

THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

9-15 MAY 2024 ISSUE 607

Photography week

INSPIRATION | IDEAS | IN-DEPTH REVIEWS



CANON SPEEDLITE EL-5
WE TEST CANON'S COMPACT
AND INNOVATIVE
FLASHGUN

A FEAST FOR THE EYES

DISCOVER PRO SECRETS FOR CAPTURING
MOUTH-WATERING IMAGES OF FOOD

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!



FACEBOOK

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



TWITTER

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



FLICKR

<http://bit.ly/2V1es30>

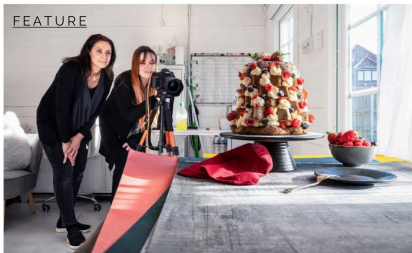
We're more than just a magazine – read on and discover the many ways you can interact with and enjoy *Photography Week*



CONTENTS

FIND OUT WHAT'S INSIDE THIS ISSUE

FEATURE



NEWS

DJI UNVEILS THE AFFORDABLE MINI 4K

New model is first entry-level DJI drone to offer hi-res video

FEATURE

A FEAST FOR THE EYES

A pro food photographer's top tips for mouth-watering shots

PHOTOS

GALLERY

Our pick of the best reader photos from around the world

INSPIRATION

GRAND MASTERS

Hasselblad Masters announces finalists - and you get a vote

CRASH COURSE

ART OF THE SHADOWS

Get creative with flash to capture an atmospheric mono portrait

PHOTOSHOP

CLEAN UP WITH CLONING

Retouch images to perfection with the Clone Stamp Tool

PHOTOS



INSPIRATION



CRASH COURSE



PHOTOSHOP



REVIEW

CANON SPEEDLITE EL-5

Packing many of the same features as the flagship EL-1 for less than half the price, is the EL-5 the bargain it appears to be? We shed some light on the subject in our in-depth review



JUST
39¢/39p
PER ISSUE!
WHEN YOU SUBSCRIBE

SEE THE SUBSCRIPTION
PAGE FOR MORE INFO

WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

THE MINI 4K IS DJI'S NEW HIGH-RES BUDGET DRONE

New entry-level model arrives with a resolution boost and more upgrades



© DJI

DJi has announced its new entry-level drone, the DJI Mini 4K. Up until now the brand's beginner drones have offered lower video resolution than many of their budget rivals, and DJI has put that right by upping the resolution to 4K.

The Mini 4K will support 4K video resolution at 24, 25, and 30fps, and 2.7K at up to 60fps. Other upgrades over the Mini 2 SE include digital zoom of 2x at 4K, and a video bitrate of up to 100mbps.

DJI's latest drone looks a lot like the Mini 2 SE, its previous entry-level model,

and that drone's key limiting factor was 2.7K video resolution. Reserving 4K for higher tiers has historically been part of the way DJI distinguishes its range, particularly in the sub-250g category.

Like the Mini 2 SE, the Mini 4K has a 3-axis gimbal for smooth video, enough speed to fly safely in wind up to Level 5, GPS return to home, a range of 10km / 6 miles, and a battery life enabling a theoretical max flying time of 31 minutes. All the same beginner-friendly tutorial features and one-click QuickShot manoeuvres are here too,

and the drone has sensors to help it land automatically.

The arrival of 4K restores DJI's competitiveness with other beginner drones like the Potensic Atom in most key regards. For now, the DJI Mini 3 will still offer better features, while the Mini 4 Pro is DJI's sub-250g flagship. Now, however, budget-conscious consumers won't be restricted to a lower resolution.

The DJI Mini 4K is available to buy now, priced at £269 / \$299 with a single battery, or £399 / \$449 in a Fly More bundle with three batteries.



THE PRO
EMMA DUNHAM

CAMERA: NIKON D810

Emma left sales and marketing over 16 years ago to become a pro commercial portrait photographer, but it wasn't her passion. When lockdown hit, it became the incentive she needed to pursue a different avenue, so she enrolled in a mentoring program and dived into the world of food photography. She now runs a thriving 'foodie' business, and has won multiple awards. To see her work and for details of workshops visit:

www.emmadunham.co.uk

TUCK SHOTS

Pro food photographer Emma Dunham serves up advice on capturing images that look good enough to eat

THE APPRENTICE
TANIA DELOHERY-DUFFY

CAMERA: NIKON D850

Tania was always her family's designated photographer, but when she bought her partner a bridge camera and it went unused she decided to tinker around with it, and before long she was photographing her partner and his children doing motocross. Now she's looking to try something a little less fast-moving and muddy, and learn the recipe for mouth-watering food shots.

[www.](http://www.reminiscentimagery.com)

reminiscentimagery.com

FEATURE

TECHNIQUE ASSESSMENT

Emma started off by showing Tania how to set up her camera to capture food setups indoors

FIRST PORT OF CALL

Emma says... I like to shoot tethered via Adobe Lightroom. Being able to see the images as you're taking them, while zooming in to check critical sharpness, is really helpful. Yes, it can be a bit temperamental and slow, but it's extremely useful in a studio setting, especially if you're working with clients.



FOODIE BLUES

Emma says... I like to set my white balance manually, starting at around 5600K and cool it down further from there. The temptation is to warm your images like a person's face, but this can make the food look sickly. Always shoot in raw, so that if your colour temperature is off you can change it in post-production.

WHAT'S ON THE MENU?

Emma says... I shoot in Manual mode, and I often find that my aperture is at around $f/5.6$. While I'm usually shooting on a tripod, I still like to keep my shutter speed relatively fast to completely eliminate camera shake. While we know to keep our ISO low, Nikon cameras have become so adept in low light that you can often push your ISO a bit.





**HOT
SHOT
#1**

CAMERA Nikon D850 LENS 24-70mm f/2.8 EXPOSURE 1/800 sec. f/3.5, ISO250

When Tania arrived at Emma's home studio, gorgeous morning light was filtering through the windows, and Emma was busy adding berries to a delicious-looking Italian 'pandoro' cake. Tania admitted that she was both excited and a little nervous to be trying food photography for the very first time. But Emma soon made her feel right at home.

"I'm probably not very grown-up," she told Tania. "Food is fun, food is joy, food is a celebration, and I want to show food in its best light." As she finished preparing the pandoro, she outlined the itinerary for the day. "I wanted to provide as much variety as possible, so I've got three sweet and two savoury setups."

"That sounds like a lot," said Tania. "It is, but you often have to work quickly," said Emma. "If you're on a commercial shoot, you'll have multiple dishes to photograph, and as you'll find later, some foods have to be photographed instantly before they spoil."

"Ultimately, there are three angles when shooting food photography: 45 degrees, eye level and flatlay," she

EXPERT INSIGHT FOOD PHOTOGRAPHY TIDBITS

Emma says... Every shoot is different and I'm often required to come up with creative solutions to work around various problems. Over the years, I've come up with a few tried-and-tested tips that I come back to again and again. Here are some of my favourites.

Cocktail sticks are an effective way to keep items of food securely in place; I used them to attach the fruit to the pandoro. A spirit level is helpful when trying to shoot a flatlay square on. A lens brush comes in handy removing crumbs. Incense provides a continuous source of 'steam'. Use a blow torch to brown pizzas evenly. And finally, place a small pinch bowl upside down in a larger bowl, before adding food items. This will decrease the volume of the bowl and lead to less wastage.



CAMERA Nikon D850 LENS 50mm f/1.9 EXPOSURE 1/200 sec. f/3.5 ISO3000



HOT SHOT #2

► explained. "That's it, so by the end of today we'll have tried all three."

"Do you make all the food yourself, or do you buy some in?" asked Tania.

"I bought this pandoro," Emma replied. "I do make some dishes from scratch, but I find that if I've shopped for the ingredients, prepared it and cooked it, I'm itching to take the photo and be done with it. The best solution, for me, is to buy something and dress it. For some shoots, I also work with a food stylist."

Pandoro's box

"This will be the hardest shot of the day," said Emma as she carefully transferred the pandoro onto a cake stand next to the window. "Let's make use of this beautiful natural light while we can. I used to light everything artificially, and when I was pushed to work with natural light it opened up a whole new world of possibilities. I still use studio lighting when needed, but I use ambient light for the majority of my work."

Once Tania had set up her D850 and

24-70mm f/2.8 on a tripod, Emma attached a tethering cable. "This allows us to see the image on a laptop screen, rather than straining to look at the camera LCD," she explained. "It also acts as a remote shutter release, so we're in no danger of jogging the camera."

The next step was to put together the arrangement. "I came up with the idea for this in the middle of the night," said Emma. "An Italian family, enjoying a pandoro. It's not pristine, it's rustic." She pulled a net curtain across the window to diffuse the light, and the pair discussed what props they would add to the arrangement. "The blueberries pair nicely with the cool backdrop and surface, but I'd like some red objects to complement the red berries," said Emma. She rummaged around in various boxes and produced a red cloth and roses, before filling a bowl with leftover berries.

"Where do you get your backdrops from?" asked Tania. "Most of them are professional ones that companies have

EXPERT INSIGHT A DISHY LOOKING FISHY



Emma says... Food photography is about making your subject look as appetizing as possible. When buying produce, make sure you take the time to select a photogenic specimen. When I picked up this mackerel from a supermarket fish counter I asked the fishmonger if he could find the most beautiful-looking mackerel available. I explained that it was for a food photo shoot, and he took extra care to find the perfect specimen.

given me to try out; others I made myself," replied Emma. "I'll often buy textured wallpaper, which works well. People think you need one large continuous piece of paper for the backdrop and surface, but it's nice to ►

FEATURE

▶ separate them to replicate a table aesthetic."

The roses and bowl of fruits were placed behind the pandoro to provide interest, while the red cloth was placed in the foreground, adding a little texture.

"There are two ways I light food, sidelit or backlit," said Emma. "If you light something from above, you'll lose the shadow, which looks artificial. We know the pandoro is getting lit from your left, Tania," she added as she swivelled the cake stand, "so let's make sure its best side is illuminated."

She then placed a reflector beside the cake. "That's looking good," she said as she pointed to the laptop screen, "but notice how the cream is blown out?"

Tania reduced her ISO by a stop to even the exposure. The setup was looking good, so they moved onto focusing. "I use single-point AF and will focus on the subject," explained Emma. "But a good tip is to work your way around the entire product, focusing on different planes, so you end up with about 20 shots. This is key. If you're working on an image in post and you realise it's not sharp

enough, you can always focus-stack it. Remember: you can work on fixing the lighting in post, but a blurry image is a blurry image."

The final touch was a dusting of icing sugar. "You may find the exposure looks a little brighter when we add the icing sugar," Emma said. She used a tea strainer to ensure the dusting was light and accurate, and Hot Shot #1 was ready for the oven.

A matter of flat

Emma's next setup was a flatlay. She began by placing down a large textured surface directly in front of the open studio door so that it was backlit, before adding a wooden paddle in the centre, which would house the pizza – currently in the oven – and various bowls and trays around it.

"The idea is to have the pizza in the centre, surrounded by the raw ingredients," she explained as she began to carefully arrange a tray of whole prawns. A red cloth was once again placed in the scene to provide texture: "You can either fold a napkin or scrunch it up for a more rustic aesthetic – it's genuinely called 'napkinology.' ▶



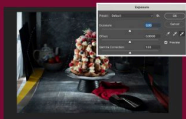
Emma uses a tea strainer to decorate the pandoro with a fine dusting of icing sugar

HOW TO: EDIT FOODIE SHOTS



1 THE CROPPING BOARD

Emma says... When there are lots of extra props in an image you risk detracting from the main subject, and a clever crop can remove distractions and create a stronger overall composition that ultimately guides the viewer's eye towards the hero item and helps it to shine through.



2 TONE DOWN THE PROPS

Emma says... In the background of this shot the props are too light, causing the viewer's eyes to be drawn to them, especially the teapot as it's white. I used the Polygonal Lasso Tool to cut around the props in the background, and used Image > Adjustments > Exposure to drop the exposure.



3 SUGAR AND SYRUP

Emma says... I felt the pancake images with just the icing sugar or just the syrup looked a little sparse, so I used the Polygonal Lasso Tool to cut around the icing sugar in one image, and added this selection to the image with the syrup to add extra interest.

F E A T U R E

HOT
SHOT
#3



CAMERA Nikon D850 LENS 24-70mm f/2.8 EXPOSURE 1/200 sec, f/3.5, ISO800





▶ Tania then enlisted Emma's tripod, since her own tripod didn't have an articulating centre column, which is essential for setting the camera directly above the flatlay. "We'll use my little 50mm prime for this one," said Emma. "Because suspending the camera on the end of the centre column makes it top heavy. Even then, we'll hang this from the tripod as a counterweight," she added, holding up a weighted bag.

"You need to get your camera square on. I use this spirit level to get it in the right ballpark, but trust your eye. If it seems off, the floor or tray may be slightly uneven."

Once the pizza was ready, Emma carefully slid it onto the paddle. "It's a little undercooked," she said. "That's because I don't like to brown it in the oven, because it'll be uneven. Instead, I use a blowtorch." She carefully played the blowtorch over the pizza topping, and then they turned their attention to Tania's settings.

Emma advised her to keep the shutter speed at around 1/200 sec to prevent any camera shake from the precarious tripod setup. Tania was then able to open her aperture to f/3.5. ▶

A window and a reflector is as good a lighting setup as any, when it comes to food, and costs next to nothing

EXPERT INSIGHT MAKING ARRANGEMENTS

Emma says... Emotion is an inherent part of genres such as wedding photography and maternity photography, but that isn't always the case with food. My goal is to inject emotion into every image. That begins with the concept and then the arrangement. Take the milkshake setup, for example. I wanted to create a pink, party vibe that evoked a sense of childhood nostalgia. I tend to avoid using anything like glycerine to enhance my subjects, because I want them to look as real as possible. With some setups, you do have to work quickly though, like these milkshakes. Once the 'squirly cream' was added, the liquid separated in seconds.



F E A T U R E

HOT
SHOT
#4



CAMERA Nikon D850 LENS 24-70mm f/2.8 EXPOSURE 1/200 sec. f/13. ISO200





Emma's studio setup consisted of an Elinchrom EL250 with an Octabox and a D-Lite with a snood

▶ which resulted in an ISO of 2000.

"That'll work," said Emma, as she carefully adjusted a bowl of cheese. "There's hardly any depth, so even at f/3.5, everything will look sharp and your D850 is good enough to handle ISO2000." Hot Shot #2 was cooked to perfection!

Camera shakes

The next setup was themed around a 12-year-old girl's birthday party. Emma moved a pink background into place and a couple of white wooden slats to create a table surface. "We'll have to work quickly on this one," she said. "We've got diminishing natural light outside and, as you'll see, the milkshakes are prone to separating as soon as you add the cream."

The pair placed a couple of empty milkshake glasses in the setup, and scattered a variety of other props around them, including pink fondant fancies, bonbons, and roses.

Tania reduced her ISO to 800, but kept the same camera settings that she's used for the flatlay. "That's looking good," said Emma, "we want the viewer to be drawn to the milkshake in the foreground, so the shallow depth of field works well."

Emma disappeared for a moment

and returned with a large jug of pink liquid. "Don't get too excited," she said. "It's just milk with food colouring in it!" As she filled up the two glasses she took care not to spill any liquid down the sides of the glasses.

Once the milkshake was in situ, they reviewed the image. Emma decided to add a reflector to bounce light back onto the glasses. Both photographers were happy that the camera and lighting was ready to go. The final touch would be squirry cream, sprinkles and a pair of classic straws.

Emma expertly applied the cream, but when she added the sprinkles, she was much more liberal. "A few straws add to the aesthetic," she said, before placing the two straws so they leaned the same way and didn't cause the cream to topple. Tania fired off a burst of frames and within seconds the milkshakes had separated. Hot Shot #3 was ready for the chiller.

Focus stacks

The natural light had faded, so the pair turned their attention turned to Emma's studio setup. "We'll mimic natural light with a side light, while directing a snood from behind to backlight the opposite side," she explained.

The subject this time was a stack

of pancakes, positioned on a sheet of black acrylic to produce a reflection. Emma took the time to select identical pancakes to produce the perfect stack. She then directed Tania to set up her tripod at eye-level and input a shutter speed of 1/200 sec, since they were using flash.

Tania took a test shot, but the exposure was too bright. She narrowed the aperture to f/13, while Emma turned the key light's power down. "I like the darker feel," she said. When they reviewed the image they noticed that one pancake had a chunk missing, so it was carefully replaced.

Knowing Tania's settings were fixed, Emma added a few blueberries. "Right, I'm going to start drizzling maple syrup over the pancakes, so keep shooting," she announced. "Just be aware of the flash head's recycle time – you can't shoot too fast."

Tania nodded, and when Emma gave the cue, she began shooting. They then repeated the process with a smattering of icing sugar. "Excellent," declared Emma, "we can blend the two together in post." (Hot Shot #4). Then she grabbed a couple of plates and forks, and turned her attention back to their first subject. "Now then – that pandoro isn't going to eat itself."



FEATURE



A small blowtorch is a handy tool if you want to evenly brown a food item like a pizza, something that can be difficult to achieve in the oven



TANIA'S COMMENT

I had a fantastic day. Emma took me through every conceivable angle and lighting setup, and I simply cannot wait to take what I've learned home.



EMMA'S VERDICT

I think Tania's learned that food photography doesn't need to be complicated or expensive, and it sounds like she can't wait to get creative at home!



ESSENTIAL GEAR

The kit Emma relies on for capturing great Food shots



1 MOD THE LIGHT

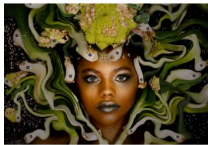
Emma says... Working with natural light doesn't mean you forgo all control. I use a net curtain to diffuse window light, and various sizes and intensities of reflector to bounce light back onto my subject and subtly fill in the shadows. If you don't have a dedicated reflector, you can always use a sheet of white card or tinfoil.



2 PRIME CUTS

Emma says... I work with a trio of prime lenses: the Nikon AF-S 85mm f/1.8G, 50mm f/1.8G and VR Micro 105mm f/2.8G IF-ED. I'm working in a controlled environment, so I don't have to worry about changing my focal length quickly via a zoom lens, so I select lenses that I know are going to be fast and sharp. Primes tend to be smaller too, which helps when balancing on a tripod.

PRO PORTFOLIO EMMA DUNHAM



MEDUSA Make-up artist Zoe Tiley and I laid the model on the floor and pinned baby leeks and spring onions into her hair. We used a romanesco to hide the crown. I then shot and added in black-eyed peas as the snake eyes. I twisted the spring onions and leeks in post to resemble snakes.



LOTUS BISCUIT CAKE I let window light stream in from one side to create a natural shadowy aesthetic. I didn't use a reflector, so I could retain the dark shadow on the right. I used a flag to direct the light so it only fell on the cake's left-hand side and the biscuits on top.



ZOMBIE EGGS These hard-boiled eggs were a Halloween setup. I cut right into the yolk to make eyes and a mouth, and then I placed the eggs on a sheet of acrylic, and used a smoke machine to create a floaty, eerie illusion. They were lit using natural light.

S U B S C R I B E

SUBSCRIBE TODAY AND ENJOY
PHOTOGRAPHY WEEK FOR
JUST 39¢/39P AN ISSUE*



To find out how you can get **Photography Week** delivered straight to your device every week for just a few pennies, simply search for **Photography Week** on any of the platforms below

AVAILABLE ON YOUR DEVICE NOW!



<https://apple.co/2Ri0t0a>



<http://bit.ly/2txb828>



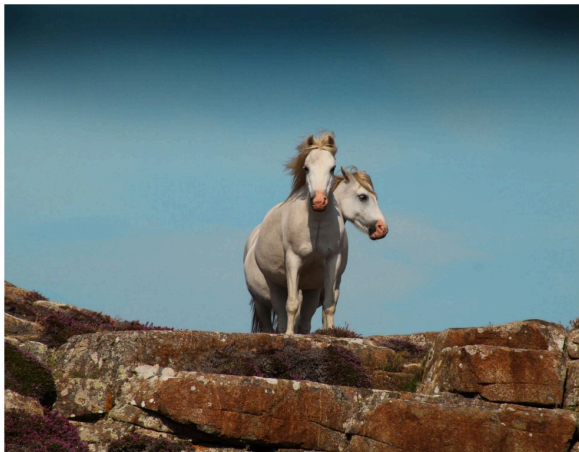
<http://bit.ly/36kQ7TC>

*Available for a limited time only. Standard subscription offer varies across platforms/devices – please refer to specific store for the most up-to-date offer

GALLERY

XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS



WILD HORSES

ROBERT O'NEILL

"These are wild ponies that live amid the scrub land and rocks of St David's head in Pembrokeshire in south-west Wales."

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

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



THE WORLD IS CLOSING IN

MARK GREENFIELD

"The often-photographed steps at Medienhafen in Dusseldorf, Germany."
<https://bit.ly/3v1BExW>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



SILVER CREEK IN THE WOODS

RALF KIRCHNER

"This was taken in a forest near where I live. The sky was overcast that day, but there was still quite a bit of light reflecting in the small creek. My idea was to give the slowly flowing creek a certain amount of motion blur, and to bring out the light in the B&W processing."

<https://bit.ly/3Wg29e1>

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



TERRACE OVERLOOKING THE LAKE

MARIO OTTAVIANI

"Taken in Varenna in northern Italy, a town on Lake Como. This terrace is located inside a private botanical park that can be visited during the day, and from where it's possible to admire views of the lake like this."

<https://bit.ly/3AkM016>



FACEBOOK

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



FLICKR

<http://bit.ly/2Vlqs20>

PHOTOGRAPHY WEEK WANTS YOUR PHOTOS!

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



The Latest New Products & Special Offers available from Park Cameras!

OM System OM-1 II

Revealing Wonder

20.4
MEGA
PIXELS

120 fps

LS

4K



NEW
& NOW IN STOCK!



Fujifilm X100VI

The One and Only

40
MEGA
PIXELS



LS

6K



NEW
& COMING SOON!



OM-1 Mark II Body

£2,199.00

+ 12-60mm PRO II

£2,699.00

Spread the cost with our finance options. See website.

For money saving options with popular OM System lenses, see our website or call 01444 23 70 59.

X100VI

£1,599.00

+ Weather Resistant Kit

£1,648.50

Available in Black or Silver Designs

Due to unprecedented global demand, manufacturing capacity is being increased but dates for supply are unknown. See website for latest details.

OM System
9-18mm
f/4.0-5.6 II



Our price
£599.00

NOW IN STOCK!
See website to learn more.

OM System
90mm
f/3.5 Macro IS PRO



Our price
£1,299.00

Spread the cost with our finance options. See web.

OM System
150-600mm
f/5.0-6.3 IS



Our price
£2,499.00

NOW IN STOCK!
See website to learn more.

Fujifilm X-T5
Body Only



In stock at only
£1,449.00

12 months 0% finance available. See website.

Fujifilm X-H2S
Body Only



In stock at only
£1,999.00

Add the VG-XH battery grip for only £399

Fujifilm
XF 100-400mm
f/4.5-5.6 R LM OIS



In stock at only
£1,399.00

12 months 0% finance available. See website.

Sony a7 IV
Body Only



In stock at only
£2,179.00

12 months 0% finance available. See website.

Sony
FE 16-35mm
f/2.8 GM II



In stock at only
£2,299.00

Add a Hoya 82mm HD II UV filter for £98.

Sony
FE 24-50mm
f/2.8G



Our price
£1,149.00

Expected May 2024. See website for details.

Sigma 85mm
f/1.4 DG DN | Art



Sony E / L-Mount
£879.00*

*Normally £979.00. Offer ends 30.04.24.

Sigma 105mm
f/2.8 DG DN | Art



Sony E / L-Mount
£629.00*

*Normally £729.00. Offer ends 30.04.24.

**SAVE
£100**

on selected SIGMA mirrorless ART lenses.

Visit us in store or online to see the full range.

Offer ends 30.04.2024.

Vanguard
VEO City B42
16 Litre Backpack



Our Price
£199

Expected March 2024. See website for details.

Calibrite
Display 123
Monitor Calibrator



Our Price
£109

NOW IN STOCK!
See website for details.

LEICA SL3
Body Only



Our Price
£5,920

Expected Spring 2024. See website for details.

TRADE-IN OR SELL YOUR KIT

FAIR HONEST QUOTES: values received INSTANTLY

FREE COLLECTION SERVICE: See website to learn more

TRADE-IN BONUSES: available on a wide range of products

FREE HOME COLLECTION AVAILABLE*
*For equipment valued over £300

WWW.PARKCAMERAS.COM/TRADE-IN

I N S P I R A T I O N

IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK



Images © The photographer and courtesy Hasselblad Masters

YOU CAN JOIN THE JUDGES OF THE HASSELBLAD MASTERS

One of the world's top photo contests unveils its finalists, and public voting is open

The Hasselblad Masters is one of the world's most prestigious photo contests, showcasing a remarkable selection of images from some of the best photographers in the business. The finalists in the latest edition of the competition have been announced, and the public is being invited to help choose the winners.

A record-breaking 85,000 images were submitted across Landscape, Architecture, Portrait, Art, and Street categories, plus

Project//21, a special category for outstanding young photographers.

The 60 finalists will now face the public vote, and the vote of a grand jury of industry experts, to determine the winners. As well as winning a Hasselblad camera and lenses, the category winners will get to collaborate on a project with Hasselblad.

Click the link to see all the finalists and cast your votes – you'll need to create an account, but it's a quick and easy process.



SHOOT A SHADOW PORTRAIT

Jason Parnell-Brookes shows you how to shoot a dramatic portrait using little more than a wire fence, a flashgun, and a touch of creativity

Sometimes you might find yourself in the great outdoors, shooting in ambient light at uninspiring locations that challenge your creativity. But how do you create an arresting portrait without the advanced lighting rigs and the other paraphernalia that's available in a studio setup? A wire fence in a park may not be particularly interesting in itself, but pair it with a flashgun and you have the recipe for a striking and atmospheric portrait.

In this project we'll be firing a flashgun behind a wire fence, and using the short, sharp shadows produced by the fence to envelop our model's face. We'll trigger the flash off-camera with wireless flash triggers, so that we can position the model – and ourselves – in the perfect spot.

We'll work on our compositional skills by accentuating the contours of the model's face using the shadows created by the fence. And, as a finishing touch, we'll convert the image to monochrome for a moody film-noir look that makes the most of the interplay between light and shade.





1

GETTING THE LIGHT RIGHT

We used the Yongnuo YN622N wireless flash trigger kit, which costs around £70/\$75. We mounted the transmitter on the hotshoe of our camera, then selected Group A and Channel 1 on both devices, and placed the light and trigger on a light stand.

2

FINDING THE RIGHT SPOT

We positioned our model next to a fence, with the flashgun aimed towards her from the other side, around two feet away. We set our flashgun to 1/8 power (this will vary depending on the power of your flashgun). Next, we hit the 'test' button to check that the wireless trigger worked.



3

DIAL IN YOUR SETTINGS

In Manual mode we set an aperture of f/6.3 to ensure the model's entire face was sharp, with a falloff in sharpness behind her. We set a shutter speed of 1/400 sec to underexpose the background by 1 stop – this was faster than our camera's flash sync speed, so we selected High Speed Sync flash mode.



ZOOM OUT

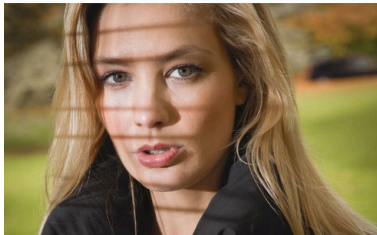
If you're struggling to get defined shadows across your model's face, try moving the flashgun and the model closer to the fence.

Or, if your flashgun is adjustable, decrease the zoom function to create a wider spot of light – 50mm or wider is ideal.



SKILLS

STEP BY STEP GET CREATIVE WITH SHADOWS



4

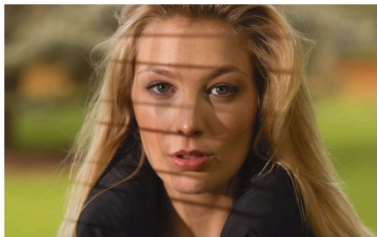
TEST YOUR POSITIONING

Take some test shots, and note where the shadows fall on your model's face. We found that when the flashgun was in the upright position only horizontal shadows were visible because of the shape of the flash head; turning it on its side we got the opposite effect.

5

GO DIAGONAL AND EXPERIMENT

Positioning the flash head diagonally gave us both vertical and horizontal shadows falling on the face. We then got our model to move very slightly to ensure that the shadows didn't fall across her eyes, as a subject's eyes help the viewer to engage with them.



6

CONVERT TO B&W

To enhance the effect, take your final image into Photoshop (or the editing software of your choice) and convert it to monochrome.

Here, we've added a Black & White adjustment layer, and selected the Darker preset from the drop-down menu.



QUICK TIP

To ensure perfect synchronisation, turn your camera equipment on in this order: flashgun, flashgun trigger, hotshoe trigger, camera.

E D I T I N G

PHOTOSHOP

LEARN ESSENTIAL EDITING SKILLS FAST!



HOW TO...

CLONE LIKE A PRO

Fix distractions, remove messy details, and even clone in perspective with this indispensable Photoshop tool

The basic mechanics of the Clone Stamp Tool are simple: you ALT/Option-click to sample pixels from one part of an image, then paint to replicate them in another. But there's real skill involved in cloning, and the tool takes experience to master. In fact, with the possible exception of the Pen Tool, the Clone Stamp Tool could be the most involved tool in Photoshop. As

you'll discover in this video tutorial, when you delve into the Clone Source Panel, experiment with brush blending modes, and discover cloning in the Vanishing Point filter, you'll realise that there's a lot more to cloning than meets the eye.

Our seascape looks clean enough at first glance, but on closer inspection there are a few issues. First, spots of water on the lens have created blurry

blobs and smears across the scene – this is a problem you'll often encounter when shooting in windy conditions at the coast, and it's exacerbated by shooting into the sun. There are also little distractions like the boat beyond the pier, and sensor marks in the corner of the frame. These issues and more can all be improved if we spend a few minutes retouching the image with the Clone Stamp Tool.



G E A R

FLASH TEST

EXPERT OPINION ON THE LATEST KIT



CANON SPEEDLITE EL-5

The Speedlite EL-5 is the first flashgun to feature Canon's new-fangled 'multi-function foot' with a touch of gold

canon.co.uk £499/\$299

On the face of it, the Canon Speedlite EL-5 looks like something of a bargain. It shoehorns most of the features of the flagship Canon Speedlite EL-1 into a more compact, lightweight build, including a 24-200mm motorised zoom head with a hefty G_n 60 maximum power rating, a secondary twin LED lamp for constant lighting, modelling and AF-assist, and

advanced flash modes, such as high-speed sync, rear-curtain sync and programmable strobe.

The EL-5 also runs on the same Canon LP-EL rechargeable Lithium-ion battery pack as the EL-1, boosting stamina and recycling speed between flashes. And, compared, to the Speedlite EL-1, the EL-5 costs less than half as much to buy.

The EL-5 is the first Canon

Speedlite to feature the new 21-pin 'multi-function foot', and that's both good and bad news. On the plus side, it can take full advantage of the companion multi-function shoe built into most of the latest EOS R-system cameras, including the EOS R3, R6 Mark II, R7, R8, R10 and R50 (but not the EOS R100). The bad news is that, without any of the conventional array of connection pins in the foot, the

FLASH TEST CANON SPEEDLITE EL-5



EL-5 can't be used in the hot shoe of other Canon cameras, whether they're DSLRs or M-system and R-system mirrorless bodies.

All of the key features you'd hope for in an upmarket flashgun are present. Dedicated functions for

CONNECTIVITY

There's no input socket for using an external battery pack, nor a PC sync terminal, so connectivity on the Canon Speedlite EL-5 is rather limited in these respects. However, one upside for connectivity is that the EL-5 is compatible with the Canon Camera Connect app, allowing you to make settings adjustments from your smartphone.

You can also operate the camera's shutter from the Speedlite in wireless RF remote mode, over a range of up to 30m. Wireless master/slave connection in multi-flashgun setups has the same range. We've heard reports from some users that the wireless RF link for master/slave connection tends to drop out after a few minutes, but we didn't experience this throughout prolonged testing, with the EL-5 and EL-1 being used in wireless master/slave configuration.



compatible Canon EOS R-system cameras include E-TTL (Electronic-Through The Lens) flash metering and a full range of flash modes. Going beyond basic front and rear curtain flash options, you get HSS (High Speed Sync) and programmable strobe, the latter firing the flash in bursts at frequencies from 1Hz to 500Hz, which is handy for repeat flash during long exposures.

There's a full range of bounce and swivel on hand, with -7 degrees (slightly downward) to 120 degrees

(slightly rear-facing) vertical bounce, plus a full 180-degree lateral swivel to both the left and the right. The automatic, motorised zoom range is similarly generous, stretching from 24-200mm in full-frame terms, with auto-sensing for APS-C format cameras. For extra wide-angle coverage there's the usual flip-down 14mm diffuser panel built into the flash tube, as well as a catchlight reflector. Mirrorless cameras can't use the red AF-assist lamps featured in conventional flashguns, so the EL-5's secondary

FLASH TEST CANON SPEEDLITE EL-5



dual LED lamp is useful here.

Like many recent flashguns, including Canon's flagship Speedlite EL-1, the EL-5 features a rechargeable Li-ion battery instead of running on four AA batteries. The upsides include longer life between recharging, equating to around 350 full-power flashes and faster recycle speeds between high-power flashes, at around 1.2 seconds or less. The flip side is that additional LP-EL batteries are pricey (if you feel the need for one) at £160/\$109. More frustratingly, the EL-5 is sold without a battery charger.

The build quality feels mostly good. The casing of the EL-5 is made from high-quality plastic and feels well-built and durable. The same goes for the switches and all moving parts. The construction includes weather

seals, which stretch to a shroud on the mounting foot. We're less convinced about the durability of the mounting foot itself, though. Although most of the foot is metal, the 21-pin connector that extends at its front is made from plastic, and the tiny gold-plated pins themselves look particularly exposed and fragile.

True to Canon's claims, we found that recycle speeds based on the Li-ion battery were extremely fast indeed and, in fact, virtually instantaneous at output settings from the minimum 1/1024 up to one-quarter of maximum power. Maximum power itself is respectable, but fell slightly short of the Canon Speedlite EL-1 in our tests, despite both flashguns having the same quoted maximum G_n (Guide number).

However, as expected, E-TTL flash metering proved consistently accurate in our tests, producing well-exposed images in most conditions.

Matthew Richards

VERDICT

This Speedlite certainly isn't lacking in power and versatility. It has a powerful maximum output, a full range of advanced flash modes, a secondary twin LED lamp, and wireless RF master and slave connectivity.





mpb.com



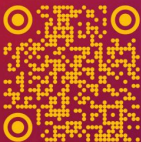
MPB Approved

Used gear you can trust.

Our experts check everything with a full inspection. See unique images of each unique item. Get the full picture.

Get a free warranty for total peace of mind, every time.

Buy MPB
Approved



Buy • Sell • Trade
Create 

Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

A P P S

MORE GREAT MAGAZINES FROM THE MAKERS OF PHOTOGRAPHY WEEK



N-PHOTO

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



<http://bit.ly/3aHtL40>



<https://apple.co/2TNEZ6T>



PHOTOPLUS

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



<http://bit.ly/39Fo010>



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



DIGITAL CAMERA WORLD

A monthly magazine that aims to improve your photography with an inspirational mix of amazing images and how-to articles.



<http://bit.ly/2RER7a6>



<https://apple.co/2R8rZa6>



DIGITAL PHOTOGRAPHER

The monthly kitbag essential for enthusiast and pro photographers, packed with tutorials, exclusive interviews and the latest reviews.



<https://bit.ly/3IH4uXc>



<https://apple.co/2516ff>

C R E D I T S

Photography week

photographyweek@futurenet.com



FACEBOOK

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



TWITTER

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



FLICKR

<http://bit.ly/2V1esJ0>

www.digitalcameraworld.com

ADVERTISING

UK Commercial Sales Director

Clare Dove

clare.dove@futurenet.com

Head of Market

Matthew Johnston

matthew.johnston@futurenet.com

Account Sales Director

Matt Bailey

matt.bailey@futurenet.com

MARKETING

Head of Acquisitions

Helen Harding

LICENSING

International

Licensing Director

Rachel Shaw

licensing@futurenet.com

Editor Jeff Meyer

jeff.meyer@futurenet.com

Art Editor

Alvin Weetman

Production Editor

Mike McNally

Reviews Editor

Gareth Bevan

Lab Manager

Ben Andrews

REGULAR CONTRIBUTORS

Mike Harris, Marcus Hawkins,

Rod Lawton, James Paterson,

Matthew Richards

SENIOR CREATIVE TEAM

Content Director

Chris George

chris.george@futurenet.com

Senior Art Editor

Warren Brown

SENIOR MANAGEMENT

Senior Vice President – Games,

Entertainment, Tech & Sports

Kevin Addley

Managing Director – Music,

Photography & Design

Stuart Williams

Head of Art & Design

Rodney Dive

APP SUPPORT

Digital Controller

Jason Hudson

FUTURE
Publishers
Connectors
Creators
Experience
Masters

Future plc is a public
company quoted on the
London Stock Exchange
symbol: FUTURE
www.futureplc.com

Chief Executive Officer: **Sanjiv Sabherwal**
Non-Executive Chairman: **Richard Huntington**
Chief Financial Officer: **Henry Liddell** **Group**
Tel: +44 (0)203 442 344



All contents © 2024 Future Publishing Limited or published under license. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2808081) is registered in England and Wales. Registered Office: Quay House, The Brewery, 30th Floor, 101, Abchurch Lane, London EC4N 3DF. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any format changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you authorise us to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and an associated website, social media channels and associated products. By material you submit to us or your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensors shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.