

THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

14-20 MARCH 2024 ISSUE 599

# Photography week

INSPIRATION | IDEAS | DEPTH REVIEWS



**CANON RF 200-800MM  
F6.3-9 IS USM**  
WE REVIEW CANON'S  
FULL-FRAME SUPERZOOM  
FOR MIRRORLESS

# IN-SPIRING ARCHITECTURE

PRO TIPS FOR AMAZING IMAGES OF BUILDINGS



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All applications must be made before midnight on 15 March 2024 and will be verified against specific criteria.



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**

## JOIN THE PHOTOGRAPHY WEEK COMMUNITY AND START SHARING!



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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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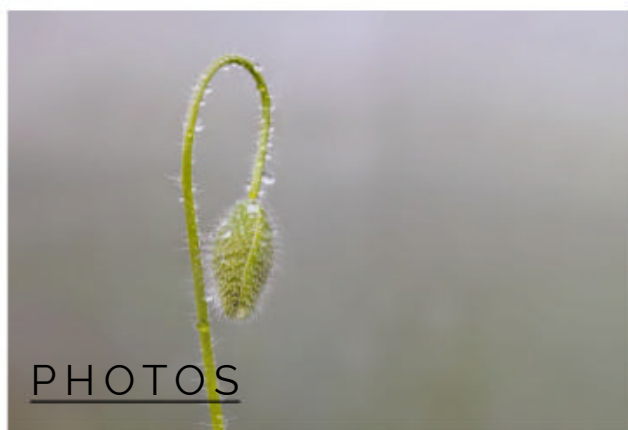
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The zoom range is impressive, but can the image quality keep up? We take a long look at Canon's full-frame superzoom for mirrorless



Cover image © Getty

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## WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

# SHURE ANNOUNCES 'WORLD'S SMALLEST' WIRELESS LAV MICS

New MoveMic system offers 'broadcast quality' audio for content creators



© Shure

**M**icrophone maker Shure has announced its new MoveMic Microphone System, clip-on wireless mics designed for mobile content creators and video makers for connecting to Shure's MOTIV and MOTIV Video apps on iOS and Android. If you want to link the mics to a camera you can also get the MoveMic Receiver Kit, which can be linked to cameras, computers, and recording software.

The MoveMic One is for solo video creators who just need a simple solution for directly recording audio from one

source. The MoveMic Two kit has two mics that can be connected to the same receiver, which is great for interviews or videos with more than one subject.

Shure claims the MoveMic is "the smallest, best-sounding, dual-channel direct-to-phone wireless lavalier solution available", and with Shure's proprietary wireless software, the microphones are pegged for "broadcast-quality audio".

With each microphone weighing only 8.2g and measuring 46mm x 22mm, these are some pretty tiny tie-clip mics that look easy to conceal behind jacket

lapels or folds of clothes. The MoveMics offer up to eight hours of battery life, plus two additional eight-hour charges from the USB-C charging case.

The MoveMics can be paired on mobile with the free MOTIV Audio and Video apps from Shure or the MoveMic Receiver. The apps not only provide recording functions, but creators can configure audio settings like gain, limiter, compression, noise reduction, and EQ.

The MoveMics are available now. The MoveMic One costs £259 / \$249, and the MoveMic Two kit costs \$349 / £349.





**PRO**  
**DAVID CLAPP**

**CAMERA:**

**CANON EOS R3**

Landscape, travel and architectural photographer David, 52, is based in South Devon, but spends much of his time travelling the world. He runs seminars for Canon and his own photography workshops, and was the perfect pro to show Pierre how to capture Salisbury Cathedral's historic architecture. To see more of David's work, and for info on upcoming workshops, check out [www.davidclapp.co.uk](http://www.davidclapp.co.uk)



**APPRENTICE**  
**PIERRE BURGER**

**CAMERA:**

**CANON EOS 1300D**

Pierre, 37, is originally from Namibia, and moved to Salisbury in 2016. Weather permitting, he likes to spend as much time as possible outdoors, and he takes his camera with him at every opportunity, because "there's always something interesting to capture in beautiful Wiltshire". Pierre wants some help to improve his architectural photography, so that he can take top-quality shots of both the exteriors and interiors of historic buildings.

# IN-SPIRE-ING ARCHITECTURE

Pro David Clapp shows a keen photographer how to capture spectacular images of one of the UK's most famous cathedrals





# F E A T U R E

## TECHNIQUE ASSESSMENT

David helped Pierre to set up his camera for better results both indoors and out



### MANUAL MODE

Pierre likes to use Manual mode and set his aperture, but he needed some help understanding how to set the shutter speed for a good exposure, as he uses Auto ISO, which means his shots are often noisy, as his Canon 1300D tends to set a high ISO as the shutter speeds he sets are quite slow. "I set ISO100, aperture to f/8, and then increased the shutter speed until the exposure level indicator was central on the exposure index – indoors he needed a shutter speed of 8 secs," explains David.

### WHITE BALANCE

"I got Pierre to set his White Balance according to the lighting conditions," says Davids. "The Cloudy preset was ideal, as it was very overcast when we were shooting outside. However, once inside the cathedral, I suggested that he use the White Fluorescent Light preset, which is around 4000K and captures cooler images, to deal with the warm artificial lighting."

### FACT FILE SALISBURY CATHEDRAL

Salisbury is home to one of the world's most photogenic cathedrals, from its stunning early-English Gothic architecture, and tallest spire in Britain (123m), to breathtaking interior stonework, countless archways, and stained-glass windows. Built between 1220-1258, it has the largest cloister and cathedral close in the UK. Photography is allowed for personal use, but do not bring a tripod unless you've made a group booking and have permission. For group bookings email [groups@salcath.co.uk](mailto:groups@salcath.co.uk). You can find more information at [www.salisburycathedral.org.uk](http://www.salisburycathedral.org.uk)



### PRO TIP RAW IMAGES

For architecture photography, shoot in raw image quality. You'll need the highest-quality images so that you can capture the maximum detail, which you can do by boosting shadows, reducing highlights and upping contrast when editing your raw images.



### PRO TIP SWITCH OFF IS!

Pierre was struggling with his focusing on his 1300D, as in Live View it kept hunting around and trying to focus on the wrong parts of the scene. David advised him to switch off Image Stabilization on the lens, and switch to manual focus (MF) on the lens to lock the focus.





# FEATURE



LENS 18-55mm f/3.5-5.6  
EXPOSURE 1/80 secs, f/8, ISO100



## HOT SHOT #1

### PIERRE'S COMMENT

We started off outside Salisbury Cathedral to photograph this front view. It was grey and overcast, and David explained that to really take control of your exposures you need to shoot in Manual mode. This enabled me to set the aperture and shutter speed to dictate what I felt should be bright and dark in the shot, with the brighter sky contrasting with the darker building. I shot at 18mm on my kit lens with my crop-sensor 1300D – which, I learned, is equivalent to 29mm on a full-frame camera like David's R3. I moved further back to get the whole building, including the spire, in the frame and evenly composed, with space on both sides.

### EXPERT INSIGHT HOW TO USE A TILT-SHIFT LENS



BEFORE

This specialist lens is essential for architectural photography, as it enables you to capture images of buildings in which vertical lines are perfectly straight rather than converging



AFTER



STEP 1

With a wide-angle lens you can only include the entire cathedral and spire by pointing the camera upwards, but this causes the verticals to converge, making the building look like it's leaning backwards



STEP 2

The camera is now levelled and straight on to the face of the cathedral, but the tall spire doesn't fit in the frame – we need to 'shift' the TS-E lens upwards to reposition the cathedral.



STEP 3

Applying just a small amount (7mm on lens) of 'shift' repositions the cathedral to look central in the frame and square. This small adjustment is all it takes for a straightened shot with a TS-E lens.





# F E A T U R E



LENS 18-55mm f/3.5-5.6  
EXPOSURE 1/80 secs, f/8, ISO1600

## PRO TIP TELEPHOTO CREATIVITY

"I often use my Canon EF 100-400mm f/4.5-5.6L to pick out interesting details in buildings," says David. "I love the repeating patterns of these old columns, and at 100mm and f/16 I've ensured that the columns from front to rear are sharp in this shot. I also used a Mono Picture Style to go for a black and white look."



## HOT SHOT #2

### PIERRE'S COMMENT

In the cloisters we captured some nice symmetry. I started off shooting vertically and from a central position, but David encouraged me to shoot horizontally, and compose off to one side – this showed off the more interesting columns – for a balanced shot. This is where my 1300D's 1.6x crop came in handy, as shooting at 32mm made my shots zoomed in (equivalent to around 56mm) to compress the scene and bring the columns together. I took shots with and without people in, but I liked how this couple gave the image a sense of scale.





# F E A T U R E



## HOT SHOT #3



### DAVID'S COMMENT

Salisbury Cathedral has a modern font in the centre, made by William Pye and installed in 2008. It has a constant flow of water which produces perfect reflections. After taking wider shots to show off the whole font, I demonstrated to Pierre how he needed to get closer and position his lens almost level with the water to make the most of the reflective surface. I use the 5x5 grid in Live View to line up on the font. Using my 16-35mm at 18mm, I needed a 10-second shutter speed at f/11 and ISO100 for a bright exposure.

LENS 16-35mm f/4  
EXPOSURE 10 secs, f/11, ISO100





# F E A T U R E



LENS 16-35mm f/4  
EXPOSURE 13 secs, f/11, ISO100



## HOT SHOT #4

### DAVID'S COMMENT

I was keen to take a wide shot that captured the 13th century choir stalls, the high altar, the ceiling and the windows beyond, so first used my tilt-shift lens for an accurate and straight shot. However, I switched to my EF 16-35mm f/4L lens at 16mm, pointing it up to capture more of the archways and ornate ceiling. When architecture looks down on you from above in the frame, it gives the scene a more powerful, imposing appearance. So it's worth embracing the convergence sometimes! The low light necessitated a 13-sec exposure at f/11, ISO100.

### EXPERT INSIGHT SHARP AND CLEAR IMAGES

David was very keen to emphasise to Pierre the importance of capturing the sharpest possible photos, and with minimal noise, which can be very apparent when you're shooting at higher ISOs on smaller-sensor cameras like Pierre's 1300D. "I made sure that Pierre switched from Auto ISO and set his ISO to 100 for cleaner images, as we were able to use tripods inside the cathedral, so it

didn't matter if our shutter speeds were really slow," he explains. "I also got him to use the 2-sec self-timer to get sharper shots on his wobbly and skinny tripod! He was often pressing the shutter button while he was still holding his camera, which meant blurry shots when he was shooting at longer exposure of 4 secs and slower. Press the button, then get your hands off!"





# FEATURE



**LENS** 15mm f/2.8 fisheye  
**EXPOSURE** 11 secs, f/8, ISO100

## PRO TIP LIVE VIEW TO EXPOSE AND COMPOSE

Try moving your camera around in the hand with Live View on screen to find the best composition," suggests David. "When in position, you can compose with more precision using a tripod. Zoom in 10x to get the maximum sharpness, using AF to focus on an area with edges and contrast, or adjusting focus manually. Use the Live View histogram to check highlights.



## HOT SHOT #5

### DAVID'S COMMENT

I like nothing more than capturing abstract architecture images, so don't forget to look up when you're inside cathedrals, as the ceilings are often incredibly impressive. My EOS R3's flip-out vari-angle screen makes light work of these shots, as I can point my tripod head and camera directly up, then comfortably use the screen with grid display in Live View to line up with the ceiling design for a symmetrical shot. I used my 15mm fisheye to include as much as possible of the huge patterns and arches.





# SHOT OF THE DAY!

LENS 24mm f/3.5 tilt-shift  
EXPOSURE 25 secs, f/8, ISO200



## PIERRE'S COMMENT

I really enjoyed having the opportunity to spend time with David photographing Salisbury Cathedral. The tips and advice he gave me allowed me to step out of my comfort zone, and I was able to put the things I was learning into practice there and then. For this night shot my lightweight tripod and head was tricky to adjust, but with David's help and the addition of a hotshoe spirit level I was able to line up for a level and square-on shot. It was a lot of fun to shoot with 20 and 30-second exposures! I plan to take a photography course at Salisbury College so I can keep on learning.



## DAVID'S VERDICT

The light was drab and grey during the day, and while this is ideal for softer light without harsh sunlight and shadows for the interiors, it meant exterior shots of the iconic Salisbury cathedral looked a bit flat. So we waited until the blue hour, around 30 minutes after sunset, when the cathedral was beautifully lit up for a more interesting shot. I used my TS-E tilt-shift lens to ensure the entire building, including the very tall spire, was straight and level. With a mid-range aperture of f/8, I set my ISO to 200 to obtain a 25 secs shutter speed. Pierre was like a sponge during our shoot, soaking up all the new information, and made good use of his new skills.





# DAVID'S 10 STEPS TO GREAT CATHEDRAL SHOTS



## 1 LAP THE BUILDING

Take a complete tour so you can spot everything from classic wide shots of the nave and chapels to long lens details. Make a mental list of each focal length and position, and get to work.

## 2 USE A TRIPOD IF POSSIBLE

Always ask for permission to use a tripod inside cathedrals/churches. A tripod stabilises your camera to produce sharp, clear images at lower ISO, especially in low-light conditions. You'll be surprised how many places will allow you to use one.

## 3 EMBRACE SYMMETRY

Cathedrals are often incredibly precise in their design, and symmetry adds a powerful visual impact to your images. Align your camera with floor tiles and features to capture the architectural balance of the interior.

## 4 WIDE-ANGLE FOR GRANDEUR

Utilise wide-angle lenses to capture

the vastness and detail of the interior space, including high ceilings and arches. This will require some precision work, so use your flip-out screen if your camera has one to save your neck!

## 5 LONGER FOCAL LENGTHS FOR DETAILS

Use telephoto lenses to isolate and capture intricate details like stained glass, carvings, and artwork – there's an abundance of these features in cathedrals. Use wider apertures for smooth background isolation.

## 6 CONSIDER A FISHEYE

For a unique perspective, a fisheye lens can emphasise the sheer scale and curvature of architectural interiors. They're superb for ceiling details, and add a playfulness to your portfolio.

## 7 MANUAL MODE FOR CONTROL

Adjust shutter speed, aperture and ISO manually for optimal exposure, especially in challenging lighting. This can help you to stay in control

when the lighting changes, or capture more detail in the shadows.

## 8 DON'T BE AFRAID OF HAND-HELD HIGH ISO

If all this tripod precision is cramping your style, or you're not allowed to use one, set your camera to ISO1600 and shoot at f/5.6. Brace yourself against seats, pillars or walls for sharp shots.

## 9 CAPTURE REFLECTIONS

Look for reflective surfaces like fonts or polished floors to add depth and a sense of tranquility to your images. Place the camera on the floor or on a low tripod if necessary.

## 10 GREY DAYS ARE GOOD!

My personal favourite conditions for interiors are light, overcast skies. The windows will not burn out so easily, but the cathedral will still feel light and airy. Use HDR techniques if you're shooting in bright sunshine, bracketing three or more exposures.





# ESSENTIAL GEAR

The kit David relies on for capturing pro-quality architectural shots



**1 CANON TILT-SHIFT LENS**  
 "My well-used Canon TS-E 24mm f/3.5L II tilt-shift lens is an amazing optic," reveals David. "With a large field of view, your camera can be set up level and square to buildings, and then the composition 'shifted' around in the viewfinder. This keeps those important verticals straight, just as the eye sees them, which is an essential look for professional architecture photography."

**2 CANON EXTENDER**  
 "This little EF Extender 1.4x III is my secret weapon! I use this teleconverter to multiply the focal length of my favourite lenses to make them even more versatile. My TS-E 24mm f/3.5L II becomes a 35mm, and my EF 100-400mm f/4.5-5.6L IS II USM telephoto zoom becomes a 560mm at the long end!" says David. "I simply use the EF-EOS R mount adapter so that I can use the Extender and EF/TS-E lenses on my EOS R3 camera."

**3 TELEPHOTO ZOOM LENS**  
 David loves to use his Canon EF 100-400mm

f/4.5-5.6L IS II USM telephoto zoom lens for closer compositions of parts of buildings, or to compress perspective to bring elements closer together – like the columns in the cloisters. "It's super sharp and reliable, and in daylight outside I shoot at 400mm handheld at f/11 and get shake-free shots with Image Stabilization," said David. "Inside the cathedral and cloisters I use a tripod."

**4 PRO MIRRORLESS CAMERA**  
 David has always used Canon cameras, and last summer he upgraded to a top-of-the-line Canon EOS R3 mirrorless model. "With travel and architecture imagery seeming to be so well covered in today's media world, I am diversifying into video," he says. "The R3 is a proper professional hybrid camera that captures amazing photos and high-quality 6K video. I can shoot at 30fps, use the Eye Control AF and subject tracking, work at higher ISOs without worrying about noise, and record slow-motion videos in ultra-high detail. I also love features like the Vari-Angle screen – it's perfect for taking shots of Salisbury Cathedral's ceiling!"





# ESSENTIAL GEAR CONTINUED



**5 HOTSHOE SPIRIT LEVEL**  
 Pierre's entry-level 1300D DSLR doesn't have a digital level on-screen, nor did his budget tripod have a spirit level on the legs or head, so he was finding it difficult to get his camera level for photos. "I have these great little spirit levels that slot into your camera's hotshoe," says David. "They're so simple, but so effective, and they instantly helped Pierre. This type are available on Amazon and eBay for just a few pounds."

**6 WIDE ZOOM LENS**  
 "My go-to wide-angle lens is still the Canon EF 16-35mm f/4L IS USM, even though I've moved to mirrorless. I prefer it over the f/2.8 as it's lighter, has Image Stabilization, and takes more popular (and cheaper) 77mm filters, rather than 82mm. The f/4L lens is incredibly sharp, even wide open, but for the best combination of depth of field and image quality, use your wide-angle lens at a mid-range aperture of f/8."

**7 COMPACT FISHEYE LENS**  
 "I still swear by this great little budget Sigma 15mm f/2.8 EX DG Diagonal Fisheye lens, which is sharp from the centre to the edges. On my full-frame R3 (with the adapter, as this is an EF lens) it captures an amazing 180-angle of view. You can pick up a used lens for around £250 online – an amazing price in today's world for such superb optical quality at 15mm," says David. "Pierre tried it out on his 1300D, and even with the 1.6x crop factor it created wide 24mm shots."

## HEAVENS ABOVE... DAVID'S HIGH ACHIEVEMENTS

Canon pro David shares some of his favourite images of breathtaking ceilings



**TATE BRITAIN** The ceiling from the base of the stairs is an incredible abstract. This was shot with an EF 16-35mm f/4L IS, and the placement of the dome and textured wall is critical to the flow of the shapes.



**CHAPTER HOUSE, YORK MINSTER** Please ask before you start taking to the floor! I laid down with my head positioned in the centre of the room, aligning the windows with the corners of the frame in the Gothic masterpiece.



**GEIA DEL CHESU, ROME** With clear access to the dome, the extravagant ceilings are a delight to capture. Don't be put off by the uneven lighting conditions, as the symmetry keeps you anchored.



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FRANK WERLE, GERMANY

# GuruShots

We've joined up with online photo game GuruShots to print the winning images from the Minimalism Magic challenge

GuruShots is billed as the world's leading photo game. It's an online photography platform conceived to give global exposure to people who love taking photographs. GuruShots members start out as Newbies and compete with other photographers to win challenges, increase their ranking on the site and eventually

progress to coveted 'Guru' status.

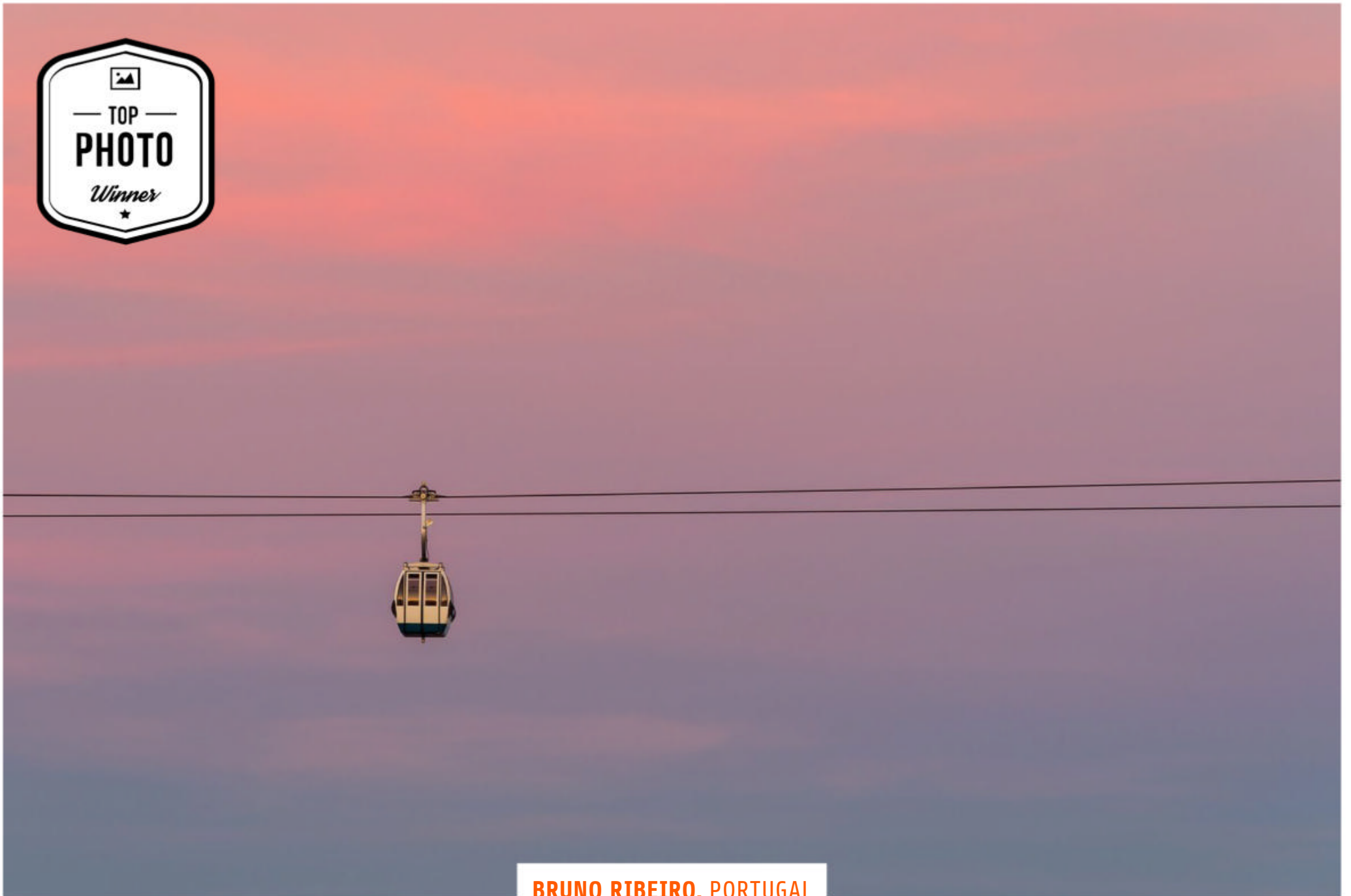
Challenges are voted on by Gurus and the wider GuruShots community, and there's a fresh competition brief – such as this Minimalism Magic challenge – every day. Challenge winners receive prizes from GuruShots' sponsors, including Lowepro, Kodak and Lensbaby.

<https://bit.ly/49uJ7Fm>

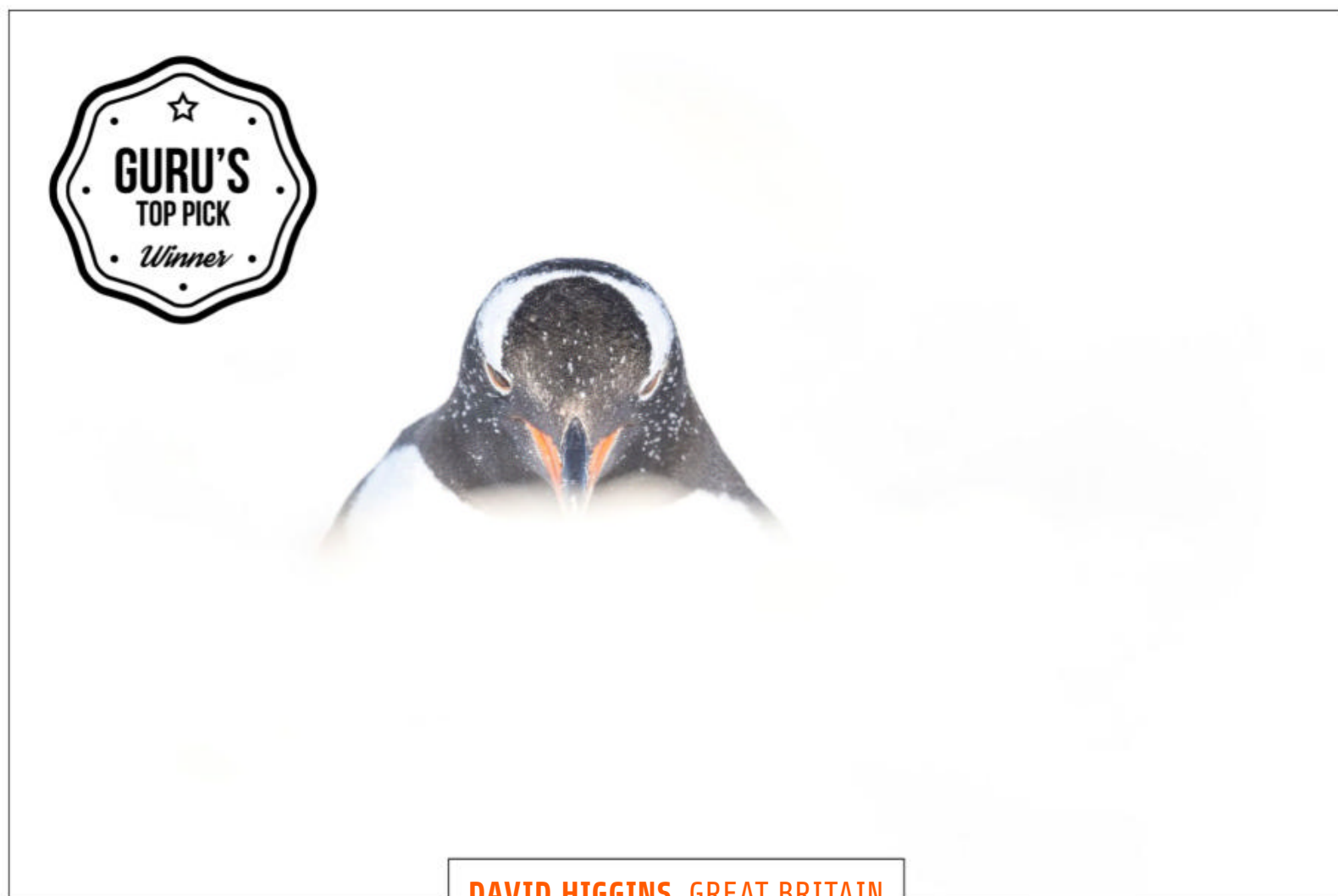


**SPONSORED CONTENT**

GURUSHOTS 'MINIMALISM MAGIC' CHALLENGE



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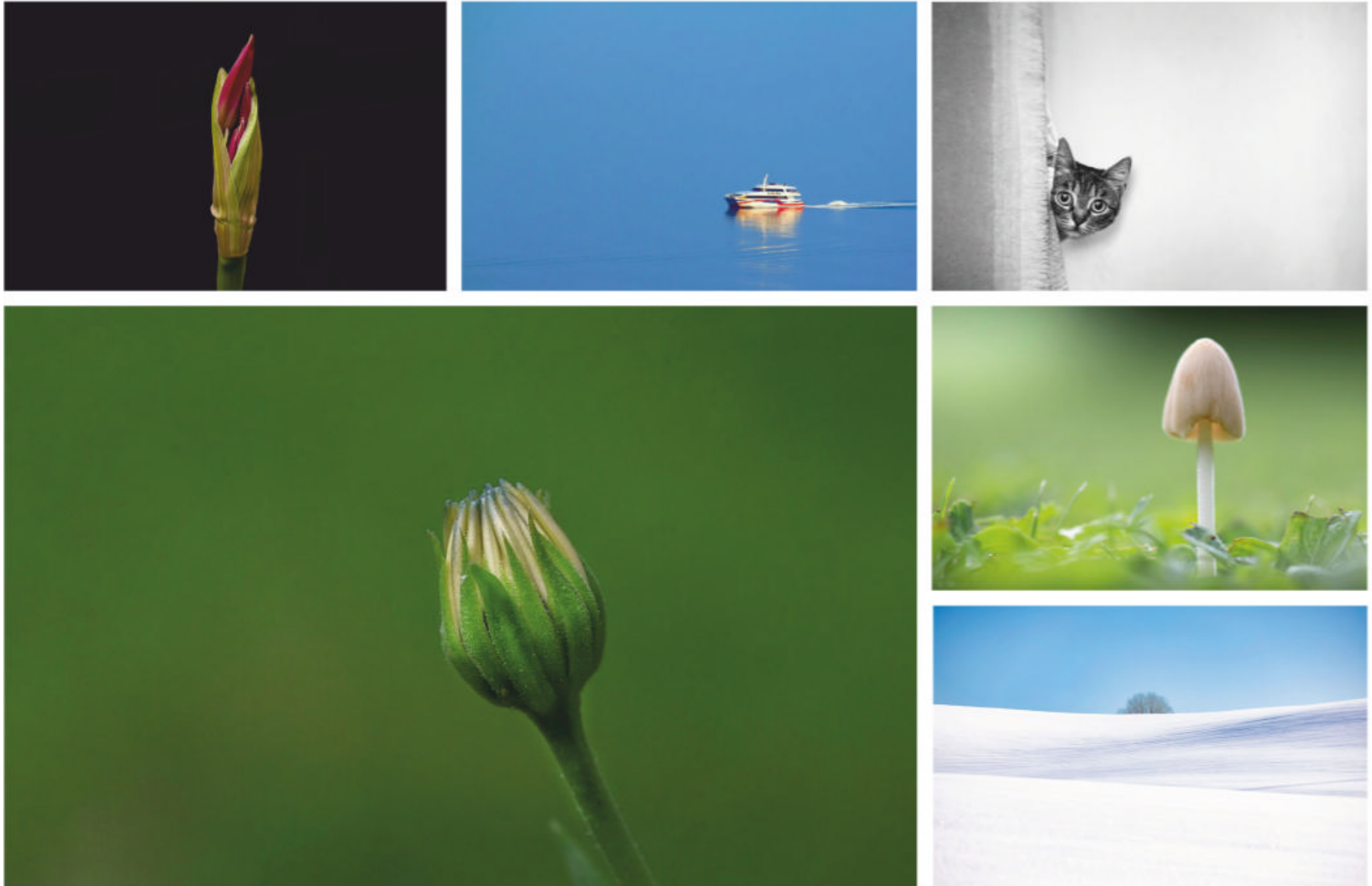


**DAVID HIGGINS, GREAT BRITAIN**

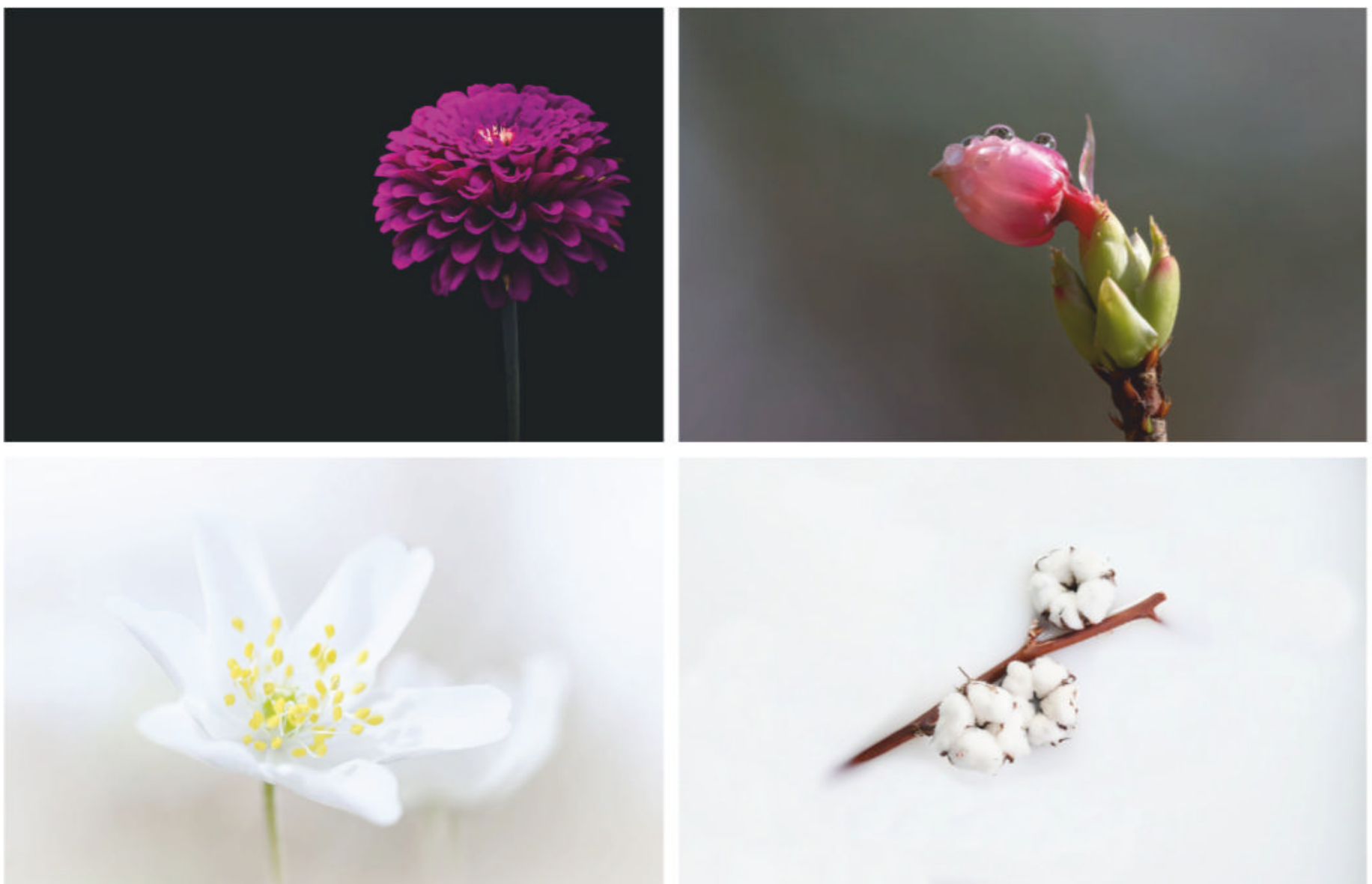
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**SPONSORED CONTENT**  
GURUSHOTS 'MINIMALISM MAGIC' CHALLENGE



Above, from top-left to bottom-right: **Fico C** Costa Rica, **Cachedigga** Germany, **Aurelijus** Lithuania, **Sydney Talez** Australia, **Detlev B** Austria, **Yana Raaga** Latvia.



Above, from top-left to bottom-right: **Will** United States, **Monique Tjong Ayong** Netherlands, **Thomas** Germany, **Unnamed** France.

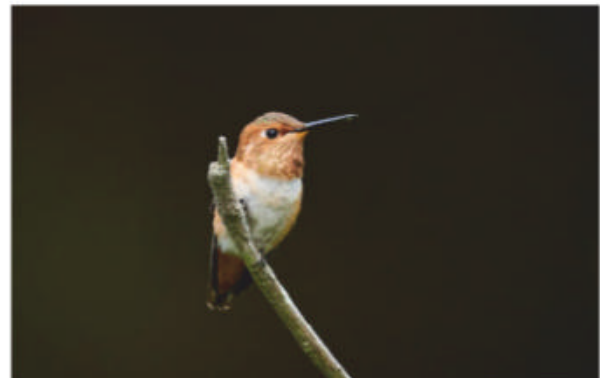
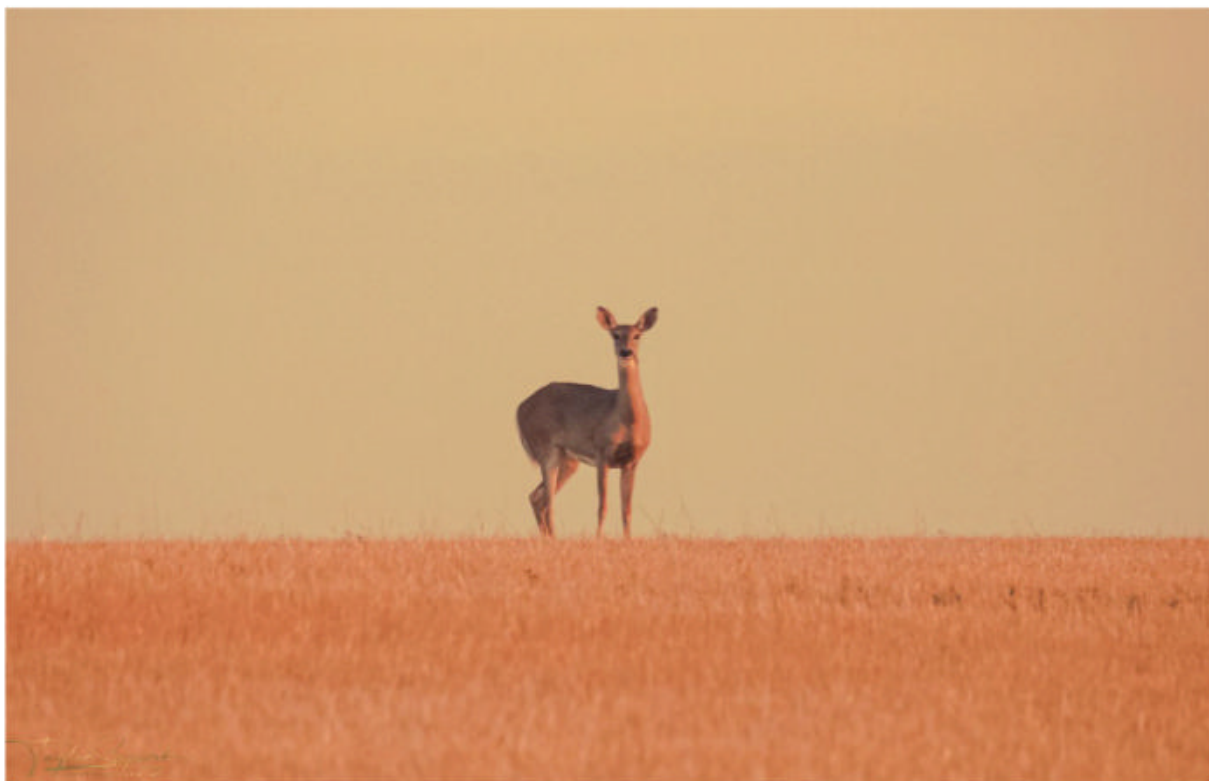
<https://bit.ly/49uJ7Fm>



**SPONSORED CONTENT**  
GURUSHOTS 'MINIMALISM MAGIC' CHALLENGE



Above, from top-left to bottom-right: **Heather Johnson** United States, **Radek Matouš** Czechia, **Dúddi** Iceland, **Jennifer McBride** United States.



Above, from top-left to bottom-right: **Haim Berman** Israel, **Angie Krackenberger** United States, **Bryony Herrod-Taylor** United Kingdom, **Taylor Scepurek** United States, **Christopher Schultz** United States, **Luca Sharabidze** United States.

<https://bit.ly/49uJ7Fm>



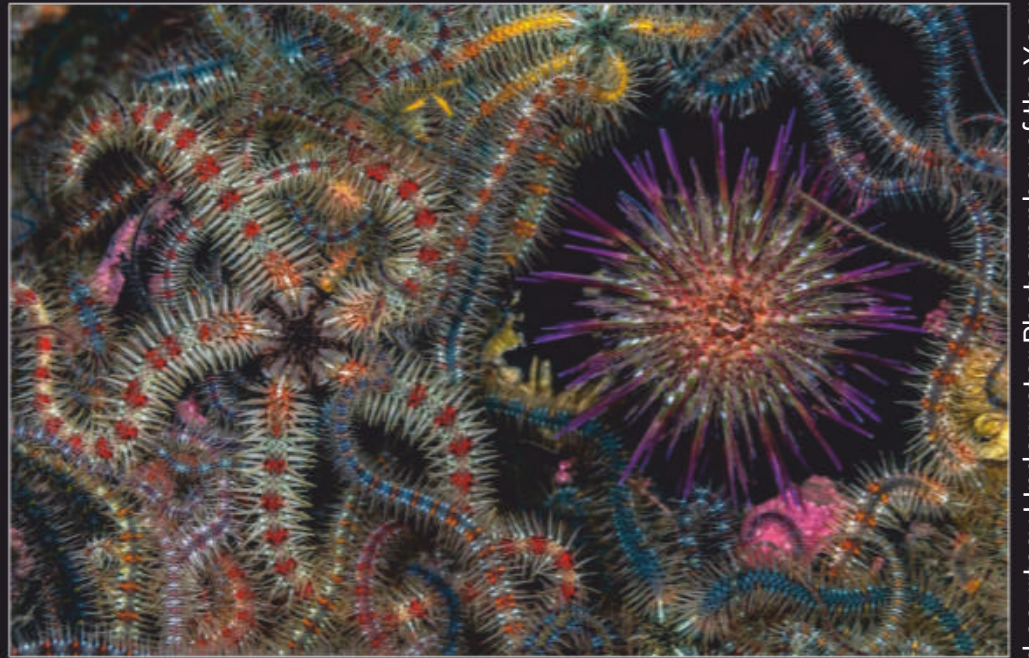
I N S P I R A T I O N

# IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK



*Whale Bones* by Alex Dawson, Overall winner and UPOTY 2024



*'Star Attraction* by Jenny Stock, British UPOTY 2024



Above: *Saving Goliath* by Nuno Sá, Save Our Seas Foundation Marine Conservation Photographer of the Year. Right: *Window of Opportunity* by Lisa Stengel, Up & Coming UPOTY 2024



Images © The photographer and courtesy Underwater Photographer of the Year

## DEEP DIVES: STUNNING IMAGES FROM THE UNDERWATER WORLD

Contest highlights the beauty and the fragility of our oceans, lakes and rivers

**U**nderwater Photographer of the Year has announced the winners of its 2024 competition, showcasing images that celebrate the incredible variety of environments and life in our oceans, rivers and other bodies of water, and highlighting the effects of human activities on delicate underwater ecosystems.

More than 6,500 images were submitted by photographers from all over the world. Alex Dawson was crowned overall winner for

his image *Whale Bones*, which depicts the devastating effects of whaling. The haunting image shows a freediver diving among whale skeletons on the sea bed off Greenland. As part of its focus on conservation issues, the contest teamed up with the Save Our Seas Foundation to present the Marine Conservation Photographer of the Year award.

Click the link to see more incredible images at the competition website.



SEE MORE IMAGES  
<https://bit.ly/3IqCJ5T>



S K I L L S

# CRASH COURSE

ESSENTIAL PHOTO SKILLS MADE EASY



CAMERA Nikon D750 LENS 24-120mm f/4 EXPOSURE 1/5 sec, f/8, ISO100

## HIT AND MIST

Even if you follow Stu's advice to a tee, you may have to revisit a location multiple times to get a shot like this

Haven't got the foggiest idea how to shoot misty landscapes? Stu Meech shows you how...

**I**t's hard to think of anything more stunning than a misty morning. Get up early and stand upon higher ground, and you'll see the landscape below transformed. Photographing these conditions can require a degree of luck – sometimes you'll need to return to the same location over and over before you get just the right conditions. Keep an eye out for cold, clear nights

following warm, wet days – especially in autumn – and you might find that your favourite locations are totally transformed at sunrise.

A favourite misty scene of mine is Corfe Castle in Dorset in southern England. The ruins stand high above the mist, and you can also capture some beautiful rays of light as the sun rises and shines through the castle's windows and arrow slits.

### QUICK TIP

Predicting a misty or foggy morning can be a challenge, and it's possible that different weather forecasts will predict different conditions. However, you'll develop a gut feeling if you shoot in misty conditions often. If you feel there's a good chance of mist forming, then head out early – after all, you have nothing to lose but sleep!





# S K I L L S

## HOW TO SHOOT MISTY LANDSCAPES



1

### MIST OPPORTUNITY

Arrive at your location early – something like an hour before sunrise is best. This will help ensure that you're not rushing to set up your camera. Fog and mist can change very quickly at this time of day, and it's possible that by sunrise it's either disappeared or thickened so much that the landscape is a white-out.

2

### DON'T FOG YOUR FILTERS

Depending on the conditions, it's possible that condensation will form on your lens and filters, which can affect the accuracy of your camera's autofocus and cause an overall drop in contrast. I always keep a couple of microfibre cloths to hand so that I can clean my lens and filters (front and back) if they do fog up.



3

### ANOTHER DIMENSION

If you're lucky enough to have good colours in the sky alongside your mist, you may find yourself getting lost in the moment and pouring all of your efforts into a single landscape composition. But don't forget to shoot some different compositions and orientations, to make sure you get the most out of the shoot.





# S K I L L S

## HOW TO SHOOT MISTY LANDSCAPES

4

### GO LONG

As well as a standard zoom, consider taking a long lens, such as a 70-200mm or even an 100-400mm, to pick out faraway details in the landscape. Modern superzooms, like the Nikon Z 24-200mm f/4-6.3 VR, are great: you can go from wide-angle to telephoto without swapping lenses or having to compromise much on detail.



5

### STAY FOR THE SUN

Make sure you stay long enough for the sun to rise above the mist. If you're shooting into the sun you can capture beams of light filtering through the mist. If you're shooting side-on to the sun, a pleasing side light may provide some contrast between warm and cool colours.



E D I T I N G

# AFFINITY PHOTO

LEARN ESSENTIAL EDITING SKILLS FAST!



HOW TO...

## ADD CHARM TO DIGITAL SHOTS



James Paterson evokes the visual charm of old film prints using our free textures pack for Affinity Photo

**M**odern cameras can produce images of staggering clarity and pixel-perfect detail, but these defect-free digital depictions of scenes can sometimes feel a little cold. It's no surprise, then, that many of us feel nostalgia for a time when photography was harder, and imperfections in photos were the norm. There's a certain charm to old pictures that have been tainted by colour casts, light leaks, blurry edges and grainy details; what they lack in crispness, they make up for in fuzzy

old-school feels. This perhaps goes some way to explaining the continuing popular trend for adding analogue effects to digital photos. It lends them some of that retro charm, and lets you create photos that evoke a feeling of time and place.

In this issue's video tutorial we'll look at how you can add a range of vintage effects to our photos, using simple layer skills in Affinity Photo. To help you out we've supplied a set of 15 textures and light leak images. You can copy these

onto any photo you like, experiment with layer blending modes, and retro-ify your photos in seconds.

We'll start by using the Noise filter to add a film grain effect, as if our photo was taken on an old roll of high-ISO film. Next, we'll skew and fade the colours with a simple adjustment. From here we can add a light leak effect of the sort you might see in old cameras, where a sliver of light has snuck in and fogged the edges of the film roll. Finally, we'll blend a texture to rough up the image.



G E A R

# LENS TEST

EXPERT OPINION ON THE LATEST KIT



## CANON RF 200-800MM F6.3-9 IS USM

Super-telephoto lens, almost-super performance

[www.canon.co.uk](http://www.canon.co.uk) [£2,300/\\$1,899](#)

**E**very 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, and 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, compromises have been 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 superzoom party – but has it found the secret formula for near-to-far perfection?

### Build and handling

On first impressions, I was initially struck by the lens's size. Given the

**1** The switches are basic, 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.

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

focal length it covers, the overall size is quite remarkable, though its mediocre maximum aperture is probably a factor here. The lens is white, a finish that's normally reserved for Canon's more premium L-series lenses, but has been





## LENS TEST CANON RF 200-800MM F6.3-9 IS USM

200 MM



800 MM



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.

employed here as it reflects more heat off the surface for better performance in extreme conditions. It also made me subconsciously assume that this would be a more optically impressive lens – and if intentional, that's a smart move on Canon's part.

Given 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 an additional carry strap is included. I didn't have 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, so it doesn't match the white lens, and neither does it 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 it was possible to achieve, or Canon suggesting that the lens/camera is now smart enough to decide 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's 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's 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 lens performs best through its 200-700mm range – between 700-800mm there's a noticeable drop in image quality, with sharpness becoming murkier. I achieved better results using the 45MP sensor from the Canon EOS R5 while 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





LENS TEST CANON RF 200-800MM F6.3-9 IS USM



600 MM



800 MM

Between 700 and 800mm there's 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

robin's features and feathers in the images above. However, the range this lens can achieve is astounding, and makes all the difference in the image of the airliner (previous page). 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, shooting 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 detail in feathers or fur was a little lacklustre.

Attaching the 1.4x and the 2x converter to 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, and when the 2x teleconverter was used at 800mm the contrast also suffered, with shots becoming more washed out.

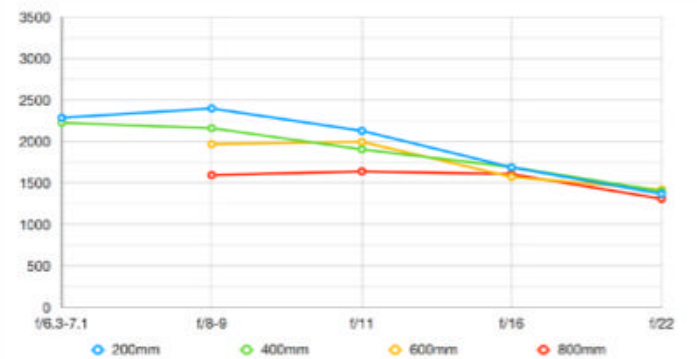
Finally, autofocus on the RF 200-800mm is exceptional – AF on the Canon EOS R5 is one of the best around, but the lens had no problem keeping up. Bird-tracking autofocus flawlessly pinpointed each bird's eye, with the RF 200-800mm following in near silence. Pulling from near to far focus was a little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

Gareth Bevan

S P E C S

**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

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

DISTORTION

SHORT -1.76 LONG 0.94

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

VERDICT

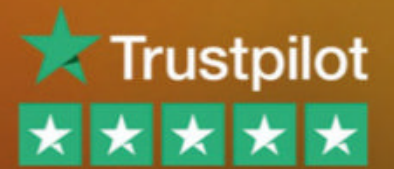
If you want a lens that covers the widest range of telephoto focal lengths, the RF 200-800mm F6.3-9 IS USM is an easy choice; right now, it's the reigning champ of full-frame superzooms for focal range. It's also remarkably light and compact, and should fit into most decent-sized camera bags; the downside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







mpb.com



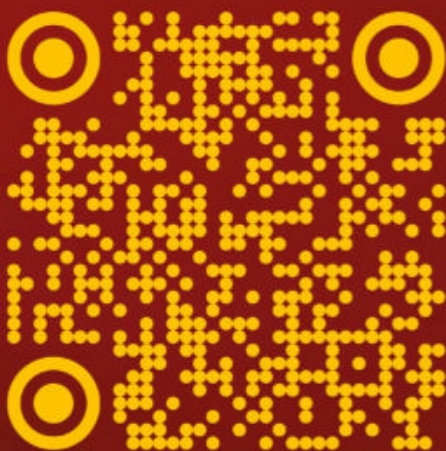
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