly suitable for symmetrical compositions, especially if the lines lead to a strong focal point. →



Ross Hoddinott and Mark Bauer

Lakeside architecture

There were other compositional possibilities for this image, but the shape of the streetlight and the railings behind made symmetry along the vertical plane an obvious choice. The background, with the islands flanking the streetlight, enhances this.

Camera settings: Fujifilm GFX 50S, 23mm, 1 sec at f/13, ISO 100.

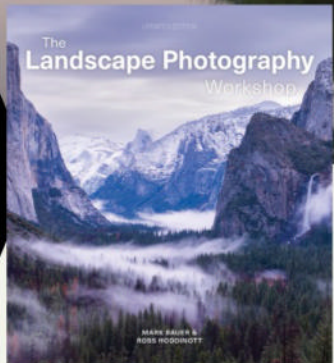
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Part 4 in issue
280, on sale
28 March





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Tranquility

Centring the horizon in this shot not only makes the most of the reflection, but also adds to the feeling of stillness and tranquility in the scene.

Camera settings: Fujifilm GFX 50S, 32–64mm (at 32mm), 1 sec at f/22, ISO 100, polariser.

Centring the horizon

Placing the horizon in the centre of the frame directly contradicts the rule of thirds, but there are times when it is appropriate to do so. Apart from obvious situations – for example, reflections in water, where symmetry is suggested along a horizontal axis – it’s always worth looking around the frame before automatically placing the horizon on a third and making sure that all the other elements are balanced. Sometimes, these other elements will only be balanced when the horizon is centred and you will have to decide which is more important – adhering strictly to the rules and placing the horizon off-centre or achieving a balance with the other elements within the scene.

Although a centred horizon can result in a dull, static composition, it can also emphasise a feeling of stillness and tranquility, so it works well for images in which other elements, such as the weather, also convey this atmosphere.



Ross Hoddinott and Mark Bauer

Centred horizon

In this image, elements other than the horizon took precedence, in particular the cliffs on the right of the image, which meant that placing the horizon in the centre was the only option. Nikon Z 7II, 24–200mm (at 56mm), 10 secs at f/11, ISO 64, 6-stop ND.



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2 | PORTRAITS

How to make portraits pop

Use depth of field and other techniques to direct the viewer's attention and improve your shots says **James Paterson**

Depth of field is one of the most creative controls we photographers have. By choosing what's sharp and what's soft, we can draw attention to the important parts of a scene while de-emphasising everything else.

When we focus on a point in a scene, there is an area in front and behind the point that also appears sharp. This is the depth of field – and it can be expanded or contracted. For example, when shooting a person in a forest, depending on your camera and lens settings, you could choose to record detail in the trees in front and behind the person or transform the trees into an attractive blur.

Aperture basics

There are several factors that give us control over the depth of field. First is the aperture (an adjustable opening in the lens that lets in the light). Its size is measured in f-numbers: the higher the f-number, the narrower the opening.

There's a direct relationship between aperture and depth of field: narrow apertures like f/22 will give greater depth of field, while wide apertures, such as f/2.8, will create a shallow depth of field.

It's a basic rule of photography: the wider the aperture, the less depth of field.

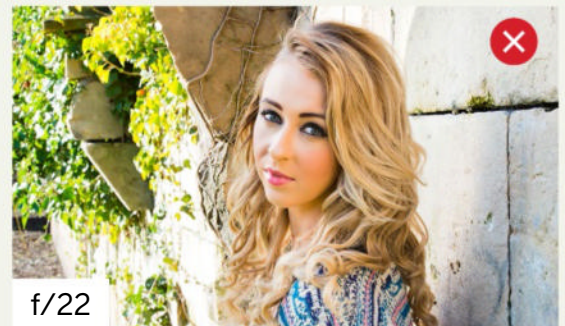
Sharp subjects

So what does this mean for portraits? The classic portrait look is a sharp subject against a soft, attractively blurred background. So we'd usually choose a wide aperture like f/2.8 or f/4 to melt away all the distracting background detail and focus attention on the subject.

Of course, there are certain types of portrait where we'd want more depth of field. If, for example, we're shooting an environmental portrait, we may want to record the detail in the surroundings, so would use f/8. And if we're shooting a group of people, we might need to account for those faces closer or further away from the point of focus, so f/11 might be a better choice.

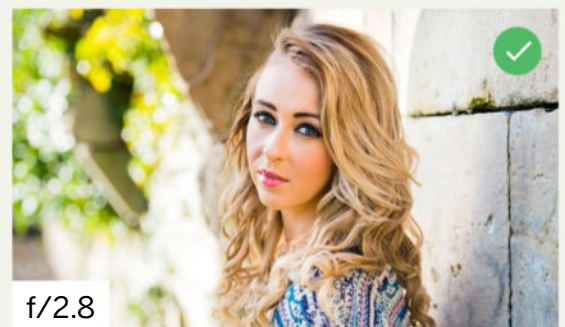
Distance

The second factor that affects the depth of field is the distance of the subject from the camera. If the point that we're focusing on is close to the camera, for example in a macro shot, then the depth of field will be shallow. If the point of focus is far away, the depth of field is greater.



f/22

With the aperture set to f/22, there is maximum depth of field, with rich detail in both the subject and the background. Use a large f-number if you want to keep more of the scene in focus.



f/2.8

At a wide aperture of f/2.8, there is a shallow depth of field, extending roughly from the front eye to the nose. From there, everything falls off into a soft, attractive background blur.

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3 | DOCUMENTARY

Easter events

Consider your aperture settings when shooting outdoor activities this Easter, says **Roddy Llewellyn**

Spring is on its way and, if your shooting opportunities have been restricted during the winter months, the Easter period offers a great opportunity to get your camera out again. Why not get in the mood and seek out some of the Easter events that will be running up and down the country? From Morris dancers to Maypoles and village fetes, there is likely to be something going on near you.

Depending on the type of scene you are shooting, it is important to consider the lens aperture. Here are three examples of the difference aperture settings can make when photographing live action scenes – we explain the technical points on the opposite page. Use this knowledge at an Easter event near you and email your shots to digitalcamera@futurenet.com for the chance to get them printed in our reader gallery.



f/8



f/4

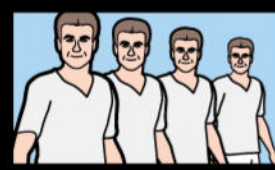
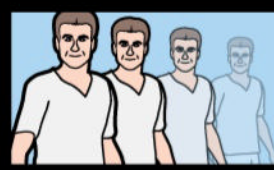


USE YOUR FREE TIPS CARDS

This project features in this month's bonus tips cards. For a handy guide to capturing creative photos like this, keep your tips cards in your camera bag.

f/22

How to make more or less of a scene appear sharply focused



When you focus on a point in an action scene, an area in front of and behind the point will also appear sharp. This is the depth of field, and it can be expanded or contracted by changing

the lens aperture. Aperture sizes are referred to as f-numbers, such as f/8. For a shallow depth of field, use a wider aperture (f/1.4, f/1.8, f/2.8...). This will blur the background

in a photo – try it when taking a portrait or shooting an individual within a wider scene. If you want more of the scene to be in focus, use a narrow aperture (f/16, f/22 or beyond).

4 | LIGHTROOM

Give colour grading a go

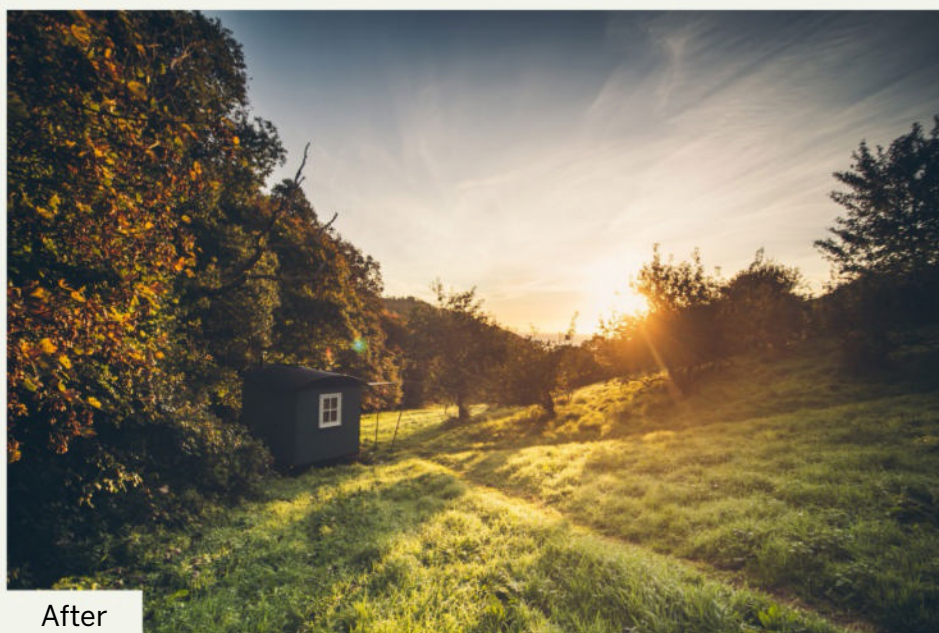
Claire Gillo takes you through the Color Grading feature in Lightroom Classic

If you want your images to appear toned and styled then the Color Grading feature in Lightroom is the perfect tool to do just this. Color Grading is an updated version of what used to be the Split Toning tool. You'll find the Color Grading feature in the Develop Module underneath the Color Mixer tab and above the Detail tab.

In the Color Grading tool, you can adjust the colours of either the Shadows, Midtones or Highlights, or globally across the whole image. Any alterations made to the Global setting will overlay over the other settings. The layout of the Color Grading feature makes it easy to use. You can change the selection from all three settings (Shadows, Midtones and Highlights), which is represented by a triple circle symbol, or go through each of the Shadows, Midtones and



Before



After

Claire Gillo

Highlights by clicking on the individual circle. There may be times when you go too far with the edits and want to reset the Color Grading feature. To do this, press Alt on your keyboard and where it says 'Adjust', you'll notice it changes to 'Reset'. You can either reset all three settings at once (the trio circle) or you can reset each one individually.

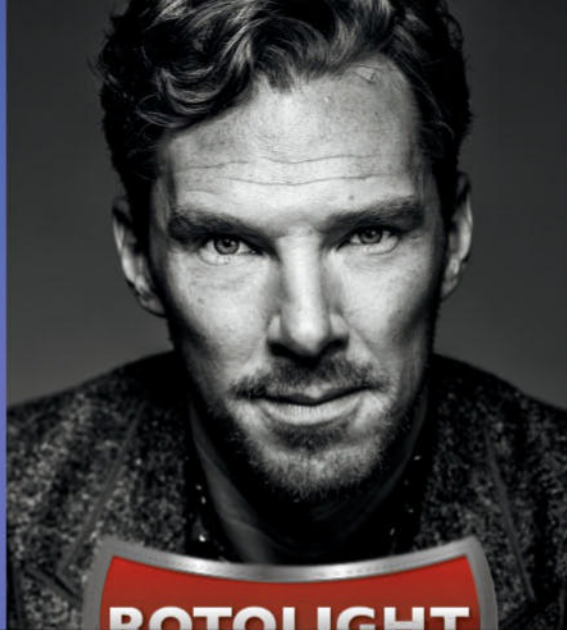
Remember, with Color Grading often less is more so try to make more subtle changes rather than making them strong. For example, a great way to stylise your image is to cool the shadows and warm the highlights up a notch, or try to warm your mid-tones and tint the shadows with a green tone. Experiment with the tools to see which effects you like best.

Get to grips with colour wheels

There are three main settings in the colour wheels: Hue (colour) Saturation (intensity of colour) and Luminance (brightness of colour). You can move these around either by clicking in the colour circles or by pushing or pulling the sliders. The further you click towards the outside of the circle the stronger the colour effect will be. After selecting a colour, press Shift and that colour will stick. You can then control the strength of the saturation along the guided line.

You can also further adjust the Blending and Balance settings – the effect is applied across all three of the settings. The Blending controls how closely your colour tints separate or merge and the Balance slider controls how pronounced the setting is. Finally, there is also a Custom Colors setting (a small box on the left) where you can select colours from the image with the pipette.





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5 | PHOTOSHOOT

Have some flat lay fun!

Make creative scenes using items from nature, a piece of white card and a reflector. **Claire Gillo** explains how

A flat lay is a photo setup where an object or objects is laid on a background and shot from a bird's eye view, using a flat or soft light so any strong or distracting shadows are avoided.

A flat lay can be created with anything – the only thing you need to take into account is the size of your objects and how they will sit on your background. For our background, we used a piece of white A1 card so we had plenty of space to play around with. You don't have to use white card – your background can be whatever colour you want it to be. If you are going to use colour, make sure it complements your subject. If you're unsure, white or grey are neutral and easy to work with as they won't clash.

One final note: at *Digital Camera* we are conscious of doing the right thing. We believe you should return any natural items back to where you found them as soon as you are finished (the same day, ideally) – think of it like a library loan and take care of them while in your possession. Do not pick seaweed that is attached to a rock and, if an animal is using something, leave it alone. →



A flat lay can feature anything you choose – here, we used interesting types of plants and seaweed that had washed up on the beach. However, our rule is to leave seaweed that's attached to rocks alone.





Clare Gillo



1

Collect your items

For this photoshoot, we headed to the beach to see what we could find. In the end, we had two separate bags. One was full of natural items (like seaweed, shells, a mermaid's purse and driftwood) and the other bag was the rubbish we collected from the beach at the same time. It's great when you can use your photography to help nature, too! For hygiene reasons, take gloves or use a litter picker when picking up rubbish.



2

Camera and lighting settings

To shoot our flat lay, we positioned our piece of white A1 card (594 x 841mm or 23.4 x 33.1in) next to some double doors. As we had plenty of natural light to shoot with, we decided to hand-hold our camera. We set the aperture to f/4, although anywhere between f/4 and f/8 should be enough to ensure that all the objects in the scene are sharp. The ISO was set to around 400 to ensure we had a fast enough shutter speed. We also placed a reflector on the left to bounce some light back into the side of the frame that is furthest from the light source.

3

Arranging the items

This is the part of the project that you need to pay the most attention to – the arrangement of your objects. Experiment by looking for different shapes and how they can sit next to each other in the frame. It's an experimental process and you may not get it right the first time, so keep trying until you create a winner. It's also worth noting that we used a wide-angle 16-35mm f/4 lens to take our images, with the focal length predominantly at 35mm (full-frame).



4

Clean it up!

To make your image look clean and tidy requires a little editing in post-production. First, you want to tone and style your image to your liking and ensure the exposure and contrast are correct. Remember, you want a neutral effect and soft light so the objects stand out by themselves. Some of the seaweed and rubbish left marks on the card, so we cleaned those up in Photoshop using the Remove tool. A few small stray stones also made it into the final pictures so, again, we removed them in Photoshop with the same tool.





5

Turn rubbish into art

As mentioned earlier, we also collected a bag of rubbish from the beach and so decided to turn this into art. Again, think about how the objects interact with each other – place the larger objects in the frame first and then dot the smaller pieces around. Also, think about shapes and colours in your image and how they work together.



6 | LIGHTROOM

Transform your raw files with our bonus toning profiles

This pack of 10 software extras for Lightroom and Camera Raw will kick-start your creative processing, says **George Cairns**

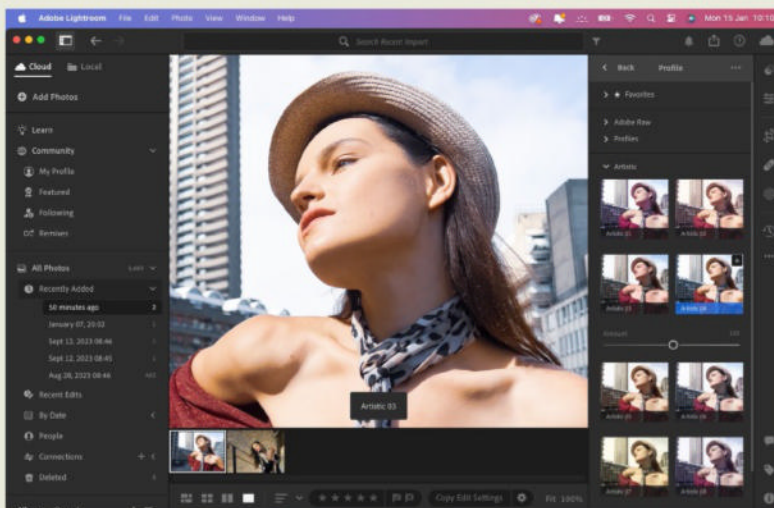
There is often confusion about the difference between presets and profiles in Camera Raw. Although both of them allow you to transform the colours and tones in an image with one click, presets move the position of multiple sliders in the Edit panel to create a new look, whereas profiles change the colours and tones without adjusting the sliders. Profiles are more of a springboard to the editing process – for example, the Adobe Landscape profile boosts the saturation of blues and greens in a landscape; you can then manually adjust the Edit panel's sliders to fine-tune the look. These 10 tone shift profiles produce a range of dramatic and creative looks that you can fine-tune in the Edit panel.

1 Open Lightroom

We're using version 7 of the desktop version of Adobe Lightroom image editing software. However, the process of importing and applying these 10 bonus profiles is similar in both Lightroom Classic and Adobe Camera Raw.

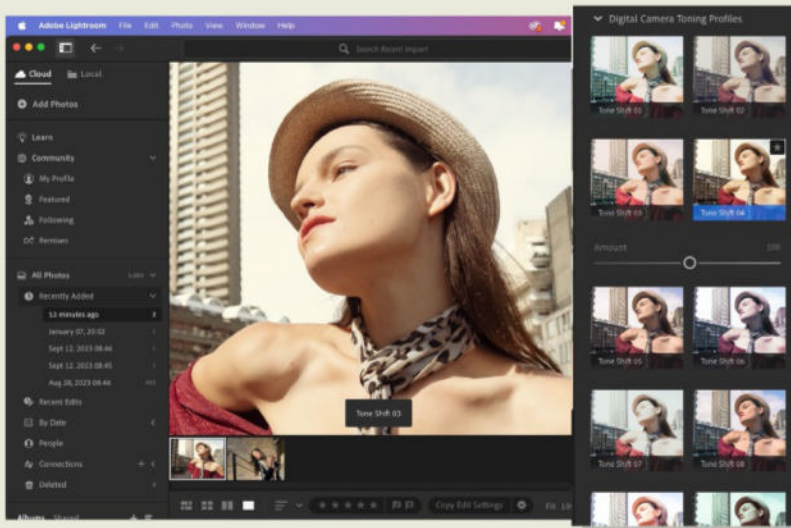
2 Locate the profile panel

Go to the Edit panel. Click the drop-down menu next to Profile to view profiles such as Adobe Landscape. Click on the profile browser icon to see more categories such as Artistic. Move the cursor over a profile to preview it.



3 Import the new profiles

Click the '...' icon at the top right of the Profile panel and choose Import Profiles from the drop-down menu. Go to the downloaded folder and click Import. Our 10 toning profiles will appear in a Digital Camera Toning Profiles section.



4 Apply the profiles to your images

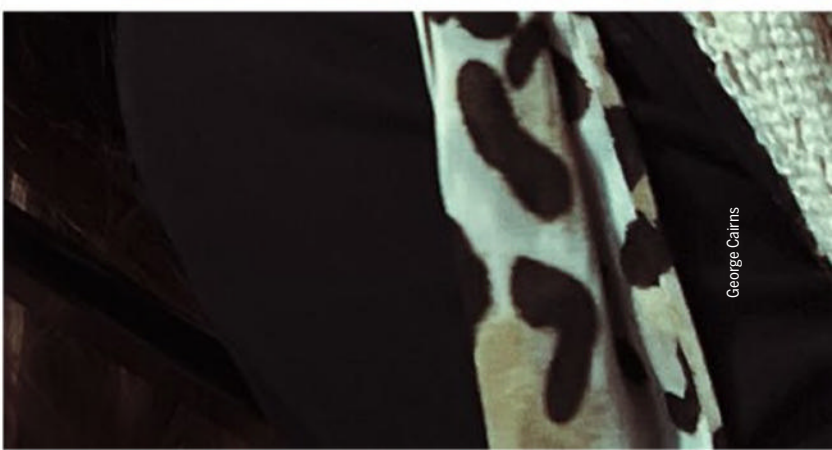
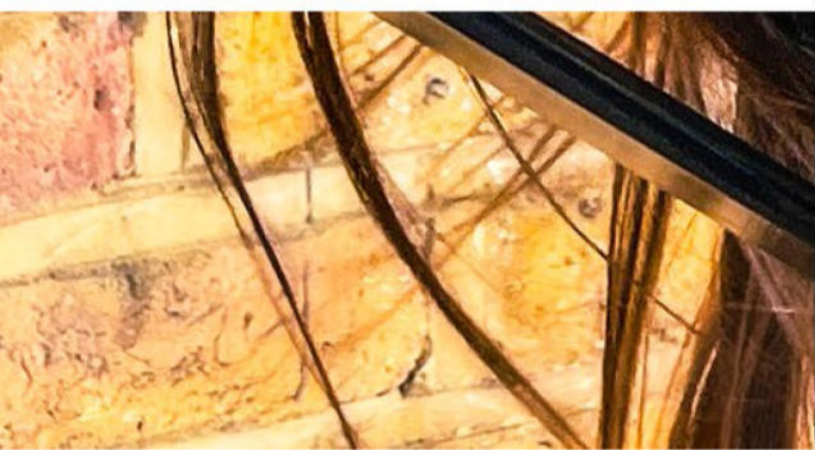
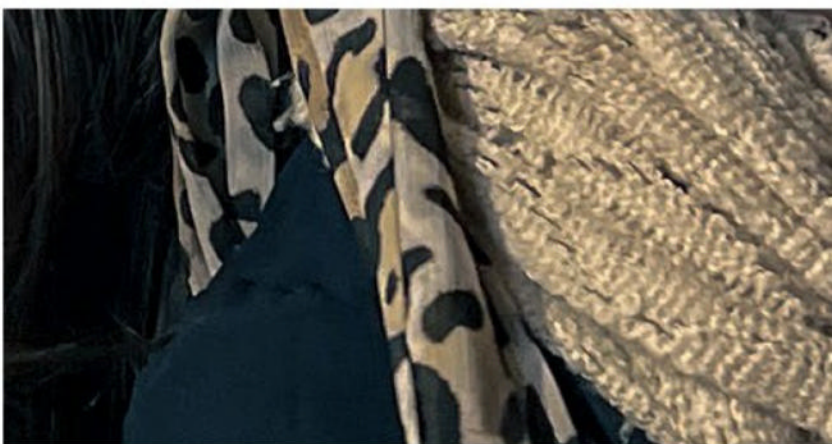
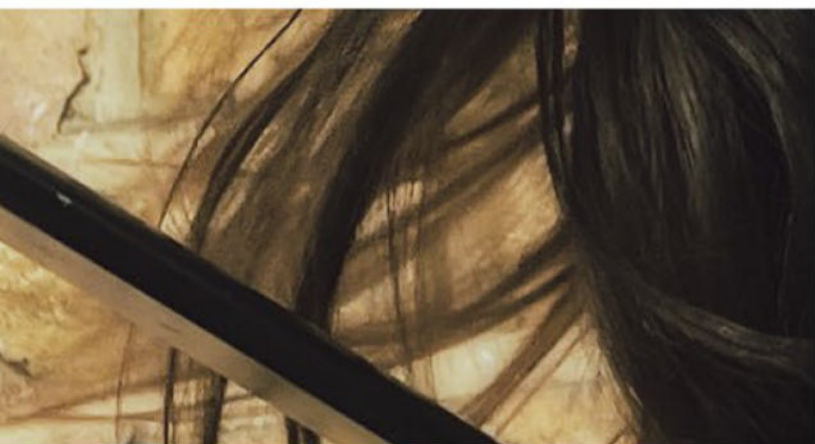
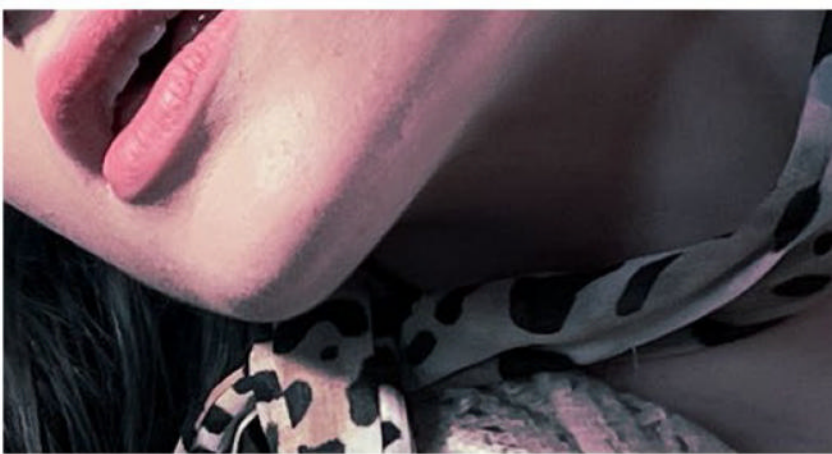
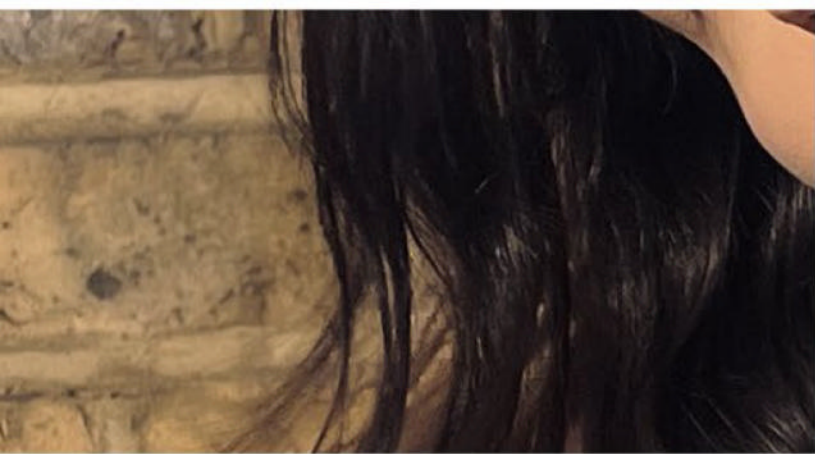
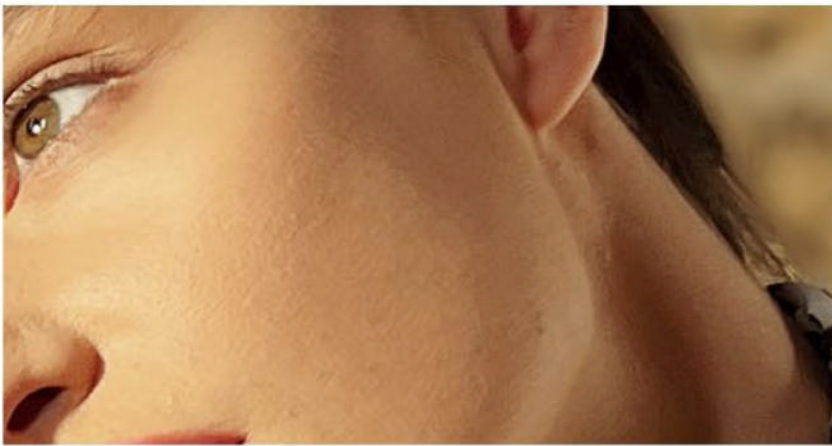
Click on our Tone Shift profiles to apply a range of creative looks (as demonstrated in our illustration on the opposite page). You can fine-tune the strength of each profile by using the slider below it.



How to get your 10 Camera Raw & Lightroom profiles

Once you have downloaded the 'dcm279-files.zip' to your computer, move it somewhere that you can locate easily and double-click on it to unzip it.

George Cairns





7 | CREATIVE

Get smokin' shots

Looking for a creative project to do indoors? Have some fun with incense, suggests **Benedict Brain**

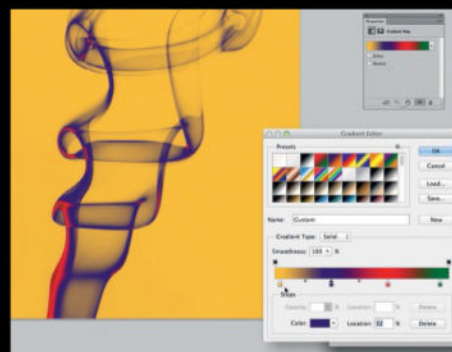
Capturing swirls of smoke as they curl and twist through the air is a wonderful way to create cool, contemporary photos. The beauty of this fun and easy technique is that you don't need lots of swanky (or costly) equipment, and you can easily do it in the comfort of your home using a simple table-top 'studio'.

All you need to get started is some plain black cloth to use as a backdrop,

a flashgun that can be positioned off-camera and an incense stick. The secret is to capture the swirls of smoke as they rise from the incense. This can take a bit of practice, as the movement of the smoke can be a little unpredictable, which also makes focusing tricky. Once they have gone, the patterns are impossible to replicate exactly but you can try using a small piece of paper to fan the air and manipulate the shape the smoke makes.

Your smoke shots might look a little bland straight out of the camera, so why not try experimenting by adding some colour? Of course, you can use a different coloured background, but for our main shot (pictured, right), we added multiple colours using a Gradient Map in Photoshop. The results can vary from the garish to the sublime – have a go at home by following our step-by-step guide, right, to see how much fun it can be.

How to make beautiful smoke art using incense, flash and Photoshop



1

Create your 'studio'

Use a black cloth as a backdrop; velvet is ideal for this purpose as it absorbs light better than other materials. Position an incense stick about 12 inches in front of the cloth. To light the smoke, use an off-camera flash positioned to one side. Connect this via a cable or remote trigger. Be careful to avoid lens flare.

2

Try these settings

Select manual focus and place a pencil in the path of the smoke to set your focus point. An aperture of f/8 will give enough depth of field. Adjust the power and position of the flash until the lighting looks right, using your LCD to assess this. Fan the smoke to create patterns and fire off multiple shots.

3

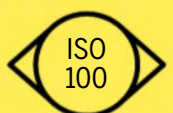
Add a gradient map

Open the final image in Photoshop CC or Photoshop Elements. For an abstract effect go to Layer > New Adjustment Layer > Gradient Map and either choose one of the preset gradients or create your own using the gradient editor. This will map new colours to the tones of your original image. Smokin'!



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This fun technique is simple and inexpensive to set up at home, but you'll need plenty of patience to get the very best results!



A longer focal length, between 50mm and 200mm, and a wide aperture, such as f/4, will allow you to focus on new growth or colourful flowers.



8 | MACRO

Capture spring flora with a macro look

Now's the perfect time to get down to the woods and capture spring in all its glory, says **Chris Rutter**, who explains how to use a telephoto lens for macro results

Few things encapsulate spring like the sight of bluebells carpeting a woodland floor. These beautiful and iconic flowers normally appear in April or May, depending on the weather and location. These seasonal displays can be short-lived, so you'll need to keep a close watch on likely locations to give you the chance to capture them in their full glory.

There are many ways that you can shoot these colourful displays, depending on the type of location, the background and the lighting you encounter. The classic wide-angle view is great if there is a large, colourful display, with a suitable background, but that's not always the case. For smaller displays, you'll get

better results by using a longer focal length lens, such as 70-200mm, and isolating specific areas of flowers. Using these lenses, it's also easier to isolate the flowers and any bright green leaves in the same location as the blooms by using a wide aperture, such as f/2.8 or f/4, and blurring the background.

For either, it's suggested that you shoot in bright, overcast conditions, and have the sun behind you. This is great for capturing as much detail as possible but can result in flat, dull-looking results. Try shooting early or late on a sunny day, and face towards the light for a more dramatic backlighting effect.

As with any wildlife photography, you should respect the environment. Don't

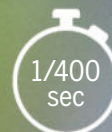
walk across other flowers just to get the shot that you want, or pull up or destroy the plants around you to 'clean up' the surroundings. Stick to clear paths and areas when looking for a suitable viewpoint and then choose the right focal length lens to allow you to get the best composition for your shots. The ecosystems that enable these plants to survive are fragile and easily destroyed, and we all need to make sure that we don't adversely affect them, even if our actions are unintentional.

Along with the changes in the flora, spring also heralds changes in the wildlife you will discover in woods and forests and, over the page, you can find out how to capture the arrival of March hares.



USE YOUR FREE TIPS CARDS

This project features in this month's bonus tips cards. For a handy guide to capturing creative photos like this, keep your tips cards in your camera bag.



Macro-style with a zoom!

Don't own a macro lens? You can still get macro-style shots with a telephoto zoom and some practice. This bluebell capture was taken from a distance using a Panasonic Lumix G Vario PZ 45-175mm F/4-5.6 lens. By using a wide aperture and focusing on the bluebell with a single focus point, a macro-style shot has been achieved.



This portrait of a wild hare was photographed with the sun shining onto the subject, and was captured using a single AF point over the eye.

Single AF point

Hare around this spring

The new season is a great opportunity to practise using your camera's autofocus tools

Spring is on its way, and soon there will be an abundance of March hares and rabbits populating the fields once again. This is a great opportunity to dig out your telephoto lens and explore your camera's autofocus system. Whether you are shooting a single subject or a group of rabbits, setting up your camera's autofocus correctly will give you better results. Autofocus is a very useful tool when shooting wildlife, especially when there is more than one subject in your scene. Modern cameras offer an incredible number of autofocus points, with some having more than 400.

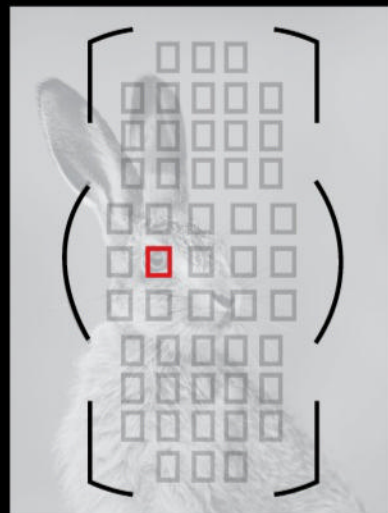


Set up the correct autofocus points in-camera to help you master wildlife photography

Single subject = Single autofocus point

If your scene has a single subject, then shoot it with a single AF point. Place this point near the centre of the autofocus grid and guide your camera over the eye of the subject. Knowing exactly where your focus point is within your composition will enable you to move it to where you want quickly.

This stunning portrait of a March hare (opposite page) was captured using a single AF point, focusing it on the eye and bringing the area around it into sharp focus. With the use of a wide aperture (f/4), the face of the hare is sharp against an out-of-focus background. To complete the technical excellence of this photo, shooting against a solid green background has made the hare stand out even further.



Multiple subjects = multiple focus points

If you encounter a group of subjects that you want to capture, such as this group of hares (pictured, above right), then you will need to move away from a single autofocus point and set up a group of AF points instead. Widening the number of autofocus points will enable you to capture more of the action within a group of subjects. Set the appropriate amount of focus points required to cover your subjects, then move the camera to track those subjects. In this shot, the hares were active and running around, so we set the camera to Continuous drive mode instead of single shot/ frame. Fortunately, we managed to capture a hare while it was jumping in the air, at 1/1250 sec, but the rest of the group was also kept in focus with the wide autofocus area.



Invest in a super-tele

If you want to get into wildlife photography but find that your current lens doesn't quite extend to subjects far away, it could be worth investing in a super-telephoto lens to capture your subjects in the distance. Although heavier, with a tripod or monopod for support, these can make a huge difference if you want to take your wildlife shooting to the next level.





The winner of the 'Action' challenge is...

Mickaël Malaper

In *Digital Camera* 277, we challenged our readers to submit an image that best encompassed 'action'. Congratulations to Mickaël Malaper for a capture that combines a superb composition with excellent underwater lighting skills. Titled 'Aquatic Wings', this image was taken on a Canon EOS R (used in a SeaFrogs underwater housing) with a pair of Sea & Sea YS-03 strobes. Excellent work, Mickaël!

Settings: 1/125 sec at f/8, ISO 400

Mickaël Malaper

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10 | COMPETITION

'Water' photo challenge

Send us your best image featuring water to win a £50 voucher towards Cewe Wall Art

The latest theme of our monthly photo challenge is 'Water' – so whether you enjoy taking photographs of streams, rivers, seas, ponds, precipitation, puddles or lakes – or whatever else floats your boat – we're looking forward to seeing your best shot!

Enter via email or Facebook

Email your entry to digitalcamera@futurenet.com with 'Water challenge' as the subject, including a brief description of the image. Or look for the 'Water challenge' post at www.facebook.com/digitalcameraworld and upload your entry into the feed. Enter by 27 March (only one image per reader, please). The winner will be announced in issue 281 (May), on sale 26 April. (Please note that this competition is only open to readers based in the UK.)



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SCAN ME





The art of seeing

Benedict Brain says it's a small world, and you never know who you will bump into again...

This is Marty, a professional bridge player (the card game). I first met Marty while sailing on a ship between Lisbon, Portugal and New York City, USA, in early 2022.

I was one of the ship's lecturers, giving talks about the art and craft of photography, and Marty was the ship's onboard bridge instructor.

I made a portrait of Marty as we wandered around the streets of Belfast on a damp, drizzly day. He was an interesting and intriguing character and a compelling subject. I wrote about the image I made of him in the September 2022 issue of *Digital Camera* magazine. To my surprise,

I met Marty about a year later on a different ship in the North Atlantic. We were sailing in and around Iceland and Greenland, but I never made a portrait of him on this trip, which was a shame.

This second encounter made me think what a small world it is, but it is even smaller when you consider that I bumped into him again in Miami in January 2024 as we both boarded a ship bound for LA. I made this portrait (above) of him on this trip, during which we spent more time chatting and swapping stories. I discovered more about his intriguing lifestyle and found out that, since 2004, he's spent over 4,500 days (that's over 12 years) at sea on cruise liners. Hopping from

Meeting interesting and intriguing people, hearing their stories and making their portraits is one of the greatest joys of travelling.

one ship to the next as a travelling bridge instructor, he spends as little time on land as possible. There's more to his story, too, so I managed to record a short interview with him this time, which I shall edit and share soon.

I had used the original portrait I made of him in my book, *You Will Be Able to Take Great Photos By the End of This Book*, so I was thrilled to give him a copy of the book, which he liked. I like this portrait more than the original portrait I made of him in Belfast; it captures the essence of his character more fully. I wonder where in the world I'll bump into Marty next, but I feel confident I will, and I look forward to making another portrait of him then! ●



Benedict Brain
www.benedictbrain.com

Camera: Fujifilm GFX 50R and GF45mm F2.8 R WR
Exposure: 1/125 sec at f/5, ISO 250

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A close-up photograph of water ripples, creating a complex, abstract pattern of blue and white. A green, feathery plant stem is visible through the center of the ripples, adding a natural element to the abstract composition.

Hotshots

Winners from Close-up Photographer of the Year 5 (2023)



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**WINNER: INTIMATE LANDSCAPE
'Undertow'**

Csaba Daróczi, Hungary

Water violet (*Hottonia palustris*) submerged beneath moving water. "In the first days of May, I always return to a small canal near Izsák, Hungary, where the water violet plants bloom in huge numbers. Unfortunately, flowering was delayed this year and only the leaves were still underwater. I was about to go home when I saw a tree had fallen over the canal and the plants were clearly visible under its reflection. I found it an exciting subject and played with it for a while."

Camera settings:

Nikon Z 6, Nikkor 16-35mm f/4 ED lens, 1/320 sec at f/9, ISO 1250

Post-processing: Basic adjustments in Adobe Lightroom

Further information:

Website: www.daroczicsaba.hu

Instagram: @daroczics

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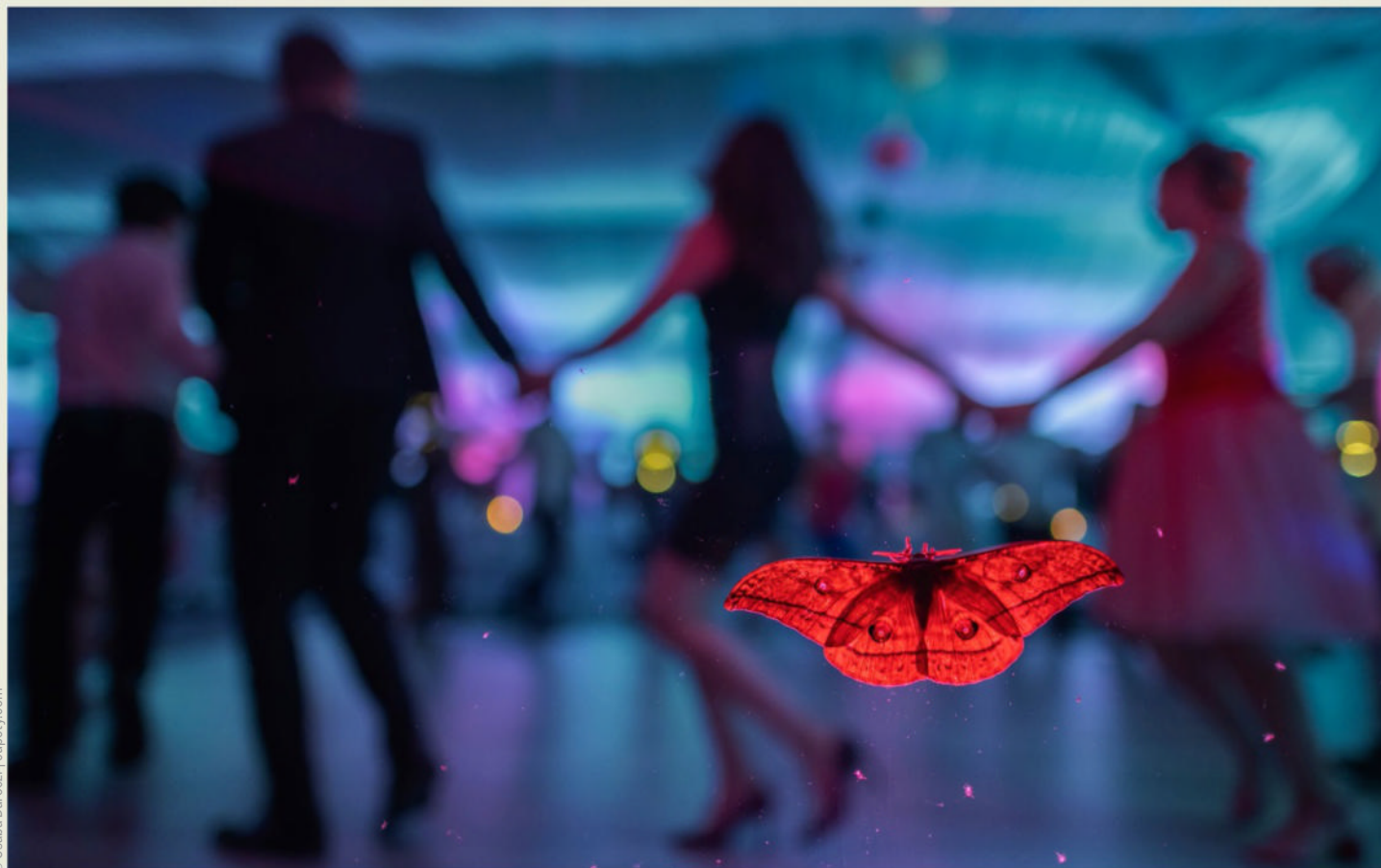
WINNER: ANIMALS CATEGORY & OVERALL WINNER 'The Bird of the Forest' Csaba Daróczy, Hungary

A Eurasian nuthatch flies among the trees. "In the winter of 2023, I took a lot of photographs in a forest close to my home in Hungary. I found something new to photograph almost every week and spent several days exploring ideas and perfecting techniques. Staying curious and open-minded led me to this hollowed-out tree stump, which measured around half a metre in diameter. I carefully positioned my GoPro Hero 11 camera inside the trunk and took a few shots. I was amazed by the results. After a few days, I decided the composition might be improved if I included an animal in the frame. So, I returned to the spot and placed sunflower seeds near the hole, which the mice and birds soon found."

Camera settings: GoPro Hero 11, F2.5/15mm fixed lens, 1/5400 sec at f/2.5, ISO 800

Post-processing: Basic adjustments in Lightroom

Further information: Website: www.daroczicsaba.hu Instagram: @daroczics



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WINNER: BUTTERFLIES & DRAGONFLIES CATEGORY 'The Wedding Guest' Csaba Daróczy, Hungary

A Japanese silk moth (*Antheraea yamamai*) rests on a window as a wedding party takes place inside. "I was photographing a wedding in a forest clearing in the beautiful surroundings of Uzsa, Hungary. The hall lights attracted a lot of insects to rest on the windows. At one point, I saw some guests taking pictures with their phones next to one of the red lights. As I moved closer, I noticed that a moth had taken up residence on the window. I waited until everyone else had finished their pictures and then took my turn."

Camera settings: Nikon Z 6, Nikkor AF-S 24mm f/1.4G ED lens, 1/320 sec at f/1.4, ISO 3200

Post-processing: Basic adjustments in Adobe Photoshop

Further information: Website: www.daroczicsaba.hu Instagram: @daroczics

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WINNER: FUNGI CATEGORY

'The Ice Crown' Barry Webb, Great Britain

A tiny slime mould (*Didymium squamulosum*) proudly wears a crown of ice. "I found this slime mould in some leaf litter on the floor of a woodland in Buckinghamshire in January – it is only around 1mm tall. Attracted by the way the frost had formed a crown shape on top of the fruiting body, I had to be extremely careful not to breathe on it. During a previous attempt with another slime mould, I inadvertently got too close and the warmth of my breath melted the ice."

Camera settings: Olympus OM-D-E-M1 Mk II, M.Zuiko Digital ED 60mm f/2.8 Macro lens, 1/2 sec at f/4, ISO 200

Post-processing: 74 images stacked in Zerene Stacker. Basic adjustments in Lightroom and Photoshop. Topaz DeNoise.

Further information: Website: www.barrywebbimages.co.uk Instagram: @barrywebbimages



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© René Krekels | cupoty.com

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WINNER: INSECTS CATEGORY

'Wood Ants Firing Acid Secretion' René Krekels, Netherlands

Wood ants defend their community by spraying acid. "I had been studying the lifestyle of wood ants in the Netherlands for work when I noticed that the defending ants of a very large ant's nest seemed eager to scare me off by spraying acid towards me. Luckily, it wasn't that destructive and it provided me with a great opportunity to photograph them defending their nest."

Camera settings: Canon EOS R5, Canon EF 100mm f2.8L Macro IS USM lens, 1/125 sec at f/9, ISO 320

Post-processing: Basic adjustments in Lightroom

Further information: Website: www.renekrekels.nl, Facebook: [rene.krekels](https://www.facebook.com/rene.krekels)

WINNER: HUMAN-MADE CATEGORY

'Asymmetrical Threads' Elizabeth Kazda, USA

In-camera multiple exposures of coloured threads. "I enjoy pushing the limits of my camera's capabilities and experimenting with new techniques to capture ordinary objects. My collection of art supplies includes numerous spools of coloured thread from previous projects. I wanted to photograph this thread in a unique way and came up with the idea of wrapping coloured strands around an open picture frame. I placed the frame on a motorised rotating platform and set my camera to multiple exposure mode. I captured 64 photos of the thread at 64 equidistant positions as I rotated the platform. Since I didn't complete a 360° rotation, the design is asymmetrical. This is a meticulous process that requires patience. For this image, I used an in-camera multiple exposure of 64 frames to output a single raw file."

Camera settings: Nikon D850, Nikkor AF-S 24-85mm f/3.5-4.5G ED VR lens, 1/5sec at f/4.5, ISO 64

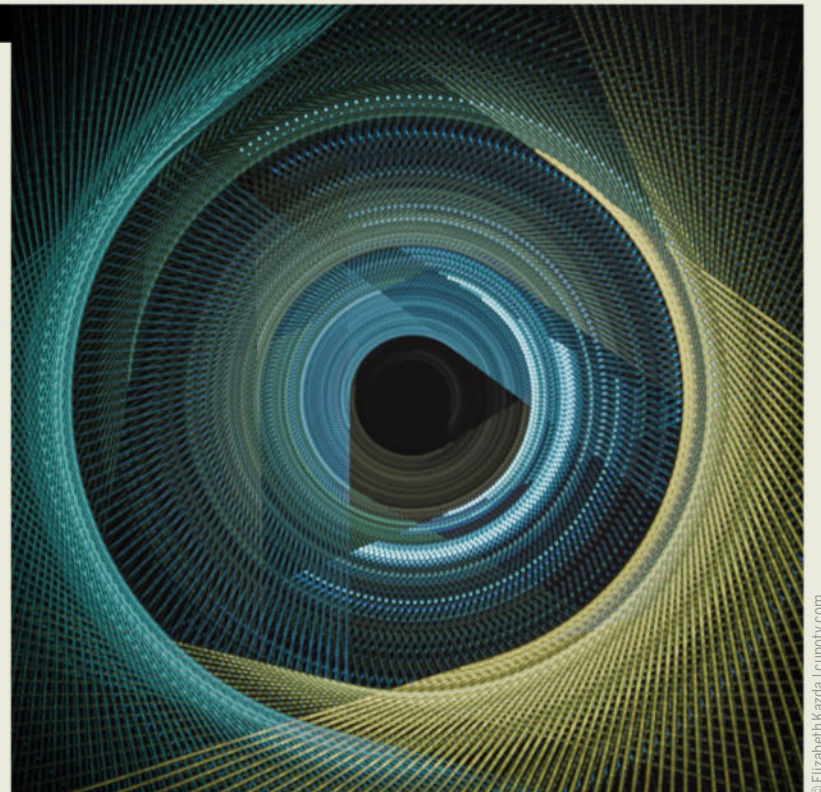
Post-processing: Basic adjustments in Lightroom and Photoshop, cropping, adding a circular vignette

Further information:

Website: elizabethkazda.myportfolio.com

Instagram: @elizabethkazda

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WINNER: INVERTEBRATE PORTRAIT CATEGORY**'Jumping Stick' Tibor Molnar, USA**

"When we travelled to Ecuador, I knew there would be an opportunity to see jumping sticks (Stiphra) in the Amazon region. When we found the first of several creatures, I was beyond excited. I had imagined this shot in my mind for a long time and it was incredible to actually have this opportunity to make it happen. The best way to describe these invertebrates is part walking stick, part grasshopper! When they jump, they are not particularly graceful and they tend to tumble around completely off-balance."

Camera settings: Olympus OM-D E-M1 Mk II, M.Zuiko Digital ED 60mm f/2.8 Macro lens, 1/50sec at f/5.6, ISO 100
Post-processing: Seven frames stacked in Helicon Focus, Topaz DeNoise.

Further information: Instagram: @thetibormolnar

WINNER: YOUNG CLOSE-UP PHOTOGRAPHER OF THE YEAR**'Small Wonders' Carlos Pérez Naval, Spain**

A Moorish gecko (*Tarentola mauritanica*) climbs on a wall covered with mineral deposits that look like trees. "In the wall of some houses in Calamocha – the village in eastern Spain where I live – it's possible to find pyrolusites. These magnesium minerals create stunning formations, which look just like petrified trees, but they are so small that they're tricky to spot. One day, I was lucky enough to find a Moorish gecko close to the pyrolusite wall, so I tried to make the most of the encounter. I had wanted to capture a gecko in the 'petrified forest' for a long time, but they only recently appeared in my village. They were probably carried in fruit baskets from hotter areas and, due to climate change, they can now survive here."

Camera settings: Nikon D500, Nikkor 105mm lens, 1/4 sec at f/8, ISO 1250

Post-processing: Basic adjustments in Lightroom

Further information: Instagram: @cpereznaval

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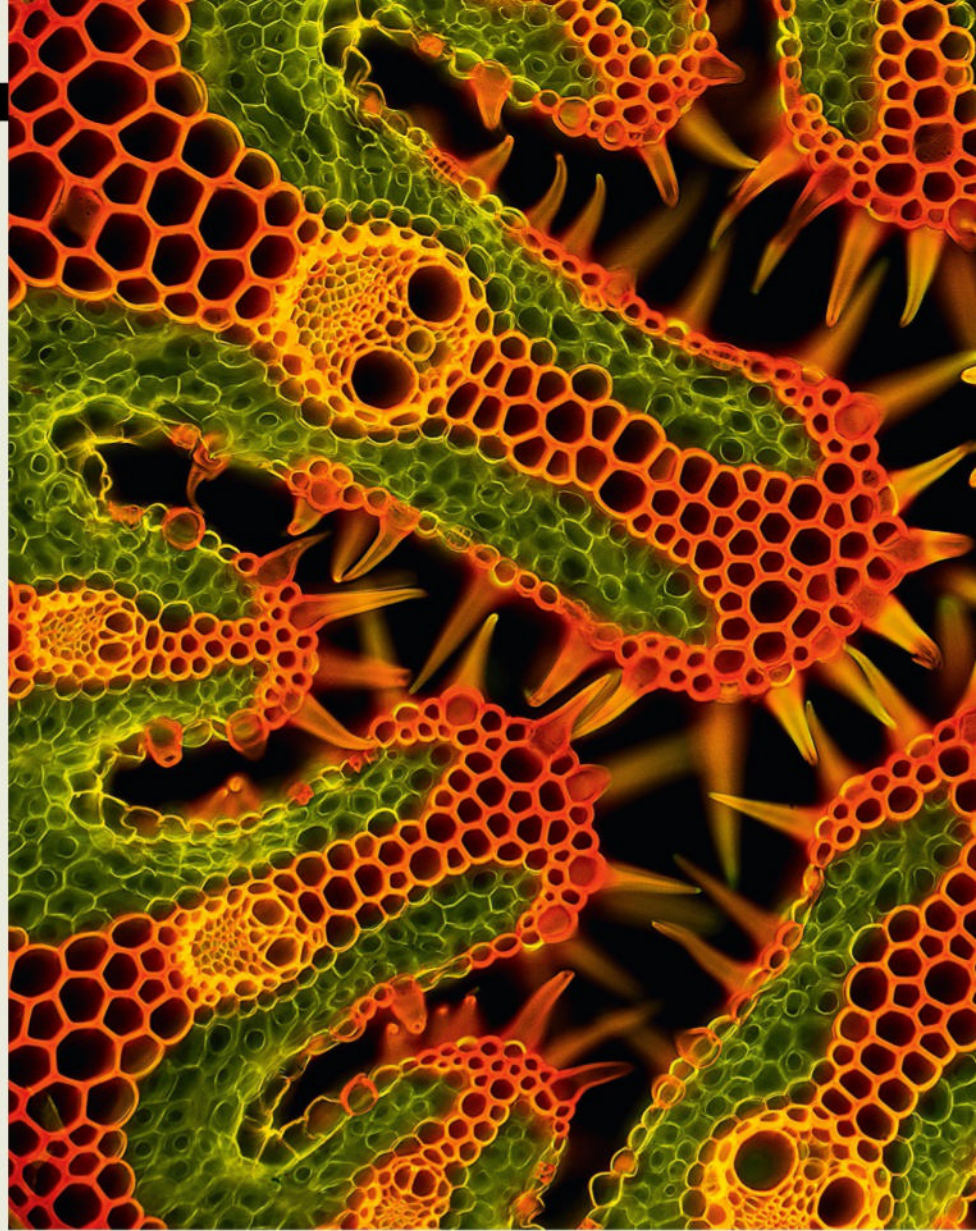
i**WINNER: MICRO CATEGORY****'Beach Grass' Gerhard Vleck, Austria**

A microscopic cross-section of beach grass (*Ammophila arenaria*). "This is a 30µm cross-section of beach grass. I used different staining and chemical solutions before placing the stems on the slide. Taking the photograph is the easy bit."

Camera settings: Nikon Z 6II, Olympus SPlan Apo 10/0.40 microscope objective, 1/3 sec, ISO 100

Post-processing: Panorama stitched together in Lightroom. Basic adjustments in Photoshop

Further information: **Website:** www.foto-vision.at
Instagram: @gerhardvleck

**WINNER: UNDERWATER CATEGORY****'Dreamtime' Simon Theuma, Australia**

A Commensal shrimp floats above a Mosaic seastar. "Like an intricate tapestry of the marine ecosystem, this image captures the relationship between a commensal shrimp and a mosaic sea star. It looks like Aboriginal art – an ancient wisdom reminding us to preserve the delicate balance in our natural world. For this image, I used a strobe set at an angle to the subject, which accentuated the depth and texture of the organisms, and boosted magnification using a +15 wet lens dioptr."e."

Camera settings: Nikon D850, Nikkor 85mm f/2.8G lens, 1/200 sec at f/14, ISO 64

Post-processing: Frames stacked in Helicon Focus, Topaz DeNoise

Further information:

Website: www.simontheuma.com.au

Instagram: @simontheumaphotography

i



APOTV, RunweXu and Binjia Wang

Gerhard Visek | cupoty.com



Close-up
Photographer
of the Year

About the competition

Close-up Photographer of the Year, in association with Affinity Photo 2, was founded in 2018 and aims to encourage photographers to slow down and discover beauty in subjects that are often overlooked. For more information and to view the Top 100 online gallery, visit: www.cupoty.com

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WINNER: PLANTS CATEGORY

'Reflexion' Ria Bloemendaal, Netherlands

A magnolia tree, reflected in the water of Trompenburg Botanical Garden in Rotterdam. "I saw this beautiful reflection and it immediately inspired me to make an 'impressionist painting'."

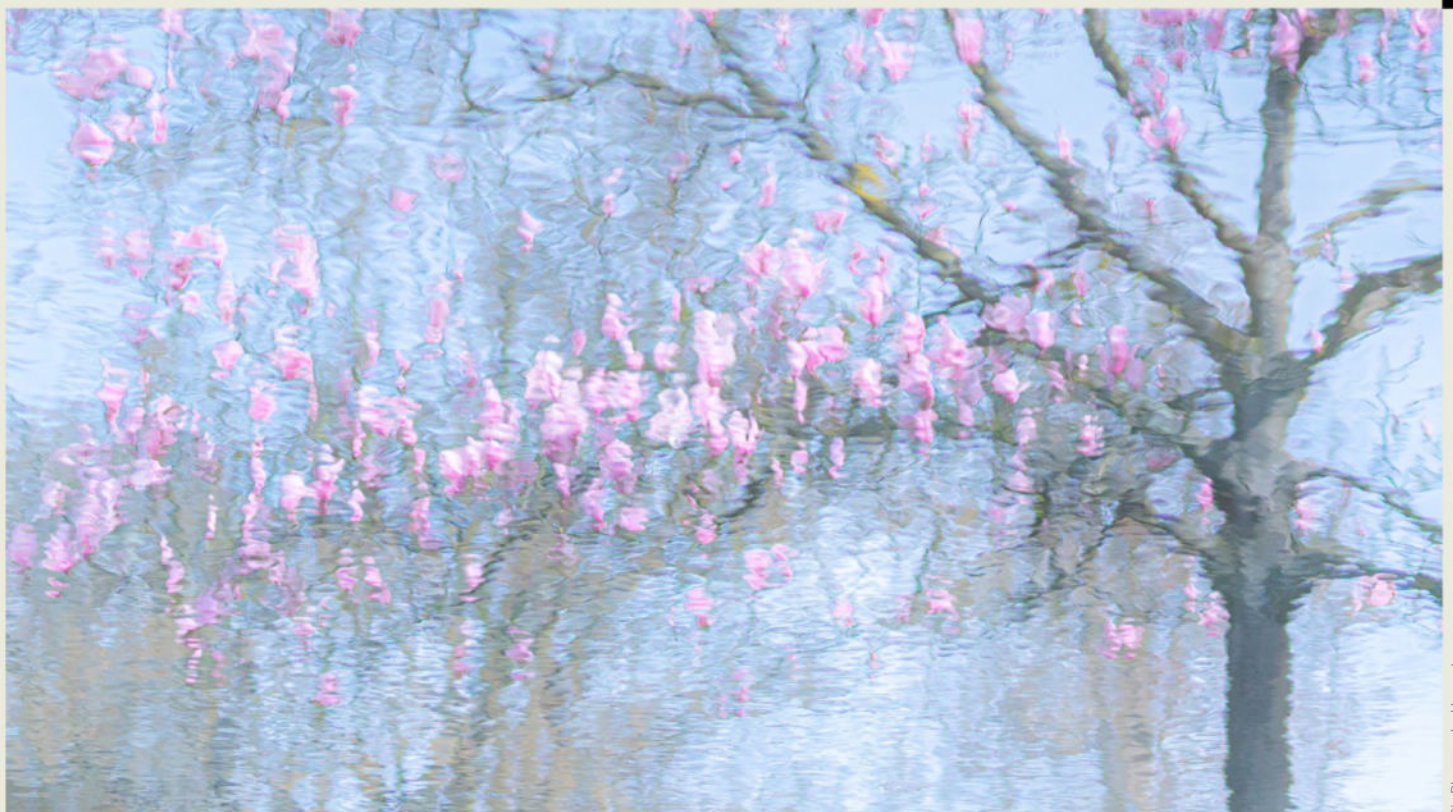
Camera settings: Canon EOS 6D Mark II, Canon EF 70-200mm f/2.8L IS II USM lens, 1/400 sec at f/2.8, ISO 100

Post-processing: Basic adjustments in Lightroom

Further information:

Website: www.riabloemendaal.nl

Instagram: @riabloemendaal33



Ria Bloemendaal | cupoty.com

HOW TO MASTER

THE ART OF LANDSCAPES

Discover how to shoot and create eye-catching images with 11 inspiring projects for taking your scenics to the next level. By **Jon Adams** and **Andrew James**

Capturing and editing a great landscape photograph is deeply satisfying. But attaching a 'fine art' label to it introduces an extra element that will distinguish it from a typical landscape image and elevate it into something that can be viewed again and again, standing the test of time. This timeless quality is what will make us want to frame the image and hang it on the wall, as it evokes something deeper and more compelling than just a pretty view.

If you imagine a moment where a bunch of keen photographers arrive at the same great viewpoint, there's a good chance that they will all capture similar-looking shots. So the question is: what could you do to make your shot stand out from the rest and get the 'fine art' label?

This will usually come down to two options – either the way you position and set up your camera to shoot, or the choices you make afterwards in the way you process the files you've captured. The mysterious 'extra element' you need is hard to pin down, so we've devised a series of projects and ideas that will inspire you to seek it out – in turn producing landscapes with a different feel to those that are ultimately destined to find themselves consigned to the 'pleasant-but-disposable' category.



Captured on a Canon EOS 5D Mark III and Canon EF 14mm f/2.8L II USM lens at a low angle on a tripod, this carefully composed image also benefits from a long exposure to create movement in the water, resulting in a fantastic fine-art landscape photo.





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1 CAPTURE EPIC COMPOSITIONS

Take a step back and compose your scene before you press the shutter

Before we get into the different techniques you can use to produce stunning fine-art shots of landscape scenes, it's good to consider the basics of photography that will stand you in good stead. The basic principle of considering your composition carefully before pressing the shutter will help to elevate your captures. Here are three reasons why the main image on the previous page works...

Try an ultra-wide

An ultra-wide-angle lens can add dynamism to your landscapes. Technically 'rectilinear' lenses, they are designed to keep lines straight for the most accurate rendition.



PRO ADVICE THREE TIPS FOR SUPERB SCENICS



1 Focal points

At your location, study the scene so you can find focal points to base your shot around. Here, note the triangulation of focal points: the two stones in the foreground were chosen as the main focal point of the photo; as a long exposure was envisaged, it was evident that the water would look dynamic around these stones.



2 Composition

This image is a great example of using the rule of thirds to good effect. As seen above, the horizon and the two stones neatly fit into a rule-of-thirds grid, making this image well balanced. Many cameras have a rule-of-thirds grid overlay in their viewfinders, which is a very useful feature for photographers who shoot landscape scenes.



3 Leading lines

These are important for leading the viewer into a shot. As you can see above, the two main rocks draw the viewer up the central axis of the image towards the outcrop in the distance. The addition of the long exposure in the water actually adds movement and action as well as additional leading lines for the viewer, drawing the eye to the horizon.

2 FRAME LIKE AN ARTIST

Think of a scene as a selection of shapes, and arrange them with careful camera positioning

A brief glance through a variety of 'classic' landscapes will reveal that they are beautifully composed, not too cluttered and show a pleasing balance of the key shapes within the frame. In most cases, there is some strong foreground interest that catches the viewer's eye and leads it to a secondary point of interest further back in the scene. This might be lead-in lines that carry you into the rest of the scene, a strong foreground 'anchor', such as a gnarly rock or other object, or some more delicate detail or texture close to the lens.

When you've found one of these devices to lure the viewer into your scene, make sure you position it so it complements other elements in the frame and, if you use lead-in lines, make sure they go somewhere and don't take the eye out of the frame. Another vital element is the lighting – most landscapes are taken in the hour after sunrise or the hour before sunset when the light is warm and the shadows are long, thanks to the low position of the sun in the sky.

PRO ADVICE KEEPING IT SIMPLE

Focusing on the lines and shapes within an image in the viewfinder will help you to simplify the composition and draw your viewer into the scene. Here, in this vertical image, the curved lead-in line takes you to the dune highlight and then along the ridge. Your eye is gradually drawn in from the bottom left of the image to the top right. This is a great example of a simple, but really graphic, strong contrasting shot.





Taken in Namibia, with the sun low in the sky, the contrast in this mono image was enhanced in raw processing to reveal the shapes in the scene and create a full range of tones.



Give your floral scenics an arty twist with this proven technique. Experiment to see how you can blur the background while keeping the focal point pin-sharp.



3 SMEAR YOUR WAY TO SUCCESS

Employ an age-old technique to add artistic blur to a scene and conjure up a romantic, diffused mood

While this is one of the oldest tricks in the book for getting an arty soft-focus appearance in your images, it can still work an absolute treat. So let's revive this tried-and-tested technique. All you need is some petroleum jelly (such as Vaseline) and something you can smear it on that will then fit over the lens. Obviously, it's possible to smear the jelly directly onto the glass of a lens, but this could potentially damage an expensive optic so is best avoided. Instead, you could use an old UV filter that's been scratched and is no longer in use.

Early uses of a 'gel' filter were to create a softening effect for portraiture, but this technique can work equally well for fine-art landscapes, especially where there is a main focal point, like a flower, within the scene. For this poppy shot, the camera was placed on a tripod to fix the composition. Using Live View, it was easy to see the effect of the gel being applied in real time. You need to work reasonably quickly when smearing the lens because the gel starts to dry and become less malleable.

Small dabs of jelly gently spread out around the poppy created extra blurring and a slight desaturation of the background colours, too, giving the image a slightly surreal appearance. This shot was taken at f/5.6 but, at a glance, you'd think it was at a larger aperture, such as f/2.8.

HOW TO APPLY THE GEL TO A LENS FILTER

An old UV filter is the best option for placing the petroleum jelly over the lens, but you'll need some alcohol wipes to hand to clean it off afterwards and keep your fingers clean to avoid transferring any 'grease' to your camera or clothes. Apply the Vaseline around the filter with the tip of your little finger, leaving an area where your main subject is. Do it carefully because if you add too much, you'll have to wipe it all off and start again.



4 PLAY THE LONG GAME

Accentuate movement with a long exposure



Here, a long exposure achieved with a 10-step graduated ND filter has added dynamism to the clouds as well as the water.



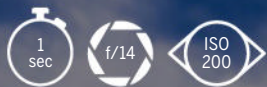
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hoot a moving element within your scene with a long exposure and you will capture an intriguing sense of energy. This might be a flowing stream, but even the apparently still waters of ponds and lakes can soften and blur when the exposure time runs into minutes because their surface is constantly moving, even if you

can't see it. Within a landscape, we also have other elements like wind-blown trees, crops, or even clouds scudding across the sky that can be similarly softened. To achieve a long exposure, even in normal daylight conditions, you need a specialist filter to hold back light.

Neutral Density filters come in varying strengths, but for really long exposures you will need a 10-stop ND. Some are circular and

screw directly onto your lens if you choose the right filter size, but others may need a special filter mount. When using a 10-stop ND, you must use a tripod and cable release so the camera isn't joggled when you take the photo. If the exposure you get is more than 30 seconds, you will also have to use the camera's Bulb mode, where you keep the shutter open until it's closed manually.

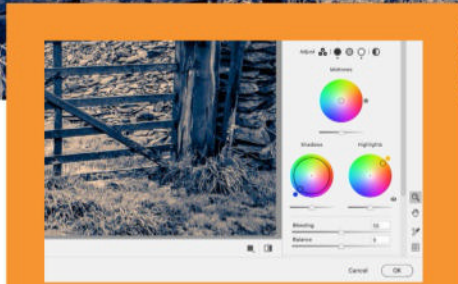


Split-toning adds different colour washes to the shadows and highlights, adding extra interest to a black and white photo.

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Jon Adams



PRO ADVICE **TONING IN RAW**

The split-toning options can be found in the Color Grading panel. With the Adjust option, you'll be presented with three colour wheels for Midtones, Shadows and Highlights. Ignore the Midtones and click inside the Shadows wheel to pick a colour. With the Shadows set to blue, click inside the Highlights wheel to choose a colour for the lighter tones in the scene (such as a warm yellow-orange). Now move the Balance slider below to set the transition point between the colours for a split-toned look.

5 SPLIT-TONE A MONO SCENE

A black and white rendition is a surefire way to add timeless appeal, but split-toning takes moody mono to new heights

After you've made a mono conversion to give a colour landscape an artistic appeal, there's another processing technique you can employ to take your photo in a new direction. Split-toning assigns different colours to the highlights and shadows in your image, so instead of giving your shot a single toning treatment (as you would with sepia- or blue-toning), you can use both at the same time. Although you can use any colour, split-toning is best when opposite (or complementary) colours are used. That means going for blue-yellow, red-cyan

or green-magenta splits, though the most successful is usually blue-yellow, as this gives cool-toned shadows and warm-toned highlights, both traditional treatments. First, make a good mono conversion that's rich in contrast and detail. To do this from a colour raw file, open the image in Adobe Camera Raw and select the Adobe Monochrome profile. In the Basic panel, adjust the sliders for good contrast and detail, then tweak the colours in the Black & White Mixer panel to assign your preferred grey tones to the colours in the scene. With the conversion complete, add your split-toning treatment to the result (see panel).



A moving camera can add energy and intrigue to an image, creating an effect like an impressionist painting.

Getty

6 PAINT WITH YOUR CAMERA

Something that photographers usually try hard to eliminate, camera shake is the effect that's desired here

It's no secret that fine-art photography takes its cue from the Old Masters. Although a camera, rather than a paintbrush, is your tool, that doesn't mean you can't get 'painterly' in the way you capture. Many artists see simplicity and a lack of definition as a way of giving an impression of a scene and by reducing or removing the hard edges of reality, impressionist-style pictures can be created in-camera.

To get swirls, blurs and streaks in your shot, move the camera at the moment of exposure. This may be at odds with the standard way of taking a photo, where we aim to get the subject as sharp as possible – but in the search for that elusive fine-art ingredient, it can be successful.

To pull off such a shot, use a slower shutter speed than normal and 'jitter' a handheld camera as you press the shutter. The results can be hit and miss,

but by varying the shutter speed and the amount of 'jitter', you can work towards a solution that gives an arty rendition of a scene without the detail normally seen.

Although the technique is similar to the one used for blurring trees (see p58), the camera movement used is different and can vary from roughly circular sweeps to a deliberate shake. To see how well it has worked, always zoom in on the screen and inspect the hard edges in the shot – these will reveal the type of motion.

To set up for a jitter shot, use Aperture Priority mode and dial in the smallest aperture available (usually f/22). Now set the lowest ISO value (usually ISO 100) and your camera will set the slowest possible shutter speed for the light conditions. Start your intentional camera jitter, then press the shutter button, continuing the movement until the shutter closes. Check the screen, then reshoot with different amounts of jitter or a different aperture.



PRO ADVICE SUCCESS WITH SHAKE

Getting the right combination of shake and shutter speed involves a delicate balance and, unfortunately, there are no hard and fast rules as there are too many variables at play.

The focal length has a big impact – a telephoto will magnify the movement and a wide-angle lens will suppress it – so the more you zoom out, the more camera movement you'll need for the effect to have an impact. Most people find that a shutter speed of around 1/15 sec is easier to control than slower ones, so starting around that mark and making more or less intense movements will get you on the way to exploring the art of movement.

7 TILT ON TREES

Use vertical intentional camera movement for magical tree images

Deliberately moving the camera up and down during the exposure to create 'streaking' abstract trees is an easy way to create something visually arresting. For this intentional camera movement (ICM) technique, you need a shutter speed of about 1/15 sec and a smooth camera action. The most important part is finding the right trees in the right light. If the trees are tonally similar to the background, the image can look muddy and unappealing. Instead, find strong shapes and good contrast – tall, thin-trunked trees are best and, where possible, have light-coloured trees against a dark background or dark trees against a bright background.

Framing your shot with a moving camera isn't a precise skill, but having some ground in the frame gives the composition a base and a receding line of trees accentuates depth. This technique works with any lens, but a short telephoto lens in the 70-200mm range will help you pick out an interesting section of woodland. The trick is to keep the camera movement smooth, so repeat the up-and-down camera movement until it feels natural. Press the shutter after you've started the movement, taking care not to jerk the camera with your shutter finger and take multiple shots before checking the results.



Smoothly moving the camera in an upward or downward motion during the exposure will create an arty, streaking effect.



Andrew James

8 ADD ATMOSPHERE WITH FLARE

Add some extra sparkle to your fine-art landscapes with an in-camera starburst effect

Photography tradition dictates shooting with the sun behind your shoulder so that you're capturing your subject with the light falling directly onto it. While this approach makes sense, go against the grain and shoot into the light. This is also known as 'contre-jour', which means 'against the day'. Shooting like this can be challenging as it's easy to end up with an image that's too dark, so you may need to dial in some positive exposure compensation to brighten your shot.

To achieve the starburst effect, you'll need to use a small aperture, such as f/11, as this helps to control the light. The small aperture only allows a narrow hole for the sunlight to pass through and this causes the light waves to spread out and create the starburst effect.

The exact pattern you get is dependent on the number and design of the aperture blades inside the lens, but as a general rule, a wide-angle lens is the best optic to use to create this atmospheric look.



Andrew James

9 SHOOT FOR A TRIPTYCH

Create a visually stimulating piece of artwork that would be worthy of hanging in a gallery, by displaying three related photos together in a single frame

Normally, we try to get everything we want from a scene into a single frame, but we don't always have to take this approach for our image presentation. A triptych is simply three separate images displayed together for a fresh visual perspective. You can opt to show part of a wider scene and then some of the smaller details that would be less obvious had you chosen to photograph the location with a wide-angle lens.

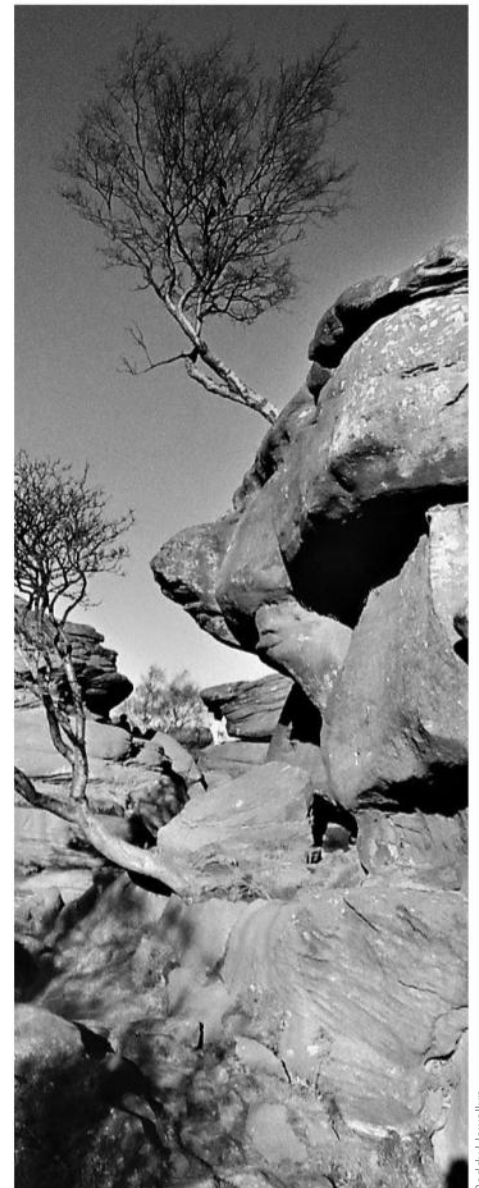
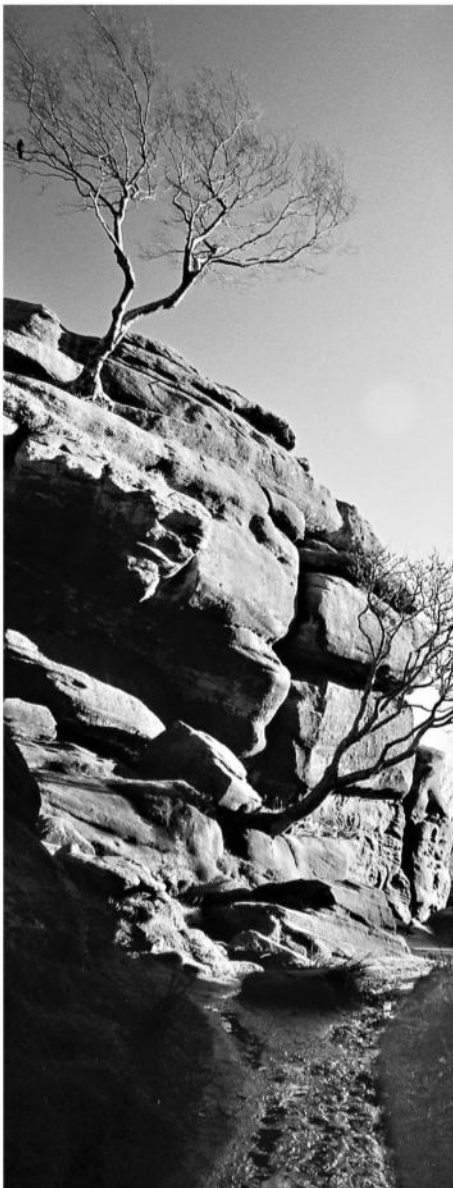
How you creatively explore the potential of a triptych is up to you, but a standard approach would be to have three vertical images displayed next to each other, like in this triptych of ancient rocks in England.

As a rule, upright images are going to work best if you want each part of the triptych to be identical in size, so walk around the scene picking out various things that will work together tonally, as this will help to knit the finished triptych together.

It's also likely you will need to crop the original shots to make them slimmer, and this is worth remembering as you're composing your pictures. Sometimes the biggest headache you'll have with a triptych is deciding on the sequence of the three images you've selected. It helps to print out all the photos and play around with the order until you feel you've found a balanced composition. In general, the most dominant shot should be placed in the centre.

PRO ADVICE FRAME UP

In Photoshop, choose a document size and go to View > Guides > New Guide Layout. Select 3 columns and 1 row and set Margin. With the Rectangular Marquee tool, draw a selection within the markings. Copy your first image and, using Edit > Paste Special > Paste Into, drop it in place, resizing it with Edit > Transform > Scale. Repeat for the other shots.



Roddy Llewellyn



Using three blended layers of the same shot – two of which are enlarged and rotated – gives an indistinct and artistic impression of a well-known Venetian scene.



10 CREATE MULTI EXPOSURES

While you can achieve this in-camera, Photoshop layers and blending modes can generate arty effects from a single shot

Blending similar shots of the same scene, taken from slightly different angles, gives a unique and dramatic effect that forces the viewer to do a bit of 'mental processing' to grasp the content and form of the image. It takes some time to achieve a satisfying result using a camera's multiple exposure mode, but by using layers in Photoshop, you can control the outcome with precision and,

even better, do it with a single source photo. It's best to use a picture with strong lines and strong detail, such as an urban landscape, but once you have your starting point on the screen, the process is easy.

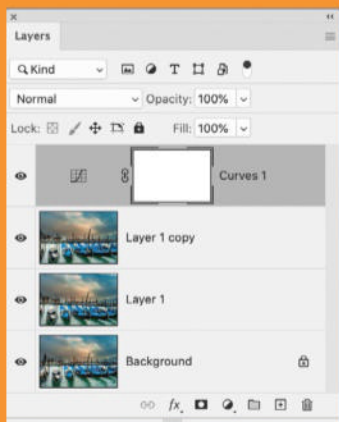
To start, duplicate the image with Ctrl/Cmd+J, and then in the Layers panel, click where it says Normal and choose the Soft Light blend mode. Now hit Ctrl/Cmd+T, pull out the corners to enlarge the image a little, and drag outside the bounding box to add

some rotation. Hit Return to set down the changes, and then repeat these steps with a second layer, this time rotating in the opposite direction. You can change the blend mode for different effects by selecting the appropriate layer, clicking on Soft Light and trying a different option. You can also fine-tune the position of the two blend layers by dragging with the Move tool, or by tapping the arrow keys.

Once you have a pleasing blend, you'll need to adjust the contrast of the blended image. To do this, click on the top layer and click the Adjustment Layer icon at the bottom of the layers panel, choosing Curves from the list. In the Curves panel, click on the line and drag the curve up or down to change the contrast. If you want to adjust the colour mix too, click where it says RGB and select the Red, Green or Blue channel, adjusting the curve in the same way to boost or reduce the selected colour.

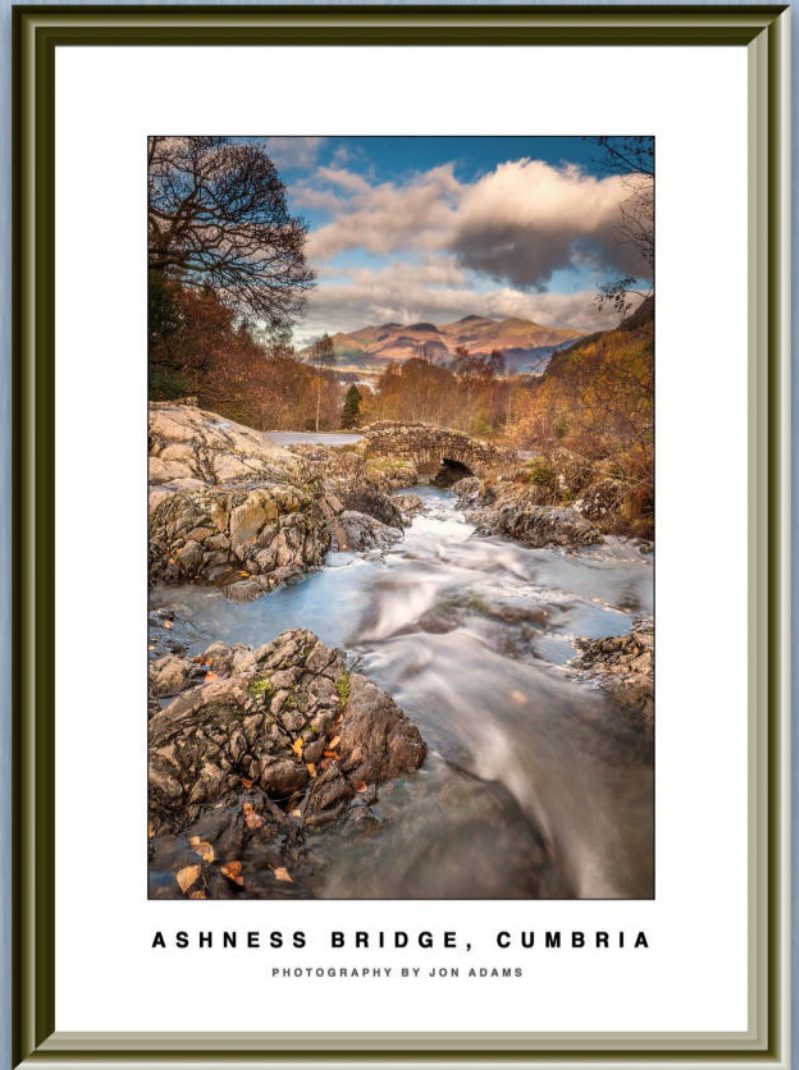


Jon Adams



PRO ADVICE USING LAYERS

Making a three-layer stack of the same shot – and changing the size, rotation and blend mode of the top two layers – will give an impressionistic rendition of the scene. A final Curves adjustment layer on top lets you control contrast.



Jon Adams

Printing your image with a black border, a title and a credit will give it an artistic lift – framing it will finish the job off in style.

PRESENT YOUR PICS LIKE A PRO

Give your photos a 'published' appearance by mounting them on a digital canvas and adding a title and credit

It shouldn't come as much of a surprise but a well laid out, well-presented photo gets an immediate head start on the competition. It looks more considered and more serious, and that grabs attention if you're seeking 'fine-art' status. The easiest way to do it is to create a new canvas in Photoshop (to match your printer's paper size) and then copy and paste your image into it. Using the

Transform command (Ctrl/Cmd+T), you can adjust the size of the image to suit the canvas, leaving a clean white margin around the edge. By selecting the image area, you can add a thin border via Edit > Stroke and, if you want to give your shot a 'poster' feel, you can add a title beneath the image and even put in a photographer's credit.

If you're wondering whether a particular shot will make the grade or not, then this could help you to decide. ●

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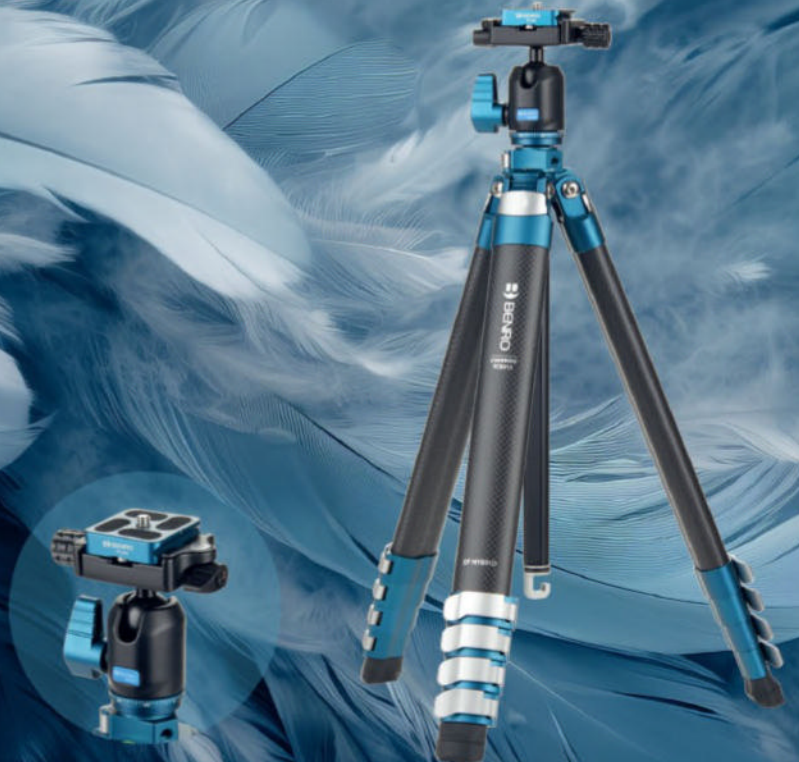
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READER SHOT OF THE MONTH

Liam Willis wins a year's subscription to *Digital Camera* for this image. Well done, Liam!

Reader gallery

Digital Camera readers show how they've been getting creative, across a range of photographic genres



1 'Outlook' by
Liam Willis

"This image was shot in Cuckmere Haven, near Seaford in East Sussex. I like the way that as the sun came up, not only did it create a haze on the horizon, engulfing the Belle Tout Lighthouse seen in the distance, but it also cast a golden light on the iconic chalk cliffs. It's always a really small window of time when the sky is full of colour for sunrise and sunset, so I love the way it hasn't just captured the golden glow but also a small gap looking up at the blue sky. These coastguard cottages have to offer some of the best sunrise views in the country.

"I keep an eye on multiple weather apps for the cloud coverage and height in the hope of getting a good sunrise. When the forecast looks promising, I travel out for the sunrise. On this trip, I was hoping to capture some of the path leading down to the cottages, instead of just the cottages and the chalky cliffs. I wanted to capture the light and shadows on the pathway down to the cottages shortly after the sun came up. There was a golden glow shining on the path as it melted away the frost. I also wanted to capture the sun-kissed cliffs as the low sun projected its golden glow on them."

Instagram: @MrLiamWillis

Digital Camera says:

This is a gorgeous image. It's a famous British coastal scene but the light breaking into the pathway draws your eye towards the coastline in the distance. This is a beautifully composed shot with great use of natural light.

2 'Isle of Avalon' by Charlotte Baker

"This image was taken from a small lane near Glastonbury Tor in Somerset. I used a DJI Mini 3 Pro drone, which was launched from the roof of my car, to go above the layer of thick fog. I was hoping to get an angle where the Tor would be a silhouette in front of the setting sun. What I like most about this image is how isolated and independent the Tor looks when separated from the town and the Somerset Levels beneath it. Standing beneath the fog, it was frosty, dark and gloomy but watching the pictures as the drone was rising through the fog, it felt like I was floating in a completely different world – the polar opposite of where I was standing. Glastonbury is well known for its myths, legends and spirituality, so I wanted to capture that 'other-worldly' atmosphere with the floating cloud inversion and golden light in a minimalist perspective."

Instagram: @_pixchar

Digital Camera says:

What a stunning capture, Charlotte! This fabulous shot is a perfect example of just how far camera drones have come – you simply can't get views like this with a camera on the ground. The details of the mist rising around the Tor and the focal point of St Michael's Tower against the background of the clouds below it make this an absolutely jaw-dropping capture, showing off the British landscape at its best.



3 'Creag Meagaidh' by Ellis Wood

"This shot was taken 200 metres above Lochan a' Choire in the Creag Meagaidh nature reserve in Scotland. I wanted to get up to the snowline for a pure winter image. It was taken with a 17-28mm lens at f/11 on a Nikon Z 8, at ISO 64. I like the contrast between the snow and the colour of the water. The shape of the partially frozen loch made it even more appealing. I was trying to make it as simple as possible – when I shoot winter scenes, I like how the snow makes everything look minimalistic."

Instagram: @e.woodphotography
YouTube: Ellis Wood

Digital Camera says:

We love this winter scene shot in the Scottish Highlands. It's a carefully composed shot with many great details. The framing and clever use of the frozen lake draw your eye into the misty mountains in the distance, resulting in a fabulous landscape shot.



4 'Valencia Ciudad de las Artes y las Ciencias' by Nick Barber

"Before setting off for my first visit to Valencia, I looked at many images taken by other photographers of the astonishing architecture with crystal-clear reflections and wanted to capture something similar. For most of our time there, the wind was disturbing the water but it dropped just for a few minutes and I was able to capture these reflections. This is a panorama of three portrait-oriented handheld images stitched together in Adobe Lightroom. The shots were taken on a Sony A7R III with a Sony 24-105mm f/4 lens. They were all taken at 24mm and f/4 to give a shutter speed of 1/2500 sec, which froze the movement of the people."

Instagram: @nickbarber59

Digital Camera says:

Nick has captured the magnificence of this amazing architecture perfectly. The cool reflection emphasises the beauty of the shapes of the building and including people has enhanced the sense of scale. A wonderful capture!



Reader gallery

5 'The Swan's Look' by Noah Crick

"This image was shot at Dunham Massey, near Altrincham. I love the way I was able to shoot that decisive moment after the swan had finished dipping its head into the river and capture the water drops flowing off its beak. I also love how the swan is looking straight at the camera. I was trying to create a sense of being right there for the viewer, almost as if they were in the water, too. I achieved this by brightening the swan's eye, which makes it seem as though it is looking straight at you while lifting its head."
Picfair: www.njdphotos.picfair.com
Instagram: @njd_photos

Digital Camera says:

We loved this fast capture. With the shutter speed at 1/1250 sec, Noah has really caught the moment with the water drops as the swan lifts its head out of the river. The backlit sun helps separate the neck from the background and as Noah says, the direct eye contact really draws the viewer in. A great capture!





6 'London Underground' by Bazu Dev

"This image was shot while I was travelling on the London Underground's Bakerloo Line. I shot it on my Canon EOS RP body with a Canon 24-105mm lens at 24mm, a 1/60 sec exposure at f/4, ISO 400. I love the symmetry and the colour tone of the photo – the symmetry draws the viewer to a central focal point, making the image look more balanced and complete. When shooting urban scenes, I always try to look for lines and symmetry. The London Underground is usually crowded and chaotic (at least, whenever I travel on it), so I wanted to create something opposite to that, which doesn't have much distraction due to the crowds or colours".

Instagram: @bdas_photopedia

Digital Camera says: As Bazu says, the effect of multiple leading lines is evident in this image, with the stairs, handrails and overhead lights all drawing the eye to the opening at the top of the escalators. A terrific image that captures the London Underground brilliantly.

7 'Sunny Cascade' by Dave Spencer

This image was shot at the Blaen y Glyn Waterfall, Bannau Brycheiniog, in Wales. "I like the strong sunlight casting on the waterfall, I feel it creates a lot of interest with shadows of the branches and patches of sunlight," says Dave. "I shoot at this location a lot and it's normally raining or cloudy so it was good to shoot it in different conditions. The low winter sun cast some light directly onto the waterfall and meant that there's also a little patch of rainbow colours in the waterfall."

Instagram: @davespencer81

Digital Camera says:

A superb photo, Dave. Using a longer exposure of 1/5th sec really shows off the speed and force of the waterfall and including the foreground interest has helped frame the picture. A great shot with some really vivid colours that captures the beauty of this Welsh waterfall.



Reader gallery

8 'Light of Autumn' by Ben Dale

"This shot was taken in Dalby Forest, North Yorkshire, in an area called The Bridestones. I set up on top of one of the Bridestones, looking down into the undulating valley below. I love the display of colours that the scene offers, showing the different trees and the various stages of autumnal change. The contrast of light and shadow and the way the light suddenly hits one specific part of the scene is what really excited me as I fired the shutter. I wanted to showcase the autumn colours of all of the trees in the valley. I liked the huge variety and the aerial-style view over what is quite a dense landscape. With the light moving and acting the way it did, it took the image further than I could have hoped. I like lots of contrast in my images, whether it's light, colour or texture, so this is something I always try to achieve."

Instagram: @bendale.photography

Facebook: www.bendalephotography.com

Digital Camera says:

'Autumn' is what one thinks of when viewing this photo. The interesting crop focuses on a ray of sunshine across a hillside, showing a super spectrum of autumn colours. The detail in the trees bursting out of the shadows really makes this a fabulous image.

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IMAGES!**

Want to feature in our gallery? Please email a high-res image (at least 2.5MB) marked 'Reader Images' and including a title and brief description to:

digitalcamera@futurenet.com

or share it on Instagram with the tag:

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CAMERA

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CLINIC

Master the art of modern photography

This month: Prime lenses

In this second part on lenses, we turn the spotlight onto primes



If you only buy one prime lens, make it a telephoto macro – great for close-ups but brilliant for portraits and scenics, too.

Will Cheung



Will Cheung

An imaging journalist and freelance photographer based in London, Cheung has a wealth of experience over several decades. www.williamcheung.co.uk

Zooms are wonderfully convenient, hugely capable and a wise choice for many camera users so their immense popularity is thoroughly deserved. What's more, having so many focal lengths packed into one lens also makes them great value compared with a lens with a single fixed focal length, known as a prime lens. But, as so often in the world of photography, it's not just about value and there are several compelling reasons to add a prime lens or two to your armoury.

One main reason is lens speed. There are fast aperture zooms available and the Panasonic Lumix 10-25mm f/1.7, Canon RF 28-70mm f/2L and Tamron 35-150mm f/2-2.8 are stand-out examples. Generally, though, if you want a fast aperture lens, a prime will often be more compact than a fast zoom equivalent, especially at shorter focal lengths. The waters are muddied if you venture into the

rarefied and expensive world of fast telephoto lenses, where you will find primes and zooms of comparable focal length matching each other in size and weight.

A fast aperture allows more freedom when it comes to ISO and shutter speed selection. An f/2 lens is two stops faster than an f/4, so that means using ISO 400 instead of ISO 1600 or 1/60 sec instead of 1/15 sec. However, with the excellent high ISO performance of modern cameras, noise reduction software and image stabilisers, the fast f/stop advantage is not as clear as it once was.

Speaking of quality, going back a decade or two, primes would readily optically outperform zooms. That is not always the case now, but it remains a factor in favour of primes. And a prime also has pictorial benefits: being able to shoot a portrait at f/1.8 instead of f/4 means you can enjoy gorgeous, smoothly blurred backgrounds.

Get the knowledge
Primes offer a wonderful shooting experience

How much a prime lens appeals will depend on your photography. Many photographers exclusively use zooms for their convenience and flexibility but many others will have a combination of the two in their bag, perhaps with primes bought for their fast aperture or to tackle a specific subject, such as macro or portraits.

Primes are available in a range of prices and focal lengths, from under £100 to many

thousands and from ultra-wides to super telephotos. The focal lengths in this feature relate to the 35mm full-frame format. If you own another format, multiply the quoted figure by the crop factor: 2x for Micro Four Thirds, 1.6x for Canon APS-C; 1.5x for Fujifilm/Nikon/Pentax APS-C; and 0.79x for Fujifilm/Hasselblad/Pentax medium-format.

Three prime lenses to buy

Fixed focal length lenses come in all shapes and sizes



WIDE-ANGLE PRIMES

The Laowa 9mm f/5.6 FF RL is the widest lens currently available for the 35mm format but it is too extreme for general shooting. However, if you want to get close to the subject for dynamic foregrounds, an ultrawide should be on your list. A more gentle introduction to wide-angle photography would be 24mm or 28mm, both general-purpose lenses that give plenty of depth of field at f/8 or f/11 and suit scenics, urban and environmental portraits.



STANDARD LENSES

A standard lens gives a natural perspective. A focal length of 43mm is the theoretical standard for the 35mm format, so 40mm and even 35mm lenses can do the job, although 50mm is the traditional lens chosen for the role. A typical 50mm will have a maximum aperture of f/1.8 or f/2 and have the benefit of being compact and often inexpensive. However, for faster lenses, prices rise quickly so expect to pay more for an f/1.0, f/1.2 or f/1.4.



TELEPHOTO PRIMES

Telephotos start from 85mm and extend to 200mm, and which focal lengths appeal will depend on what you shoot as well as your budget. As they give a flattering and natural perspective with a comfortable working distance from the subject, 85mm, 100mm or 135mm lenses suit portraiture. For action and wildlife, longer lenses are required (300mm, 400mm and longer) but they are bulky, and fast aperture models come at a price.

Three specialist primes to consider

Taking the next step in your prime journey



MACRO LENSES

Macro lenses are usually telephoto primes although they are available as wide and standard lenses too. True macros focus close enough to give a life-size or 1:1 magnification, so a coin with a 24mm diameter will come measuring 24mm across on the sensor. Zooms rarely give that magnification without the help of close-up lenses, extenders or extension tubes. Also, macros are designed to perform at their best for close-up shooting, unlike general lenses, and they suit other subjects, too.



FISHEYE LENSES

Fisheyes are specialist lenses but are fun for occasional use. A true fish-eye gives a round image in the rectangular frame while a full-frame fisheye, such as the Sigma 15mm f/2.8, gives an image that fills the frame. In both cases, there's severe curvilinear distortion with straight lines away from the centre of the frame coming out extremely bent. However, with digital capture, this can be corrected in software so that straight lines will come out almost true.



TILT-SHIFT LENSES

This lens type has movements to correct converging verticals and help achieve depth-of-field effects so they are used by architectural, studio and landscape photographers. Tilt adjusts the lens in relation to the focal plane; shift moves the lens up and down or side to side to move the image plane. They are specialist, expensive lenses, manual focus only and are best used on a tripod. Canon, Fujifilm and Nikon have them in their systems, while Laowa and Samyang are independent makers.

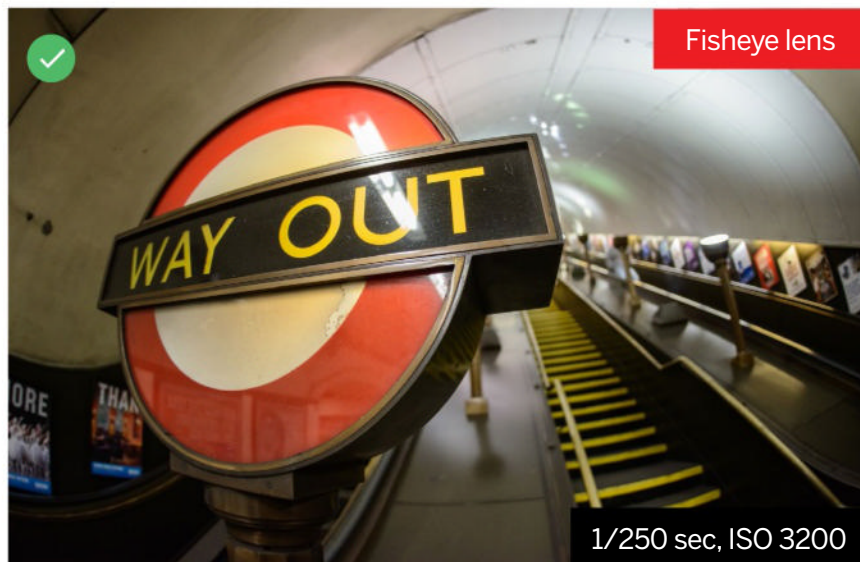
Examples of matching focal length to the subject

With so many lenses on offer, learn to choose wisely to make the most of your ideas



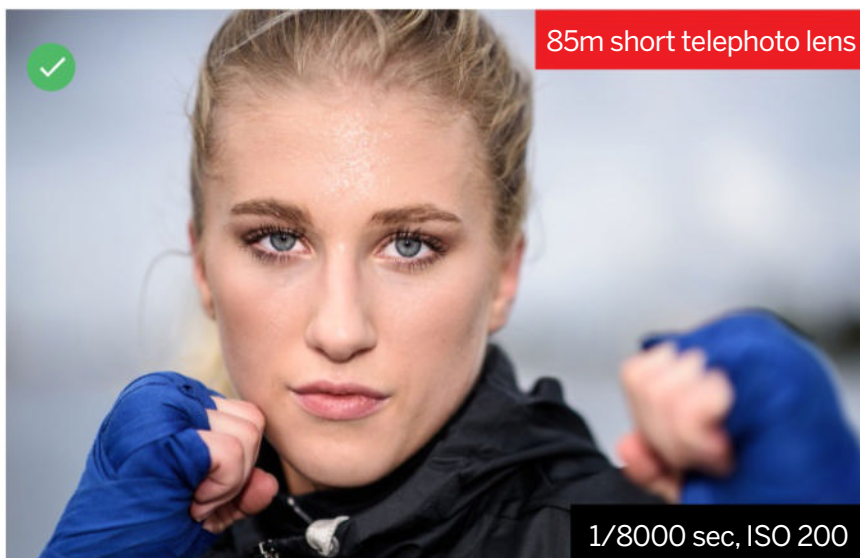
EMBRACING THE WIDE

Full-frame fisheye lenses are gimmicky and you (and your viewers) will soon tire of the effect. But they are worth checking out if you want to inject something different into your picture-taking. Their restrictive nature means that there aren't too many full-frame fisheyes around. This was taken on a Sigma 15mm f/2.8 fisheye which is no longer available new, but used examples can be had for £240 so if you fancy one, the investment isn't too serious. This image, taken at 1/250 sec at f/2.8, is shown before being treated with the appropriate lens profile in Adobe Lightroom, hence the severe distortion.



THE EYES HAVE IT

A fast aperture 85mm prime is great for portraits, especially used at wide f/stops to give a shallow depth of field, although it means that focus has to be spot on. Even with face/eye detection, the focus might be on the eyebrows or on one eye only, so it pays to check carefully. Shooting at wide apertures – f/1.8 in this instance – has the benefit that the shutter speed will be high. In bright light, you may have to switch to the electronic shutter, if your camera has one, for high shutter speeds.



FLATTEN IT OUT

Perspective compression or stacking is where elements in a scene appear almost on top of each other, even though in reality, they are some distance apart. It's a useful characteristic and you can achieve fascinating juxtapositions that make for eye-catching photos. This scene, taken in Aberystwyth, Wales, was captured at 500mm and f/8, and I was drawn by the idea of the cliff railway running into the back of the houses.





Image Aya Iwasaki

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Depth of field

Taking a deeper dive into the world of sharp focus

Depth of field is the zone of front-to-back sharpness in a picture. The size of this zone is affected by aperture choice, the camera-to-subject distance and focal length. The last needs qualifying: if you swap from a wide lens to telephoto without changing the camera position, a wider lens will yield a deeper depth of field. However, keep the subject the same size in the viewfinder by shifting your

position and, in theory, the depth of field remains the same. To see this in practice, I took this set of photos featuring model Caitlyn (PurplePort: @caillynj) using focal lengths from 14mm to 500mm at an aperture of f/8. Changing position to keep a constant size image in the frame isn't a conventional way of working and it was tricky with the wider focal lengths as the lens was close to Caitlyn's face.



f/8 at 14mm



f/8 at 17mm



f/8 at 50mm



f/8 at 85mm



f/8 at 200mm



f/8 at 300mm

Analysing the results

These images show that keeping the subject the same size in the viewfinder means that the depth of field does not increase with wide-angles or get more shallow with telephotos. However, it proved to be an interesting exercise. I used three zooms for this: 14-35mm, 24-105mm and 100-500mm and while it took a little time composing and shooting, you can see that there are slight inconsistencies in framing and camera height even though the tripod was not adjusted in between shooting with the different lenses.

What you can see, though, is that the wider the lens, the less flattering the result. With telephoto lenses, Caitlyn's features are in proportion but when you get closer with a wide-angle lens, that changes. It's also worth noting that with the wide shots, she looks understandably wary of the camera, but so would anyone with a camera lens right in their face.

That said, while the wide-angle shots aren't always the most flattering, the effect can be used with care for powerful character portraits.



f/8 at 24mm



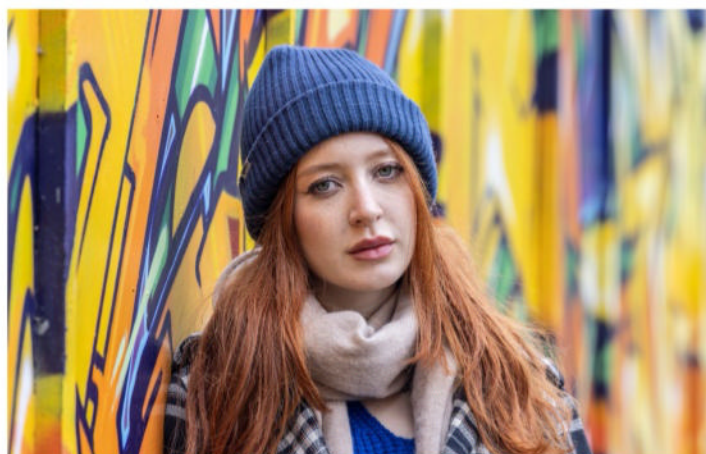
f/8 at 35mm



f/8 at 100mm



f/8 at 135mm



f/8 at 400mm



f/8 at 500mm

Will Cheng

Take care

Prevent damage to the front of your lenses by fitting a protection or ultra-violet filter. They are virtually colourless so won't have any impact on pictures, but buy a high-quality version so there's no quality degradation.

Avoid small apertures

You get the most depth of field with the smallest aperture of the lens – f/16, f/22 or f/32 depending on the optic – but this is where lenses suffer from diffraction (light interference), resulting in soft images. For this reason, the smallest aperture is best avoided.

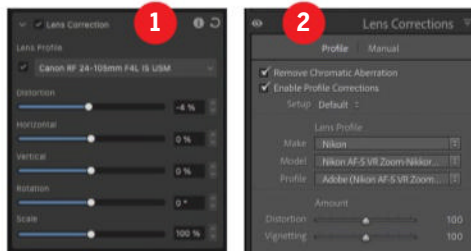


Will Cheung

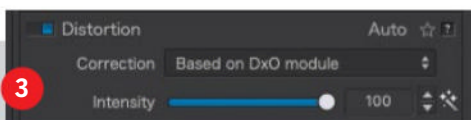
Camera skills Editing know-how

Distortion can be corrected easily

Zooms can suffer from pincushioning (at the telephoto end) and barrelling (at the wide end) but both issues can be easily corrected in editing software. Affinity Photo 2 (1), Lightroom/Photoshop (2) and DxO PhotoLab (3), among others, have lens profiles or manual tools to correct for distortion as well as other lens flaws, including vignetting and chromatic aberration.



Will Cheung





Check it over

Learn to use your camera's focus magnifier, either to check that the focus is spot on before pushing the shutter button or when using the image preview after you have taken the shot.

Pros and cons Prime lenses

Use primes to improve your photo vision

Lenses help you realise what's in your imagination so whether you use zooms or primes, it ultimately doesn't matter. Essentially, they are tools that do a job, and it is up to you to choose what you need for your photography.

The thing with zooms is that you have a range of focal lengths in a single lens and that lets you tackle a range of subjects with minimal fuss. With, say, a 24mm, 50mm or 85mm prime, you simply don't have that flexibility, so you have to think differently, and that can be a good thing.

- ✔ **Discipline: a good thing**
 Because of its fixed focal length, if you want a wider or narrower view, you have to physically move to get the desired framing. This might not be convenient but it does teach you to move your feet and it can improve your 'visualising' skills, so this is a serious benefit.
- ✔ **A matter of speed**
 The fast apertures of prime lenses are a huge plus and give greater freedom with ISO and shutter speed choice in low-level lighting. A 50mm f/1.8 gives you a little more than over two extra f/stops compared with a 24-105mm f/4 zoom.
- ✔ **Quality matters**
 There is a quality benefit of using primes over zooms, but it is not the gulf it used to be. Indeed, if

you compare a top-end zoom with a fast aperture budget prime, the zoom will likely outperform the prime in terms of ultimate image quality.

- ✔ **More affordable**
 If the idea of shooting at fast apertures appeals, prime lenses are the way to go and you won't have to raid the piggy bank to buy one. That is a sweeping statement and, of course, there are some seriously pricey super-fast primes around but, if you take the third-party, manual focus route, there are plenty of affordable primes of f/1.4 and f/1.8.
- ✘ **Discipline: the other view**
 Having to move for a better composition is not always physically possible and it takes time, so this is where primes lose out to zooms.
- ✘ **A bagful of lenses**
 If you want to cover a wide focal length range with primes that could mean a good number of lenses. Two zooms can cover the 24mm to 200mm range; in primes, if you took the challenge literally, you'll need seven separate lenses: 24mm, 28mm, 35mm, 50mm, 85mm, 135mm and 200mm.
- ✘ **Lens matters**
 Shooting with several primes means frequent lens changing and that increases the risk of dust and debris landing on the sensor, so you might have to invest in a sensor-cleaning kit or make regular visits to the local photo retailer.

Lens tech Depth of field

Get to grips with hyperfocal focusing

Depth of field is the zone of acceptable front to back sharpness in a scene and you can maximise this by focusing hyperfocally. There is more depth of field behind a subject than in front of it and using this technique brings the zone of sharpness towards the camera position for a deeper depth of field.

Hyperfocal focusing is easier with a manual focus lens with a depth of field scale but if you want to exploit it with an AF camera, just aim the focusing zone at a point about one-third of the way into the scene. You might think the distant detail would be blurred but an aperture of f/8 or f/11 will make sure it isn't. Check focus by taking a test shot. There are plenty of depth-of-field apps available for your smart device and they will help you make the most of this technique.



focused at ∞ at f/11



focused at 4m at f/11



Focused at infinity (top) at f/11, depth of field extends to about 4m. Focusing hyperfocally to just under 4m (bottom) at f/11 means that depth of field extends from infinity to just under 2m.

Shoot photos like a pro

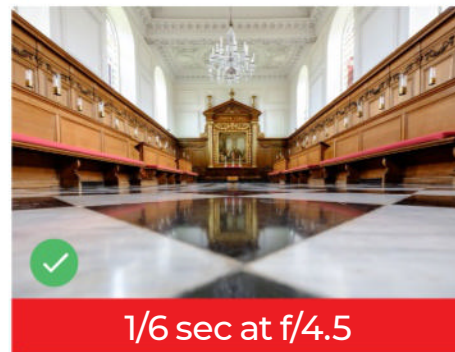
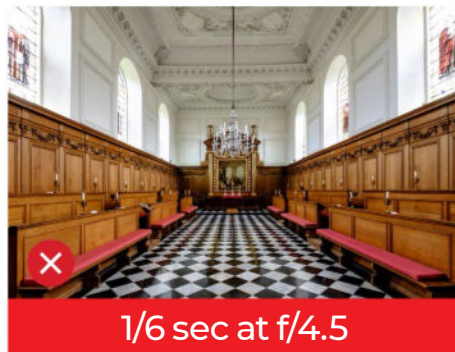
Refine your lens technique for the best photos

With the latest autofocus systems featuring multitudes of focusing points and eye- and subject-detect modes, it's easy to be over-reliant on the technology and expect focus to be perfect every time. Most of the time, there's no problem but on important shots, especially when you are shooting at wide apertures where there is minimal depth of field to cover

for any focusing error, it pays to check. If the image isn't sharp, move the AF point using the joystick, D-pad or touch screen, refocus and then hold focus with the autofocus lock (AF-L) button or partial depression of the shutter button. Recompose and take the shot. It is worth practising your technique so you can react quickly and intuitively and don't miss the moment.

Change viewpoint

Altering camera position to change viewpoint is a powerful compositional tool and is often overlooked. Both pictures of the Chapel at Emmanuel College at the University of Cambridge work well enough but one is a record shot, the other much more dramatic, although it might not be to everyone's taste. The same lens and camera settings were used and the camera was placed on the floor to give a worm's eye view, with the monitor flipped up for easy composition.



Get close, get critical

Macro lenses focus close enough to give 1:1 life-size magnification or more and getting in this close means depth of field is shallow. It means that the camera technique has to be impeccable with a fast shutter to stop any movement and critical focusing, which means using a small focus zone and placing it precisely on the subject. This is easier said than done especially with a live subject.



No time for reflections

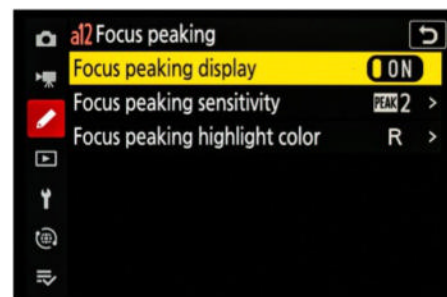
Shooting through glass can be a pain and a polariser is no help unless you're shooting obliquely. If you have one, a large flexible lens hood can help. The easiest option is to use your hand. Get the lens as close to the glass as possible, cup your hand around the lens front and adjust it until the reflections disappear. If you need your right hand to do this, use the self-timer to give you time to change hands and support the camera with your left.

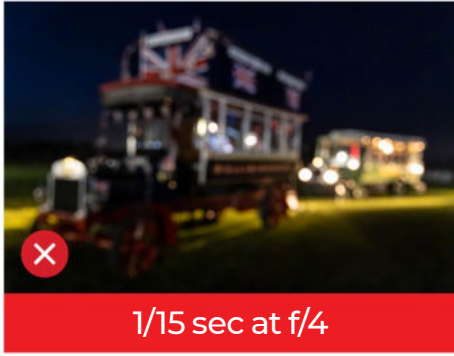
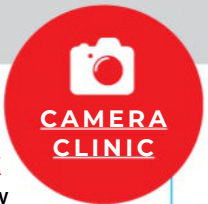


Pro tip Focus

Use focus peaking for sharp images

Focusing with a manual-focus camera is simple because there are helpful aids, such as microprisms and split-image rangefinders. However, on a digital camera, there are useful electronic tools. Focus peaking is a powerful one and what you see is the image overlaid by a false colour (there's usually a choice of colours). Adjust the lens focusing ring and when the coloured outline is at its strongest around the subject that is when it's sharp. My preference is to use the focus magnifier. There is usually the option of assigning the magnifier to a button so you can check focus with a button press and return to a normal view with another push. The other common option is that the magnifier automatically kicks in when the focus ring is adjusted.





1/15 sec at f/4



1/10 sec at f/4

Take control in the dark

Modern AF systems are remarkably good and can perform accurately even in near darkness. This scene had contrast but it was extremely dark and an ISO of 12,800 was needed for this tripod-mounted shot. If you find that the camera is struggling, even with the camera's AF assist lamp working, aim the focus zone at an area of light or contrast; in this case, the headlights of the second bus.



1/30 sec at f/7.1



1/30 sec at f/7.1

A flair for flare

With their complex optical construction, modern lenses can be prone to flare and ghosting when shooting towards a strong light. Using a lens hood and making sure the lens and filters are clean can help. Flare can look great, but it also degrades image contrast and you may be able to get around the problem just by adjusting the camera position very slightly. In this example, moving six inches to the right so that the lens was shielded by the trunk was enough.



1/250 sec at f/16



1/3200 sec at f/4

What's in an f/stop?

Shoot macro and there's precious little depth of field even at small apertures but which f/stop you decide to use for a picture has emotional as well as technical implications. The f/16 shot here might be better technically, with a deeper focus in the flower head, but the f/4 shot has a dreamier feel so while the zone of sharpness is shallow, it's more pleasing aesthetically.



1/200 sec at f/16



1/10 sec at f/4

Same scene, different time of day

Good photography is not just about lens and aperture choices; it is also about light. The quality (harsh with lots of contrast or soft and delicate) and direction of sunlight changes from hour to hour, so it pays to time it right. In the context of photography, the light is less interesting during the middle part of the day and the best shots are to be had early or late, and while this applies all year long, it is especially important in summer.

Camera skills AF-ON

Use this to enable back-button focusing

Partially push down the shutter button and the exposure and focusing systems spring into action, and a full depress takes the shot. That's fine but most cameras have the choice of taking autofocus functionality away from the shutter button and allocating it to another control, the AF-ON button. This is on the rear of the body, which is why this focus technique is often called back button focusing.

Aim the focus point where you want it and push the AF-ON button to autofocus. Once the subject is sharp, release the AF-ON button. The focus is locked and it stays put when the shutter button is used to take the picture. Back button focusing is a popular technique but many prefer using the default shutter button AF. Choose the best option for you!



SEND US YOUR PHOTOS!

Now you know how to use your prime lens like a pro, show us what you've learned and you could feature in our Reader Gallery: digitalcamera@futurenet.com



Scanning ahead...

With ever-higher sensor resolutions, **Jon Devo** asks whether zoom lenses have had their day

With each new generation of a device or camera, we expect more – more megapixels, more zoom, better

battery life, faster processing and higher resolution. Even with iterative updates, the gains may be marginal but they're still seen as gains.

Last year, the Samsung Galaxy S23 Ultra wowed with its stunning 10x optical periscope-designed zoom camera. So this year, I wondered how much more reach we were going to get with the updated flagship's camera array. To my surprise, the answer was less, kind of. The optical zoom capabilities of the Samsung Galaxy S24 Ultra maxes out at 5x zoom, giving us an equivalent focal length of 115mm. Of course, that seems like a massive downgrade on the 230mm equivalent focal length of the 10x camera from last year, however, all is not as it appears.

This year's 5x zoom camera has a higher-resolution 50MP sensor. While the S23 Ultra's 10x optical zoom camera is a lower-quality 10MP unit. The bump in sensor resolution allows the S24 Ultra to offer 10x zoom, simply by cropping into the image and producing a 12MP file instead. So although it looks as if Samsung is offering less, we're actually getting more. We've seen similar capabilities beyond the smartphone realm since DSLR and mirrorless cameras started offering APS-C crop modes, which effectively punch into the sensor by a small crop factor. This costs us in resolution but can gain some additional reach. With Nikon cameras, we can typically gain a 1.5x boost in focal range, while on Canon cameras, we get a 1.6x boost when using the Crop Mode with a camera like the EOS R6 Mark II.

With the combination of increased sensor resolution, processing and AI power being deployed by the

Could digital teleconverters delivering enhanced zoom at greater focal lengths ultimately replace our favourite optics?



Jon Devo
[instagram.com/gadgetsjon](https://www.instagram.com/gadgetsjon)

Jon is a professional photographer, videographer and technology journalist.

Samsung Galaxy S24 Ultra, it's able to match and surpass its predecessor without the aid of optical zoom. So that begs the question? When will more high-end dedicated cameras follow suit and extend the focal range of our lenses using AI-crop modes?

With today's image learning and generative imaging capabilities, it's only a matter of time before we see dedicated interchangeable lens cameras offering significant focal length boosts artificially. We've seen the insanely popular Fujifilm X100V and its successor offer a 'digital teleconverter', which begins to tap on the door of this potential by adding a 50mm and 70mm equivalent focal lengths to its fixed 23mm lens.

I believe we can go much further. A digital teleconverter that could incorporate machine learning and visual data gathered by the sensor to deliver an enhanced zoom at greater focal lengths could potentially rule out the need for carrying multiple lenses around. But as a lover of quality optics, that might be a step too far. How would you respond to a genuine AI-powered digital zoom in a mirrorless camera? Would it blur the lines between photography and fakery? Does it take the magic out of considering their characteristics and choosing the right lens for the shot? ●

“With today's generative imaging capabilities, it's only a short matter of time before we see dedicated interchangeable lens cameras that offer significant focal length boosts artificially”

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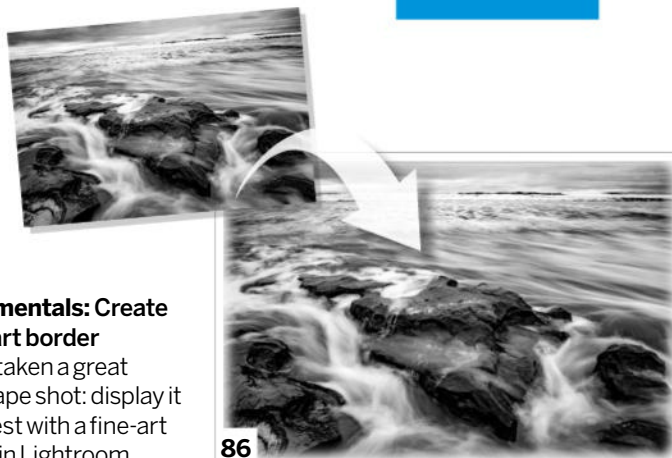
45 MINUTES OF VIDEO



This month...

Tool School: Content Credentials

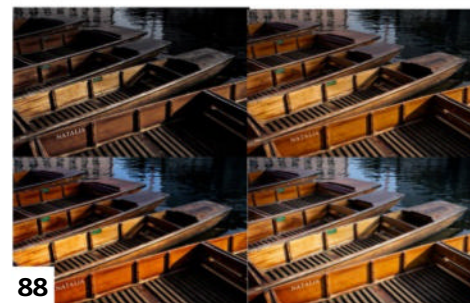
Fight the fakes by identifying AI-generated images and verifying that your own photos are genuine with Adobe's new Content Credentials tools in Lightroom and Photoshop



Fundamentals: Create a fine-art border

You've taken a great landscape shot: display it at its best with a fine-art border in Lightroom

86



Get the Look: Explore the Multiply blending mode

Multiply is a versatile blending mode that can be used for a wide range of effects – either on its own or with other modes

88

VIDEO TRAINING

The issue 279 download includes video lessons that build on our tutorials, plus bonus videos with extra tips
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25 SOFTWARE EXTRAS
 Actions, presets and profiles for Photoshop and Lightroom
 Page 90



PHOTOSHOP & LIGHTROOM
 Content Credentials explained



LIGHTROOM
 Create a fine-art border for landscapes



PHOTOSHOP
 Explore the Multiply blending mode



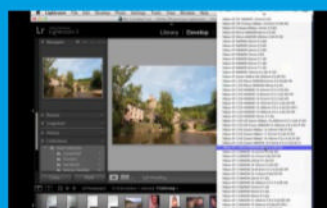
CAMERA RAW & LIGHTROOM
 Tidy up your images

Download 45 minutes of video training for Photoshop and Lightroom

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LIGHTROOM
 Harness the power of white balance



LIGHTROOM
 Apply powerful lens corrections



PHOTOSHOP
 Successful sky replacement



Content Credentials explained

Fight the fakes and prove your own photos are genuine with provenance tools in Photoshop and Lightroom



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James Paterson

With over a decade as a writer and photographer, James Paterson knows exactly which Photoshop and Lightroom tools and techniques matter most.

Trust in photography is at an all-time low. In an era of GenAI and deep fakes, any image must, by necessity, have its authenticity questioned. As such, there is more need than ever for tools we photographers can use to prove our images are genuine. We want transparency in AI image editing and a bulletproof digital signature for our own photos.

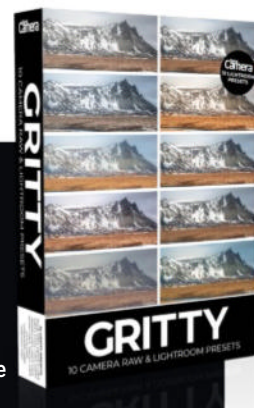
The Content Credentials Initiative could be part of the solution. Spearheaded by Adobe, the idea is to create an ecosystem of trust, embodied by a 'CR' watermark pinned to images, that reveals a trail of provenance. Built into Photoshop and Lightroom, this feature lets us create a kind of log that accompanies the image to show others not just who created it, but also what changes have been made.

The idea behind this is that it's more practical to prove an image is genuine than to show it is fake. At the moment, it's an opt-in solution for those willing to be transparent but there are plenty of heavyweight backers, including Microsoft, the BBC, Canon, Leica, Sony and Nikon. In an ideal world, there may come a point when – driven by a social need for genuine, trustworthy content – if an image doesn't have this kind of certification, its veracity should be in doubt.

Use our 10 free presets

Changes made to colours and tones are logged in an image's

Content Credentials if the feature is enabled. So anybody can see that you've altered colours when you post images online (as long as their browser enables the content credentials feature). Of course, there are lots of ways to make changes to colours and tones, but one of the easiest and quickest is with presets. We've supplied a set of 10 free 'Gritty' presets that boost contrast and detail. You can install these presets into Camera Raw or Lightroom. Click the flyout menu in the Preset Panel and choose 'Install Presets and Profiles' then navigate to the supplied Zip file.



1

The Content Credentials panel

In Photoshop, go to Window > Content Credentials. Then click the button to enable it. From now on, edits you make will be embedded in the image. Here, we've generated an orangutan using Photoshop's Generative Fill feature, replaced the sky and added rain – these edits will then be logged. Enable Content Credentials for all new documents in the Preferences tab.

2

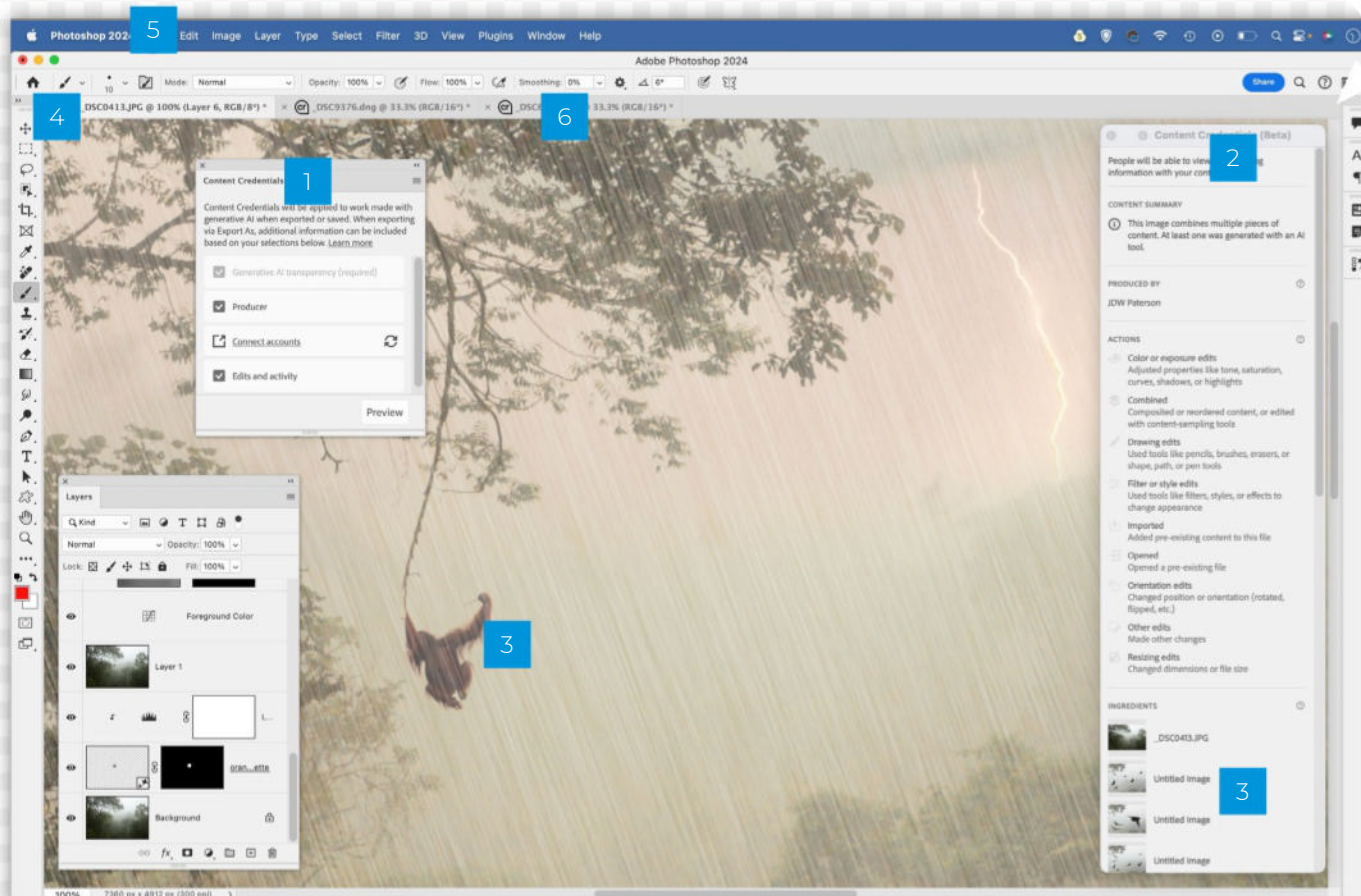
Preview

The Preview shows a list of all the data that can be included in the Content Credentials log. As well as your name, it can include links to social media accounts, making it easy for others to find the original creator. The 'Edits and Activities' tab displays all the edits made in Photoshop. If other images or AI-generated content has been added, then a list of thumbnails will show all the additional assets.

3

AI-generated content

For most photo edits, Content Credentials must be enabled before Photoshop logs them. But Generative Fill is different. Whether enabled or not, any AI content created by Generative Fill will be logged. Anyone who wants to see whether Photoshop's Generative Fill has been used in an image can upload the image to contentcredentials.org.



4

The CR pin

This symbol shows an image has content credentials in its metadata and is added when enabled in Photoshop. Viewing the image online with a browser enabled, you can hover over the CR icon to see the provenance trail. If the metadata is scrubbed, it can be retrieved from a cloud database at contentcredentials.org. The aim is for the Content Credentials pin to become as ubiquitous as the copyright logo.

5

Export with credentials

Go to File > Export As to export the image with embedded content credentials. You can choose to attach the credentials to the file or upload them to Adobe Cloud – the file makes it easier for bad actors to strip out the credentials but the cloud means they exist independently, so any images uploaded to contentcredentials.org can be analysed and the credentials matched.

6

What about cameras?

For the system to be effective, cameras will need similar tools, so that the trail begins as the shutter is pressed. The only camera that currently does this is the Leica M11-P but Sony, Canon and Nikon have all committed to building tools that will bake authenticity into image metadata. At first, it is likely to be in high-end bodies only but we may soon have in-camera settings to prove our images are genuine.



Before

After



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Create a fine-art border in Lightroom

Enhance your landscape photos by adding a fine-art border with an even feathered edge



Sean McCormack

Sean McCormack is a photographer and writer, based in Galway. He's the author of *The Indispensable Guide to Lightroom CC*.

So you have some fine-art landscape photos to show off... one thing you can do to enhance your landscape processing is add a border to the finished image. In this case, we're talking about having an even feathered edge to the image which will leave it surrounded in white. It's a pleasing effect.

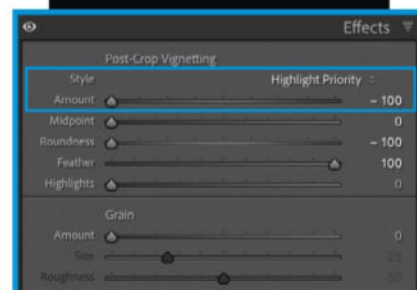
Given that Lightroom Classic doesn't allow you to add pixels or remove them without copying from other parts of the image (even content-aware removal is still based on existing pixels), you may be wondering if this is even possible in Lightroom.

Well, it is. In the Effects panel, you have the Post-Crop Vignetting tool. Usually, this tool is used to darken edges with a large feather so there's a subtle change. You don't want the vignette itself to be too visible, instead, you just need a gentle effect that draws your eye to the centre of the vignette.

Like a lot of Lightroom Classic tools, you can also use this creatively to do something that wasn't originally intended. It's part of the beauty of using tools designed by engineers to make something creative happen that they didn't anticipate. We'll use this to create an interesting border. Let's jump in and get going.

Expert tip: Black or white borders?

You aren't limited to a white border. You're probably used to using negative amounts with the Amount slider, so do it! Set this slider to -100 to change it to a black border.

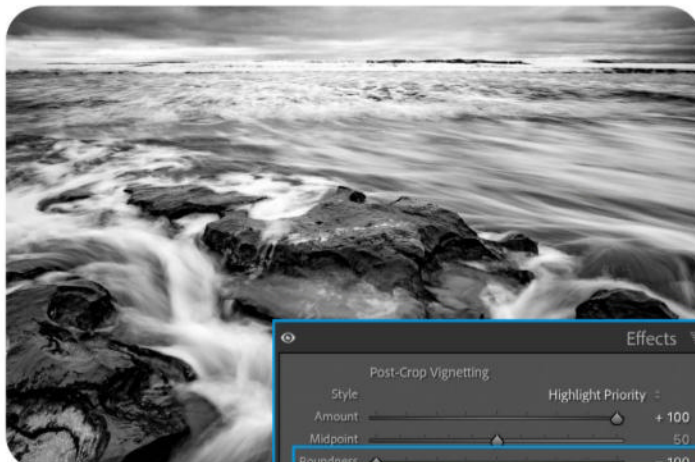
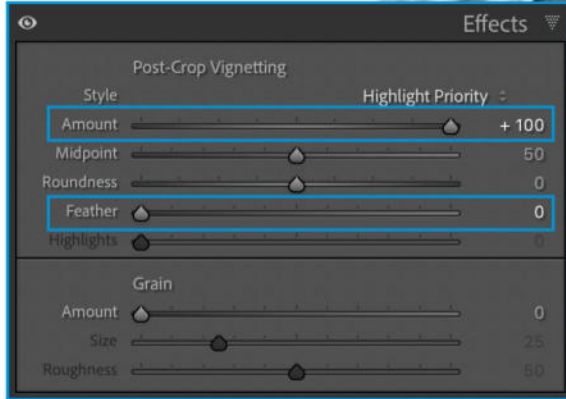




WATCH THE VIDEO!

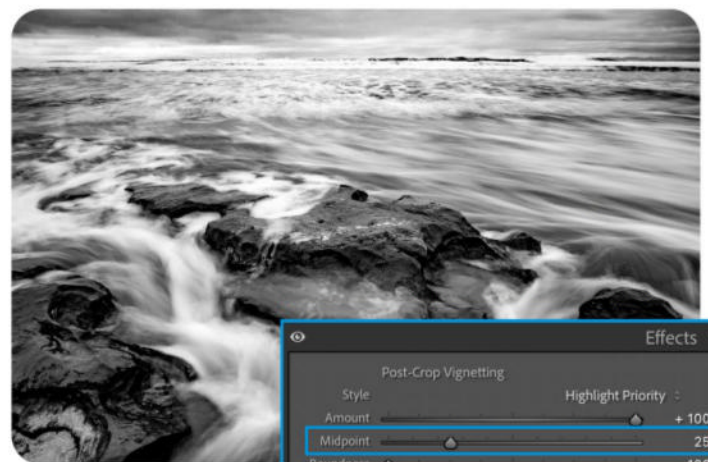
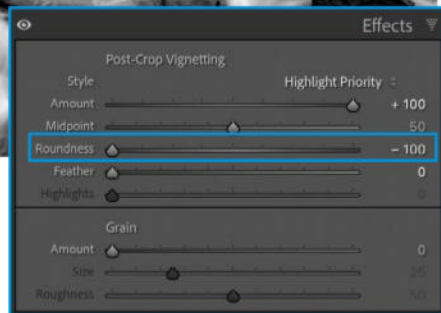
1 Select Post-Crop Vignette

Open the Effects Panel and at the top, you'll see Post-Crop Vignette. Only the Amount slider is available until you set an amount. For a white border, set this to +100. So that you can see what the edge is doing as you create it, set Feather to 0.



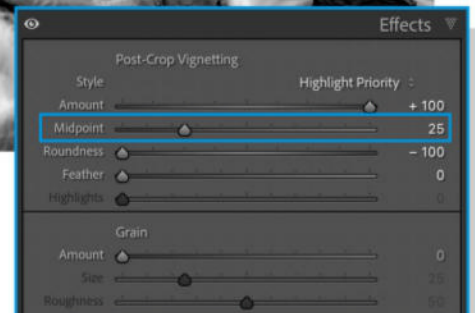
2 Make a square

Too much of the image is covered in white, so we need to reduce it. Pushing Roundness to the right creates a circle. Going to the left changes it to a square vignette with white corners only. Set Roundness to -100.



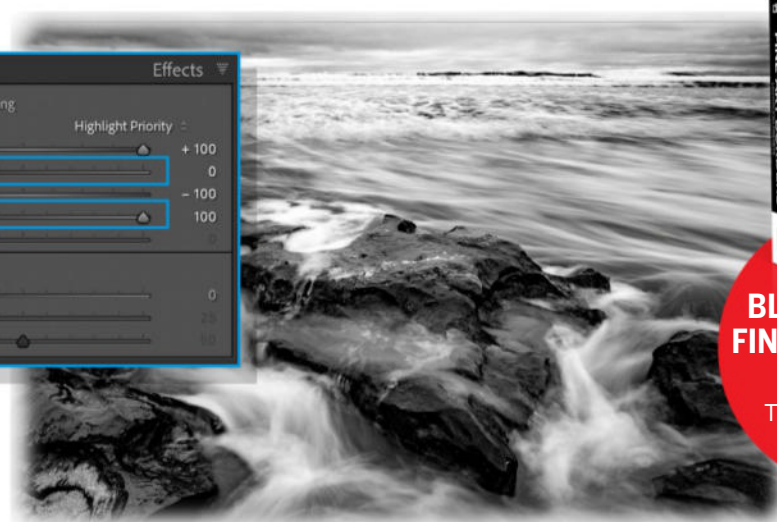
3 Add more white

We need to add more white. Select the Midpoint – going to the left adds white and keeps most of the edges even. Not only that, but this slider effectively sets the width of the border. Set it according to taste but, here, we chose 25.



4 Feather slider

You could use this as the border, but for a more organic finish, play with the Feather Slider. Start with a Feather of 100. This looks good here but needs more white. So go back to the Midpoint slider and set it to 0.



BLACK & WHITE FINE-ART BORDER PRESETS

Turn to page 90 to find out more!

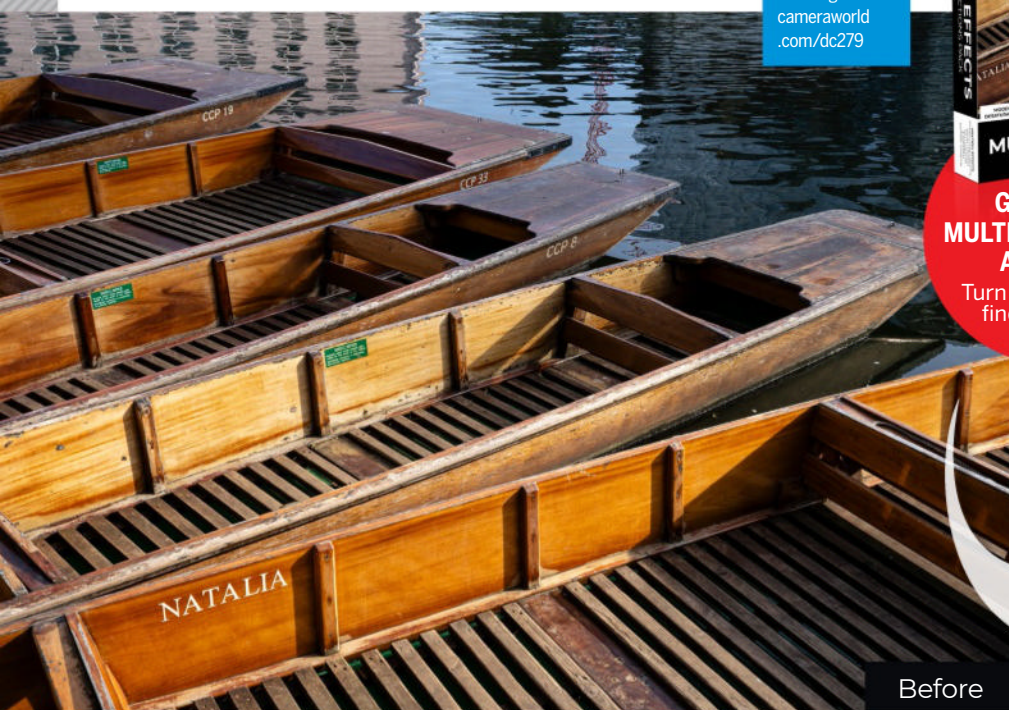


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GET YOUR
MULTIPLY EFFECTS
ACTIONS

Turn to page 90 to
find out more!



Before



Explore the Multiply blending mode

Multiply is a versatile mode that can be used for a wide range of effects, either on its own or combined with other modes

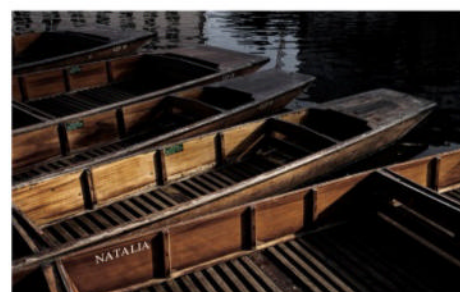
Blending modes are one of the unsung heroes of Photoshop, providing multiple effects that can be applied to any image layer. Of course, some are more relevant to photographers than others, but one that you should familiarise yourself with is Multiply, which is a 'darkening' blending mode. Not only does Multiply darken, it also applies a degree of transparency to layers – allowing the underlying Layer to show through.

We're going to focus purely on Multiply but, at the other end of the scale, there's Screen which is a directly opposite lightening blending mode. Anything we cover here can, therefore, be flipped to a brighter effect using Screen. What's more, duplicate an Adjustment Layer set to Multiply and set the blending mode of the duplicated version to Screen for a kind of balancing effect in terms of luminosity. And the opportunities are almost endless when you throw Opacity and Layer Groups into the mix.



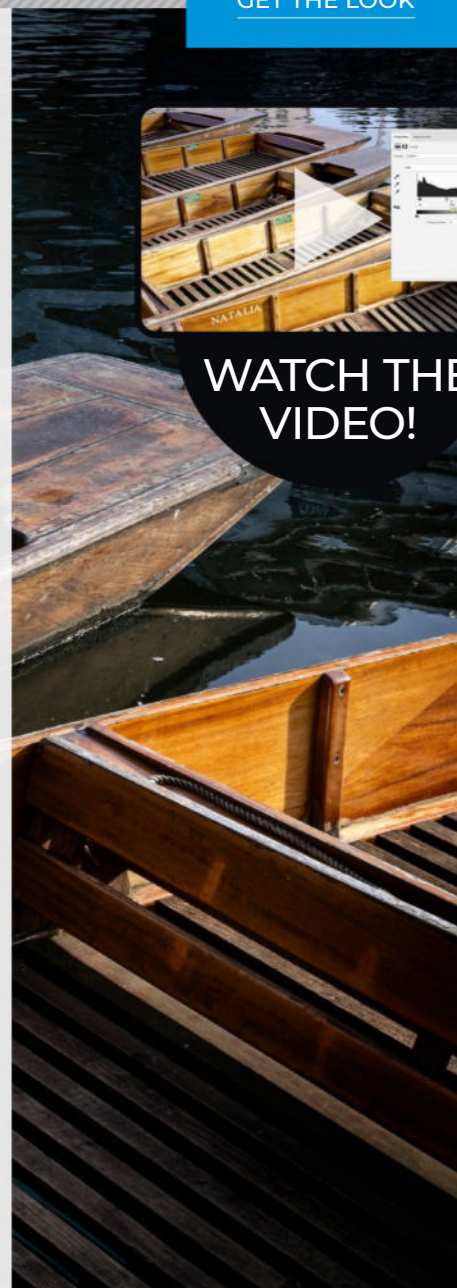
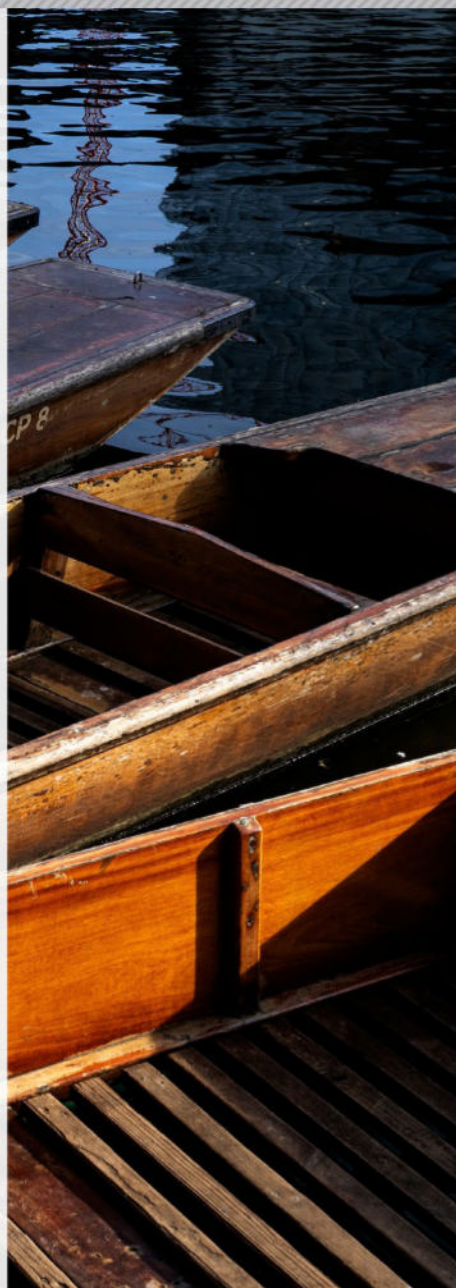
James Abbott

An advanced Photoshop user who has created hundreds of tutorials, James Abbott is also the author of *The Digital Darkroom: The Definitive Guide to Photo Editing*.

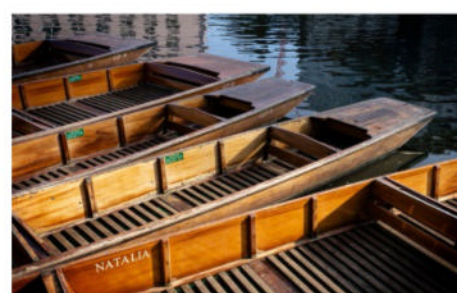
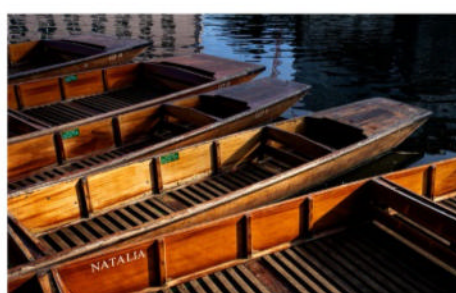


1 Controlled moody desaturation

Click on the Create new fill or adjustment layer icon at the bottom of the Layers panel and select Curves. Close the dialog and change the Blending mode from Normal to Multiply to darken the image. Next, create a Hue/Saturation Adjustment Layer so that we can reduce the Saturation of each colour channel. Click on the dropdown menu set to Master and reduce the Saturation of Reds to -70, Yellows to -30, Greens to -70, Cyans to -80, Blues to -80 and Magentas to -65.



WATCH THE VIDEO!



2

Dark warm toning

Left-click on the Foreground Color on the Tool panel and select a dark brown, then close the dialog, click on the Background Color and select a light orange. Next, create a Gradient Map Adjustment Layer and close the dialog. Now change the Blending mode of the Layer to Multiply to darken before reducing the Opacity to around 50 per cent. This will create a warm, sepia-like toning effect but with the added moodiness of using Multiply to darken and add transparency.

3

Richer colours and contrast

Create a Levels Adjustment Layer and set the black point to 10, the white point to 240 and the midpoint to 1.35. This increases contrast and lightens the image to balance the Blending mode. Close the dialog and change the Blending mode from Normal to Multiply before reducing the Opacity of the Layer to 80 per cent – or lower for a reduced effect. For a stronger effect, leave the Opacity at 100 per cent and press Ctrl+J with the Layer active to duplicate it.

4

Natural vignette

Select the Elliptical Marquee Tool and drag an oval-shaped box over the image. If you need to adjust the position, without releasing the mouse button, hold down the Spacebar and move the selection. Hold down Ctrl/Cmd+Shift+I to invert the selection, then go to Select > Modify > Feather and set the Feather Radius to 200 pixels before hitting OK. Create a Curves Adjustment Layer, close the dialog and change the blending mode to Multiply. Reduce the Opacity of the Layer to around 70 per cent.



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THIS MONTH'S BONUS SOFTWARE EXTRAS

25 actions, presets and profiles to boost your shots

As seen in this month's tutorials, you can give your photos a new look in just a few clicks with these actions, presets and profiles

This month, we have curated another collection of software extras to help transform your images. Once installed in Adobe Photoshop, Lightroom or Camera Raw, these actions and presets can have a huge impact on your photos in a matter of seconds, saving you lots of time at the editing stage. Rather than having to manually

adjust a photo to give it a certain look, these actions and presets will get you there in a few clicks.

This month, we're giving away two different sets of presets for Lightroom and Camera Raw, plus four Landscape Editing effects actions for Photoshop – and 10 profiles for Lightroom and Camera Raw. Why not give them all a try and see how they can elevate your images?

How to use your software extras

Once you have downloaded the 'dcm279-files.zip' file to your computer, extract it and put the Actions and Presets folders where you can easily access them. These folders contain the files, PDFs and installation instructions.

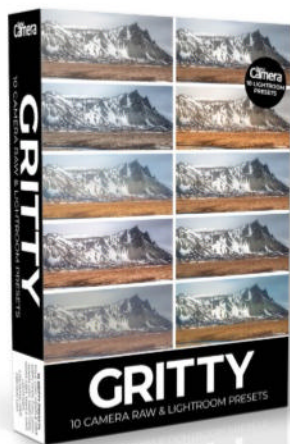
Instruction PDFs can be found in the Gifts folder of the issue's download file



TEN 'GRITTY' PRESETS

Software: Lightroom and Camera Raw

As seen in our tutorial on page 84, these 10 gritty presets will change the colours and tones in your images in Camera Raw and Lightroom. These can transform your landscapes and street scenes, giving them more impact. Upload the presets and see how they can improve your images.



FOUR MULTIPLY BLENDING ACTIONS

Software: Photoshop

These four actions can transform your images by offering a range of Multiply blending modes that can be applied to any layer in Photoshop to alter the look of your images. As demonstrated in our tutorial on page 88, these four actions are Controlled Moody Desaturation, Dark Warm Toning, Richer Colours and Contrast, and Natural Vignette.



FINE-ART BORDER PRESET

Software: Lightroom

As seen in our tutorial on page 86, we're giving away a fine-art border Lightroom preset that can be applied to create borders around your images before you print them out and mount them on the wall. The border can be changed so it appears in black or white, whichever you prefer.



TEN TONING PROFILES

Software: Lightroom and Camera Raw

Another chance to download the toning profiles given away in issue 274 – now accompanied by a dedicated tutorial (see page 30). These 10 Lightroom and Camera Raw profiles will change the colours and tones of an image without any sliders having to be adjusted, and can then be fine-tuned in the Edit panel.



Download all four packs from: www.digitalcameraworld.com/dc279

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Photo Answers



Andrew James

Andrew is a highly experienced writer and photographer – if you have a problem, he is here to help.

Concerned about candid photography? In a twist over your next tripod? Send your technique and camera questions to digitalcamera@futurenet.com



Andrew James

Move me up from moderate monochrome

Q I want to be better at black and white photography, but my images tend to look flat and uninspiring. Any advice to get me on track?

Sian Newlands

A All photography needs contrast – it's one of the most important elements that shapes every composition. With normal colour photography, the colour provides a lot of what we need to understand the shapes within the scene and make sense of the composition, but that's not the case with monochrome. If you do a basic black-and-white conversion, the resulting mono image may be flat and uninspiring.

For striking monochrome images, a simple B&W conversion may not work alone. Shoot on sunny days for greater natural tonal contrast.

We can tweak a flat image in post-processing and make it much better. However, the truth is if you want to shoot effective black and white with minimal processing required afterwards, then shoot on days when you have plenty of sun and the tonal contrast happens naturally. You still need to 'mentally' strip away the colour and imagine how the scene in front of you will look without colour.

You can do the old trick of switching your jpeg Picture Control/Style to Monochrome, so the preview you see in the LCD, or through the viewfinder if you are shooting with a mirrorless, will be black and white. Capture raw files for best processing quality. Reading the tonal contrast will help you compose scenes that work better in black and white. Avoid having too many tones overlapping each other that are similar or this will affect the structure of your image.

Tech Check Mirror lockup

What's the benefit and when might I need to lock it?

What is mirror lockup?

When you take a photo with a DSLR, the mirror inside the camera flips up and out of the way of the sensor, so light can be captured, and drops back into place immediately afterwards. Enabling mirror lockup allows you to take a photo without the mirror flipping up and down.

But why would I bother to enable it?

You'd really only need to use it when shooting a long exposure image and there is a chance the 'slap' of the mirror will create vibrations that could kill the absolute sharpness of your image.

How big a problem is it?

In many cases, even with long exposures, the negative effect of mirror slap isn't noticeable. However, it can happen with extremely long exposures,

especially if you are shooting with a long lens on a tripod. If in doubt, enable mirror lockup – this is the basic rule.

Where will I find it?

If your camera has a mirror lockup function, you should be able to access it through the menu system. If it's something you think you will use a lot, it's worth adding it to your Quick Menu, if you have one set up.

How do I know if I need it?

Look carefully at your long-exposure images, zooming in on areas that should be pin-sharp rather than blurred because of the natural movement of water or clouds. If they aren't sharp and you're sure no other cause of camera movement is possible, then mirror lockup could be the answer.



Andrew James

Enabling mirror lockup is particularly useful when shooting long exposures, to help avoid 'mirror slap' causing any vibration – so if in doubt enable this feature.

Help me to be candid

Q I've promised myself I'll do some candid photography this year but I'm not sure where to start. The thought of it makes me nervous, so what do you suggest?

Lisa Strong

A The beauty of candid photography is that you can do it anywhere there are people, even your family. Candid photography just means photographing people who aren't aware that their picture is being taken, so they are behaving absolutely naturally. You can do this at a wedding or a party where you know a lot of the guests and they are relaxed. I'd suggest using a slightly longer lens – a 70-200mm zoom is perfect, allowing you to stand back and pick interesting interactions and moments.

If you pass this test and want to step it up, try wandering around a public event, such as a funfair or a festival, where there may even be performers of some kind who are happy to be photographed anyway. This will give you the confidence to develop



Andrew James

If you lack the confidence to go straight into shooting candid shots in the streets, try a public event – here, I captured artists creating their street art at the Upfest graffiti festival in Bristol.

your street style before perhaps heading out onto the streets of a bigger city.

A few years ago, I spent the day at a graffiti festival in Bristol called Upfest, wandering around happily snapping the artists creating

their street art. Most of the time I shot candidly, as I didn't want to disturb them, and the colours and activity produced some good photos. If you can find a similar event going on near you, I'd suggest you give it a go.

Photo Answers

Rim lighting technique

Q Some wildlife photographers show animals with rim lighting, but I haven't had any luck with it. How is this technique best achieved?

Jack Straw

A There's no doubt that the opportunity to rim-light your wildlife subject is worth grabbing with both hands because it can provide drama and atmosphere. You need the sun to be predominantly behind your subject and preferably low in the sky, so it's really a shot you can best achieve early or late.

This kind of approach is perfect if you have a dark background because the dark tone of what's behind the animal really makes the rim lighting stand out and you

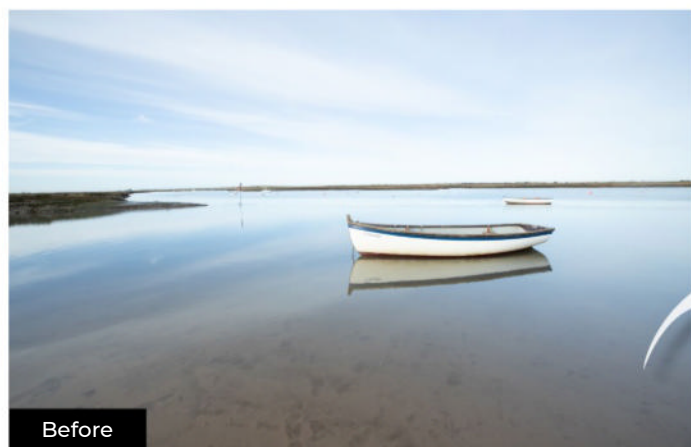


Andrew James

For a wildlife shot with rim lighting around your subject, ideally you need a dark background with the sun low in the sky in the evening or morning. You should also underexpose your shot.

get a strong sense of the animal's shape. You need to deliberately underexpose your shot using exposure compensation. The more negative exposure compensation you apply, the darker the shot. It's a question of finding the right balance. This shot was taken using -2 EV exposure compensation.

The evening light was softening and coming in at an angle, but still in front of the bear, so the rim lighting didn't extend all the way around its outline. However, it was enough to define the shape of the head, front legs and shoulders, and light up all the flies buzzing around the bear.



Andrew James

Linear progression

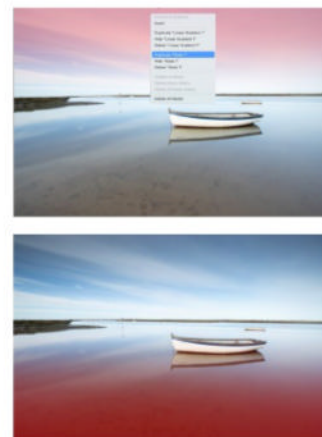
Q I shoot in raw and use Lightroom. In Masking, do I just use a Linear Gradient on skies, like I'd use an actual Graduated Neutral Density (ND) filter?

Peter Dobbs

A The Linear Gradient mask function in Lightroom and Adobe Camera Raw is really useful. Its most obvious use is to darken part of the sky in a feathered way and bring back detail in slightly overexposed areas. Of course, you can apply a Linear Gradient on any part of an image from the left, the right, top, bottom or, in fact, across the whole image.

There are occasions when I might add a subtle Linear Gradient from any of these positions to fractionally darken or lighten part of the photo. A good example is where I need to darken both the sky and its reflection in the water, so I'll have a Linear Gradient applied to the sky and then one coming up from the bottom of the image over some of the water. In this case, I place the first Gradient from the top down and make my adjustment. Then I click on the Linear Gradient's square pin and right-click for the dropdown menu, selecting Duplicate Mask 1. This puts two identical masks on top of each other; hit the 'apostrophe' key to flip it so the new mask is over the water.

At this point, I may need to alter the settings I applied for the sky, but because you now have two separate masks you can do this independently of each other. Just like with a physical ND Grad, I might do something similar, positioning one grad over the sky and another over the water.



In this image, after putting a gradient in the sky, it was also applied to the bottom of the image over the water, by duplicating the mask.

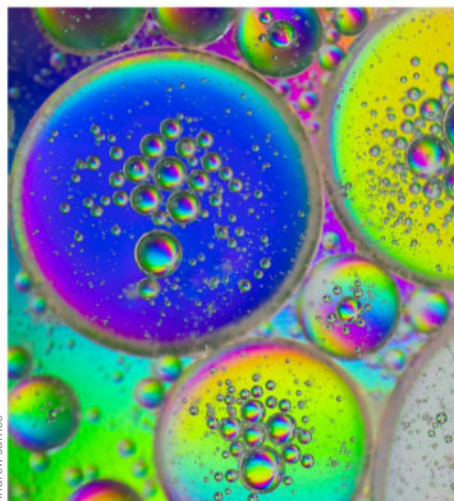
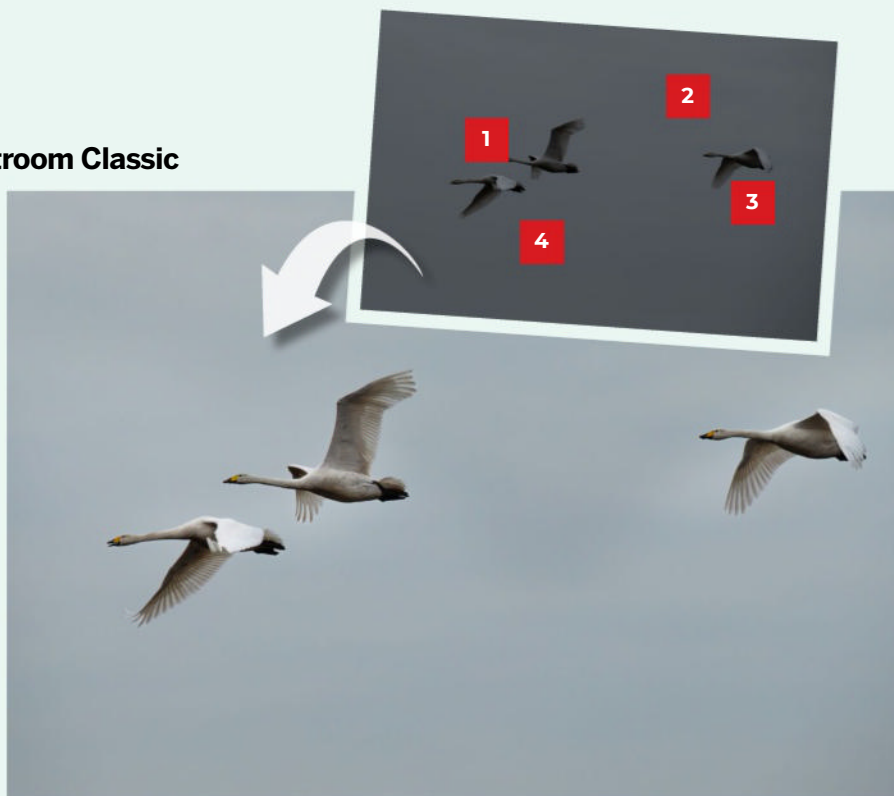
Image Rescue

Transforming dark raw wildlife shots in Lightroom Classic

In this image, we have a trio of Whooper Swans. The photographer has actually done really well to capture a sharp shot of them in flight. However, the image is too dark because the camera's metering system appears to have misinterpreted the light tones in the sky and the swans, resulting in underexposure.

But before dealing with that, let's tighten up the composition. In the Transform panel use Scale to make the subjects bigger in the frame and the X and Y Offset sliders to re-position them slightly **1**. Next, let's brighten up the sky a little. In the Basics panel, choose the Whites slider and take it to the right to brighten up the whole image **2**. Don't go too far, as we want to retain detail.

Now, we need to lift the shadows on the birds **3**. We can do this by selecting the three swans in Masking, using Select Subject, and improving them with the Shadows slider. Finally, we can add extra contrast across the whole image with a shallow Curves adjustment **4**. Open the Curves, click on the upper-right quadrant of the curve and drag up. In the lower-left quadrant, drag down.



Andrew James

Oil give this a try

Q How do I shoot colourful oil-on-water pictures?

Tony Spencer

A It's actually really simple. Get a colourful image on your phone camera screen, cover it with some clear plastic for protection and place a glass with some water in it on top. Add some washing-up liquid and stir before introducing a few drops of olive oil. Each little droplet of oil that forms at the surface will act as a lens for the colourful base and accentuate the colours.

You can also shine a torch from different angles to boost the contrast and saturation. You'll need a macro lens on a tripod pointed directly down on the surface, and an aperture like f/2.8 or f/4 to diffuse the colours. It's also best to focus manually.

www.digitalcameraworld.com

Tripod teaser

Q I am going shooting in the wilds of Scotland and have been told I need a tripod. Is there much difference in quality between something pre-owned for a tenner or something new for over £100?

Kate Hill

A A sturdy, flexible, and solid tripod in good condition, depending on the make and model, is likely to cost you more than a tenner, even second-hand. If you are shooting outside in all weather, you will need something that isn't so lightweight that it moves in the wind and can be positioned on rugged terrain.

I'd say around £100 for a good condition second-hand carbon-fibre model from a reputable brand is a good purchase but, for a similar price, you could also consider a new aluminium tripod that will be sturdy enough, but will be heavier to transport. Whatever you get, buy a spare tripod head quick-release plate in case you lose one!



Andrew James



You can achieve stunning landscapes with a telephoto lens when using it properly. The image above was shot with a 100-400mm telephoto lens.

Telephoto scenics

Q I've just bought a second-hand telephoto. How can I best use it for landscapes?

James Hamilton

A I regularly use a telephoto for landscapes, so you've made a wise purchase. Its ability to reduce the field of vision to a much smaller area within the wider scene does two main things. Firstly, it enables you to zoom in on a distant subject – like a tree on the horizon, receding distant mountain peaks or, as with the illustration here, a hut in a large field of lavender.

Secondly, it simplifies the scene by avoiding all the detail around, and this will often help you to compose in a visually strong way.

Andrew James

In Focus

The latest photography news from around the globe



1 20.4MP STACKED SENSOR
The same Micro Four Thirds unit as used in the OM-1, paired with the dual quad-core TruePic X processor.

2 3-INCH VARI-ANGLE DISPLAY
The OM-1 Mark II promises blackout-free sequential shooting when used in Pro Capture mode (shooting at fast frame-rates).



3 SAME BODY, NEW DIALS
New rubberised dials have been fitted to the OM-1 Mark II for a more tactile, responsive feel.

4 FLAGSHIP WEATHER-SEALING
IP53-certified weather-sealing is carried over from the previous iteration – this camera has been built to perform in any environment.



OM System OM-1 Mark II

New Micro Four Thirds flagship offers more than double the buffer size for burst shooting, an industry-best 8.5 stops of in-body image stabilisation, improved autofocus performance and AI-based graduated ND filters

Has the photography industry's cleverest flagship camera just got even cleverer? Although the core technology inside the OM-1 Mark II may seem essentially the same as its predecessor (a stacked 20.4MP sensor and quad-core TruePic X processor), the software and artificial intelligence powering the camera have seen some welcome upgrades. Surely the most exciting is the addition of digital LiveGND filters, which build on the LiveND filters introduced in the OM-1. LiveGND is an in-camera graduated neutral-density filter which allows physical filters to be left behind; the photographer can select the angle of the

graduation themselves and drag the line across the rear screen. The OM-1 Mark II takes LiveND one EV stop further than the OM-1, up to ND128, making LiveND even more useful. Other benefits of the OM-1 Mark II include improved AF performance, especially for detecting and tracking fast-moving birds, and a bump to 14-bit images for Hi Res Shot, which enables the camera to capture 80MP raw files from a tripod or 50MP raws when handheld. Plus, the algorithm for in-camera focus stacking is faster and in-body image stabilisation now offers a whopping 8.5 stops. explore.omsystem.com; £2,200/\$2,400 (body only)

Focal point

Rounding up what's new and exciting



New Fujifilm displays at Park Cameras
The UK retailer has unveiled redesigned 'touch and try' zones at its London and Sussex stores. Customers can experience X Series and medium-format GFX cameras and lenses, plus Instax point-and-click compact cameras. www.parkcameras.com



BackLight Sprint is designed for active photographers, while the PressPass range includes a sling bag (bottom right).

New camera bags from Think Tank

BackLight Sprint and PressPass join the line-up, plus update for Mirrorless Mover

Think Tank's bags prioritise lightweight portability, including the brand-new PressPass range of shoulder bags, the BackLight Sprint backpack and V2 versions of the Mirrorless Mover bags. **BackLight Sprint** is designed for active photographers who go off the beaten track; it can hold a standard-sized camera body and three zoom lenses. The **PressPass** series has been designed in conjunction with professional photojournalists and can be carried as a shoulder bag, hip bag, cross-body bag or,

in the case of the PressPass Sling, a sling bag. All three models have extra-wide camera access for super-fast gear deployment while the padded insert can be removed. There are five **Mirrorless Mover V2** models, available in four new and exclusive two-tone colours; the largest one fits a mirrorless body plus up to four lenses. www.thinktankphoto.com; from **£140/\$150 (BackLight Sprint)**; from **£120/\$130 (PressPass 10)**; from **£50/\$46 (Mirrorless Mover V2)**



Fetching new finish for Lomography Fisheye
Grape Jam is the new colour scheme for this 35mm fixed-focus film camera. With a purple body and lime viewfinder, Fisheye No.2 offers an ultra-wide 170° angle of view, Bulb and 1/100sec shutter speeds, and an aperture of f/8. shop.lomography.com; **£69/\$69**

New universal L-bracket from 3 Legged Thing
The modular design of Lexie allows it to be fitted to many mirrorless and DSLR cameras. Models by Canon, Fujifilm, Leica, Nikon, OM System, Lumix, Pentax and Sony can be used and Lexie is also Arca-Swiss compatible. www.3leggedthing.com; **£60/\$65**

M.Zuiko 150-600mm f/5.0-6.3 IS



Via the magic of Micro Four Thirds, this new optic delivers up to 2400mm coverage

Weighing just over 2kg, the M.Zuiko 150-600mm f/5.0-6.3 IS is a super-telephoto lens that's equivalent to 300-1200mm in full-frame terms. As it's compatible with teleconverters such as the Olympus MC-20, this latest M.Zuiko optic can have a maximum effective reach of 2400mm. Also featured on this new lens is OM's Sync-IS technology, which combines the optical stabilisation of the lens with the in-body image stabilisation of the OM-1 Mark II, OM-1 and OM-5 (plus the E-M1 and E-M5) camera bodies. Used alone, the lens delivers up to six stops of image stabilisation, which is amplified to seven on compatible bodies. The optical path features 25 elements in 15 groups, including four Super ED (extra-low dispersion) lenses and one high-definition lens. Its close-focusing capabilities are also impressive: as close as 0.56m at the wide end and 2.8m at the long end. explore.omsystem.com; **£2,400/\$2,700**



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Top 10 things you must see at The Photography & Video Show 2024

The greatest show on earth (for photographers) is fast approaching!

We're so excited that The Photography & Video Show 2024, at the NEC in Birmingham, is almost upon us, after 18 months since its last outing. As well as coming to say hello to the *Digital Camera* team on stand H404, there's loads more going on at the event: there will be some top **speakers** (most of the talks are free!); some

amazing deals on cameras, lenses and accessories from top photography retailers and direct from manufacturers; you can get **hands-on** with the widest range of new and exciting products under one roof; and watch **live demonstrations** – everything from technique tips for beginners to business-focused advice for working professionals

and those thinking of turning pro. Plus, there's also the **Masterclass Theatre**, where some big names from the international photography community will be speaking (more details on page 101). And don't forget that individual camera and accessory brands will also be hosting talks and demonstrations on their stands by their ambassadors.



Your favourite photo brands will be there...

1 The major camera and photography brands will be out in force at the show, including **Adobe, Canon, Fujifilm, Nikon, Lumix, OM System, Sigma, Sony** and **Tamron**. Choose from accessory makers including **Benro, Lowepro, Manfrotto, Rotolight, Tenba** – and many, many more!



...and video, too

2 The Photography & Video Show isn't just about photography – there's plenty for people who major in moving images, too, from movie-making masterclasses to video production exhibitors. Why not indulge your curiosity?



Inspiring talks

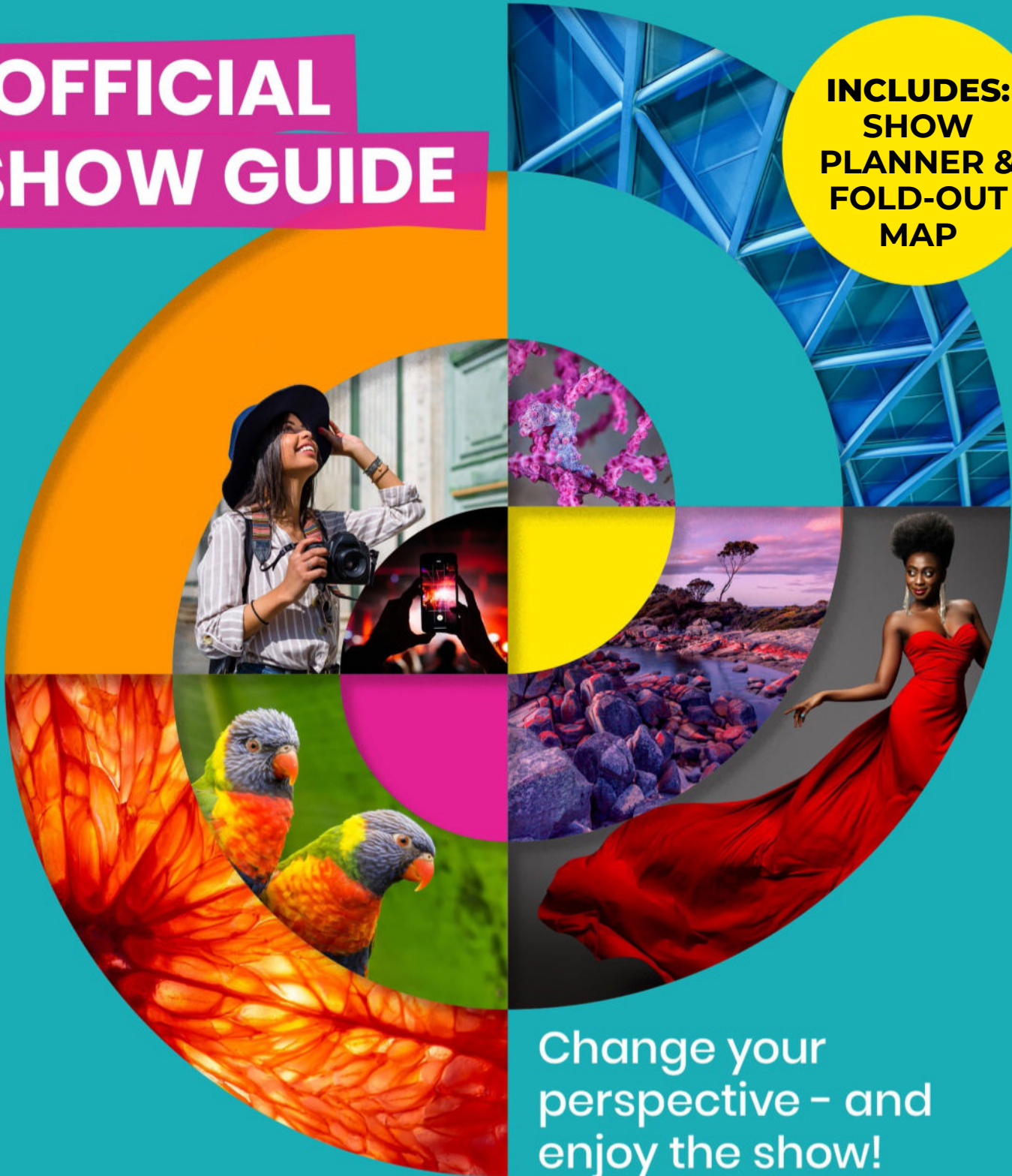
3 Some of the biggest names in photography will take to the various stages at the show: **Photo Studio, Shoot to Inspire** and **In Motion Studio** – and what's best of all, these talks are free! Download the **show guide** (see next page) or visit the show website for full details of what's available, where and when – and get ready to be inspired!



16-19 March 2024
The NEC,
Birmingham

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FOLD-OUT
MAP**



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perspective - and
enjoy the show!

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Masterclasses

4 In addition to the wide range of free talks, you can attend a series of Masterclasses for a modest fee. The Photography and Video Beginner's/Turning Pro Masterclass costs £10, the Pro Forum is £10 for one session or £15 for both, while Specialist Masterclasses with top pros are £25.



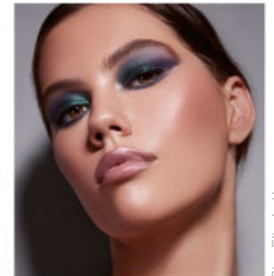
Shooting sets will include Rococo Garden, and 'dystopian dreamers' hosted by Creativity Hub Events.

Live demonstrations

5 Many exhibitors will host their own talks and demonstrations, with brand ambassadors galore showcasing kit and its capabilities. Learn more about your favourite brands from the experts and stick around to get more in-depth advice.



8 **Amazing show deals!** Leading photo retailers CameraWorld, London Camera Exchange and Wex Photo Video will be offering tasty discounts on the very latest cameras, lenses and accessories. There will also be great savings on other top kit that you've been meaning to buy.



Sian Elizabeth



Brand Stage speakers

6 Within The Photography & Video Show, you will find a great line-up of inspirational camera and photo brand ambassadors and professional photographers giving talks. See the stands for schedules and arrive early to make sure you get a seat. And don't forget the **Bitesize** stages – these host regular shorter sessions where ambassadors and trainers look at specific camera models and functions.



Special show subs deal!

7 We reserve our very best subscription deal for the show and, if you subscribe to *Digital Camera* on **stand H404**, you will 'bag' yourself a free Vanguard Veo Select Slim Backpack (worth £99.99).

COME TO STAND H404!



9 **For professionals** There's plenty for pros at the show, with four days packed with tech, talks and networking to help grow your business. See www.photographyshow.com/for-professionals for an overview of what's in store.



10 **Buy pre-owned kit** Pick up a bargain at the Disabled Photographers' Society stand (K098). The charity builds up donations of unwanted photographic kit over the year and brings it to the NEC for a giant rummage sale. Expect to see masses of great camera memorabilia from both the film and digital eras, plus a wide range of photographic accessories.

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The Photography & Video Show

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Sam Davis

Sam Davis

Exploration and adventure photographer

With a love of being outdoors and travel, Davis also has a passion for exploration and visual storytelling.

His photography covers various genres, including landscapes, portraits, wildlife, action and adventure.

An enthusiastic user of OM System's Micro Four Thirds cameras, Davis is also a qualified drone pilot.

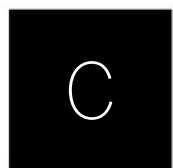
In recent years, he has used his experience as a caver to add a fresh perspective to his work.

www.samsphotogallery.com

Instagram & YouTube:
[@samdavisphotographer](https://www.instagram.com/samdavisphotographer)

Sam Davis

The caving photographer will be shining a light on his passion at The Photography Show. **Niall Hampton** gets a deep dive into the subject



Cave photography calls for a varied range of skills, with stamina, endurance and an ability to operate in confined spaces near the top of the list. As it's a subject many of us will be in the dark about, what could

be better than taking a deep dive into the discipline from a leading practitioner? Exploration and adventure photographer Sam Davis is based in Powys in Wales and has been caving since childhood. A love of the great outdoors and hunger for travel led him to become a photographer and two of his passions will take centre stage at The Photography & Video Show this month...

What will you be covering in your talk?

My talk is called 'Illuminating the Underworld' and it will be about cave photography – taking photos underground in natural passageways and also in mines or anywhere there's no light and where some unusual access equipment is required to get there.

What has your photography journey been to date?

I've always been a big traveller, ever since I went on holidays with my parents – expeditions to caves in Spain and Slovenia and places like that. I grew up in the Yorkshire Dales and was surrounded by caves, so they were a big part of my life. When I graduated from

Sam Davis

Jess McGovern





university, I went backpacking around the world and that's when my photography started getting better.

I was caving less back then but gradually picked it up again over the past few years, and have taken my acquired photography skills underground – starting to experiment and see what I could produce.

Did any photographers or other influences inspire you when you were getting started?

Absolutely – a photographer called Jerry Wooldridge, who was a family friend. He passed away last year and was a pioneer in the underground photography world. A couple of years ago he was kind enough to spend about two and a half hours on the phone with me, discussing cave photography techniques and the

challenges that he used to face with film, things such as batteries and getting equipment underground. He was definitely one of my biggest inspirations.

In 2018, we had the Thailand cave rescue, which produced several films and TV series. Seeing what was done with the underground cinematography has been really inspiring, too. I think the Thailand cave rescue has inspired a new generation of cavers.

For anyone not familiar with caving photography, what are the technical challenges?

The main thing is getting your gear into the cave and making choices about what you're going to take and what you're going to leave behind. Is your gear portable enough, is it delicate? Is it weather-sealed or →

Above: Andrew Northall at Sala de los Fantasmas (Room of the Ghosts), Coventosa Cave, Cantabria, Spain.

DON'T MISS SAM'S TALK!

17th March at 2.45pm

www.photographyshow.com



Sam Davis



Above left: Gracie Sharp, Los Gours, Coventosa Cave, Cantabria, Spain.

Above right: Pete Hall, Los Gours, Coventosa Cave, Cantabria, Spain.

Opposite: Pete Hall, Sala de los Fantasmas (Room of the Ghosts), Coventosa Cave, Cantabria, Spain.

is it drop-proof? There are lots of different factors to consider, most related to the cameras themselves.

The other challenges are how you are going to protect your equipment while you're getting it to the area where you want to take photographs. Are you just going to put it in a camera bag, a dry bag – which is what I do – or are you going to lock it in a hard case? They weigh a lot more, so you've got a choice to make there as well. So it's a big trade-off between size and weight and also just how robust the gear is. And then, at the other end of the scale, are you compromising on the image quality by making choices based on the toughness of a camera?

What is your setup for a typical caving expedition?

A lot of it is setting out my objectives before I go down into the cave. For a planned photo trip, I will take my OM System OM-5, an M.Zuiko Digital ED 8mm F1.8 Fisheye Pro lens and an M.Zuiko Digital ED 12-45mm F4 Pro lens. I'd also take a macro lens if we're looking at photographing little details in the cave, but generally speaking, I just take my 8mm and 12-45mm lenses.

If we're going to be doing any storytelling about people within the cave, and taking any portraits of them, then I might consider something like the M.Zuiko Digital 45mm F1.8, which is a really small Olympus lens.

Lighting-wise, there are choices to make. Are we going to use continuous lighting, as in the LED torches that are useful for exploring the caves, or are we going to take a camera flash setup with us? They're probably about the same weight, but there are pros and cons to each system, which is something I'm going to go through in my talk. It's all about bringing light where there is no light and using those lights quite fastidiously.

Is the lighting technique essentially mastering light intensity and not overexposing certain areas?

That's right, and a lot of the process is trial and error. Obviously, every cave passageway is different – there are different shapes with different reflectivity, whether it's wet or dry too – so you have many factors to consider. If I go in thinking I'm going to use particular settings, I'll probably end up changing them, so it's all about making the time to take a photo and planning for that time because you are probably going to take at least 100 shots of the same thing to look at later.

And you're in a difficult environment, too. You can check your images and make sure they're in focus and everything else, but then you might be in a particularly muddy place and don't want to overhandle the

“Cave photography is a big trade-off between the size and weight of your camera gear, and how robust it is”





Sam Davis

Above: Sam Davis in Cueva las Cosas, Cantabria, Spain.

camera if you don't want to get mud all over it – some people don't mind doing that but I like to try keeping things as clean as possible, to ensure the longevity of my kit.

I have basic settings I might work from: I typically go for ISO 100, f/5.6 on most of my lenses to capture enough detail – you've got the crop factor of the Micro Four Thirds System, which is around f/10 on a full-frame camera – and my shutter speed, again, depends on whether I'm using flash or continuous lighting.

Why do you use OM System [Olympus] cameras?

For the compactness of the bodies and the weight, the amazing optical quality of the lenses and also the build quality. I find that OM System kit is incredibly robust, whereas I've used enthusiast-level gear from other brands and managed to break it. I haven't broken anything on an OM System camera yet; they just keep going. They have features such as fully articulating

“Live Composite mode on my OM-5 is a game-changer for light painting”

screens, which are absolutely fantastic for any kind of photography, 4K 30 video and high-speed slow motion in Full HD. For landscape photography, the Live ND function has been an absolute game-changer for me. So has the Live Composite mode for light painting; if the corners of an image need a bit more light, you can just paint it in. OM System cameras are packed with amazing features; the 'shortfall' of them having smaller sensors is completely irrelevant to me because there's all this other tech I can use to get things right in-camera, on the day of the shoot.

Will your talk cover any practical pointers for how to get started in cave photography?

I'll be suggesting how to get into caving because I was almost born into it and in that sense was lucky. But for people who live in cities and towns, who don't have access to caves – or think they don't – there are lots of caving clubs around and my advice would be to join one. In my talk, I'll explain how to go about doing that.

Then, I'll move on to photography, the equipment and all the considerations I mentioned earlier – image quality versus the toughness of the gear and the choices you have to make – and finally, I'll share the typical setups I use and the technical side of the different lighting configurations. ●



Illuminating the Underworld with Sam Davis takes place at The Photography & Video Show on 17th March at 2.45pm. www.photographyshow.com



KitZone

New gear, buying tips and the world's toughest tests



110 Hasselblad 907X & CFV 100C _ 100MP modular medium-format



114 Canon RF 200-800mm F6.3-9 IS USM _ A new super-telephoto



116 Lumix S 100mm f/2.8 Macro _ A new macro lens from Panasonic

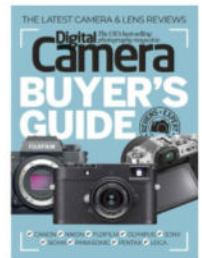


118 Viltrox AF 27mm F1.2 Pro _ A prime choice for mirrorless APS-C bodies



The first choice for many a leading professional, few names in photography are as storied as Hasselblad – the first camera on the moon, no less. While most of its cameras are on a different planet price-wise for most serious amateur and enthusiast photographers, it's always worth keeping an eye on the technical innovations they bring to the market. The Hasselblad 907X & CFV 100C is a successor to the modular medium-format 907X 50C released in 2020 and doubles the resolution to 100MP, courtesy of a new digital back.

Turn the page to discover what our test team made of the 907X & CFV 100C after a full field- and lab-test. Also reviewed this month is a trio of new lenses covering a variety of focal lengths. The Canon RF 200-800mm F6.3-9 IS USM offers wildlife and action photographers some incredible reach, which can be extended further on the brand's APS-C cameras. And talking of crop sensors, owners of Fujifilm X and Nikon Z bodies might find the Viltrox AF 27mm F1.2 Pro a tempting proposition. Completing our lens trinity is a Panasonic macro prime for L-mount full-frame cameras. *Niall Hampton*



Plus: Gear Guide
250-plus pages of camera kit tested by experts
[See page 6](#)

The awards bestowed by the Digital Camera lab...



Given to the top product in a group test



For products that receive five stars overall



Given to products that offer superb value for money

Ratings explained

- ★★★★★ Best in class
- ★★★★☆ Excellent
- ★★★☆☆ Good
- ★★☆☆☆ So-so
- ★☆☆☆☆ Poor

All products reviewed in KitZone are tested independently by photographers with years of experience, using lab and real-world testing



1
The most obvious feature of the camera is its jaw-dropping design – a perfectly sculpted square body.

2
The CFV 100C instantly transforms an old 200 or 500MP camera into a 100MP mirrorless powerhouse.

3
From the tactility of the exposure dial to the shutter button, the whole system is a marvel of precision.

Hasselblad 907X & CFV 100C

£6,729/\$8,199

Not just a beautiful camera system but versatile, too

www.hasselblad.com

Specifications

Sensor: 100MP back-side illuminated CMOS medium-format

Lens mount: Hasselblad X System

Autofocus: Hybrid phase detect with 294 PDAF zones

Image stabilisation: No

ISO range: 64 to 25,600

Video: No

Viewfinder: No

LCD: 3.2-inch, 2.36 million-dot tilting (40°, 90°) touchscreen

Memory: Internal 1TB SSD, 1x CFexpress Type B (up to 512GB)

Max burst: 3.3fps (14-bit colour)

Connectivity: Wi-Fi 6, Bluetooth, USB-C 3.1 Gen2, shutter control port, flash sync input, flash sync output, ELX output, optional hot shoe

Size: 102 x 92 x 84mm

Weight: 620g (907X & CFV 100C; excluding battery and memory card)

The Hasselblad 907X and CFV 100C is the most beautiful camera system I've seen. I'm a sucker for vintage cameras and SLR-styled modern mirrorless models, but I've never been quite as smitten with the design of a camera like this one.

But this beauty is also a beast. A truly unique modular system, the Hasselblad 907X & CFV 100C comprises a 'camera' (the 907X, reviewed in issue 235) and the all-new 100MP medium-format back (the CFV 100C). Combined, they become a modern mirrorless camera, but the CFV 100C can also be attached to a vintage Hasselblad body, such as the iconic 500C, adding 100MP horsepower to these similar systems.

The camera is a huge step up in performance from the previous Hasselblad 907X & CFV 50C (the older 50MP digital back). That's because, inside, there's a lot in common with the Hasselblad X2D 100C – namely the 100MP sensor and phase detect autofocus system with face detection.

However, the X2D is a conventional SLR-style camera, so the 907X & CFV 100C have as many differences as similarities. So who is this combo for, and does an old-fashioned box-style camera still have a place in the modern world?

Features

The most obvious feature of the camera is its jaw-dropping design – a palm-sized, perfectly sculpted square body that eschews a viewfinder and ergonomics in favour of a tilting screen and touch-oriented inputs. However, this is more than just an aesthetic affectation. This is a modular camera system that consists of two parts: the wafer-thin 907X 'camera' (a mount adaptor to attach XCD lenses to the camera back) and the CFV 100C digital back, which contains the 100MP image sensor, processor, rear screen, controls, battery and memory.

Inside the CFV 100C is the same 100MP sensor and phase-detect-powered autofocus system as the Hasselblad X2D. The new 907X combo delivers the same performance as the

Hasselblad 907X & CFV 100C Medium-format



4

An optional optical viewfinder can be attached, though the system is intended to be used via the screen.

6

The 3.2-inch rear screen's 2.36 million dot and 24-bit colour shows off the glorious colour depth and tonality of its images.

5

The shutter is located in the bottom corner, where your finger sits as you hold the camera in hand.

7

There are five buttons at the bottom of the screen, but the system is designed to be driven by touch.



James Artelius

The 100MP resolution offers so much flexibility in terms of editorial framing, shooting in different aspect ratios and the ability to artificially extend the focal length.



James Artelius

The 907X/100C has no stabilisation, however, if your work demands a more measured approach, such as product photography, then it's less of a disadvantage.



James Artelius

The incredible 100MP sensor produces pin-sharp images, but this resolution will instantly betray even the merest hint of laxness in your camera discipline.

X2D but with additional versatility due to the modularity of the system. With the CFV 100C and 907X, you can mount the modern mirrorless X System Hasselblad lenses (along with HC/HCD, V and XPan glass via adapters). However, you can also attach the CFV 100C to technical cameras and Hasselblad's legacy V System film medium-format cameras – including the 500 and 200 series.

Like the X2D, this system has a single CFexpress Type B slot (which supports cards up to 512GB) along with a built-in 1TB SSD, good for around 4,700 raws, 4,000 raw + jpeg sets, 28,000 jpegs, 4,300 raw + HEIF sets, or 53,000 HEIFs. Thanks to their leaf shutter design, Hasselblad XCD lenses support flash

synchronisation at all shutter speeds, which is handy for the studio shooting that this system caters for. A feature you won't find, however, is video. No one buys a Hasselblad because they want to shoot a vlog, but it's worth mentioning.

Build and handling

The build quality of the 907X/100C is as premium as the design. From the locking mechanism that connects the body and the back to the irresistible tactility of the exposure dial and shutter button, the system is a marvel of precision. While there are five buttons at the bottom of the rear screen, the camera is designed to be driven by touch – and Hasselblad's menu system and touch



“The camera's most obvious feature is its jaw-dropping design – a palm-sized, perfectly sculpted square body”

Medium-format Hasselblad 907X & CFV 100C



James Artialis

interface are unparalleled. Like a minimalist, upmarket version of Apple's UX, this is the most luxurious way of changing ISO or adjusting your screen brightness. The rear screen is a 3.2-inch affair with 2.36 million dots and 24-bit colour to display the glorious colour depth and tonality of images.

Given that the combo is designed to be used like a classic top-down camera with a waist-level 'finder, such as the Hasselblad 500C, the touchscreen tilts with hard stops at 40° and 90°. An optional optical viewfinder can be attached, though the system is intended to be used via the screen.

The ergonomics are modelled after classic medium format 'box' cameras – which is to say, this isn't a camera designed for handheld shooting, though it fits in the palm. The shutter is located in the bottom corner, where your trigger finger sits as you hold the camera in your hand and is surrounded by the knurled exposure dial. These are the only direct controls on the camera itself, though XCD lenses have a customisable control ring to add an extra exposure function.

A beautiful-looking grip is available for dedicated handheld shooting. But while the grip feels great and works well, this camera is to be used on a tripod rather than handheld – particularly since it lacks any in-body image stabilisation. Besides, that 100MP resolution will instantly betray even the merest hint of laxness in your camera discipline.

Performance

The 907X with CFV 100C delivers genuinely incredible image quality, with unrivalled tonality and colour depth. Hasselblad's Natural Colour Solution

Rival cameras



Fujifilm GFX 100 II
£6,999/\$7,499

This is a revelation: it should be the catalyst for every full-frame pro wavering over jumping to medium-format. Reviewed: issue 277



Hasselblad 907X & 50C
£5,990/\$6,400

Not designed to compete with regular cameras, this is a pro tool that's part of a flexible modular system. Reviewed: issue 235



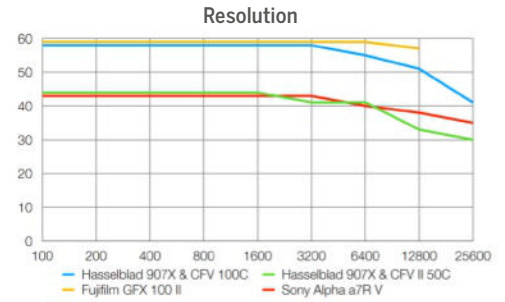
Sony A7R V
£3,999/\$3,898

A stunning camera: remarkable autofocus acquisition and tracking, and the image quality is as good as the A7R IV. Reviewed: issue 264

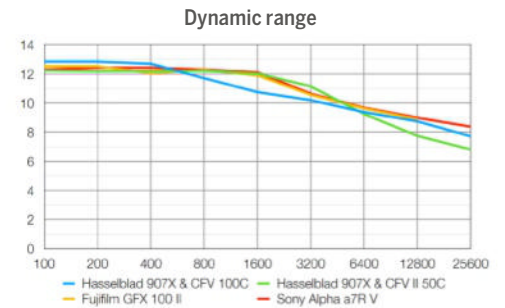


Medium-format

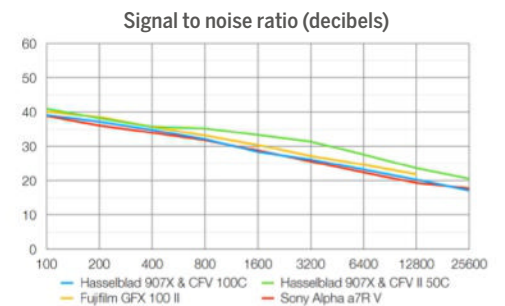
Lab tests



The two 100MP cameras unsurprisingly resolve almost identical detail levels, though the GFX 100 II produces clearer results at higher ISOs, thanks to its slightly better image noise control.



The CFV 100C leads the pack for dynamic range at low ISOs, but can't quite match the comparison cameras once sensitivities exceed ISO 400.



The camera to beat here is the CFV II 50C, as its relatively modest pixel count for such a large sensor area means it has larger individual pixels, which are, therefore, less susceptible to generating image noise.

Digital Camera verdict

4.5 ★★★★★ Outstanding



The Hasselblad 907X & CFV 100C is a truly unique camera system with a miraculous 100MP sensor but, given its various limitations – lack of viewfinder, ergonomics or stabilisation – why would anyone pick the 907X & CFV 100C over the Hasselblad X2D? If your work requires the use of a tripod, then these limitations don't matter so much. It can't be escaped that this product costs an incredible amount of money – however, the Hasselblad 907X & CFV 100C is the ultimate medium-format camera. If your work is studio or tripod-based, this is the system for you.

James Artaius



The images are sublime, as always from Hasselblad. As well as tonality and colour, there is so much richness and depth packed into the files and the highlights and shadows sing.

James Artaius



The 907X & 100C demands a considered approach rather than rapid-fire SLR-style shooting. As such, it's tailor-made for landscapes, still life, product photography and studio portraiture.

technology means that hues and tones 'pop' in a way that adds greater dimension to your subjects. Of course, this being the same sensor found in the Hasselblad X2D, you can expect the same 16-bit colour and 15 stops of dynamic range – along with the same phase detect autofocus system that finds focus fast and reliably.

While the sensor and AF system are carried over from the X2D, something that hasn't been transplanted is the seven-stop image stabilisation system. The modern Hasselblad demands a deliberate, considered approach rather than rapid-fire SLR-style shooting. As such, the 907X / 100C is tailor-made for landscapes, still life, product photography, studio portraiture, and anywhere the camera can be set up stationary for measured, precise work. That said, it's also a formidable street shooter when paired with a monopod.

The images are, as always from Hasselblad, sublime. In addition to the tonality and colour, there is so much richness and depth packed into the files that highlights and shadows simply sing – there is also latitude in the dynamic range to work with. Then there's the resolution – it's easy to forget how much flexibility 100MP gives you. Not just in terms of framing, or being able to shoot in aspect ratios like XPan (65:24), but also in the ability to artificially extend your focal length. **James Artaius**

“Hues and tones ‘pop’ in a way that adds greater dimension to your subjects”

Super-telephoto Canon RF 200-800mm F6.3-9 IS USM



Canon RF 200-800mm F6.3-9 IS USM

£2,300/\$1,899

Super-telephoto lens, almost super performance

www.canon.co.uk

Every so often, a new superzoom telephoto lens grabs our attention. Mostly, it's third-party lens-makers like Sigma and Tamron battling over stratospheric focal lengths or huge apertures. Canon, it seemed, was content to focus on sensible quality and let other companies make the headlines. But the Canon RF 200-800mm F6.3-9 IS USM is a serious challenger to the superzoom throne.

The RF 200-800mm offers a record 600mm difference in focal length from wide to tele, for full-frame cameras anyway, and achieves this in a body weighing just over 2kg and 31cm long. However, there are compromises to be made, with the maximum aperture being limited to f/6.3-9, making it considerably narrower than other rival lenses with less ambitious focal lengths.

The RF 200-800mm is designed for full-frame cameras, but its reach can be extended to a whopping 320-1280mm if paired with a Canon APS-C camera, such as the Canon EOS R7 with its 1.6x crop factor. The lens is also compatible with Canon's 1.4x and 2x teleconverters, although you lose one or two stops in maximum aperture respectively. So Canon has finally turned up to the party but has it found the secret formula for near-to-far perfection?

Build and handling

On first impressions, I was initially struck by its size. Given the focal length it covers, the size is quite remarkable – though its mediocre maximum aperture is probably the reason for some of the reduction. The lens is white, which is normally reserved for Canon's more premium L-series lenses, but has been employed here as it reflects more heat off the surface for better performance in extreme conditions. It also made me subconsciously assume it's going to be a more optically impressive lens – if intentional, that's a smart move.

1 The switches are simplistic, with one for AF-MF and one for OIS on/off and no options to change stabilisation modes or focus limits.

2 The lens comes with a built-in tripod foot, which also doubles up as a handle when you need to carry the lens around with you.

For its huge 200-800mm range, the lens is surprisingly lightweight, at just over 2kg. I used it mostly handheld in my testing while attached to the Canon EOS R5, and the weight was not troublesome when carried around, although holding the lens to my eye for long periods was tiring on the arms. At 31.4cm (12.4in) in length when collapsed, the lens should slip into a decent-sized backpack so wildlife and sports photographers can be spared a little less back pain.

The lens comes with a built-in tripod foot, which I found doubled as a carry handle as I walked around and there is an additional carry strap included. I didn't find any issues balancing the lens and EOS R5 camera on a tripod – even on unstable ground at my local bird sanctuary, it wasn't much hassle to kick the legs into a strong and balanced position.

Unusually for a Canon non-L lens, a plastic lens hood is included – a small concession from Canon. The lens hood is black (unlike the white lens) and doesn't match the quality of the hood included with lenses like the Canon RF 70-200mm f/2.8L IS USM.

In terms of features, the switches on the 200-800mm are relatively simple, with one for AF-MF, one for OIS on/off and no options for different stabilisation modes or focus limits. Whether this was an engineering decision in terms of what was possible to achieve, Canon suggesting the lens/camera is now smart enough to pick everything itself or a cost decision, I couldn't say.

However, there are two custom function buttons on the lens as well as Canon's customisable control ring, which also doubles as the manual focus ring when required. There is also a ring to make the zoom tighter or smoother, which might be useful to those who need precise zoom. I found it a challenge to turn the lens all the way from 200 to 800mm in one go, even on a smooth setting, as it is a big barrel to turn.

Performance

The Canon RF 200-800mm lens comes close to optical greatness, with only some minor quality issues towards the top end of the zoom range. The RF 200-800mm is best through its 200-700mm range – between 700-800mm there is a noticeable drop in image quality, with sharpness becoming murkier. I achieved better results using the 45MP sensor from the Canon EOS R5 while

3 Given the focal length it covers, the overall size of the lens is remarkable – though the mediocre maximum aperture is one reason.





600mm



800mm

Between 700 and 800mm, there is a noticeable drop in image quality. We achieved better results using the 45MP sensor from the Canon EOS R5 while shooting at 600mm and cropping the image to the same aspect.



200mm

800mm

The range this Canon RF lens can achieve is astounding. At 200mm, the plane remains a dot in the sky but, zooming in to 800mm, you can almost read its tail number, showing what a difference that 600mm makes.

shooting at 600mm and cropping the image to the same aspect as 800mm. You can see the difference between 600mm and 800mm in the fine lines around the robin's features and feathers (pictured, top). However, the range this lens can achieve is astounding and makes all the difference in the image of the airliner (above). At 200mm, the plane remains a dot in the sky, but zooming in to 800mm, you can almost read its tail number.

Where the lens comes unstuck is with its limited aperture. I tested the lens on birds in a wildlife park with lots of fast-moving critters at high shutter speeds. Due to the f/9 aperture at the top end of the zoom, the camera ISO kept jumping higher than was ideal. With heavy cloud cover, it became a trade-off between going as slow with the shutter as I could while avoiding blur and keeping the ISO down. Lower peak sharpness at 800mm, combined with reduced quality at higher apertures, meant that the detail in feathers or fur was a little lacklustre.

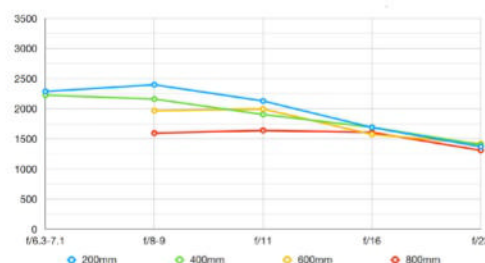
Throwing the 1.4x and the 2x converter on the lens, I didn't notice any perceptible drop in quality caused by the converter at the low end of the focal range, with shots from 200-600mm looking good, with sharpness and contrast remaining consistent with the lens alone at the equivalent length. Shots at the top end of the lens when used with teleconverters were also soft. When the 2x teleconverter was used at 800mm, the image contrast also suffered with shots becoming more washed out.

Finally, autofocus on the RF 200-800mm is exceptional – AF on the Canon EOS R5 is one of the best around but the lens had no problem keeping up. Bird tracking autofocus flawlessly pinpointed each bird's eye with the RF 200-800mm following in near silence. Pulling from near to far focus was a little slower than shorter lenses, probably down to the distance internal parts need to move, but I didn't miss any crucial shots from the lens being too slow to find focus. **Gareth Bevan**

Super telephoto

Specifications

- Mount:** Canon RF
- Full-frame:** Yes
- Lens construction:** 17 elements in 11 groups
- Autofocus:** Nano USM
- Image stabilisation:** Yes
- Max aperture:** f/6.3-9
- Min aperture:** f/32-54
- Min focus distance:** 0.8m (200mm); 3.3m (800mm)
- Max magnification ratio:** 0.25x (200mm); 0.2x (800mm)
- Filter size:** 95mm
- Dimensions (L x D):** 314.1 x 102.3mm
- Weight:** 2050g



Sharpness

Centre sharpness is good in the 200-600mm focal range, but becomes more average at 800mm. Corner sharpness is average at all focal lengths, but this is less problematic for a super-telephoto lens, where your subject may only occupy the centre of the frame.

Fringing Short 0.86 Long 1.09

Colour fringing is visible at all tested focal lengths and apertures, and is most noticeable at 400mm.

Distortion Short 1.76 Long 0.94

There's minor pincushion distortion at 200mm, which reduces as you zoom in. Enabling distortion correction would likely improve things considerably.

Verdict

4.0 ★★★★★ Excellent



If you want a lens that covers the widest range of telephoto focal lengths, the Canon RF 200-800mm F6.3-9 IS USM is an easy choice. Right now, it's the reigning champion of all the full-frame superzooms for focal range. It is also remarkably light and compact and should fit into most decent-sized camera bags – the downside is that the maximum aperture is less than what you get on many other superzooms. Unless you really need the additional length, it's a lot to pay out for the RF 200-800mm. However, compared with Canon's L-Series telephoto lenses, it is a bargain and it's also the best choice for any enthusiast – at least until Canon opens up its mount to third-party lens-makers.

Prime lens Lumix S 100mm f/2.8 Macro



Lumix S 100mm f/2.8 Macro

£999/\$999

Ticks many boxes but is not a total success

www.panasonic.com

Panasonic cameras go from strength to strength: it was the fastest-growing full-frame camera brand in 2023. However, Panasonic's Lumix S L-Mount lineup still lags a little behind the competition, with one major omission being the lack of a standard macro lens. Thankfully, the L-Mount Alliance saves the day here for Panasonic shooters, with fellow members Leica or Sigma stepping in to fill this gap with some superb choices, including the Sigma 105mm f/2.8 DG DN Macro, as well as Venus Optics and TTArtisan offering some more budget options.

Key features

But what is a camera system without good first-party lenses? Finally Panasonic has seen fit to plug this non-macro-sized hole with the brand new Lumix S 100mm f/2.8 Macro lens – although with Panasonic being the company of 'firsts' in its Lumix cameras, this isn't your typical macro lens, of course.

Instead, Panasonic hopes to set a new bar for macro lenses everywhere with the world's smallest and lightest full-frame autofocus macro lens over 90mm with 1:1 magnification. The lens also has the world's closest focusing distance for a macro lens of the same description. That is a lot of caveats to being a 'world first', but Panasonic's reduction in size here is genuinely impressive.

Panasonic has achieved this size reduction with a newly developed Dual Phase Linear Motor (the motor used for focusing), which Panasonic claims offers the same performance at a fraction of the size. Eagle-eyed readers will spot fewer elements than rivals and no optical image stabilisation (OIS) as factors that have also most likely contributed to a much smaller body. But has this size reduction also reduced the performance? Let's find out.

1 Image quality isn't as sharp as you'd expect from a lens of this class.

2 There is a noticeable lack of switches and buttons on the lens.

3 A new Dual Phase Linear Motor has aided the reduction in size.

Build and handling

There is nothing else to do but give a round of applause to Panasonic's lens design team – for a standard-length 1:1 macro lens designed for full-frame cameras, it has really achieved something special with this lens. At only 82mm in length and 300g in weight, there is no comparison with the equivalent Canon 100mm, Nikon 105mm or Sony 90mm – with each of those lenses being 385g, 330g and 302g heavier respectively, and 66mm, 58mm and 48.5mm longer.

One undeniable benefit of Panasonic's Lumix S prime lens lineup is the foresight to design each lens to be the same length and filter thread, which is a huge benefit to anyone balancing a camera for video on a stabiliser or gimbal. Weight is also kept remarkably consistent, with the Lumix S prime lineup from the 18mm all the way to the 100mm lenses only differing in weight by 60g between the lightest (35mm at 295g) and the heaviest (85mm at 355g).

With Panasonic being the hybrid video camera brand to beat at present, it is great to see video-first design running through everything Panasonic puts out. Seeing its design foresight come to pass like this gives me confidence in Lumix going forward.

The lens follows the exact same design language as the rest of Panasonic's Lumix S lenses. Panasonic lenses are generally good, although I don't find them as premium-looking or feeling as other brands. The lens is made out of solid plastic and features a rubberised manual focus ring that is easy to find and grip without taking your eye away from the viewfinder. The lens is weather-sealed and freeze-resistant, so can brave the elements when shooting outdoors, although it should be expected on a lens at this price.

The focus ring offers a good amount of resistance and avoids being overly sensitive, which is essential in precise macro focusing. There is a noticeable lack of switches and buttons on the lens, although with no OIS in the Lumix S 100mm, perhaps there isn't much need for more switches. But with other brands adding more custom function buttons to their lenses, it is a shame not to see at least one here.

Performance

Image quality is very good, but sadly not as sharp as I would have hoped from the lens of this class and with Panasonic's usual quality. The sharpness is soft at wider apertures, only getting to be clinically sharp when stopped down to around f/8. That's not uncommon, but it does lag behind rivals if peak sharpness is your number one priority.

Occasionally, when shooting wide open in challenging light situations, the lens suffered from a few contrast issues in the jpeg files,





We encountered occasional struggles with close focusing, the lens hunting for focus before eventually locking on. However, this is something that could be improved with a firmware update in the future.

with out-of-focus areas sometimes being a little lacklustre and drifting into muted grey. However, if you are shooting in raw format, then this will be less of a concern as Panasonic's raw files are excellent.

Focusing was good and snappy when used at a distance, with the new Dual-Phase Linear Motor being near silent in operation. The Lumix S 100mm combined with a Lumix S5 IIX body had no issue locking on and tracking subjects across the frame during stills shooting and also in video. Panasonic has claimed the new lens motor is faster than its previous incarnation – although I didn't notice any dramatic difference in speed driving focus from near to far than with other Panasonic lenses.

However, there were occasional struggles when it came to close focusing, with the lens sometimes hunting for focus when used close up to a subject before eventually locking on. This was occasional but unfortunately happened more frequently than I found ideal, although I am not sure how much responsibility to share between the camera and the lens – and this is something that could be improved with firmware down the line.

Panasonic's implementation of in-body image stabilisation is absolutely rock solid, though it's unsurprising when you remember that Panasonic invented IBIS, and the Lumix S 100 on a camera with IBIS like my S5 IIX should offer up to seven stops of correction. Which, in reality, it does – shooting in low light with the Lumix S 100mm allowed me to stop down to around 1/15 sec handheld and still get plenty of usable shots, although your experience might vary depending on how steady your hands are.

There is no optical image stabilisation in the lens, however, which is likely a sacrifice made to get the lens down to such a compact size, but I can't help wondering whether a hybrid stabilisation system could have achieved even greater heights of handheld steadiness.

Gareth Bevan



Shooting wide open in challenging light situations, the lens suffered a few contrast issues in the jpeg files, with out-of-focus areas a little lacklustre.

We have to applaud Panasonic's lens design team for achieving something special here.



Prime lens

Specifications

Mount: L-Mount
Full-frame: Yes
Construction: 13 elements in 11 groups
Angle of view: 24°
Autofocus: Yes
Max aperture: f/2.8
Min aperture: f/22
Diaphragm blades: 9
Min focusing distance: 0.2m
Max magnification ratio: 1.0x
Filter size: 67mm
Dimensions (L x D): 82 x 73.6mm
Weight: 300g



Sharpness

Sharpness isn't as impressive as we'd hoped. Centre sharpness is poor at large apertures, and you only get the best out of the lens at f/8. However, it is worth noting that we tested an early production sample lens, so it's possible that retail examples will perform better.

Fringing

0.23

Colour fringing is very well controlled and of a low order across the entire image frame.

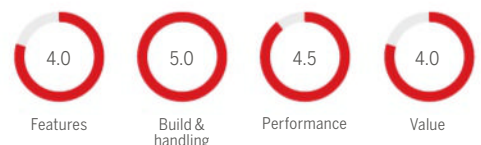
Distortion

2.0

This Panasonic Lumix lens produces moderate pincushion distortion, though this is without any in-camera distortion correction applied.

Verdict

4.0 Excellent



The Lumix S 100mm f/2.8 Macro achieves something special with its diminutive size – for a full-frame macro lens the compactness and lightness achieved are genuinely remarkable. The downside is that there are a few compromises in performance. At the near end, the lens hunted for focus more than I'd have liked. It could also be a bit sharper throughout the frame and with more contrast to the final images. However, if you are a Panasonic shooter waiting for a Lumix S macro lens, this isn't quite a flawless entry. It is a brilliant compact macro lens worthy of adding to your collection, although you might still look at rival systems with a little jealousy.

Prime lens Viltrox AF 27mm F1.2 Pro



Viltrox AF 27mm F1.2 Pro

£420/\$545

A 'pro' lens with a consumer price tag

www.viltroxstore.com

The Viltrox AF 27mm F1.2 Pro picks up the baton from some seriously good f/1.4 lenses, available in Fujifilm X, Nikon Z and Sony E mount options. We were impressed by the Viltrox AF 23mm F1.4 Z, Viltrox AF 33mm F1.4 Z and Viltrox AF 56mm F1.4 Z, which are all pretty much the same size and weight, plus the slightly larger Viltrox AF 13mm F1.4 Z. Personally, I was so impressed by these four lenses that I bought them outright as my go-to lenses for when I'm shooting with my Nikon Z fc camera.

Combining fast and consistently accurate autofocus with good handling characteristics, Viltrox's back catalogue of lenses include de-clicked aperture rings and are terrific value at the price, although the 23mm, 33mm and 56mm lack weather-seals. The newer 27mm lens, so far available in Fujifilm X and Nikon Z mount options, sets the bar higher with its 'Pro' badge and super-fast f/1.2 aperture, along with a feast of upmarket features. It's naturally bigger and heavier than the trio of 23mm, 33mm and 56mm f/1.4 lenses, and getting on for twice the price, but is still standout value for money.

Key features

The 27mm focal length of this APS-C format lens gives an 'effective' 40.5mm in full-frame terms, with a viewing angle of 55.3°. It's a little wider than a standard 50mm lens but not quite as wide as a 35mm lens (again, in full-frame terms). I find the focal length works well for everyday, walkabout shooting and street photography.

A key feature of the lens is its super-fast f/1.2 aperture rating. This enables a tight depth of field, which is always more challenging with crop-sensor rather than full-frame cameras. The quality of bokeh comes to the fore and, to help maintain good bokeh when stopping down a little, the lens features a particularly well-rounded 11-blade aperture diaphragm. A further bonus of the speedy aperture

rating is that you can retain fast shutter speeds for freezing action, even under gloomy or indoor lighting conditions.

As we've come to expect from a lens with a linear stepping motor-based autofocus system, autofocus is fast for stills as well as being adept at delivering smooth and virtually silent transitions when shooting video. The optical path is based on no less than 15 elements, arranged in 11 groups. To maximise sharpness and clarity while minimising unwanted aberrations, the high-tech glass includes one aspherical element, five HR (High Refractive index) and two ED (Extra-low Dispersion) elements. Viltrox's HD Nano multi-layer coating is also applied to minimise ghosting and flare.

A neat feature in terms of ensuring compatibility with forthcoming cameras is a USB-C port, which you can use for applying firmware updates. It's an update over the old-style micro-USB port we've seen on the other previously mentioned Viltrox lenses.

Build and handling

Build quality feels consummate with the lens's 'Pro' label. The construction is based on a metal casing and a coated brass mounting plate. Unlike the 23mm, 33mm and 56mm lenses, this one features a full set of weather-seals. The 27mm features an AF/MF focus mode switch, which is quicker and more convenient to use compared to delving into camera menus to make the change.

Another welcome addition is a customisable L-Fn button that falls neatly under the thumb and which we used for AF-hold.

One criticism of the 23mm, 33mm and 56mm lenses is that the aperture ring has no click steps and no locking switch. It was easy to inadvertently nudge the ring from its 'Auto' position to a narrow aperture setting. The 27mm still has no locking switch but there's a much firmer 'click' from the Auto position and, throughout testing, we found that we didn't engage manual apertures accidentally, not even once. Furthermore, the aperture control ring has one-third f/stop click steps, more ideal for stills, along with a Click on/off switch, enabling stepless aperture control when shooting video.

The lens comes complete with a petal-shaped, bayonet-fit hood and a stylish soft pouch for storage. The filter attachment thread of 67mm is pretty modest for an f/1.2 lens, even by crop-sensor standards. It's actually the same size as in the 13mm F1.4 lens but larger than the 52mm thread shared by the 23mm, 33mm and 56mm F1.4 lenses. The lens measures 82 x 92mm and weighs 560g. That's noticeably larger and getting on for twice the weight of the f/1.4 trio of 23mm, 33mm and 56mm lenses but feels manageable and well-balanced on slimline Fujifilm and Nikon crop-sensor cameras.

1
Viltrox's HD Nano multi-layer coating is applied to the lens.

2
There's no locking switch but the aperture ring has a firm 'click'.

3
The USB-C port can be used for applying firmware updates.



This shot, taken wide-open at f/1.2, demonstrates the Viltrox's good control over axial/longitudinal chromatic aberration or 'bokeh fringing', as well as the level of vignetting at the corners of the frame.

Performance

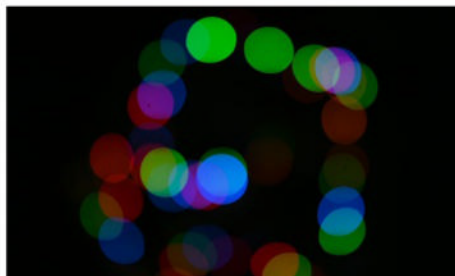
Autofocus is quick, virtually silent and proved consistently accurate in our tests with a Nikon Z fc. Naturally, fast autofocus and great handling are of little use if optical quality doesn't hit the spot. The Viltrox shines through with excellent sharpness and clarity, even when shooting wide-open at f/1.2. And for such a 'fast' lens, wide-open sharpness bears up well even at the extreme edges and corners of the image frame. As an aside, we used the lens to shoot product photography for our 3 Legged Thing Zelda L-bracket review, throughout which it was sufficiently sharp to draw attention to all the small print and microscopic particles of dust. Cue an advert for microfibre cleaning cloths.

For creative photographers, the quality of bokeh is arguably every bit as important as sharpness, and the Viltrox does very well here. Defocused areas in images look soft and smooth, with a natural transition in the roll-off between focused and defocused parts. Bokeh discs produced by defocused pinpricks of light and other bright points are smooth and have soft outlines, although they take on irregular shapes away from the centre of the image frame, which is common.

Super-fast lenses often produce noticeable axial/longitudinal chromatic aberration when shooting at their widest apertures. This shows up as colour fringing around high-contrast transitions in scenes, just in front of and behind the plane of focus. The Viltrox does well to keep this aberration to a minimum, and the same goes for lateral chromatic aberration, which is more commonly a problem towards the edges and corners of the frame, at any aperture setting.

There's very little distortion but vignetting can be noticeable when shooting at the widest aperture, although this might actually be viewed as attractive from a pictorial point of view. Either way, it can be reduced with automatic in-camera correction if desired.

All in all, performance is excellent and entirely consistent with the lens's 'Pro' tag, including pro-grade lenses that cost massively more to buy. **Matthew Richards**



Bokeh discs from defocused fairy lights have a smooth appearance with minimal 'onion ring' effect.



Defocused areas look soft and smooth, with a natural transition in the roll-off between parts.

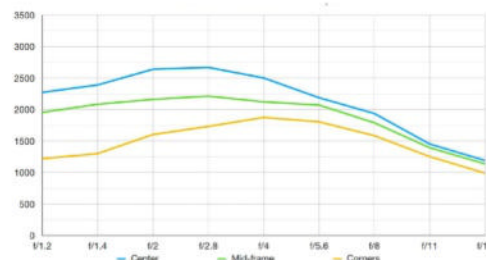


The lens comes with a petal-shaped, bayonet-fit hood, plus a stylish soft pouch for stowage.

Prime lens

Specifications

Mount: Fujifilm X, Nikon Z
Full-frame: No
Lens construction: 15 elements in 11 groups
Angle of view: 55.3°
Autofocus: Yes
Max aperture: f/1.2
Min aperture: f/16
Diaphragm blades: 11
Min focusing distance: 0.28m
Max magnification ratio: 0.15x
Filter size: 67mm
Dimensions (L x D): 92 x 82mm
Weight: 560g



Sharpness

For such a fast f/1.2 lens, sharpness is nothing short of astonishing when shooting wide-open and it holds up very well even out at the extreme edges and the corners of the frame. From f/2 through to f/8, corner-sharpness is simply epic.

Fringing

0.56

There's very little lateral chromatic aberration even at the edges and corners of the image frame, throughout the entire aperture range. The lens also keeps a tight rein on lateral/axial chromatic aberration, scoring very well on both counts.

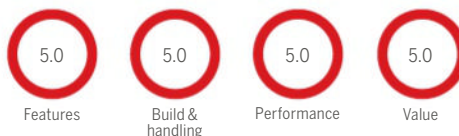
Distortion

-0.91

There's just a slight hint of barrel distortion but, as with lateral chromatic aberration, this is easily within the remit of automatic in-camera correction.

Verdict

5.0 ★★★★★ A best-in-class product



We've been impressed by the range of fast f/1.4 autofocus prime lenses from Viltrox, for Nikon Z DX and other brands of crop-sensor mirrorless cameras. The new 27mm F1.2 sports a 'Pro' badge and takes everything to a new level. It has superb build quality, sublime handling, a super-fast f/1.2 aperture and delivers fabulous image quality and all-round performance. But there's an extra wow factor in the price. We'd happily pay three or four times as much for a lens of this quality. It's a steal!

Jess McGovern

The multi-award winning photographer will speak twice at The Photography Show this month. **Niall Hampton** finds out what's in store...

Johanna Charlton Wildair Portraits



Jess McGovern Photographer

McGovern hails from the north-east of England and started a dog photography business when she was 16.

She gained worldwide recognition for her work, having won 200 awards in international competitions.

After starting a marketing agency, she then founded the online photographic community That Dog Spot.

In 2021, McGovern relaunched it as That Photography Spot, to better reflect the genres she covers.

<https://thattogspot.com>

Instagram: @thattogspot

Recently crowned the overall winner of the 2024 Societies of Photographers 20x16 Print Competition and, having won a hatful of previous awards, Jess McGovern is a leading practitioner of dog photography.

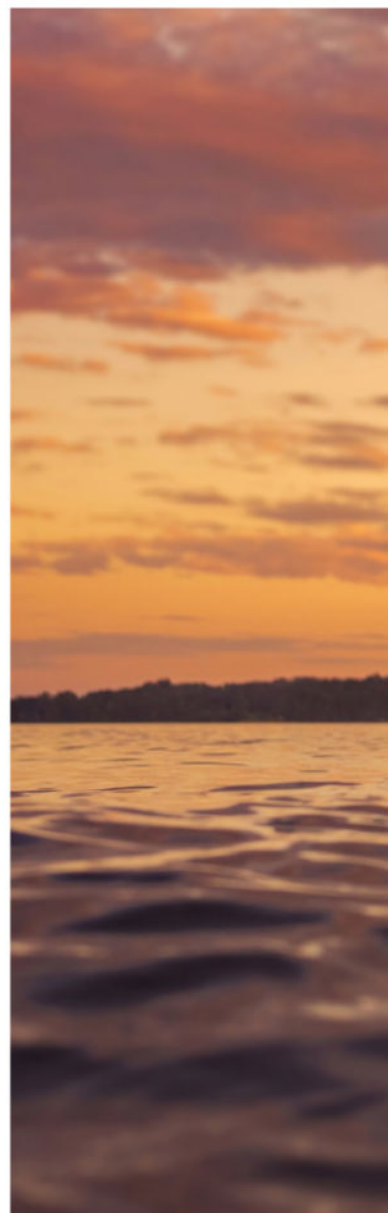
Her beautifully composed images reveal the soul of her subjects and capture the deep emotional affinity that humans have with canines. Self-taught, McGovern is passionate about giving back and has helped 500,000 photographers develop and grow, both in-person and via her online photographic community.

She is giving two talks at The Photography & Video Show: 'Lights, camera, lick!' and 'Catch! Creating classic dog action shots'. We caught up with McGovern to find out more about her and her photography...

Why did you become a pet photographer?

Animals were always my safe space when I was a teen, and I was given a camera as a Christmas present so the two sort of fell together. It was an Olympus E-420, an entry-level DSLR, with a kit lens. I like to know how things work and why things work, so enjoyed using it. When I needed some help, a couple of people on the internet gave me some feedback: 'If you try doing this, you might find it easier'. It was helpful advice, so that's why I offer free online tutorials now.

Jess McGovern





‘Never work with children and animals’, as the old saying goes, but you’re proving otherwise. What’s the secret of your success?

My hobbies are all to do with animals and animal sports so I spend all my time doing those. I’ve always enjoyed canine and equine behaviour, understanding how they work, and I train dogs as well. I have four dogs at home, and all of them do a job in some way, shape or form. For me, training a dog is fun – even just learning about dog behaviour – and knowing how to communicate with your dog is very satisfying. It’s incredibly easy to photograph dogs; any dog can be trained and you can use the same techniques on children.

Which training techniques will always work?

The main thing is to pay the dog – a dog needs to be paid for any behaviour. The biggest mistake that a lot of photographers make, and also when photographing their own dog, is that they expect the dog to hold a position for a long period of time. But if you pay the dog really quickly for the first few seconds of

behaviour and then do it again, adding a couple more seconds, you’ll have at least 20 seconds to play with them the next time. So pay the dog quickly and you will get way more from them.

And what should you use to pay them?

Toys or treats, although the treats need to be high-value ones. We’re training our new puppy with cooked chicken instead of the kibble [dry food] that you would normally give them. If you reward a dog with something that’s high in value, then a dog will do anything.

Treats aside, though, you still need a real affinity with dogs to get them to do what you want...

I spent a couple of years at university studying animal behaviour and training, but never completed it – I started my business instead. But I’ve trained and worked with rescue dogs and fostered dogs, I’ve worked with dog trainers and have trained my own dogs, so I have spent a lot of time working with dogs. I’m interested in dog behaviour, too, which helps. →

Above: ‘Arrow in Maine, US’.

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Jess McGovern



Jess McGovern

Top: 'Alfie at Wast Water Lakes' – Pet Photographer of the Year 2024 winner.

Above: 'Django in Allerthorpe Woods', Yorkshire.

How do you approach working with a dog you've never met before?

The dog always comes to me – I've worked with thousands of rescue dogs and never approach any animal that I work with. I'll often make eye contact

and if that's good then we can say hello. When we get into the shoot, I'm on the floor making weird noises. Everybody's happy – the snacks are flying around, the dog will often run up and we can have a bit of a 'hi'.

I heavily manage my shoots, mainly so that the dog stays happy all the way through. I let the dog sniff a little bit while I sort things out and I ask the owner to bring the dog to where I need its feet to go. Some people say that my work is posed. Every dog is in a particular position but the dog finds it for themselves – there's never any manhandling them into a position.

I like my photos to look clean and safe so in the pre-session consultation with the owner, I will ask if there's anything the dog is really scared of because if they're scared of something I need to know what it is to make sure I don't make that thing worse.

I also need to know one thing about the dog that the owner really likes and what the dog's personality is like because I'll try to capture that. Then I'll focus on the kind of artwork the owner wants for their home – for example, is it something that's going to hang above a fireplace? But to start with I need to know the dog's size, breed and age, its personality, its likes and dislikes and why the owner loves it.

That leads me to the location – I pick the location every time. I didn't used to do that, but now I do. That way, I can make sure the owner gets what they expected from the shoot and that's the important part.

Do you go to where the client is, or do you get the client to come to you?

A bit of both. If I'm travelling internationally, then I'll go to them, but most of the time they come to me. I teach

“I heavily manage my photoshoots, mainly so that the dog stays happy all the way through”

Jess McGovern



Above: 'Pippi in the Forest of Dean'.

around the world – last year I was in Italy, Austria, Sweden, Maine in the USA and Quebec in Canada. There's a lot of travelling involved.

Which camera setup do you use, and why?

I switched between Sony and Nikon in the past but I'm using Sony now. I used to have a Sony A99 and because the noise handling wasn't enough for what I needed, I started using a Nikon DSLR instead. But as soon as I could, I went back to Sony and I have been shooting on Sony cameras ever since.

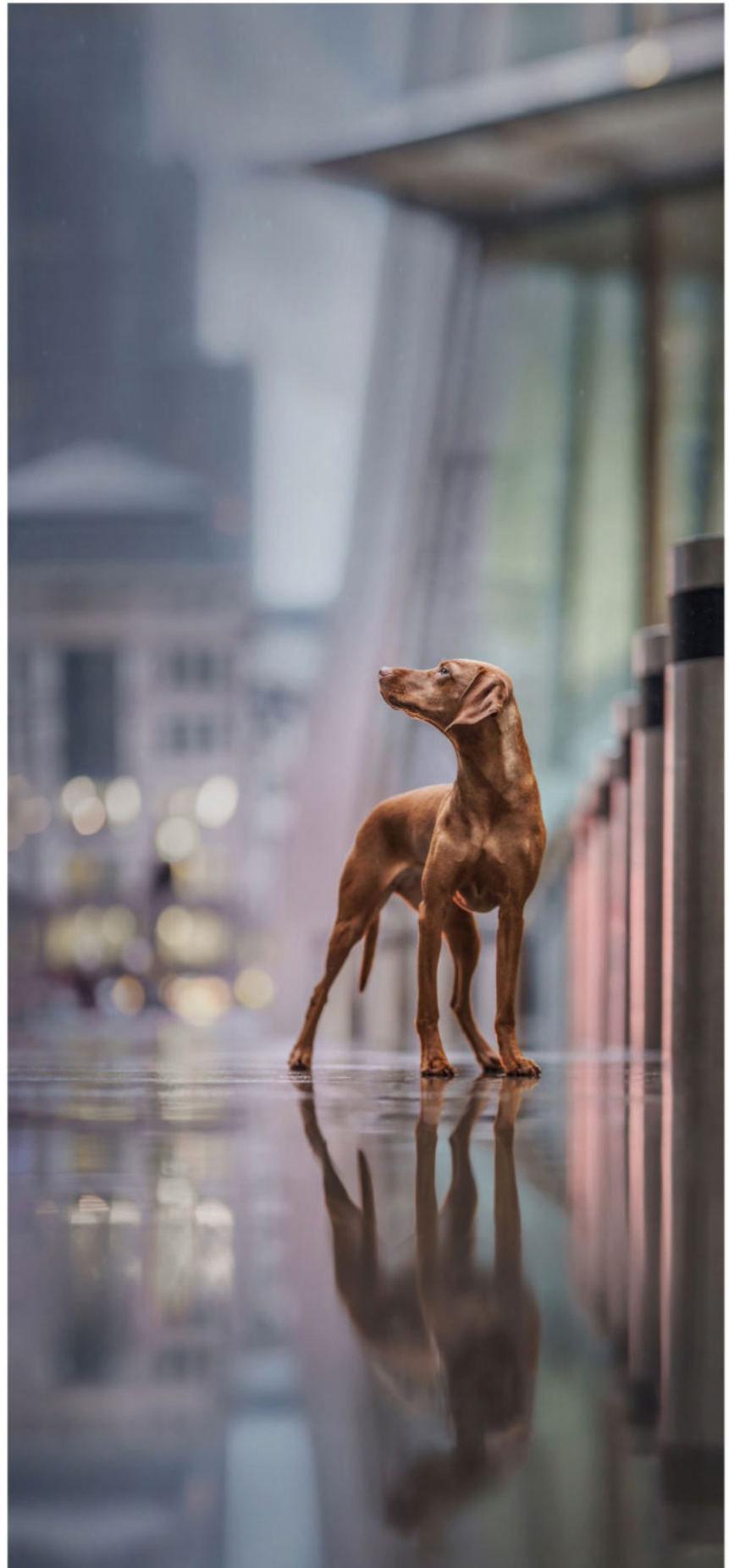
I currently use a Sony A1, which I treated myself to at The Photography Show in 2022. Before that, I had a Sony A9 II, and before that, two A7R IIIs. The A9 II had a better autofocus system than the A7R III, so it was much faster for action with dogs but had a lower sensor resolution. I missed the large file sizes for producing massive pieces of wall art, so I knew the A1 was the best choice for me personally.

What has the technology of mirrorless cameras given you, over and above that of DSLRs?

Electronic viewfinders and Animal Eye AF – although it wasn't actually that amazing when it first came out. For a long time with the A7R III, I was shooting with a small flexible spot and moving it around so I still didn't let the camera have full control. With the A1, I can trust it almost all of the time but sometimes I need to step in.

Learning on a camera that doesn't have Animal Eye AF is the best education because you'll never know the pain of not having Eye AF until you need to work out how to do without it. Having that fast movement with your thumb to change a focus point as quickly as you can is a really good skill and is worth anybody learning.

For me and what I do, I would be just as happy using a DSLR and moving a focus point manually, as I am using Animal Eye AF. The biggest difference is that Animal Eye AF actually gets the eye and doesn't get the nose accidentally, so I'm able to focus a little →



Jess McGovern

Above: 'Peggy in London' – winner of Pet Photographer of the Year 2023.



Jess McGovern

more on composition – but before Animal Eye AF I was always making sure everything was as good as it could be when composing in-camera.

Which lenses and other kit can you not do without?

Definitely a Sony FE 70-200mm F2.8 GM OSS II: it's a versatile lens and is never really off my camera. The Sony FE 135mm F1.8 GM is fabulous for action shots with dogs. For lighting, the Pixapro Citi600 Pro wireless strobe is my go-to light, mainly because of the super-short flash duration, the fact that there are no cables and the battery life is enough for what I need.

How do you approach photographing dogs that have particularly light or dark coats?

If it's super-dark and I'm already at ISO 10,000 then I'll shoot to the right [of the histogram] to make sure

I'm slightly over the middle so I don't have to lift the shadows. Every other time, I will slightly underexpose my highlights, which means that everything is slightly under – half a stop – just to protect a dog's white coat.

Some people say that you should just focus on your histogram and make sure that you're not shooting in harsh light then everything else will take care of itself. And that's one thing Sony EVFs [electronic viewfinders] do really well. In the display, the histogram is small and in the corner so it's big enough to see without obstructing the composition. I find that particularly helpful and will view the histogram all the time when shooting but, sometimes, I will also check the image quickly on the rear screen to make sure that the exposure is sitting where I want it to be.

I don't take much notice of any blinking highlight warnings, though – it's more a case of whether I'm touching the right edge of the histogram.

Other than your two talks, on 16 and 18 March, will you be doing anything else during the show?

I'll probably bring three dogs with me to help with live demonstrations on my stand [That Photography Spot, J603], which are always crowd-pleasers. I'll be demonstrating how to shoot an image of a licking dog, which is really fun to do. And we'll be doing a different demonstration on the Pixapro stand [K404]. People can have a meet and greet with us – and the dogs! ●

“I'll probably bring three dogs to the show to help with live demonstrations, which are always crowd-pleasers”

Above: 'Abandoned' – Open and Overall winner, 2024 Societies of Photographers 20x16 Print Competition.



'Lights, camera, lick!' with Jess McGovern takes place at The Photography & Video Show on 16th March at 4pm.

'Catch! Creating classic dog action shots' with Jess McGovern takes place at The Photography & Video Show on 18th March at 10.15am. www.photographyshow.com

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 Budget photos special: Get the most from your camera kit / 45 mins of video tutorials / Eight-page Buyer's Guide / Leica M11-P review / DJI Mini 4 Pro review / Astronomy Photographer of the Year 2023 / Sean Tucker interview



Issue 277 **BUY**
 Feb 2024
 After dark: How to shoot the Northern Lights / 42 mins of video tutorials / Portraits shoot with Rankin / Fujifilm GFX 100 II review / Flash modifiers mini-test / HIPA Diversity 2023 competition / Dr Denise Maxwell interview



Issue 276 **BUY**
 Jan 2024
 24 photo ideas for the new year / 68 mins of video tutorials / Nikon Zf review / OM System TG-7 review / Eight-page Buyer's Guide / Wildlife Photographer of the Year awards / Christophe Jacrot interview



Issue 275 **BUY**
 Dec 2023
 Urban scenes: How to find beauty in buildings / 50 mins of video tutorials / Panasonic Lumix G9 II review / Apple iPhone 15 Pro Max review / Eight-page Buyer's Guide / Landscape PotY Awards 2023 / Greg Oakley interview



Issue 274 **BUY**
 Nov 2023
 Seven steps to stunning landscapes: Capture your best-ever scenic shots / 33 mins of video tutorials / Sony ZV-1 II review / Eight-page Buyer's Guide / The Cewe Photo Awards 2023 / James and Karla Murray interview



Issue 273 **BUY**
 October 2023
 Go for gold: Capture autumn like a pro / 47 mins of video tutorials / Sony A6700 review / Eight-page Buyer's Guide / The International Portrait Photographer of the Year Awards 2023 / Andy Summers interview



Issue 272 **BUY**
 September 2023
 Super stars: Capture the night sky with basic kit / 66 minutes of expert video tutorials / Travel PotY awards / Leica Q3 hands-on preview / Panasonic Lumix S5 IIX hands-on preview / Dani Connor interview



Issue 271 **BUY**
 August 2023
 Shoot the coast: How to capture superb seascapes / 45 minutes of expert video tutorials / The Canarian Photo Awards 2023 / Canon EOS R100 review / Fujifilm X-S20 hands-on preview / David Hurn interview



Issue 270 **BUY**
 July 2023
 Wildlife special: Capture creatures and critters like a pro / 39 minutes of video tutorials / Portable SSDs group test / Pink Lady Food Photographer of the Year 2023 / Nikon Z 8 review / Mike Will interview



Issue 269 **BUY**
 June 2023
 Travel photo tips: Top techniques for home and away / 45 minutes of video tutorials / ND filters group test / Concrete in Life 2022 awards / Leica M11 Monochrom review / Andrea Gjestvang interview



Issue 268 **BUY**
 May 2023
 Master Lightroom: How to get the most from your captures / 44 minutes of video tutorials / Travel tripods group test / Sony World Photography Awards 2023 / Pentax KF review / Graeme Green interview



Issue 267 **BUY**
 Spring 2023
 Shoot the spring: Capture spring like a pro with our in-depth guide / 45 mins of video tutorials / Filter holders group test / International Garden PotY awards 2023 / Panasonic Lumix S5 II review / Benedict Brain interview



Issue 266 **BUY**
 Apr 2023
 Fix your framing: Expert tips for composing pictures like a pro / 40 minutes of video tutorials / Photo backpacks group test / Close-up PotY 04 showcase / Canon EOS R8 hands-on review / Luc Kordas interview



Issue 265 **BUY**
 Mar 2023
 Filters special: Take creative control of outdoor exposures / Image editors group test / Google Pixel 7 Pro and GoPro Hero 11 Black reviews / Paul Nicklen on the power of visual storytelling / Kaylee Greer interview



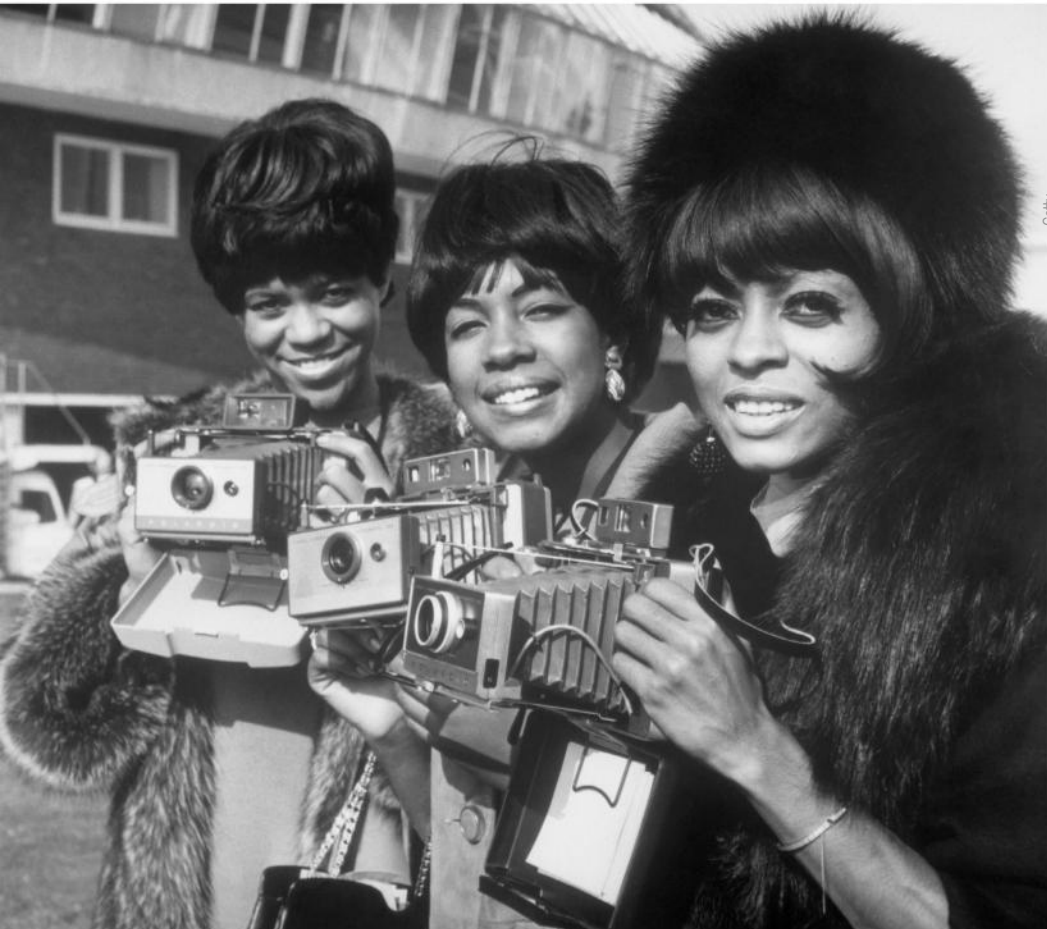
Issue 264 **BUY**
 Feb 2023
 Painting with light: Light trails, fire spins, light orbs and more / Photo printers group test / Sony A7R V hands-on and Canon EOS R6 Mk II review / Affinity Photo 2 review / Tristan Dicks and Will Burrard-Lucas interview



with Chris George

What the f-stop?

How much do you really know about photography? Test yourself to the max every issue with our tricky trivia quiz!



Getty

Bettmann/Getty

1 Which is the odd one out?

- A Profoto
- B Elinchrom
- C Broncolor
- D Edelkrone

2 Which group is holding the cameras?

- A The Supremes
- B Martha and the Vandellas
- C The Shirelles
- D The Crystals

3 How many exposures would you expect using a 220 film in a medium-format camera?

- A 16
- B 24
- C 32
- D It depends on the camera

4 Who said “The more pictures you see, the better you are as a photographer”?

- A Susan Sontag
- B Robert Mapplethorpe
- C Diane Arbus
- D Irving Penn

5 Which type of CFexpress cards are the smallest?

- A Type A
- B Type B
- C Type C
- D They are all the same size

6 What is two stops slower than f/4?

- A f/2
- B f/6
- C f/8
- D f/16

7 Which of these filters would you use to reduce reflections from windows?

- A Variable ND filter
- B Skylight filter
- C Polarising filter
- D UV filter

8 Which manufacturer has just announced a camera with a built-in ND grad filter?

- A Phase One
- B OM System
- C Ricoh
- D Canon

9 ‘Expose to the right’ is advice given when using which camera feature?

- A White balance
- B Spot metering
- C Histogram
- D Self-timer

10 What does this plus/minus control do?

- A Make the viewfinder lighter or darker
- B Adjust the volume
- C Lighten or darken the exposure
- D Adjust the focus of the viewfinder display to suit your eyesight



How did you do?

- 10 points** You're a photo mastermind!
- 8-9 points** Fantastic, you're a brainiac
- 6-7 points** Really good score
- 4-5 points** Respectable, but no cigar
- 2-3 points** We'll keep your score secret
- 0-1 points** Epic fail

ANSWERS 1D,2A,3D,4B,5A,6C,7C,8B,9C,10D



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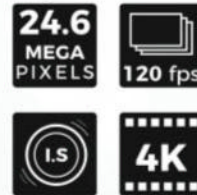
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