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Photography Week



INSPIRATION | IDEAS | IN-DEPTH REVIEWS



THE X100VI HAS LANDED
FUJIFILM ANNOUNCES THE
LONG-AWAITED SUCCESSOR
TO ITS CULT COMPACT

STREET SMARTS

PRO TIPS FOR CAPTURING STRIKING CANDID
SHOTS OF REAL LIFE AND EVERYDAY SCENES

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W E L C O M E

Photography Week



JOIN THE CLUB...



Welcome to the world's No.1 weekly digital photography magazine. If you're already a reader, thanks for your continued support and involvement; if you're new to *Photography Week*, you've come to the right place! In addition to expert advice, brilliant tips and step-by-step tutorials, every issue features interactive galleries of brilliant photos, how-to videos on

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

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

Jeff Meyer, Editor

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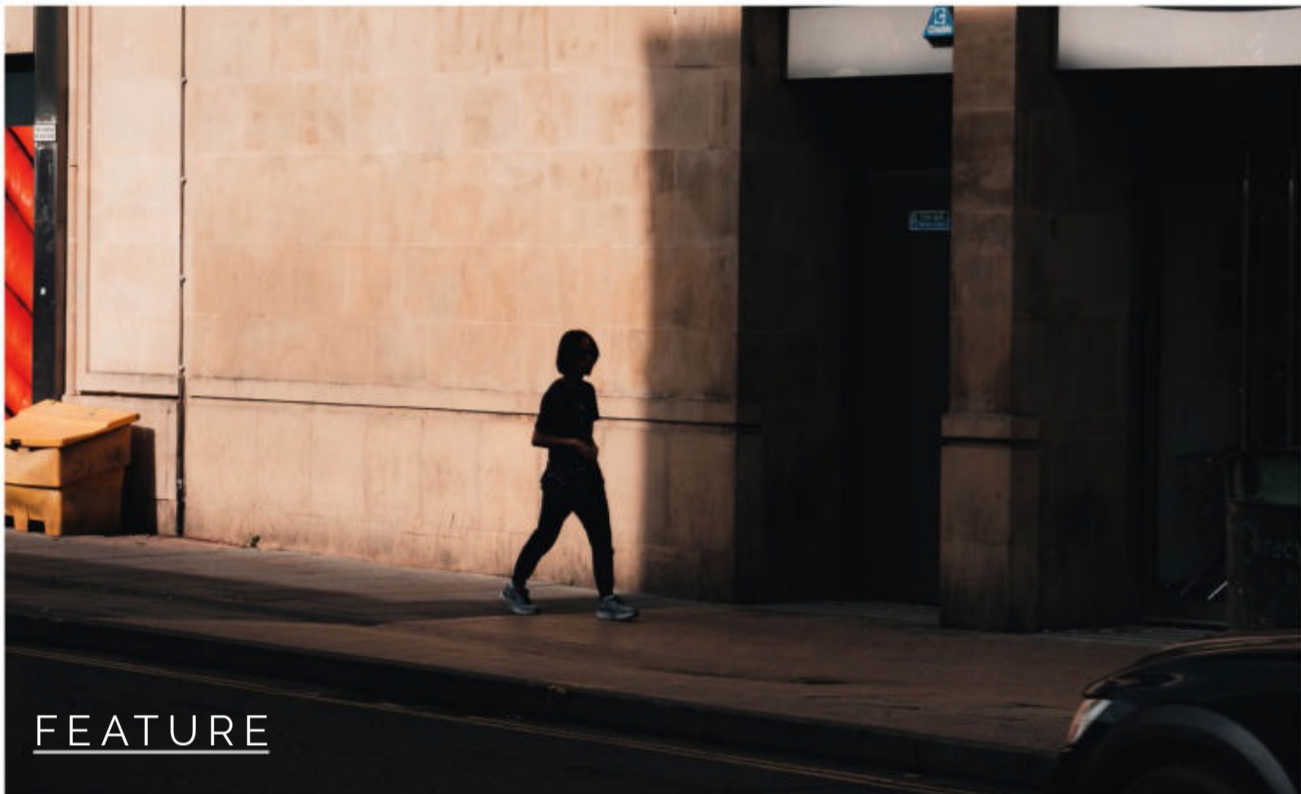
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We're more than just a magazine – read on and discover the many ways you can interact with and enjoy *Photography Week*



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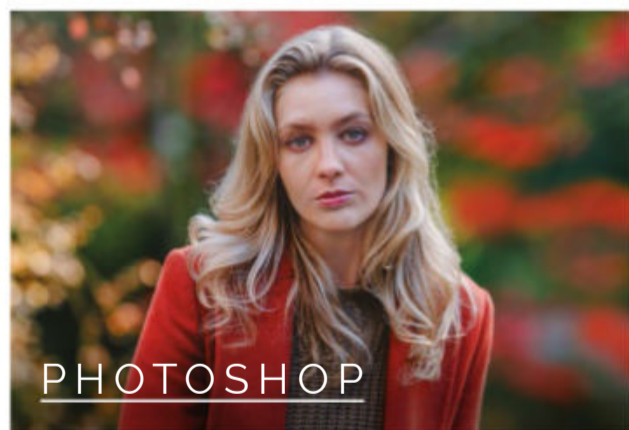
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CRASH COURSE



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WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

THE FUJIFILM X100VI BIDS FOR INSTANT CULT STATUS

Successor to the wildly popular X100V arrives with new 40MP sensor and more



© Fujifilm

Fujifilm has announced the Fujifilm X100VI, the successor to the X100V – which gained cult status after becoming popular with content creators on Instagram and TikTok – and one of this year's most anticipated camera launches.

Fujifilm has, not surprisingly, stuck with the winning retro design formula for its new premium compact; however, while the X100VI has the same 23mm

f/2 lens as its predecessor, the new camera is packing some serious upgrades under the hood.

The headline feature is a new sensor for the X100 line, with the X100VI getting the 40MP X-Trans 5 APS-C CMOS sensor that's already used to great effect in the Fujifilm X-T5 and Fujifilm X-H2, which set a new bar for APS-C resolution. The sensor is supported by 6.0-stop in-body image stabilisation – an impressive feat

without making the camera any bigger than the X100V (although it is a little heavier, at 521g including battery and memory card).

That sensor is paired with the latest Fujifilm X-Processor 5, which powers all the most recent autofocus tracking and subject recognition algorithms including faces, eyes, birds, animals, and vehicles.

Fujifilm fans hoping for improvements in the battery life department might be



THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

a little disappointed, though. The X100VI will use the same battery (NP-W126S) as the X100V, and while there are some power savings to be had from the improved processor these are mostly eaten up by the camera's IBIS for a relatively similar 425-shot battery life, versus 421 in the X100V.

The X100VI is the first X-Series camera to get the latest Reala Ace film simulation that debuted in last year's GFX 100 II, and this takes the total number of film simulations available on the X100VI up to 20. Reala Ace is a balanced simulation that offers similar tonality to the standard Provia but with slightly less saturation. The X100V also has an improved custom menu over the X100V, which makes switching custom film recipes a little smoother.

Video also gets a big boost, with video resolution upped to 6K30p, although this does come at the cost of a 1.23x crop – this makes the lens around 28mm, or the equivalent of 42mm on a full-frame camera. If you want to avoid the crop then 4K footage can be shot up to 60p with no crop, while 1080p footage can reach 240fps. Video can also be shot using F-Log and F-Log2 in 4:2:2 10-bit for keen colour graders.



© Fujifilm

As mentioned, the X100VI keeps the same 23mm, which has the full-frame-equivalent 35mm focal length that's popular in reportage photography, and is compatible with Fujifilm's existing wide conversion lens (WCL-X100 II) and tele conversion lens (TCL-X100 II). The built-in 4-stop ND filter is also still present for creative long exposures.

As with the X100V, you'll still need to make a separate purchase of a filter adapter ring for screw-in filters or to complete the weather sealing of the lens – around £35 / \$45 for the AR-X100

ring alone or around £80 / \$100 for the ring and protection filter, (although you can find cheaper third-party options).

Price and availability

The Fujifilm X100VI costs a little more than its predecessor did at launch, at £1,599 / \$1,599. It's available to buy now, in a choice of silver or black finishes.

If you're waiting on a back-ordered X100V then you might be out of luck, as the X100V has ceased production; although don't give up hope just yet, as Fujifilm's UK store plans to offer any customers on its waiting list priority for the X100VI – note that this might vary depending on country/store, so check with your local retailer.

To mark 90 years of Fujifilm there's a special-edition model of the X100VI that's limited to 1,934 units – 1934 being the year Fujifilm was founded – with each model having its unique number etched onto its top plate. This special edition comes with a strap and different etchings, but is functionally identical to the standard X100VI and costs £1,934 / \$1,934. Sales of this camera begin on March 28, while in the UK sales will be exclusively in-person at the London House of Photography from April 6.



© Fujifilm



LIGHT EXERCISE

Natural lighting plays a big role in street photography. Ordinary street corners can be transformed by the changing light

SNAP THE STREETS

Get into position, observe and press the shutter – street photography sounds simple, but there’s an art to capturing images that make a lasting impression

Words Kim Bunermann. All images by Jamie Canning

French photographer Robert Doisneau famously said, “The marvels of daily life are exciting; no movie director can arrange the unexpected that you find in the street.” And nowhere is this more true than in street photography. The streets bring people together who may not otherwise have crossed paths; indeed, the most thrilling aspect of street photography lies in the unexpected combinations of people and their actions that come together fortuitously for the perfect shot.

Observing the way in which people interact is an important element of street photography, allowing you to capture people off-guard while going about their business. Walking the streets with a camera in hand and watching what’s happening around you is not

just the best way to discover the city but also to practice your photographic skills. However, it’s important to remain discreet when doing so.

Urban areas offer plenty of opportunities to capture images that celebrate everyday life. However, certain times of the day offer greater potential for capturing eye-catching situations, such as the end of working hours when people are heading to public transport. Events such as exhibitions, fashion shows and conventions also offer the opportunity to frame unique characters amid the hustle and bustle of the city.

Over the next few pages we’ll cover everything you need to know about street photography. With pro advice from photographer Jamie Canning, we’ll

look at everything from choosing the right gear to using your camera’s auto modes to best effect. We’ll also look at how you can remain discreet when capturing authentic street scenes, and how to respect the privacy of subjects.

JAMIE CANNING



Jamie Canning is a street photographer from South Wales. His role as a public servant in the UK has finely tuned Jamie’s ability to observe and

understand people in various situations, and this experience translates seamlessly into his street photography, allowing him to capture genuine and diverse moments that reflect the rich tapestry of human life.

@j84_streets



F E A T U R E

CHOOSE THE RIGHT LENS

Use the right lens to help you to act fast and capture the perfect moment

MAKE USE OF MODES

It doesn't matter which brand of smartphone you use to capture a scene. Check out the modes provided to enable depth of field effects and more



The lens you choose for street photography should be easy to handle, flexible, and have accurate focus so you don't end up with blurry subjects. Manual lenses are popular as they don't rely on the camera's autofocus – instead, you can achieve accurate focus through focus distance scales, depth-of-field markings and aperture. Although handling manual focus lenses isn't easy at first, with practice you'll learn to use them to their full potential.

A 35mm or 50mm focal length is often the best choice for the streets, with 35mm being a classic format due to its natural perspective. "I only shoot with prime lenses," says Jamie. "I tend to gravitate towards 35mm or 50mm lenses as they provide a broader field of view, allowing me to encompass more of the scene and capture larger subjects with clarity. These lenses offer wider apertures, sharper images and better

low-light performance compared with zoom lenses."

Choosing a prime lens instead of a zoom lens is a smart decision, as it forces you to think with your feet to find the best composition. "A prime lens means you have to move, which encourages you to learn about composition," Jamie adds. "They also require you to be more confident, as you're a lot closer to the action than you would be with an 85mm or a zoom lens."

When it comes to capturing street life, bigger is not always best. Larger zoom lenses can attract attention, and disrupt the authenticity of the scene. However, if you only have a zoom, make the most of your equipment but also consider investing in a prime. A 35mm lens, in particular, is not only great for street photography but allows you to create intimate portraits while giving you the option to include context.

SHOOT SMART

Using your smartphone is an excellent idea, particularly in situations where you don't have access to your main camera, or in places where cameras are prohibited. Smartphones have become so advanced that some photographers now specialise in this type of photography. You can also use clip-on accessories like alternative wide-angle lenses or macro lenses to make the most of your phone's camera. Enable the option to shoot high-quality JPEGs if your phone has this.



CHOOSE THE RIGHT LENS CONTINUED

ANATOMY OF A 35MM MANUAL FOCUS LENS

BAYONET-FIT HOOD

Unlike other optics, 35mm lenses generally don't come with built-in hoods. Nonetheless, detachable hoods are available and practical to use. Leaving the hood off means that more light can enter the sensor and also makes the lens less noticeable. However, if you're shooting directly into the sun, you can attach the hood quickly to prevent sun flare.

APERTURE RING

Fully manual lenses have no electronic components to assist you. Instead of adjusting the aperture via the camera body, you need to use the aperture control ring. As a result, you can only effectively shoot in Manual (M) or Aperture Priority (A/AV) modes, because other modes require automatic aperture adjustment from the camera, which isn't possible without electronic support.

FOCUS RING

Due to the extended rotational travel in their focus rings, these lenses provide increased precision in bespoke focus techniques and viewfinder-based focusing, where AF may be unreliable.

FOCUS DISTANCE SCALE

If you want to apply popular street photography focus techniques, such as hyperfocal distance or zone focus, it's useful to have a lens with a focus distance scale. While this isn't essential, it can save time, especially if your camera doesn't have a focus distance display in the viewfinder or on the rear screen.

DEPTH OF FIELD MARKINGS

The depth of field markers for the lens's aperture values are used in combination with the focus distance scale for focus techniques, and allow you to define the depth of field intensity to control sharpness.



SHOOT IN CLASSIC FORMAT

Here are three compact and fast street photography optics for different camera sensors

When you're looking to purchase a 35mm lens, it's important to remember that the size of your camera's sensor will affect the optical perspective of a prime lens. You'll need to consider the crop factor, which is the ratio of the sensor size to the size of a full-frame sensor. For instance, an APS-C sensor has a crop factor of 1.5x or 1.6x, while a Micro Four Thirds sensor has a crop factor of 2x.

This means that a 35mm lens designed for an APS-C sensor won't provide the same natural perspective as the prime lens would if you're using it on a full-frame camera. To achieve the same effect and maintain the same high quality, you have to use a 24mm lens when shooting with an APS-C format camera, and a 17mm lens when working with a Micro Four Thirds camera.

SIGMA 35MM F/1.4 (FULL-FRAME)

One of the best budget lenses on the market. The lightweight, full-frame, manual-focus lens is ideal for street photography, and when you set the focus to infinity you won't miss the shot.



NIKON Z DX 24MM F/1.7 (APS-C FORMAT)

This is the perfect complement to any Nikon Z DX camera, ideal for shooting on foot due to its compact and lightweight design, and an 'effective' 36mm focal length in full-frame terms.



OLYMPUS M.ZUIKO 17MM F/1.8 (MICRO FOUR THIRDS)

This is barely bigger than a pancake lens, and lightweight despite having a high-quality metal build. Due to the 2x crop factor, it's similar to a 35mm lens on a full-frame camera.



CHOOSE WEATHERPROOF KIT

When it comes to capturing life on the streets, you need a lens that can perform in any weather conditions. That's why it's important to choose a lens with weather sealing. Fortunately, many lenses come equipped with a rubber seal on the mounting plate to prevent water or dust from entering the lens. The new Tiny Series lens from Samyang, such as the AF 35mm F1.8 FE, is a good example; it features weather sealing in four spots, providing complete protection against light dust, rain and snow.



APPROACH THE STREETS

To capture candid shots, remember the 'four P rule': preparation, practice, patience and perseverance

Street photography is all about capturing the essence of everyday life and interactions around us. You may find it challenging to know where to begin, particularly when taking pictures in a large city. To gain experience and build core skills, it's helpful to focus on one subject that interests you. Start by exploring one or two streets instead of a wider area, and focus on a particular time of day.

Returning to the same location over a period of time will help you to become familiar with the scene, and develop a better sense of when and what to capture. Predictable factors such as the arrival times of buses, trains and delivery drivers, or when people are setting up market stalls, can help you anticipate and give you the chance to concentrate on light and image composition.

"When approaching a new environment, I'd start by observing, understanding the vibe, finding interesting elements and gradually blending in, respecting people's space while capturing authentic moments that tell the story of the place," says Jamie. "With street photography, it's important to use your ears as much as your eyes, as you may be looking in one direction but hear laughing in another. Listening to the rhythm of footsteps or the sound of a bustling market can guide you to captivating moments. For instance, distant chatter might signal an upcoming interaction between strangers, or the clinking of dishes might hint at a vibrant street food scene."

CITY SPOTLIGHTS

Around midday, when the sun is at its highest, the harsh light creates a mix of shadow and light that highlights the scene



UNDERSTAND LOCAL LAWS

Avoid legal problems by checking the rules where you're shooting

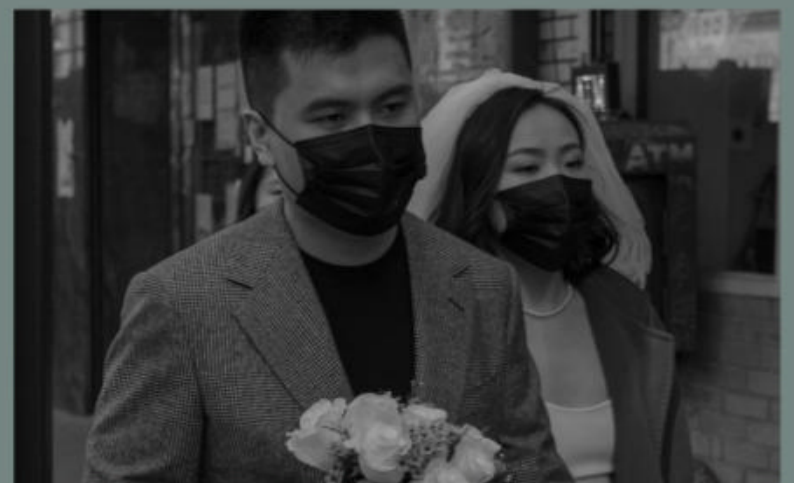
To avoid any legal issues, gather as much information as possible before starting to snap away. Cultural sensitivity is essential, and taking pictures of people may not be common in some parts of the world. Also, different rules apply to taking photographs in public places compared to private property. However, these rules differ, and some public places may also have



restrictions on photography. When in doubt, it's better to ask for advice beforehand than to get into trouble.

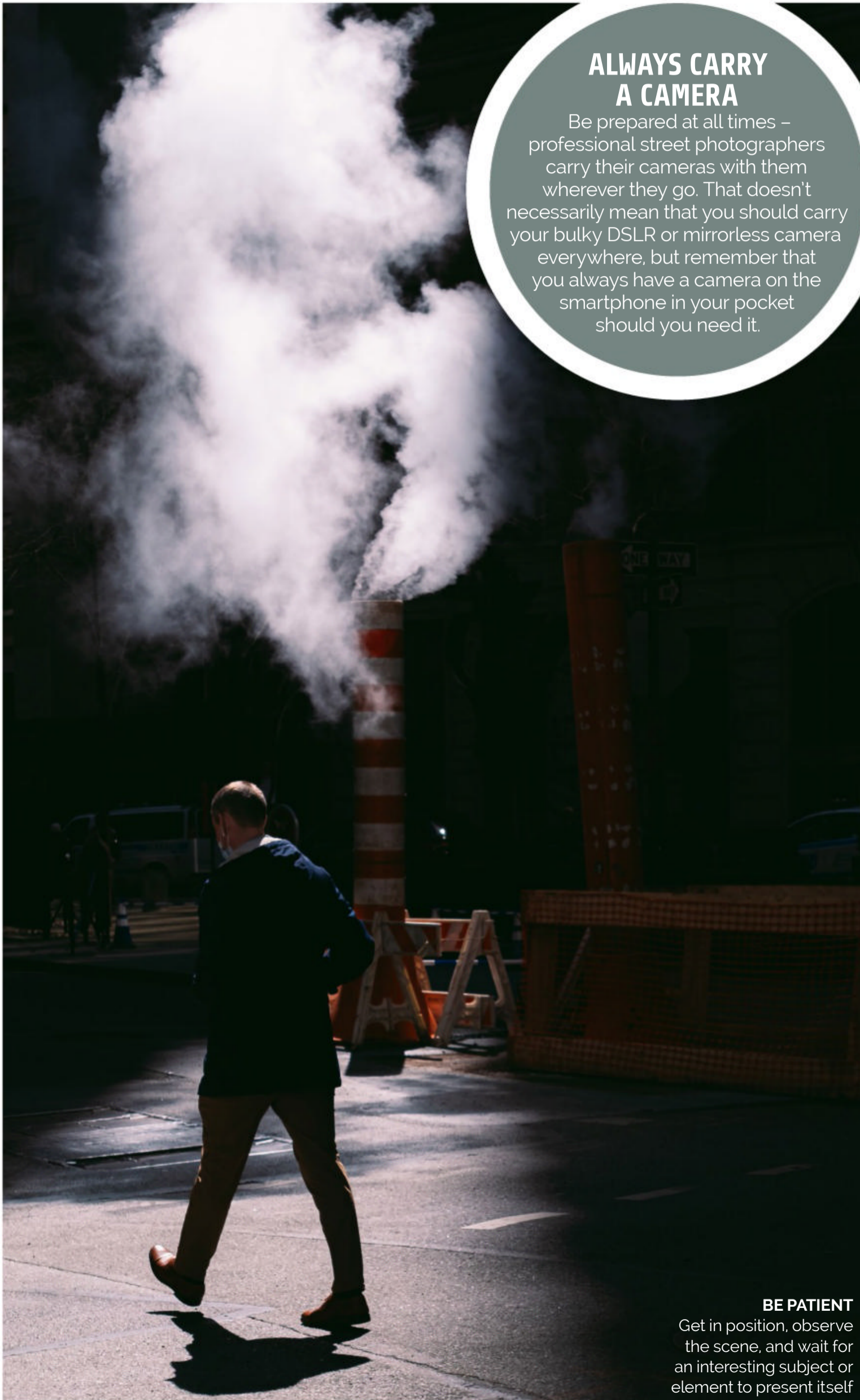
THE UNEXPECTED

You never know what you will capture – don't let one unsuccessful day put you off



APPROACH THE STREETS

CONTINUED



ALWAYS CARRY A CAMERA
 Be prepared at all times – professional street photographers carry their cameras with them wherever they go. That doesn't necessarily mean that you should carry your bulky DSLR or mirrorless camera everywhere, but remember that you always have a camera on the smartphone in your pocket should you need it.

MAKE USE OF AUTO
 Activate the supporting functions in your camera's settings to help you get the best from your street photography

"Settings play a pivotal role in street photography as they allow us to control the mood, clarity and narrative of captured moments amidst the spontaneity of street life," says Jamie. It's important to prioritise focus and sharpness when taking photos, even if your goal is to capture a specific mood. This is especially true for beginners. To ensure that you don't miss any candid moments, it's crucial to have the right camera settings for the situation.

While the automatic mode on your camera may seem convenient, it's not ideal for maintaining high quality in terms of sharpness and focus. On the other hand, switching to manual mode (M) gives you full control, but requires quick adjustments when the lighting changes. This means that you could miss out on capturing the scene altogether. This is where Aperture Priority mode (A/AV) comes in handy. You can select an aperture value between f/8 and f/11 and a moderate ISO value, and your camera will automatically adjust the shutter speed. If you select auto ISO mode, both the ISO and shutter speed are chosen by your camera.

But there are other ways to work. Jamie is an advanced street shooter with lots of experience, so he tends not to use A/AV mode to control the exposure. "The light can change at the drop of a hat as the weather changes, and when you move from indoors to outdoors, the light completely changes," he explains. "I prefer to set my camera up to shoot between certain ISO points, maybe 100 to 500, and let the camera do the work for me while I focus on shutter speed and aperture. It all comes down to your personal preference."

BE PATIENT
 Get in position, observe the scene, and wait for an interesting subject or element to present itself



F E A T U R E

KEEP IT SIMPLE

Avoid overcomplicating your composition for more striking street insights

APPLY CONCENTRATED COMPOSITION

If you have close-up shots in your portfolio or gallery, they demonstrate the versatility of your work while giving your audience 'room to breathe'. By contrasting busy street scenes with more minimalist shots, you enhance the effect of each image.

REVEAL THE DETAILS

In the hustle and bustle of the city, small details can often get lost. But with a closer perspective, you can offer details that may otherwise be overlooked, allowing the viewer to focus on the essence of the subject.

USE SHALLOW DEPTH OF FIELD

Achieving this requires selecting a wider aperture value. This not only allows more light to enter the sensor but also creates a shallow depth of field. The result is a sharp, focused subject with blurred distractions in the background.

Urban landscapes can be noisy and chaotic, so the challenge is to capture this energy and excitement in a balanced and controlled way. By keeping some composition options in mind, you can guide yourself through the environment to create images that celebrate the unexpected.

These could include getting close up for detail, or showing the whole cityscape in one image. However, analysing the environment is vital, and will give you more ideas. Windows, for example, can be found everywhere in the city, and their reflections captivate the viewer, as they show two different street insights in one frame.

Street scenes are often cluttered, so one technique to balance the elements is to use a shallow depth of field or strong light to focus on specific elements of the scene. The former technique requires

getting close to the subject, while the latter offers more visual strategies to captivate the viewer. This is one reason why street images are often converted into black and white. By removing the colour, distractions are minimised, while other elements are highlighted, including light and shadows. This helps you focus on one part of the image, especially when working with strong light.

It's also worth experimenting with black and white to see how it changes the frame's appearance. "When I'm reviewing images, I look out for shots where I feel that by stripping away the colour, the focus is shifted to the raw element of the scene," explains Jamie. "Contrast, shapes, textures, and the interplay of light and shadow in a scene can all potentially intensify the emotional impact and storytelling within the photo."



KEEP IT SIMPLE CONTINUED



MIX THE DETAIL WITH THE SURROUNDINGS

USE TOTAL SHARPNESS

To achieve this, it's best to use a closed aperture, starting from f/8. This ensures that the overall scene is in sharp focus, and that every element within the photo is treated equally, rather than directing the viewer's attention to specific areas or subjects.

SHOW SURROUNDINGS

By photographing street scenes from a distance, you provide an overview, with the focus on the overall impression of the scene. This technique allows the viewer to explore the frame on their own, without being guided by specific details.

BLEND THE SUBJECTS

Including both architecture and people adds a sense of scale to the building. By combining both elements, you provide a depiction of daily life on the streets to showcase aspects of a city or neighbourhood.

OBSERVE THE LIGHT

The city streets are in a constant state of change and evolution. Each season and lighting condition presents unique perspectives and composition possibilities that are worth exploring. To discover new aspects of familiar cityscapes, visit them multiple times and observe how external factors impact their appearance.

While the early morning and late evening sunlight can be charming, the midday light offers a plethora of creative possibilities. Shadows obscure or illuminate people and elements, and the geometric shadows created by the surrounding architecture add a stylish touch.

By experimenting with harsh lighting, you can create frames that focus on the shapes and forms of urban environments and people. To achieve this, it's vital to change your perspective to be able to control the scene's shadows. Also, consider converting the image into black and white, as this further contributes to the visual language.

"I absolutely love being in a city and shooting in harsh light," says Jamie. "Having strong shadows with pockets of light to play with is great, and it also really tests you to find the right composition."



FRAME THE UNEXPECTED

Maximise your chances of capturing the perfect shot by ditching the viewfinder and blending in

JAMIE'S TIPS

"Flexibility and a keen eye amplify the magic of capturing unscripted urban stories. Focus on compelling subjects, anticipate moments, and maintain a steady hand for clarity. Embrace spontaneity, anticipate fleeting opportunities, adapt swiftly to changing scenes, observe details – and be ready for surprises."



LONDON STREETS

Incorporate recognisable elements of the city, such as London's red buses, to provide the viewer with more info and context

As a street photographer, the ultimate goal is to capture candid shots of people who are unaware of your presence. Although this can be challenging, it's not impossible, and to achieve this your camera should not draw attention to you. This is where smartphones come in handy, as they don't stand out in the crowd. With almost everyone having a smartphone these days, people around you won't take much notice when you're snapping shots. There's also a perception that photos taken with a phone are more likely to be used for private purposes, and that these devices aren't capable of creating high-quality images – however, that's not the case with the latest and best phones.

The exact opposite happens when you start unpacking a larger mirrorless or DSLR camera, so to take successful candid shots without people looking into your lens, it's important to blend in with the environment as much as possible, including by wearing plain-coloured clothing. Additionally, choosing a strategic

location can be helpful; for example, you can sit outdoors at a cafe while enjoying your coffee, and take photos from there.

To capture photos discreetly, it's helpful to avoid using the camera's viewfinder, which makes it obvious what you're doing. Of course, not using the viewfinder can make it challenging to take sharp images of people without adjusting the focus. Although some blurry images can be artistic and add a sense of liveliness and speed to the scene, it's not usually what we intend to achieve.

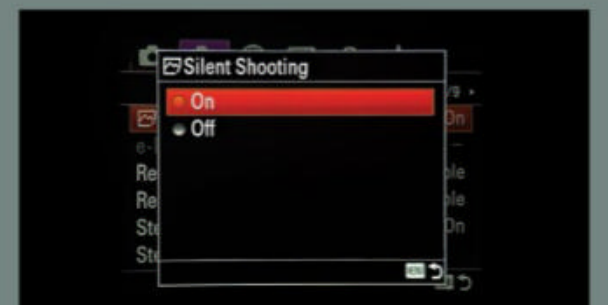
To remain unnoticed, street photographers often use a technique called 'hip shooting'. This involves making technical adjustments to the camera before taking the shot. The popular methods for this are zone focusing, hyperfocal distance focusing, and double distance focusing. All techniques have the benefit of not relying on the speed and accuracy of your camera's autofocus, as you skip the focusing part altogether. This means that the focus is already set when the subject enters your frame.

STAY QUIET

Shoot silently to remain fully in the background by activating this camera feature

Even when you're shooting in a busy environment, you should try to minimise the shutter noise. Some genres, such as wedding photography, benefit from this feature, and many photographers leave it enabled whatever they're shooting.

Mirrorless cameras are known for producing a softer sound compared with DSLRs, but you'll often want to eliminate camera sounds altogether to help you shoot discreetly, and to maintain a low profile, cameras such as the Canon EOS R or EOS RP are equipped with an electronic or silent shutter option. Meanwhile, some DSLR cameras come with a mirror lockup feature to reduce noise.



FEATURE

NAIL THE FOCUS

Get to know two different photographic approaches to keep subjects sharp

ZONE FOCUSING

Application: No viewfinder check needed, so it's ideal for shooting from the hip

Focus: One particular zone

Vital factors: Aperture, focal length, subject distance

Result: Sharp subjects in adjusted zone

Keep in mind: Less effective with wider apertures



1 SWITCH TO A

Use aperture priority mode with aperture set between $f/5.6$ and $f/11$ and enable the auto ISO function in the menu. Note that the camera will automatically calculate the shutter speed. Keep an eye on the exposure to avoid slow shutter speed and motion blur.



2 SET THE ZONE

To determine the range of focus, some lenses have a marked distance scale. If your lens doesn't have one, you can use apps such as DoF Table. You enter information such as focal length and aperture manually, and the distance to the focus subject will be calculated.



3 DITCH THE VIEWFINDER

Now position the camera at the height of your hips. To maximise support, you can use a camera strap to hang it around your shoulder. Before waiting for a perfect scene to unfold, take some test shots, and adjust the settings if needed.

DOUBLE-DISTANCE FOCUSING

Application: An all-round solution that's mainly used in street and landscape photography

Focus: From one point and onwards to infinity

Vital factors: Aperture, focal length, subject distance

Result: Uniform sharpness throughout the frame

Keep in mind: Needs practice for accuracy



1 SHOOT IN M

Switch to M and select an aperture that isn't too wide – start at $f/8$ or $f/11$ to maintain detail and sharpness. For a scene with pedestrians, a shutter speed of $1/125$ sec should be sufficient. Adjust the ISO settings until a balanced exposure is achieved.



2 MEASURE DISTANCE

Switch to your camera's live-view mode to give you more control over adjusting the focus settings. Then, focus on the closest element in the image foreground, such as a bin. This will set the lens at the initial focus distance and, for now, blur the background.



3 REFOCUS

To refocus, adjust the focus window to twice the distance you set in the previous step. For example, if your closest object was 1m away, adjust the focus to 2m. If your lens doesn't have a focus window, you can use an app to calculate or estimate the distance.



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FEATURE

CAPTURE THE LAYERS

Add layers of content to engage the viewer with cultural differences, characters and planned 'coincidences'



CASHING IN

City streets offer a great opportunity to observe people from different backgrounds and learn about their ways of life

One of the most intriguing aspects of humans is our natural curiosity, which naturally leads us to want to explore the diversity of life. The bustling streets of cosmopolitan cities offer a perfect platform for observing people from different parts of the world. Through capturing their visual impressions, we can learn a lot about their cultures, traditions and ways of life.

Although the exceptions may prove the rule, there are still many stereotypes that stand out, especially when we encounter tourists from different cultures. For instance, the cliché is that Germans wear Birkenstock shoes, while the English are known for wearing shorts in cold weather. The rich variety and diversity of people from

different backgrounds and cultures makes street photography appealing, not only for us as photographers but also for delivering impactful insights.

However, it's important not just to focus on the tourists and visitors, but also to capture the people who live in the city. They're the ones who bring the urban landscape to life. These faces are the missing puzzle pieces that add authenticity to your perspective of street life, making your portfolio stand out.

By communicating with the locals as you photograph them, you can discover insider information that isn't found in most guidebooks. This is particularly valuable if you're new to the city, or have limited time to explore, as there are no better guides to a place than the people who live there.

BLUR IT

Opening the aperture to the maximum (the smallest f-stop number) creates a shallow depth of field (DOF), as the aperture opening is wider, which blurs the background of your subject as well as allowing more light to hit the sensor. It's essential to keep in mind that the shallower the DOF, the smaller the focus area, so if you're struggling to keep your subject in focus, select a higher f/stop, or step back a few feet to reduce the DOF intensity and therefore widen the focus area. While a shallow DOF is visually pleasing and highlights the subject, it's crucial to ensure that the subject's eyes are always sharp to establish a connection with the viewer. Advanced camera models often have an AF eye detection feature that automatically focuses on the eyes without requiring any additional adjustment, making it particularly useful if you're feeling nervous about speaking to strangers.



FEATURE

'CONTROL' THE UNPREDICTABLE

Get active, and maximise the chances of capturing the shot you want



Street photography is all about capturing unexpected moments, but as photographers we also have our own ideas. Sometimes, we come across the perfect background, such as an archway, and we can envisage a passer-by walking through it. Other times, we see big, colourful posters dominating the scene, and we imagine how a person could fit into the scene and interact with the illustration. By thinking in layers and waiting for these imagined interactions to happen, we can take our photography to the next level, even without needing to be in a busy city.

When you decide on a great backdrop, it's best to find a good point of view, take your position and wait

patiently. This might take some time, but it's worth it to bring your idea to life. You might even get new ideas, or be surprised by a new position suggested by the people passing by.

Professional black-and-white street photographers, such as Alan Schaller, pay attention to more factors. In black-and-white photography, the lightest or darkest elements are usually the first things that catch the viewer's attention. You can then wait for passers-by wearing specific clothes to achieve maximum contrast between the backdrop and the subject. For example, if there's a light wall in the scene, the aim is to wait until a person in dark clothes passes by, and vice versa.



F E A T U R E

5 TIPS FOR STREET PHOTOGRAPHY

Jamie Canning offers his top five communication techniques to get you out of your comfort zone when shooting on the streets

1 BE POLITE

When connecting with strangers, approach them with respect. I usually engage subjects with a genuine smile – it really can work wonders!

2 INTRODUCE YOURSELF

Explain what your work is about and why you're photographing people on the streets. This will help people understand your goals and projects.

3 SHOW YOUR WORK

Have your phone ready to show your work on Instagram or other social media platforms. This will give subjects a better idea of what you're doing.

4 ESTABLISHING A CONNECTION

I seek their unique story. Show interest, and be open to their thoughts and input. And don't forget, everyone has a 'good' side.

5 DON'T GIVE UP

Not everyone will be happy to be photographed and sometimes you might get rejected. But when a stranger is willing to appear in front of your camera, the feelings of rejection will disappear in a second.

MAKE IT AUTHENTIC

By capturing people working in the city, you can add a sense of the city's culture, daily life and work rhythms



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G A L L E R Y

XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS



BLACKCHURCH ROCKS

HOWARD PRATT

"The Blackchurch rocks are on the UK's North Devon coast near Westward Ho! and Bideford. I used black and white to bring out the contrast of the scene and highlight the craggy rocks."

<https://bit.ly/4agEY8E>

G A L L E R Y

THE WEEK'S MOST INSPIRING READER PHOTOS



THREE NERINES

BRUCE ROBERTSON

"Nerines from my garden, photographed with my
Nikon Z 6 and Nikkor Z 24-70mm f/4.5 lens."

<http://bit.ly/3TLgvAm>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



CUSTODY

JEAN-YVES BESSELIEVRE

"A cell in the disused Pontaniou Prison at Brest in Brittany,
France. Taken with my Apple iPhone 13 Pro Max."

<https://bit.ly/3N9H0NS>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



AMRUM NATURE

DIRK BUSE

"I shot this image on the island of Amrum, off the west coast of Schleswig-Holstein in northern Germany."

<https://bit.ly/48vygKR>



FACEBOOK

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



FLICKR

<http://bit.ly/2VlgsJ0>

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

I N S P I R A T I O N

IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK



Grace Fieselmann – Highly commended



Emma Pope – Overall Winner



An Di Prima – Highly commended



Karen Nicholson – Highly commended

BEST IN SHOW: CAPTIVATING IMAGES OF MAN'S BEST FRIEND

The Society of Photographers announces its canine contest-winners

Last issue we brought you the winning images from the Society of Photographers' Photographer of the Year competition, and now the Society has announced the winners of its Dogs Photography contest, featuring a selection of adorable images of cute canines.

First prize went to Emma Pope for her studio portrait of her miniature daschund Levi, titled *Ebony Elegance*. Capturing Levi's dark coat proved a challenge, as Emma

explains: "[Levi] is smooth and very very glossy! Not only that, he is mainly black, and black-coated dogs can be tricky. There was a fine line between having enough light on the subject, and it looks soft, without clipping the shadows."

Click the link to see more winning and commended images at the Society's website, where you'll also find details of how to join, and how to enter its monthly and annual competitions.



S K I L L S

CRASH COURSE

ESSENTIAL PHOTO SKILLS MADE EASY



SHAPING SHADOWS

Mike Harris shows you how to use artificial lighting and a ring to cast a heart-shaped shadow on the pages of an open book

If you've ever dismissed working with artificial light because you don't have the space or the funds to invest in expensive lighting equipment, here's a neat little project that anybody can do at home – all you need is a ring, a torch, a tripod and a book.

This tried-and-tested method combines the circular shadow cast by a ring and the folds of an old book to create an impression of a heart. It's a

popular image that's sure to do well on Instagram or Facebook, or wow family and friends as the basis for homemade greeting cards. We'd recommend using a hardback book, because the pages are more likely to remain open under their own weight when splayed out.

If you want to go the extra mile, consider the book you use carefully, as relevant text will add an additional layer of meaning to your shot. Hopeless romantics may opt for a dictionary

opened at the definition of love, while fantasy fans could pair their ring with J. R. R. Tolkien's Middle-earth epic – we opted for an old leather-bound tome on photography. You then need to position your ring in the fold between the pages of your chosen text, and position your light source behind the subject to cast the heart shape. You can alter the shadow's form by moving the light closer to shorten it, or further away to elongate it as you please.



SKILLS

HOW TO CAST A HEART-SHAPED SHADOW



1

OPEN BOOK

Place your book on a flat surface and splay out the pages. We'd recommend using a hardback, as you'll have trouble keeping the pages of a paperback in place, and the larger surface area also gives you much more room when composing your shot. Opening the pages near the centre of the book will help them lay flat too, and will create an even surface on which to place your ring.

2

UPRIGHT RING

Place the ring in the fold between the pages. A heart-shaped shadow will be cast whether the ring stands upright or lies flat, although the former effect is usually favoured. Thicker rings tend to stand upright without any support, but if you experience any trouble when positioning the object, a small blob of mounting putty should be enough to hold it in place.



3

CLOSER TO THE HEART

As you'll be working in low light, and may well be holding a torch in your hand, you'll need to mount your camera on a tripod. Kit lenses are known for often having short minimum focus distances, and are therefore ideal for this project, as you'll want to get in close to your subject. We used Live View to help us frame our photograph.



S K I L L S

HOW TO CAST A HEART-SHAPED SHADOW



4

ARTIFICIAL LIGHT

Close any blinds or curtains so that you can work in total darkness and have full control over the artificial lighting. A small, bright torch or a small LED light, like a Lume Cube, is all you'll need to light your subject. Place the light behind the ring and position it accordingly. The closer the light is to the ring, the longer the shadow will be, and the further away the light is, the shorter the shadow.

5

CHECK IT'S CRISP

We used Live View to zoom in so that we could manually focus on the setup precisely; even if you use autofocus, it's worth zooming in to check that your subject is crisp. We then switched to Aperture Priority mode and set our aperture to f/4; you can adjust your aperture setting depending on how much of the text you want to be in focus.



6

CAMERA SETTINGS

If you're using a fixed light you can utilise your camera's base ISO, as you won't need to worry about shutter speed. However, your shadow may move slightly if you're hand-holding a torch, so you may need to increase your ISO to achieve a faster shutter. We refined our exposure using exposure compensation, and set our camera's self-timer to minimise camera shake before taking the shot.

QUICK TIP

This technique traditionally uses a ring that has a consistent width and shape all around its circumference to create a consistent shadow, but you can get interesting results with

different ring styles. Large stones, and different patterns and thicknesses, will subtly alter the structure of your heart shape, so feel free to experiment.

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DOWNLOAD THE
PROJECT FILES
<https://bit.ly/49zAh8M>

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HOW TO...

GET PERFECT SKIN

Mike Harris shows you how to use frequency separation to retouch a portrait in Adobe CC



One of the biggest challenges when you shoot a portrait is to capture your subject's skin tones as evenly as possible, and the best way to do this is to avoid direct light, which causes harsh shadows and bright hotspots. But there are many other reasons why a subject's skin tone might not be consistent. We photographed our

model Jessica (Instagram: @connor_and_jessica) at a botanical garden on a bracing autumn's day. Cold weather causes skin to flush, while light reflected off of foliage, causes green colour casts. Thankfully, there's a clever way to fix these problems in post-production: frequency separation.

This technique is so-called because it splits an image's high and low

frequencies – essentially, texture and colour – into separate layers. This means you can even out tones without removing the details and character of a person's skin. We used Photoshop to showcase the technique in this issue's video tutorial, but you can apply the principles in other layer-based editing applications, such as Affinity Photo.

G E A R

GROUP TEST



MASTERS OF LIGHT

The Canon EOS R3 and Nikon Z 9 both combine the latest sensor and processing tech for a great combination of speed and low-light performance

CLASH OF THE MIRRORLESS TITANS

Sparks fly as we pit the Canon EOS R3 and Nikon Z 9 in a duel for dominance

Words by: Peter Fenech

The hardest concept to grasp when comparing the Canon EOS R3 and the Nikon Z 9 is that these aren't even the manufacturer's stop-of-the-line models. It would be easy to assume that the EOS R3 is a like-for-like mirrorless replacement for the iconic EOS 1DX Mark III DSLR and, likewise, that Nikon had served up the Z 9 as a natural successor to its D6 DSLR speed demon. However, both brands have made it clear that these cameras either sit alongside their mirrored counterparts, or just below in the case of the Canon. This suggests that the best is yet to come and, with the Canon

range in particular, the industry is holding its breath for the EOS R1, the model everyone is expecting to become the master of the Paris Olympics this year.

The reason all of this is hard to grasp comes down to just how much technology is already packed into the R3 and Z 9. Both cameras offer blistering frame rates, high-resolution full-frame sensors, and the best autofocus technology the respective ranges have at their disposal. Even at first glance, the built-in vertical grips indicate that both models are aimed squarely at the pro shooter, continuing a tradition

that goes back to the earliest days of digital photography, with the Canon EOS 1D/1Ds and Nikon D1/D1H.

The long-time rival companies have taken slightly different approaches to their respective camera specifications. One fits more organically within the kit bag of a sports and wildlife photographer, while the other bridges the gap between action camera and studio workhorse. Both cameras are certainly not cheap, but which gives photographers the biggest bang for their buck? We took the R3 and Z 9 out into the field for a few days to discover which one takes the crown.





CANON EOS R3

Thirty years after the concept was first conceived, Eye-Controlled AF is back, but is it as good as it sounds?

Price: £5,499 / \$5,999

Web: www.canon.co.uk

As a teenager, I became the proud owner of a Canon EOS 3 film SLR. It was a wonderful machine, and now it's back with a 24.1MP full-frame sensor and without a mirror. The EOS 3's position in the Canon range of its day, sitting just below the EOS 1v, is reminiscent of the suggested relationship between the EOS R3 and the much-anticipated EOS R1. It also came with Eye-AF – sorcery by late 1990s standards.

I admit I was sceptical about how well it would work, even in 2024, but after a simple calibration process, the R3 effortlessly kept track of where I was looking in the viewfinder, almost instantaneously locking onto my subject of choice. The AF speed and accuracy



GEAR

GROUP TEST CLASH OF THE MIRRORLESS TITANS

of the R3 generally are sublime, but it feels magical to simply glance at an object to select the AF point. It's not flawless and demands user experience, but it's undoubtedly impressive, and an advantage over the Nikon.

Compared to the Z 9 I felt my focus hit-rate edged ahead with the R3, with the Canon keeping up fractionally better with fast-moving birds. This was less apparent with subjects moving past the two cameras, but the R3 seemed to cope a little better with hungry gulls flying towards or away from the lens. The subject tracking

is also phenomenal, and most of the time the camera felt as if it were doing most of the hard work, allowing me to concentrate on composition. Speaking of the viewfinder, both cameras have exceptional EVFs. The resolution on the Canon inches ahead of the Nikon at 5.76 million dots compared to 3.69 million dots, but in practice the difference isn't a deal breaker.

The burst rate is more than most people will ever need, but for sports and wildlife photographers 30fps allows the R3 to capture every tiny movement of the subject using the

electronic shutter. Importantly, the camera doesn't slow down excessively when shooting full-resolution raw files and JPEGs. Meanwhile, a maximum of 20fps is possible on the Z 9 when shooting full-sized files – a significant advantage for the Canon.

Unsurprisingly for a pro model, there are two card slots but, unlike the Z 9, which provides dual CFexpress types, the R3 supports an SD slot too. I prefer this approach, as I've accumulated numerous SD cards over the years, and this split support allows a gradual transition to the newer format.



NATURAL COLOUR The colours from the R3 are signature Canon. Gradation is smooth and true-to-life



SUBJECT TRACKING Subject tracking is phenomenal, leaving you free to concentrate on composition



IN FLIGHT The Canon R3 keeps up with fast-moving birds fractionally better than its Nikon rival



BURST RATE With a 30fps burst rate, sports and wildlife photographers can capture the subject's every movement





NIKON Z 9

It has almost double the resolution of the R3, but does the Z 9 come with too many compromises to steal Canon's crown?

Price: £5,299 / \$5,500

Web: www.nikon.co.uk

The headline feature of the Z 9 is its 45.7MP sensor, which is effectively twice the pixel count offered by the R3. It isn't the first time Nikon has bridged the gap between sport and studio cameras, and the extra resolution comes in handy when cropping in on small or distant subjects. Images are supremely detailed, and it's a joy to be able to recompose shots of unpredictable wildlife in post-processing.

Even shooting with a 70-200mm lens, I could zoom in on fine textures in the feathers of flying birds, and do so far more confidently than with images from the R3. There is a noise penalty, and while shots taken with the R3 at the top sensitivity of ISO 102,400 were just



GROUP TEST CLASH OF THE MIRRORLESS TITANS

about usable, I'd steer clear on the Z 9. However, the argument can be made that with greater resolution to begin with, any loss of fine detail is effectively compensated for at more commonly used ISO values. In short, noise performance from both cameras is top-notch, as is the dynamic range, although I did experience highlight clipping a little quicker in images from the Nikon. The larger pixels in the R3 produce a visibly more compressed tonal range, with greater detail at the extremes of the histogram. I also felt colours from the EOS camera were a touch smoother

in gradation, characteristically more film-like than those from the Z 9, which take on a more 'digital' appearance, although that's a matter of taste.

Since the Z 9 only features an electronic shutter, it makes sense to compare only frame rates in electronic mode on the R3. Once again, the latter jumps ahead, providing a full 10fps lead when shooting full-resolution JPEGs or raw files, but this is forgivable considering the file size differences. You can also shoot at the absurd burst rate of 120fps on the Z 9 when capturing 11MP images, which is perfectly suitable

for web use and half-page magazine or newspaper printing.

Where build and handling are concerned, the Z 9 truly feels like a tank. Both grips are deep and well-textured and the body exudes professionalism, even more so than the EOS R3. It's more balanced with longer lenses than the Canon; however, I found the thumb wheel more convenient on the R3, and a fully articulated screen is a big miss on the Z 9.



HIGH-ISO QUALITY At their respective top sensitivities, the Z 9 displayed more prominent grain than the Canon EOS R3



DYNAMIC RANGE The smaller pixels can result in more noticeable highlight clipping from the Nikon



PIXEL COUNT The Z 9's 45.7MP sensor is effectively twice the pixel count offered by the R3



AF PERFORMANCE The AF on the Z 9 coped less effectively with subjects moving towards or away from the camera position



GROUP TEST CLASH OF THE MIRRORLESS TITANS

CANON EOS R3

PRICE £5,499 / \$5,999
WEB WWW.CANON.CO.UK
MEGAPIXELS (EFFECTIVE) 24.1MP
MAX RESOLUTION 6000 X 4000
IMAGE SENSOR 36 X 24MM CMOS
IMAGE PROCESSOR DIGIC X
MAX DRIVE RATE 30FPS (ELECTRONIC)
BUFFER DEPTH (MAX SPEED) 540 JPEG/150 RAW
IMAGE STABILISATION 5-AXIS UP TO 8EV
SHUTTER SPEED 30-1/8,000 (M) , 1/64,000 (E)
ISO (EXPANDED) ISO 100-102, 400 (50-204,800)
SHOOTING MODES PASM, CUSTOM

AF POINTS 1053 POINTS, AREA 100%
METERING OPTIONS EVAL, CW, PARTIAL, SPOT
MAX VIDEO RESOLUTION 4K 120P, FHD 240P, 6K RAW 60P
CONNECTIVITY USB 3.2 (USB-C), HDMI MICRO , WI-FI
WEIGHT 822G (BODY ONLY)
DIMENSIONS (WHD) 150X 142.6 X 87.2MM
BATTERY (LIFE) LI-ION LP-E19 (860SHOTS)
STORAGE 1X CFEXPRESS, 1X SDXC
LCD 3.2-INCH, 4.15 MILLION DOTS
VIEWFINDER 0.5-INCH 5.76 MILLION-DOT OLED

FEATURES

Everything is built with speed in mind and, there are as many features as any pro could hope for



BUILD QUALITY

The body is lightweight yet feels sturdy, though perhaps slightly less so than the Nikon Z 9



HANDLING

Handling is superlative, and everything is positioned where it should be for comfort



QUALITY OF RESULTS

It loses out to the Z 9 on pixel resolution, but noise benefits at high ISOs, and colours are superb



VALUE FOR MONEY

It's undeniably expensive, but the R3 does basically everything you could want a camera to do



OVERALL

The AF smarts make the R3 the better action camera right now, although the price is nearly £700 more than the Z 9 at some retailers



NIKON Z 9

PRICE £5,299 / \$5,500
WEB WWW.NIKON.CO.UK
MEGAPIXELS (EFFECTIVE) 45.7MP
MAX RESOLUTION 8256 X 5504
IMAGE SENSOR 35.9 X 23.9 MM FX CMOS
IMAGE PROCESSOR EXPED 7
MAX DRIVE RATE 30FPS (JPEG), 20FPS (RAW)
BUFFER DEPTH (MAX SPEED) 1000+ RAW (20FPS)
IMAGE STABILISATION 5-AXIS GIVING UP TO 6EV
SHUTTER SPEED 900 SEC - 1/32,000 SEC
ISO (EXPANDED) ISO 64-25,600 (32-102,400)

SHOOTING MODES PASM, CUSTOM
AF POINTS 493 POINTS
METERING OPTIONS MATRIX, CW, SPOT, HIGHLIGHT
MAX VIDEO RESOLUTION 8K UHD 30P, 4K 120P
CONNECTIVITY USB, HDMI, WI-FI, BT
WEIGHT 1160G (BODY ONLY)
DIMENSIONS (WHD) 149 X 149.5 X 90.5MM
BATTERY (LIFE) EN-EL18D (740 SHOTS)
STORAGE 2X CFEXPRESS
LCD 3.2-INCH, 2100K-DOT
VIEWFINDER 0.5-INCH 3.69 MILLION-DOT

FEATURES

In many ways it's the better-rounded camera, catering for virtually all photography genres



BUILD QUALITY

It feels completely solid, more like its DSLR predecessors than the EOS. It can't be faulted



HANDLING

It's notably heavier than the R3, and we missed the thumb wheel, but everything is within reach



QUALITY OF RESULTS

High-ISO files suffer from more noise, but the extra pixels offer superb detail at lower sensitivities



VALUE FOR MONEY

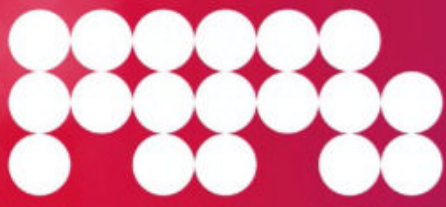
You can get the R3 for the same price with offers, but the Z 9 is better value at the list price



OVERALL

The R3 is snazzier, and wins on specs, but the Z 9 is arguably the more rounded model. A firmware update or two might close the gap





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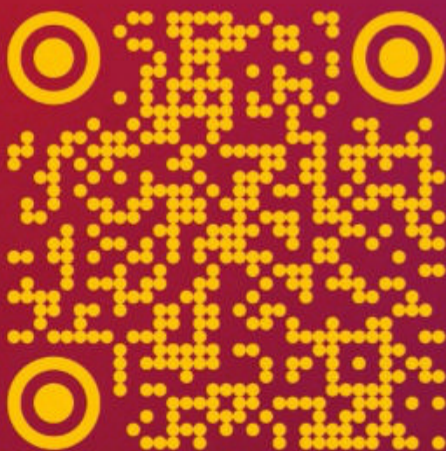
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N-Photo is a monthly magazine for Nikon photographers, and is packed with technique and Photoshop video lessons every month.



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<https://apple.co/2TNE26T>



PHOTOPLUS

PhotoPlus is a monthly magazine for Canon photographers that features expert advice, tips and video tutorials on all things Canon.



<http://bit.ly/30Fo0l0>



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