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Digital Camera World

The world's favorite
photography magazine

Issue 305 April 2026

LANDSCAPES IN MOTION

Stretch time with long exposures

- ✓ Composition
- ✓ Using filters
- ✓ Camera settings
- ✓ Kit tips



Hotshots

The year's best
sports photos

132
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ADVICE!



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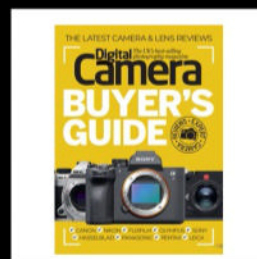
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Time to
change gear.



Welcome

Winter is starting to wane, so it's time to think about getting outdoors again. And what could be more bracing than capturing the subtle motion of landscapes? From floating clouds to the sea and waterfalls, that's the theme of this month's cover feature (p62). You'll find 10 creative projects in our new Photo Skills section (p39), plus a masterclass on composition in Camera Clinic (p82). Some exciting new cameras and lenses are reviewed this month, including the Canon EOS R6 Mark III (p106) and the Sigma 200mm F2 DG OS Sports (p114). Enjoy the issue, and for anyone visiting The Photography & Video Show, see our event preview (p118) and come to stand F45 to say hello.

Niall

Niall Hampton, editor
niall.hampton@futurenet.com



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This issue's bonus gifts **Find out more on pages 6 and 104**



Nine all-new photo tips cards

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24 Actions, presets, LUTs and backgrounds

As seen in this month's tutorials, give your photos a new look in just a few clicks with these bonus software extras



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Contents

ISSUE 305
APRIL 2026

LANDSCAPES IN MOTION

How to master creative long exposures, with Karolina Konsur

62



Karolina Konsur



© World Sports Photographer of the Year /
Abelardo Mendes Jr / Calderano

74

Hotshots Our showcase of the category winners from the World Sports Photography Awards



93

Digital Darkroom Learn essential skills for editing in Photoshop, Lightroom and Affinity Photo

Photo skills

- 8 The Apprentice**
Shoot with a pro – we help keen reader Huw Jones master capturing motion in studio portraits, with James Paterson
- 24 Ask Matthew**
Our agony uncle answers your photo queries on a variety of topics
- 39 Photo Skills**
NEW! Fresh inspiration on every page – choose from nine all-new projects and enter our latest photo challenge
- 62 Landscapes in motion**
Capture the dynamics of nature with the creative use of long exposures. Karolina Konsur is your expert guide
- 82 Camera Clinic**
Improve your composition skills and elevate the quality of your photography with practical tips from Will Cheung
- 93 Digital Darkroom**
Five new image editing tutorials, plus our latest batch of software extras

Regulars

- 20 In Focus**
The latest camera kit and accessories from across the photographic industry
- 22 Competition**
Your chance to win a Sigma 50mm F1.2 DG DN Art lens, worth £1,299
- 26 Readers' letters**
Our pick of the month's correspondence from readers
- 30 Reader Gallery**
Presenting the month's best images across a wide range of genres
- 74 Hotshots**
Category winners from the World Sports Photography Awards
- 92 Shot of the Month**
A pristine Dalmatian pelican photo has won a prestigious prize for Gary Neville
- 120 Interview special**
Five quick questions with five speakers at The Photography & Video Show



Gear & tests

- 106 Canon EOS R6 Mark III**
Is there anything this full-frame hybrid does not excel at, asks our reviewer
- 110 Fujifilm X-T30 III**
Update for affordable interchangeable lens APS-C mirrorless
- 114 Sigma 200mm F2 DG OS Sports**
Our verdict on a fast telephoto prime for sports photographers
- 116 Viltrox AF 50mm F1.4 Pro**
New standard prime for Nikon and Sony full-frame mirrorless cameras

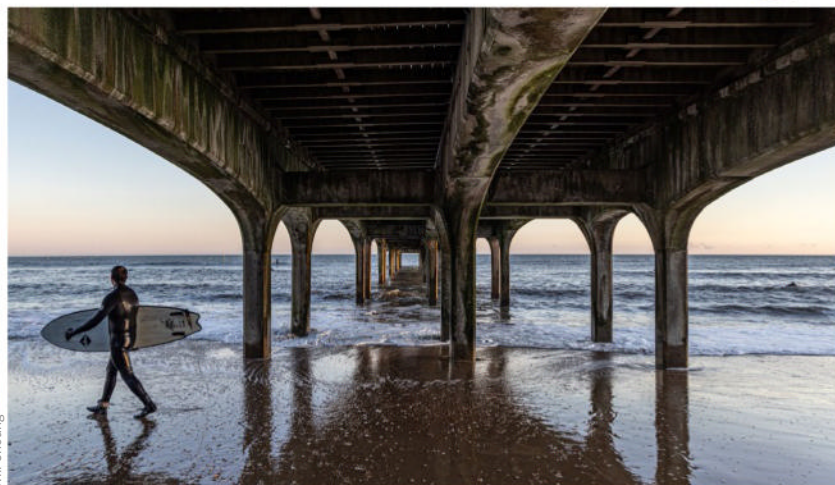


Page 36 – never miss an issue!

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This month's contributors



Will Cheung

82

Camera Clinic _ Compose photos casually at your peril, says Will Cheung, as composition can determine whether your shot will be looked at more than once. Follow Will's expert guidance and you'll improve your images in no time



Karolina Konsur
Landscape photographer

Specialising in seascapes and long-exposure photography, Karolina has attracted an international audience. She helms this month's cover feature, from **page 62**



Will Cheung
Photographer and writer

A fellow of the Royal Photographic Society and the former editor of many photography titles, Will is the man behind Camera Clinic, which continues on **page 82**



Carys Jones



Carys Jones
Equine photographer

A speaker at The Photography & Video Show, Carys has combined her twin passions of horses and photography. Find out more about her practice on **page 124**

Aneesa Dawoojee



Aneesa Dawoojee
Photographer and artist

A fellow of the Royal Photographic Society, Aneesa creates images with social impact. She will be speaking at The Photography & Video Show in March. **Page 122**



James Paterson
Photographer and writer

The long-term *Digital Camera* contributor gets to show his photography chops by acting as the pro mentor in our latest Apprentice reader challenge. Turn to **page 8**

SINWP



Gary Neville
Wildlife photographer

A stunning capture of a Dalmatian pelican in Greece has landed Gary the title of SINWP Bird Photographer of the Year 2025. Go behind the scenes on **page 92**



Getty

NEW SECTION!
10 ways to
improve your
photo skills
p39



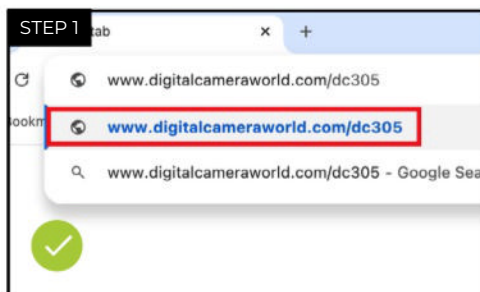
How to get your 29 digital gifts

**BONUS
SOFTWARE
EXTRAS!**
See page
104

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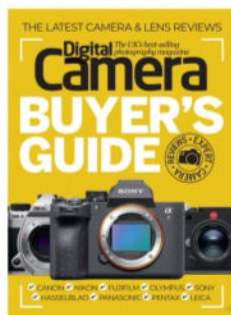
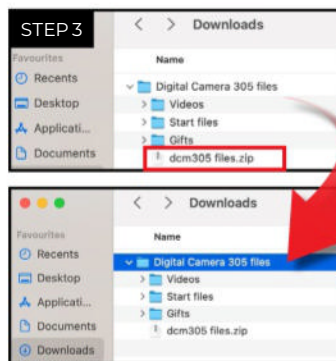
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Cover image Phonix_a/ Getty

Photography Bath Photo Studio

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Printed by

William Gibbons on behalf of Future

Distributed by

Marketforce UK Ltd, 121-141 Westbourne Terrace, London W2 6JR
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How to order and access past issues: If you are an active subscriber, you have instant access to past issues through your iOS or Android device/s. You will only be able to access the digital past issues as long as you are an active subscriber. To purchase single past issues (print format only) visit: magazinesdirect.com (click on 'Single issues' tab) or email: help@magazinesdirect.com. Manage your subscription online with MyMagazine. Visit www.mymagazine.co.uk or visit our frequently asked questions or log in at www.mymagazine.co.uk. magazinesdirect.com is owned and operated by Future Publishing Limited. BAR rate subscription prices: UK £77.87, Europe €161, USA \$182, Rest of the World £140.



Digital Camera (ISSN 1477-1721, USPS 25900) is published monthly with an extra copy in January by Future plc, Quay House, The Ambury, Bath, BA11UA. Airfreight and mailing in the USA by agent named World Container Inc., c/o BBT 150-15, 183rd St, Jamaica, NY 11413, USA. Periodicals postage paid at Brooklyn, NY 11256.

POSTMASTER: Send address changes to Future plc, c/o World Container Inc., c/o BBT 150-15, 183rd St, Jamaica, NY 11413, USA.

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Digital Camera APPRENTICE



The Pro

Name: James Paterson

Camera: Nikon Z 9

A long-term contributor to *Digital Camera*, James used to helm our Tool School tutorials and our former sister supplement *Practical Photoshop*. As accomplished a photographer as he is an image editor, there are few genres James can't turn his hand to, making him the ideal mentor for this month's *Apprentice*.
www.patersonphotos.com



The Apprentice

Name: Huw Jones

Camera: Nikon Z 8

Having retired two years ago, Forest of Dean-based Huw has been able to devote more time to his photography, and his ambition is to make it a cost-neutral pastime. Eclectic in what he shoots, his favoured genres include sport – especially rugby – landscapes, wildlife and portraits.
www.tuckedawayphotography.co.uk



Fast fashion, slow shutter

One reader, one pro... creative studio lighting effects under the direction of **James Paterson**

W

elcome to *Digital Camera Apprentice*, where we pair a reader with a professional photographer for a day of shooting together. The concept is simple: the pro acts as a photographic mentor, sharing their expert insights to help the reader improve their favoured genre of photography – it's like having a one-to-one workshop, but a wider audience gets to see what happens. This month, we're heading indoors for a fashion portrait session, on the suggestion of reader Huw Jones. Huw is a keen photographer who funds his passion by selling prints and merchandise of his work – all his family and friends are proud owners of presents with his photos on, he deadpans. →



RIGHT:

THE APPRENTICE: "The higher vantage point shows the power of movement in the dress, and capturing the look from Chloe makes this 'the' shot for me."

THE PRO: "Focusing, expression, blur, lighting, composition – there are a lot of 'moving parts' to get right here, and Huw has aced them all."

Joking aside, though, Huw's bond with photography runs deep. He came to the medium after a diagnosis of PTSD and has immersed himself in it, shooting a wide range of styles with his Nikon setup, which includes a pair of Z 8s and various Nikkor lenses. Huw got in touch and said he would love to be one of our apprentices, learning how to improve his studio photography, in particular, using lights to emphasise movement.

Well, Huw, we know just the man for that. Regular readers would have enjoyed James Paterson's Photoshop tutorials for many years, and he's also extremely proficient in his home photo studio. James had already offered to do a creative indoor action shoot for us, capturing portraits of a model with a sense of motion, so all we had to do was find a date and time that worked for both apprentice and pro. And a venue... James's studio wasn't available on the day in question; luckily, we had a Plan B, conveniently located halfway between where Huw and James are based.

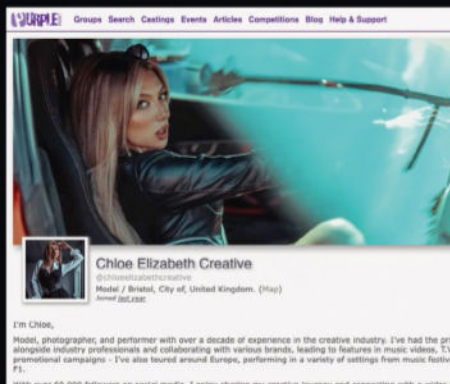
Infinite possibilities

Digital Camera and James meet at Future Publishing's Bath Photo Studio and start getting set up for the day. We managed to secure the main studio space, which has an 'infinity cove' (a curved transition between the wall and the floor that produces a clean backdrop, so there's no join to be removed in editing). Huw arrives soon after James starts setting up, so after making our introductions, we discuss our shoot plan.

"I want to show Huw how to use blur, shutter-drag and stroboscopic flash to create really distinctive images," explains James. "Sounds superb!" says Huw. →

Expert insight Model behaviour

A happy model makes for a successful shoot. Chloe was a total professional, effortlessly interpreting suggestions from James and Huw. An experienced model will help an inexperienced photographer during a shoot – just ensure the model is well looked after and is fully involved in the creative process. Instagram: @chloe_elizabeth_creative_



SUPER
SHOT #1

Camera:	Nikon Z 8
Lens:	Nikkor Z 24-120mm f/4 S
Exposure:	1/4 sec at f/8, ISO 200

Slow-shutter portraits 101

Things to bear in mind when shooting in a controlled setting



1 Lighting options

A popular choice for a powerful yet affordable portable lighting system, James brought a pair of Godox AD300 Pro lights with him. Packing 300W of power, these run off a battery and offer fast recycle times – ideal for today!



2 Wireless triggers

There are various ways of firing off-camera flashes, but wireless triggers are reliable and relatively inexpensive. James's Godox XPro II TTL wireless flash trigger is the Nikon-compatible model, so it was easy to pop it on Huw's Z 8.



3 Shoot raw files

Bring out the full potential of your captures by shooting raw. There's more latitude for making adjustments at the editing stage afterwards, including changing white balance settings and other creative image properties.



Camera:	Nikon Z 8
Lens:	Nikkor Z 24-120mm f/4 S
Exposure:	0.5 sec at f/4, ISO 200

In another stroke of good fortune, James is also a Nikon mirrorless camera user, so the only technical explanations he will need to make today will be related to the lighting setup. Unloading a huge holdall packed with light stands and modifiers, James starts mounting his flashes, attaching a softbox with a honeycomb grid modifier to one and an umbrella with a silver reflector to the other.

One shot, two exposures

A buzz on the intercom means that our model has arrived. James booked Chloe Elizabeth on PurplePort, and she's pretty local, so has

arrived fresh and ready to go. Accompanied by her photographer partner Sam, Chloe also takes photos herself, so she is comfortable being on either side of the camera. So with our cast assembled, it's time to get to work.

The first setup James wants to try is 'one shot, two exposures', with Chloe wearing a sequin dress standing around 8ft from the infinity cove wall, which is being illuminated with a continuous light and blue gel. The main light on Chloe is above her on the right, facing down at a 45° angle, and James has put a continuous LED behind her, which is shining an orange light towards her left side. →

“While there’s an art to capturing static studio portraits, we’re getting a glimpse into making next-level creative images”

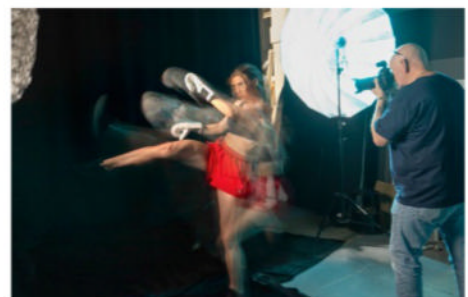
SUPER SHOT #2



Our pro's kit **Nikon Z 9**

Today's pro, James, currently shoots with Nikon cameras and lenses, and he switched to a Z 9 following years of shooting on a D850. The Z 9 is Nikon's flagship camera, featuring a 45.7MP full-frame stacked sensor and an all-electronic shutter capable of 120fps bursts. High-end Nikons like the Z 9 and Z 8 have excellent ISO-invariance, so if you use a low ISO you can get away with heavy-handed lightening or darkening in editing – which is helpful when shooting experimental portraits illuminated by varied lighting sources.

www.nikon.co.uk



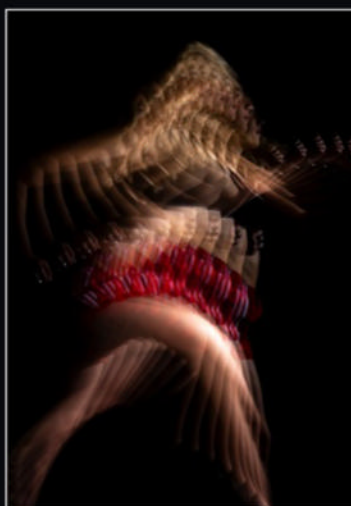
LEFT:

THE APPRENTICE: "I had never tried stroboscopic images before. I really like the pattern of movement, and the final flash has captured Chloe really well."

THE PRO: "Timing was crucial here. Huw has done brilliantly at combining the stroboscopic flash and delayed flash to capture Chloe in her final position."

Pro technique **Stroboscopic flash**

It might seem complicated, but this technique is pretty simple to execute. In basic terms, the camera is set to long exposure and the lights are set to fire a certain number of times while the shutter is open. The model or dancer performs a sequence of movements within that time and a series of images that match the pulses of light are captured within one frame.

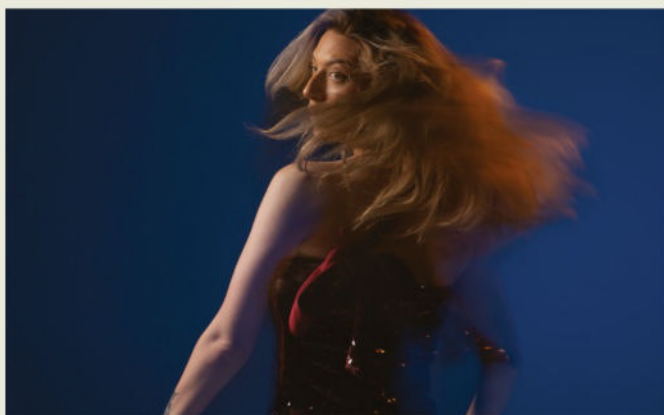


Huw Jones



Pro technique **One shot, two exposures**

For Huw's first shot, we started with a simple setup: a flash on Chloe diffused by a gridded softbox and an LED overlaid by a blue gel illuminating the white backdrop. Initially using a fairly fast shutter speed of 1/200 sec, the backdrop wasn't looking very blue. Extending the shutter speed allowed more ambient (blue) light into the exposure. This was James's basic approach: start by combining two exposures in one, and when Chloe introduced some movement into the scene, it all started to come together pretty quickly. In terms of capturing movement, there are two options: either the model can move, or the model can stay still and the photographer move the camera instead. Following a few test shots, James suggested Huw extend the shutter speed further – having tried 1/30 sec and 1/4 sec, Huw then dialled in 0.6 sec and this was when things really started to gel.



While the background is definitely blue, it's pretty dark. Captured on a Nikon Z 8 and Nikkor Z 85mm f/1.8 S. Exposure: 1/4 sec at f/8, ISO 200.



A small increase in the exposure duration, while retaining the other settings, has resulted in a lighter blue. Exposure: 0.6 sec at f/8, ISO 200.

The softbox flash will light Chloe's face and front, while the orange light will pick out her hair. This is the plan, and now it's over to Huw.

Firing his first few shots of the day, he checks the previews, but doesn't think the background is blue enough.

"We could do one of two things here. What are they?" asks James. "Turn the power up, or move the light closer to the wall," Huw replies.

"Or slow the shutter speed, as that's where we get our ambient exposure from," says

James, recommending that Huw aims for something in the region of 1/30 sec to 1/4 sec.

Our pro and apprentice carry on fine-tuning the background lighting (see panel above) and refining how the light falls on Chloe's face.

They are aiming for the classic Rembrandt effect, where the shadow comes down from the nose. With the two exposures now in place, and a pleasing blue and orange colour scheme contrasting well with Chloe's burgundy dress, it's almost time to introduce some movement.

Studio lighting will look difficult for any readers not practised in using it, I suggest to James, but he believes that a lot of people who teach lighting overcomplicate it.

"The best advice I've ever had, and that I give to anyone else, is to work things out one light at a time," he says. "Turn off the other lights and see how each one affects the exposure. That way, if there's a problem or something you need to fix, you don't need to work out in your head which light is causing it; you can see immediately which one it is."

Rocking our world

Our apprentice starts shooting frames and conferring with our pro. A few settings tweaks and everyone is getting in the groove. Chloe suggests trying some head flips, prompting the inevitable comment about being at a rock concert. "I love heavy metal!" she laughs.

To mix things up, James suggests that Huw tries a side-to-side camera movement, which produces some ghosting in the image. The combination of slower shutter speeds and movements from the model or photographer adds a totally different look; while there's an art to capturing static →



Pro James was always on hand to give apprentice Huw helpful tips and advice gleaned from years of studio shooting.

RIGHT:

THE APPRENTICE: "Rotating my Z 8 with a longer shutter speed, the flash caught Chloe well as I released my trigger. Freestyle shooting at its best!"

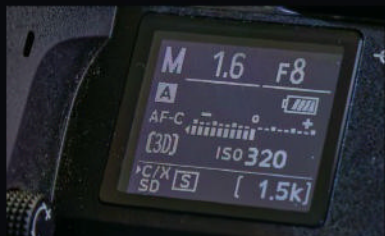
THE PRO: "This shot shows how a combination of flash, gelled ambient light and camera movement can come together to create a wonderful story."

SUPER
SHOT #3

Camera:	Nikon Z 8
Lens:	Nikkor Z 24-120mm f/4 S
Exposure:	0.6 sec at f/8, ISO 320

Technique assessment

You won't go wrong with these tips for creative lighting effects



1 Manual exposure

With eight years of photography behind him, Huw knows his way around his Nikon Z 8. He prefers to have full control over his settings, rather than delegating some decisions to the camera, so he shoots in Manual exposure mode.



2 Metering mode

Matrix or Pattern was the metering method preferred by our apprentice. With this general-purpose mode, the camera takes a reading from the entire frame and adjusts the exposure appropriately for the scene.



3 Autofocus settings

Today's brief was capturing motion so Huw used continuous autofocus (AF-C on Nikon and Sony; Servo on Canon), rather than One Shot AF, to track Chloe. His Nikon Z 8 camera is a speed demon, able to capture raw files at 20 frames per second.



Small adjustments can make a big difference to portraits. Shooting from a ladder offered Huw a fresh perspective.

Pro kit Light modifiers

James used his Godox AD300 Pro flash heads with a Godox AD-S85W softbox, a UB-130S umbrella, barn doors, which have four adjustable flaps that can be positioned precisely to prevent light spill, and gels that can be clipped to lights to change their colour. Find out more at: www.godoxstore.co.uk



studio portraits, proceedings so far are giving us a glimpse of next-level creative images.

Taking a peek at Huw's captures, James wonders if the blue light is too strong now. "Do you know the inverse square law? Double the distance and the light drops one quarter of its original value," he explains. Shifting the light fixes this issue, and having asked Chloe to move to more of a side-on position, James also lowers the level of light that's hitting her front, again by moving the flash.

"Now the front side of her body will be nice and dark, which also means that blur will play more of a part in the exposure," he explains. "Movement will make it all come together." Chloe starts her moves and Huw shoots.

"Wow, that last one looked good!" James beams. We can all just go home now."

Huw, James and Chloe are all buzzing that things are going so well so far. There's more to come, though, so we move on to the next setup. And props to Mrs Paterson, who has

loaned us a black dress decorated with purple tassels. It's ideal for more expansive movements, where Chloe can spin her whole body rather than just flick her head.

This setup will be 'half and half' – Chloe's top half will be mainly lit by the flash, and the lower half by a constant light, with the flash from above 'flagged' or blocked. A quarter-second exposure duration will give motion blur on the bottom half of the shot, while the top half will stay sharp. This setup works out well, and Huw changes things up by shooting from a stepladder. →

RIGHT:

THE APPRENTICE: "The movement in the dress was far more than I could have hoped for. The movement is really exaggerated, bringing a real joy to the shot."

THE PRO: "As I was walking out of the door to set off, I mentioned the plan for the day and my wife sprinted upstairs for this dress. It's a great call on her part!"

SUPER
SHOT #4

Camera:	Nikon Z 8
Lens:	Nikkor Z 24-120mm f/4 S
Exposure:	1/4 sec at f/8, ISO 200

Pro portfolio

James Paterson



James Paterson

Talent pool

"This was shot in my local pool. We didn't have any dedicated underwater lights, so I used a speedlight wrapped in a waterproof bag to backlight the subject. Radio triggers are useless underwater, so I had to trigger the flash with my camera's pop-up flash."



James Paterson

Close to the wind

"This was shot on a windy beach with the red silky fabric billowing out like a sail. Two frames were shot from the same position – one with the subject, another of the empty frame – then the model's legs were masked out to create the ghostly figure."



James Paterson

Light show

"Stroboscopic photography has always fascinated me. It's a creative outlet but also a technical challenge that needs piecing together like a puzzle. 9 out of 10 shots can look a mess, but when you get one that works, there's a real sense of satisfaction."



The two-light setup used at the start of the shoot: a flash and gridded softbox as the main light on the left, and a constant LED to light Chloe's hair.

Some light spill from the white studio floor is encroaching on the scene, so James fixes it by laying down some black drapes.

This is great preparation for the next setup, and the one that everyone is really excited about – stroboscopic flash (see page 13). Chloe dons a sporty outfit and a pair of boxing gloves, while James prepares an area where she can jump, kick and punch.

Sorry, no cartwheels

The strobe will fire at the beginning of a one-second exposure, and James suggests Huw increases his ISO because of the lower light levels. Focusing is to be done manually then locked off. Huw will be shooting full-length, but James suggests that Huw stands back a little and zooms in, "otherwise, it can look like the legs are moving away from you."

Chloe begins with some short runs before finishing with a kick – it takes a little while to nail all the settings, but the results are looking good. Then Chloe cycles through a repertoire of strobe-suited moves, although cartwheels are off limits, she says. "Last time I tried doing them, I fractured my collarbone!"

I check in with Huw, who's really enjoying himself. "I didn't think we'd have time to get into stroboscopic flash," he says, "but looking at these images, I'm so chuffed." The clock is running down, so we move on to the final setups. James switches the strobo shoot to rear curtain, where the flash fires at the end of the exposure. A constant orange LED teamed with a 0.5-sec exposure will produce an orange blur that leads up to a sharp flash.

We wrap up with edge lighting and a zoom burst, and Chloe wearing a black dress.

"Start by zooming in, pop the shutter, then zoom out," says James, "and try shaking the camera, too." Huw duly obliges.

Inspecting the results on the back of Huw's Z 8, James's face lights up.

"Wow! Totally unexpected, but brilliant! That's a great note to end on," he says. ●



Apprentice verdict

"I had a great day, and James was brilliant. Complex things were explained so clearly and Chloe was a superb model. I can definitely see myself doing more of this style of photography in future."



Pro verdict

"Huw was an exceptional apprentice. Every time I asked him a question or tried to gently guide him, most of the time he was either on the same page as me or ahead of me. So that was brilliant."

RIGHT:

THE APPRENTICE: "As one of my initial shots, this captured movement with flash in a way I understood and I was really pleased with the outcome."

THE PRO: "When I saw this on the back of Huw's Z 8, I was thrilled. The sharpness and motion blur work together in harmony for a sensational portrait."

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SHOT
OF THE
DAY!



Camera:	Nikon Z8
Lens:	Nikkor Z 85mm f/1.8 S
Exposure:	1/4 sec at f/8, ISO 200

InFocus

Photography news from around the globe

01	Photography news	Page 20
02	Win a Sigma 50mm lens	Page 22
03	Ask Matthew	Page 24
04	Letters	Page 26
05	The Art of Seeing	Page 28



1 RICOH GR IV HDF
The Highlight Diffusion Filter replaces the ND filter found on the standard Ricoh GR IV.

New additions to Ricoh's GR IV family

The popular APS-C compact line-up is boosted by the arrival of the GR IV HDF, which puts mood first with a unique highlight diffusion filter, and the GR IV Monochrome, which loses the colour sensor of the GR IV

Swapping clinical perfection for character, the **Ricoh GR IV HDF's** headline feature is its built-in Highlight Diffusion Filter, or HDF, which replaces the ND filter found on the standard GR IV. Rather than simply cutting light, this HDF filter subtly diffuses bright areas of the frame, making highlights bloom and smoothing transitions for a dreamlike, ethereal look. This aesthetic feels tailor-made for street, night scenes and atmospheric everyday moments. It's a conscious aesthetic choice, and one that leans into mood over measurable sharpness without straying from the GR's fast, reactive shooting ethos.

Also announced was the **Ricoh GR IV Monochrome**, which is the first dedicated black and white camera in the brand's long-running GR series. A newly developed mono CMOS sensor is designed to deliver 'the ultimate in black-and-white expression', says Ricoh, with 'Image Control options specialised for black and white photography'. The new variant, available from mid-February, is poised to deliver the same sharp, high-quality rendering for which the GR series is known, only now without a colour filter array.

Find out more at: www.ricoh-imaging.co.uk
£1,299/\$1,599 (Ricoh GR IV HDF);
£1,599/\$2,199 (Ricoh GR IV Monochrome)



2 RICOH GR IV MONOCHROME
The new model has a 25.74MP sensor and an 18.3mm f/2.8 lens (28mm equivalent).



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Apple Creator Studio

Get the brand's Pixelmator Pro, Final Cut Pro and other creative apps for a monthly subscription fee, plus premium content for Keynote, Pages and Numbers

Photo editor Pixelmator Pro and video editor Final Cut Pro are popular alternatives to Adobe Photoshop and Premiere Pro for those who like to own software outright, but both programs are part of the new Apple Creative Studio subscription, which launched last month. Unlike Adobe's move to a subscription model, however, Apple says that Pixelmator Pro and Final Cut Pro will

remain available as a one-time purchase. Some 'premium content' will be only for subscribers, though, which includes a new Warp tool inside Pixelmator. The subscription includes Final Cut Pro, Logic Pro and Pixelmator Pro (Mac and iPad), along with Motion, Compressor and MainStage (Mac). **Find out more at:** www.apple.co.uk; **£13/£13 per month or £129/£129 per year**

Apple Creator Studio bundles one-time purchase apps into a monthly subscription deal.

WIN a Sigma 50mm F1.2 DG DN Art

This fast compact standard prime for L-Mount and Sony E-mount delivers outstanding performance, and one is up for grabs for a *Digital Camera* reader

Sigma lenses are some of the best on the market. While the Sigma 50mm F1.2 DG DN Art offers a standard angle of view – similar to that of the human eye – there's nothing standard about its image quality.

Available for L-Mount and Sony E-mount cameras, Sigma says this fast prime is the world's lightest 50mm f/1.2 lens for full-frame mirrorless cameras, weighing just 745g (L-Mount). Its

complex optical design corrects various flaws, aided by a 13-blade diaphragm. Dual HLA (High-response Linear Actuator) autofocus motors deliver fast and silent performance for stills and video. We've got together with Sigma UK to give away one of these lenses to a lucky *Digital Camera* reader! To enter, go to the link below. *This competition is open to UK readers aged 18+.*

For more info: www.sigmauk.com



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Focal point

Rounding up what's new and exciting this month



Lomography

Lomography adds two Petzval lenses to complete five-strong series

The Joseph Petzval Focus-Coupled Boleh Control 27mm f/1.7 and 135mm f/2.5 Art lenses are available for Canon RF, Nikon Z and Sony E mounts. Anyone looking to bestow that Hollywood swirling bokeh effect on their photos should take a look. www.lomography.com; **£399/\$599 each**



DxO Labs

New DxO Modules available for a range of recent lens releases

The 326 new modules will help owners get the best from their new glass when using DxO's photo editing software. New primes from Canon (RF 45mm F1.2) and Sony (FE 100mm F2.8 Macro GM) feature, as do new APS-C primes from Nikon. www.dxo.com

New Instax Mini Evo Cinema camera can roll back the years

This 8mm cine-inspired camera has a decade dial that allows the camera to replicate cameras from earlier eras. Designed for short clips, the Mini Evo Cinema has a small 5MP sensor and can take video, but only for about 15 seconds. instax.com; **£329/\$410**





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AskMatthew

All your questions answered. Send your questions to digitalcamera@futurenet.com



Matthew Richards

Matthew Richards is a photographer and journalist who has spent many years using all manner of photo gear.

Prime time on a budget

Q I'm after a compact, lightweight and, hopefully, inexpensive prime lens for portraiture. I'm looking for something with a tight depth of field and soft bokeh for my Nikon Z 5. What would you recommend?

Gina Jacobs

A For use with a full-frame camera, such as your Nikon Z 5, I'd go for an 85mm prime lens, which will enable a natural shooting distance for portraiture. A good own-brand option that won't cost a fortune is the Nikon Z 85mm f/1.8 S, with a list price of £849 (\$847). Even so, it's a tad pricey and chunky, with pretty basic handling.

I've recently bought a Viltrox AF 85mm F2 Z Evo, which is also available in Sony E-mount and could be an option for you. The first in the brand's new 'Evo' series, the lens is compact and lightweight, yet features an aperture control ring with a click/de-click switch and a customisable function button. Autofocus is fast and accurate, and image quality is impressive, helped by the inclusion of two ED (Extra-low Dispersion) elements and two HR (High Refractive index) elements, all for the princely sum of £265 (\$275). It's a bargain!



Measuring just 76 x 69mm and weighing a mere 340g, the lens nevertheless features both an aperture control ring and a function button.



© Viltrox

The Viltrox delivers excellent image quality, combining wide-open sharpness with negligible colour fringing, a tight depth of field and beautiful bokeh.



© Viltrox



Ni-MH batteries don't need to be drained before recharging, so you can top them up anytime. Panasonic Eneloop Pro is a leading brand, costing around £18 (\$26) for a set of four. They come pre-charged and retain their charge for up to a year when unused.

Power to the people

Q I've had bad experiences with Ni-CAD batteries in the past, but I've been told that newer rechargeables are better than alkaline batteries for use in flashguns. Is that right?

Pete Hughes

A Ni-CAD (Nickel-Cadmium) rechargeable batteries notoriously suffered from a 'memory effect', so you would have to completely discharge them before recharging them again, and they'd tend to go flat pretty soon anyway when they weren't being used. Newer Ni-MH (Nickel Metal Hydride) batteries are the way to go.

I tested a set of four Panasonic Eneloop Pro 2500mAh Ni-MH batteries in a flashgun and got consistently fast recycle speeds of around 2.5 seconds until they ran out after about 300 shots. By contrast, alkaline batteries only lasted for 115 shots, with recycling speeds slowing to 6 secs after 50 shots and 19 secs after 75 shots.

Dial M for Manual

Q I thought that in-body image stabilisation worked with any lens, but I've just bought a manual-focus lens and stabilisation is greyed out in the camera menu. Is that supposed to happen?

Jeff Stevens

A For IBIS to work, the camera body needs to know the focal length and preferably the aperture rating of the lens that's mounted on it. That can still be the case with manual-focus lenses that have built-in electronics.

However, for fully manual lenses that have no data communication with the camera body, the camera doesn't know that a lens is fitted, let alone its vital statistics. You can usually get around the problem by dialling in and storing the lens's details in a menu option typically labelled 'Non-CPU lens data', 'SteadyShot Adjust Manual', or similar, therefore enabling IBIS.

Fully manual lenses, such as the one shown here, have no built-in CPU nor any electronic contacts in the mounting plate. To enable IBIS, you need to set the details manually.



Second-hand superstar

This 'kit' zoom lens is a bargain basement buy for Sony Alpha full-frame cameras

Q I've recently inherited an old Sony A7 camera body from a friend who upgraded. Can you recommend an inexpensive second-hand zoom lens that I could buy for it?

George Watts

A **Matthew recommends...**
Sony FE 28-70mm F3.5-5.6 OSS
Compact, lightweight and affordable, this lens ticks all the boxes for casual, everyday and travel photography.



Small, simple but effective, and literally tailor-made for the original Sony A7, this is a kit lens that has stood the test of time.

Released (year): 2013
Price new: £395/\$448
'Excellent' £150/\$180
'Good' £130/\$150

This lens surfaced as the kit zoom option alongside the original Sony A7 camera, back in 2013. It maintained its position for some 13 years, until very recently being replaced by a Mark II version, which is more able to do justice to the much faster, very latest Sony A7 V body. That's a bit academic if you're using an original A7 camera, though.

Highlights include pleasing image quality and good all-round performance, built into a compact and lightweight package. Importantly, for first-generation A7 cameras, which lack IBIS, the lens also features optical image stabilisation. Pre-owned examples should come complete with a hood as well as front and back lens caps.

1 Built for the masses
Due to the longevity of this lens and many photographers upgrading from it, finding bargain second-hand options is easy.

2 Simple to use
The lack of fancy handling frills makes the lens easy to use, with just a zoom ring and a focus ring. Everything else is handled by the camera menus.

3 Decent design
The lens features a linear stepping motor for autofocus, 3-stop optical stabilisation and an ED (Extra-low Dispersion) element in the optical path.

Elements/groups: 9/8
Aperture diaphragm: 7 blades
Optical stabilisation: 3 stops
Min focus distance: 0.3-0.45m
Max magnification: 0.19x
Filter size: 55mm
Dimensions: 83 x 73mm
Weight: 295g

Readers' Letters

Have a burning question about the future of photography? Want to discuss a feature or a tutorial in the magazine? Send us your letters...

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Star letter: Seascape sunset

Inspired by your feature on Coastal Scenes in the September issue (298) and my own love of seascapes, I have become obsessed with this small beach, located about an hour's drive from where I live. The rocks here provide many excellent creative opportunities for long exposure photography, which I love.

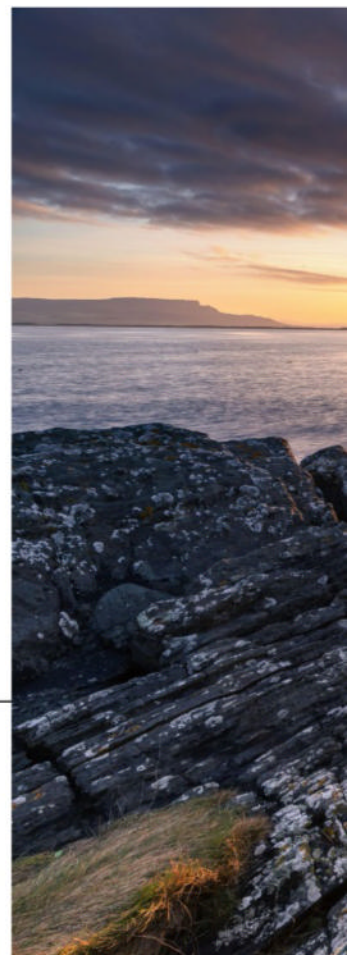
Stroove Beach is located on the eastern tip of the Inishowen Peninsula in County Donegal. It's a small sandy beach overlooked by the Inishowen Lighthouse, whose harbour lights guide vessels into Lough Foyle. Although most photographs are taken of the lighthouse, I was drawn to the dramatic Dalradian grits and

phyllite rocky ridges that shelter the beach on each side.

The characteristic folded structure of the rocks was highlighted by the growth of the beautiful yellow lichen and made a lovely glow in the foreground for the setting sun (see right).

Pauline Graham, by email
Instagram: @paulinegrahamimages

Digital Camera says: Great shot, Pauline – very dramatic! It could be worth waiting for the sun to set and light up the clouds in the sky, as there's a lot of glare in the shot. Or, before the sun sets, try facing away from it to catch the light on the rocks. Still, a fantastic capture in such a high-contrast situation.



The bear necessity

Apart from art and photography, one of my other interests is restoring vintage bears and creating themed exhibitions of them to help children engage with various subjects and timelines. I photograph all stages to document their development during restoration. These two little bears are competing in a game of chess, and although I don't play, I felt I should at least set up a proper chessboard, which was a bit of a learning curve.

It's quite tricky to photograph the mohair covering of the bear, so I used sufficient light to maximise the detail. The image was taken with a Sony A7 IV and a Sigma 28-70mm lens.

Jill Hillman, MA Fine Art, LRPS, by email

Website: www.jillhillman-heritage.myportfolio.com

Digital Camera says: Great shots, Jill. It is indeed tricky to photograph the fur because it absorbs light, so getting the exposure right is difficult. The black and white shot with the board in focus and the bear slightly out of focus (f/4 aperture) is our favourite.





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Pauline's image captures a dramatic setting sun on the coast of County Donegal, Ireland.

Pauline Graham



Bryan

@bryanrphotography

Stunning cityscapes from Melbourne, Australia, rich in fluorescent colours

Kasia Bochniak

@kasia.bochniak.photography

Landscape and nature photographer who shoots images from fog and the Northern Lights to magical woodlands

Jim Signorelli

@jim_signorelli

Mostly monochromatic fine-art architectural captures and landscapes, taken in and around Chicago, USA

Peter Briggs

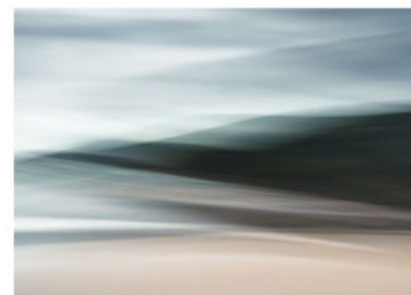
@peterbriggsp photography

Lovely variation of work taken with his Nikon Z f camera, with favoured genres ranging from macro to crashing waves

Louise Collier

@lcollier_fineart

Abstract photographer who shoots images that are a visual feast for the eyes, including ICM and double exposures of the natural world



Louise Collier

NEXT ISSUE: Read fine-art photographer Louise's advice on taking ICM captures at the coast



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Camera decisions

I have been doing a bit of research into Nikon mirrorless cameras. I have a D810 and was wondering which one to get. I have a budget for either a Nikon Z 6III and the Nikon Z 24-120mm lens, or the Nikon Z 8 body only. Do you have any preferences or suggestions?
Frankie Holmes, by email

Digital Camera says: Our Technique Editor, Wendy, replies: 'This is the same question I asked myself when upgrading from my Nikon D750. I had a slightly bigger budget in that I also bagged the 180-600mm monster lens.

In the end, I went for the Z 8 because it's the better camera and it has a 48MP resolution. The Z 6III would have been the choice if I also shot lots of video, but I don't. And besides, if I'm going to spend that amount of money, I want a big uptick in camera resolution.

I also bought the FTZ adapter so that I could use my Nikon 24-85mm and 18-35mm AF-S lenses and Sigma 105mm macro lens. The AF on my old 50mm lens didn't work so I replaced that with a TTArtisan 75mm F2 lens after a year. I'm currently looking at that 24-120mm Z lens you mentioned to replace the 24-85mm AF-S lens.

Nikon Z 8 (left) and Nikon Z 6III (right) are both great cameras, but it's worth comparing to see which one is better at the genres you will use it for.





Benedict Brain



Benedict Brain

www.benedictbrain.com

Camera: Fujifilm GFX 50R and GF45mm F2.8 R WR (35mm equivalent)

Exposure: Various exposures

www.benedictbrain.com

In a creative block? Open your archive and experiment. Multiple exposures and different blend modes can transform forgotten frames into something magical.

many photographers do when it's dark outside and the well has run dry – I turned to the archive. Scrolling through old files, I started playing with images, layering them together using multiple exposure techniques in Photoshop. I'd prefer to do this in camera, like in the old film days, but there's something quite satisfying about messing around with blend modes and watching unexpected combinations emerge on screen. It's almost like a form of digital doodling.

I'm not generally a fan of technique for technique's sake. My practice typically aims for a straight approach, letting the subject speak without manipulation. However, I recently went to see Ukrainian photographer Boris Mikhailov's exhibition at The Photographers' Gallery in London and his montages from the body of work titled 'Yesterday's Sandwich' did something to me. The aesthetic quality seduced me. The way layers merge into one another to create something new.

This image came from that experimentation. The winter vegetation, rose hips and skeletal leaves ghosted over a bluish forest scene to create a vibe that feels magical. The seduction here is almost purely aesthetic. It looks pretty, ethereal even. There's no grand conceptual framework underpinning it, although I might try to reverse-engineer one if I make more at some stage in the future. At this point in the process, it's just beauty for beauty's sake. I decided to just go with it and embrace that.

Sometimes that's enough, I think. Your photography archive can offer unexpected gifts, and maybe winter doldrums can become their own kind of productive creative space. ●

Try your own multiple-exposure floral captures by following our Photo Skills project on page 46.

The art of seeing

Benedict Brain searches his archives for the inspiration to escape winter's creative doldrum

W

inter in the UK can be grim: the relentless rain, the short days, the dull, grey skies that seem to suppress any creative impulse. Without travel to energise my practice, I've found myself in

something of a creative doldrum and finding motivation has been a challenge. I recognise that this is part of the creative ebb and flow, and there's no use in fighting it. But ultimately, an urge to create manifested, and so I did what

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Reader gallery

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

1 'Gold Hill' by Andy Dow

"I took this photograph of Gold Hill in Shaftesbury, Dorset, in late summer. It took a while to get the lighting right due to the patchy clouds and even longer to get the right subjects in the foreground. Suddenly, these two children wandered up the

hill and created the perfect scene. The only editing I did was to stack a couple of shots in Photoshop and delete the rest of the family from the top layer."

Camera: Canon EOS R6 and RF

24-105mm F4L IS USM lens at 45mm

Settings: 1/400 sec at f/9, ISO 100

Instagram: @adpy.co.uk

Digital Camera says: It's difficult enough to come up with something new for an iconic location such as Gold Hill, let alone waiting for it to be free from tourists. This shot has marvellous tones across the frame, and removing the adults from the scene has given it a timeless quality.





2 **'Child and Ladder' by Ian Philips**
"This shot is of my two-year-old grandson, who was desperate to play with the paint after the shoot. I used a simple, one-light setup with a Godox AD400 Pro, a gridded softbox and a Sony A7 IV."
Camera: Sony A7 IV and 24-70mm Sigma F2.8 DG DN Art lens. **Settings:** 1/250 sec at f/5.6, ISO 50
Instagram: @ianphillipsphoto

Digital Camera says: There's a superb use of just one light and an inspired idea to give your grandson the tools of the painting trade and place him on the ladder. The colour palette is full of lovely muted tones, while the angle of the ladder adds depth to the frame. The composition places the child so that his body is facing into the scene, but also ensures that his face is making eye contact with the camera.



3 'Blue Carpenter Bee' by Bill Pitcher

"After a one-to-one session with macro maestro Tony North, I installed a dedicated studio in the summer house in my garden. It has a working bench with a gantry and macro table, which allows underlighting through an opaque base. Illumination is produced by four Bowen LCD panels, but only three were used for this image. The bottom light was set to 75 per cent power and the top two lights were

set to 85 per cent, all at 5700K. The image was shot with Manual exposure with a bracket of one stop either side, using a hand-held light meter over a grey card for a common mid-point reading. Minor edits were undertaken with Capture One and stacking by Helicon Focus 8 programs. The camera was held in position with a Velbon tripod." **Camera:** Fujifilm X-H2 and Fujinon 80mm macro lens with focus bracketing system. **Facebook:** bill.pitcher.75

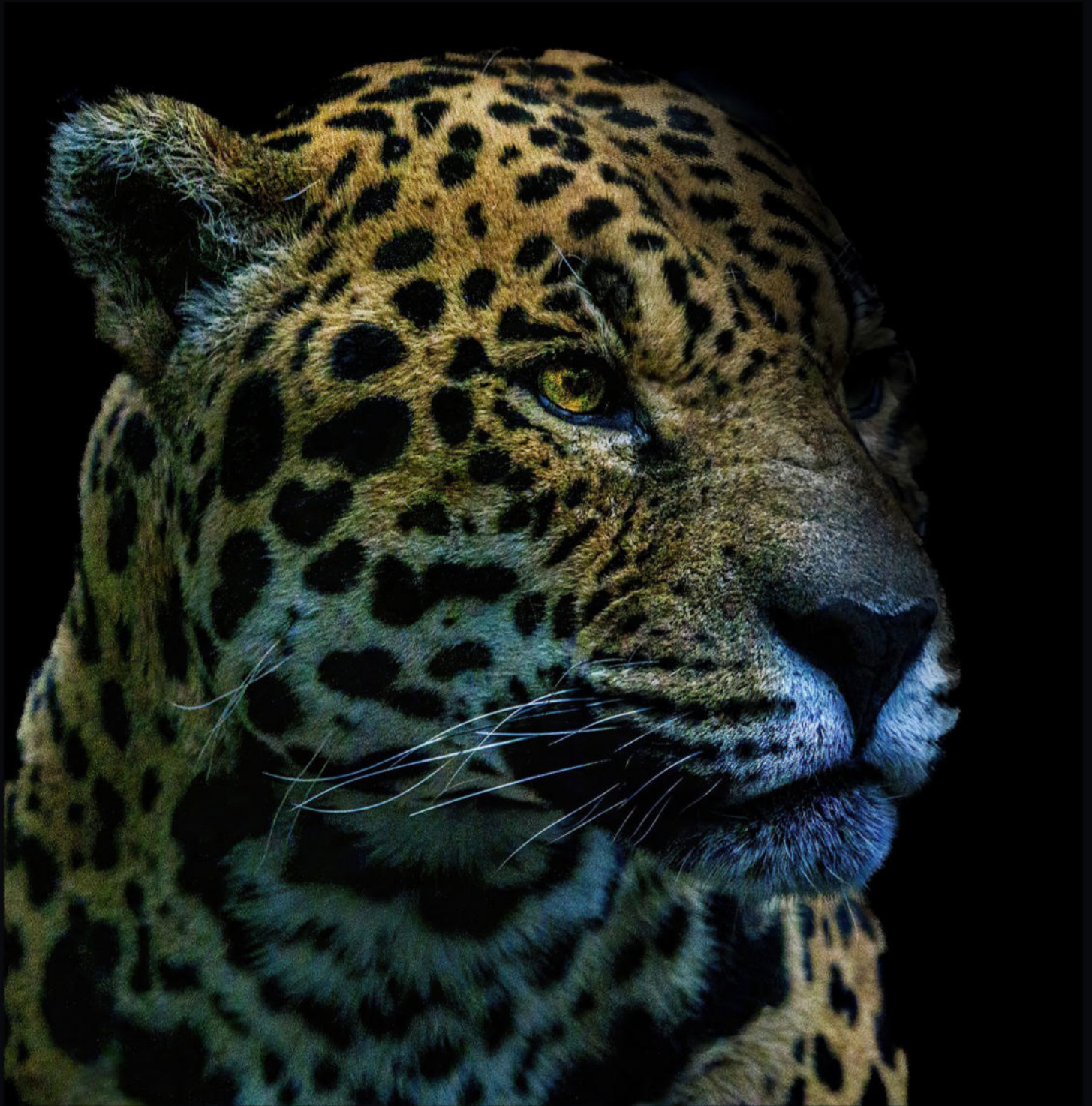
Digital Camera says: The front portion of the bee is good and sharp, while the use of underlighting has not only added detail to the bee but also lightened the background. This enables an excellent separation between the insect and its surroundings. The composition is dramatic and dynamic, with the twig leading the eye up towards the bee with its fascinating colouring and outstretched wings. That macro lesson with Tony North has definitely paid off!

4 'Tampa Convention Center' by Frank Lamica

"I've taken two shots of the Convention Center in Tampa, Florida – one at night and one during the day. It's one of my favourite locations for shooting low-light photography." **Camera:** Canon EOS R1 and Canon RF 24-105mm F2.8L IS USM Z lens. **Flickr:** flickr.com/people/40182104@N08/

Digital Camera says: The night-time shot certainly showed that you could do it hand-held. However, we preferred the high-contrast daytime shot (right), even though an ISO 400 setting had led to some unnecessary noise.





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5 'Napo' by John Dearden

"I often visit Chester Zoo and Napo the jaguar is one of my favourite animals – he's majestic. In this shot, the light was hitting his face perfectly for that lovely contrast. My dream is to become a disabled ambassador for OM System cameras. I want to show how it's a perfect system for those with mobility and dexterity needs."

Camera: OM System OM-1 with M.Zuiko 12-100mm F4 IS Pro lens

Settings: 1/1,000 sec at f/4, ISO 1000

Instagram: @chairview_chronicles

YouTube: @jpdeardenphotography

Digital Camera says:

Taking photographs at a zoo is never easy, and getting results that don't make it obvious that the animal is in captivity is even harder. However, you've managed to capture the steely-eyed gaze of this magnificent big cat perfectly. By exposing for the light, the rest of the background descends into darkness. Well done!



6 'Norwegian Mountaineering Centre' by Richard Hughes

"This building in Andalsnes, Norway, is one of my favourite cruising destinations. I remember it was a windy day and keeping the camera steady was a real challenge. I was looking for a shot with real drama, and the clouds helped in that respect."

Camera: Fujifilm X-T3 with Fujinon 18-55 mm lens. **Settings:** 1/400 sec at f/9, ISO 160 **Instagram:** @richpix999

Digital Camera says: This is a beautiful capture. Richard has used the rule of thirds to position this climbing centre perfectly against the moody clouds behind. The angle of the capture lends the image the drama he was after, with the sharpness of the building contrasting with the clouds. The monochrome effect works brilliantly here, making the shapes on the building stand out.



7 'Aerial Ballet' by Michael Turek

"I took this shot in 2020 but it became newsworthy again after the USAF Thunderbirds [air demonstration team] crash in December 2025. Fortunately, the pilot was able to eject safely – a timely reminder that while this aerial ballet is inspiring, it is also highly dangerous."

Instagram: @michael.turek.908

Digital Camera says:

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IN THIS ISSUE

10 skills for you to learn this month

01 Night train: master metering in low light	page 40	06 Make a splash with kayaking images	page 51
02 Creative zoom bursts with Sarah Gibbons	page 44	07 Enchanted woodlands with Andy Gray	page 52
03 Capture running dogs	page 45	08 Rate my photo: Charlotte Beutler	page 54
04 Dreamy florals with multi-exposures	page 46	09 Why this shot works with Will Bakowicz	page 56
05 Evocative portraits with Thibault Gerbaldi	page 50	10 Photo Challenge: Waterfalls	page 58



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01 URBAN Take the night train

Wendy Evans goes through the techniques required to shoot train stations after dark, when metering the variable light is a challenge

The train station at night is a mysterious and, occasionally, weird place. The light can be more interesting than during the day, with more colours at play, there are people and there are trains. Don't forget the architecture and leading lines as well.

Rather than walking around with a tripod and risking attracting attention, I suggest you go guerrilla, whipping your camera out when something catches your eye. Be prepared to shoot fast and move on, which means knowing where all the functions are on your camera.

You'll need to have one finger on the ISO, another on the aperture dial and be aware of the tricky lighting conditions. →

Camera: Nikon Z fc with Nikkor DX 16-50mm (24-75mm effective) lens

Settings: 24mm focal length, 1/8 sec at f/4, ISO 800, Highlight Metering



Wendy Evans

Photo skills

Step by step Setting up the workflow process for your scene

In low-light conditions, there's a case to be made for using Auto ISO, though not by me, I hasten to add. There are only a few cases where I use it, and this isn't one of them. The process I used for the main shot and those on this page is as follows:



01 Set your aperture
Set the shooting mode to Aperture Priority (A). Dial in f/5.6 to start with.

02 Metering the scene
Take a meter reading. Check how slow the shutter speed is at ISO 100 and whether you have anything to rest the camera on that would help. For the main shot, the answer was yes (a railing), which meant I only had to increase the ISO to 800 and open the aperture to f/4 to get a shutter speed of 1/8 sec. Without support, that would be tricky, but here, it was possible to avoid camera shake.

03 Focus your shot
The front of the train was about 3.5m away, and that's what I focused on. The choice of lens focal length has more effect on depth of field than aperture, and at 16mm (the field of view is equivalent to 24mm), it meant that there was much more DoF available than if using a telephoto lens.

04 Fire away
At the aperture of f/4, it meant that the depth of field came forward 1.82m from the focus point, and went back from there to infinity. That meant the important part of the scene was covered and in focus. The point here is that the shorter the focal length of the lens, the wider the aperture you can use in these low-light conditions.



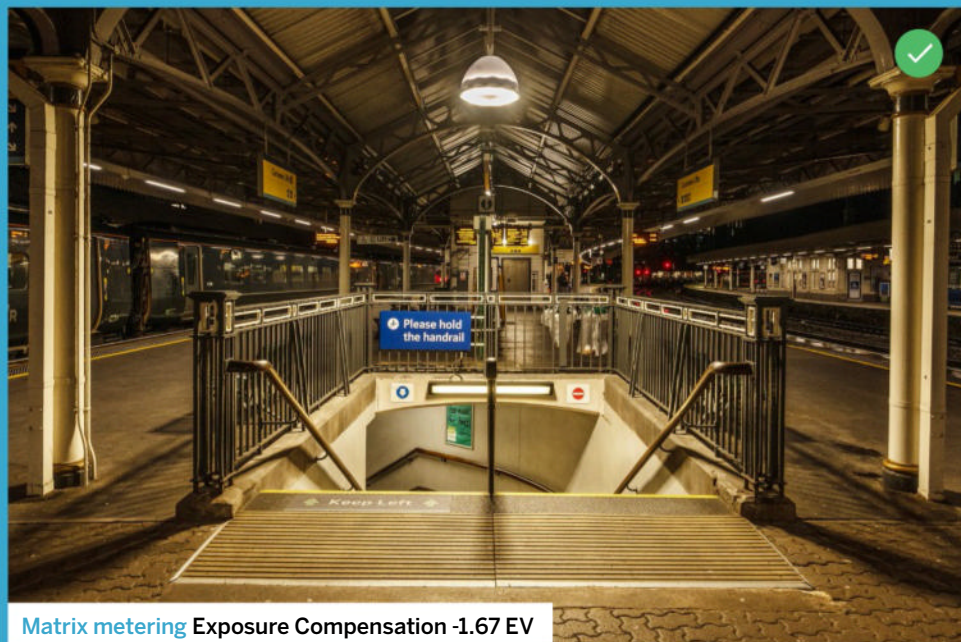
Metering options

The lighting at night is always challenging, and what works in terms of metering in one scene may not work in another. Here are two examples...

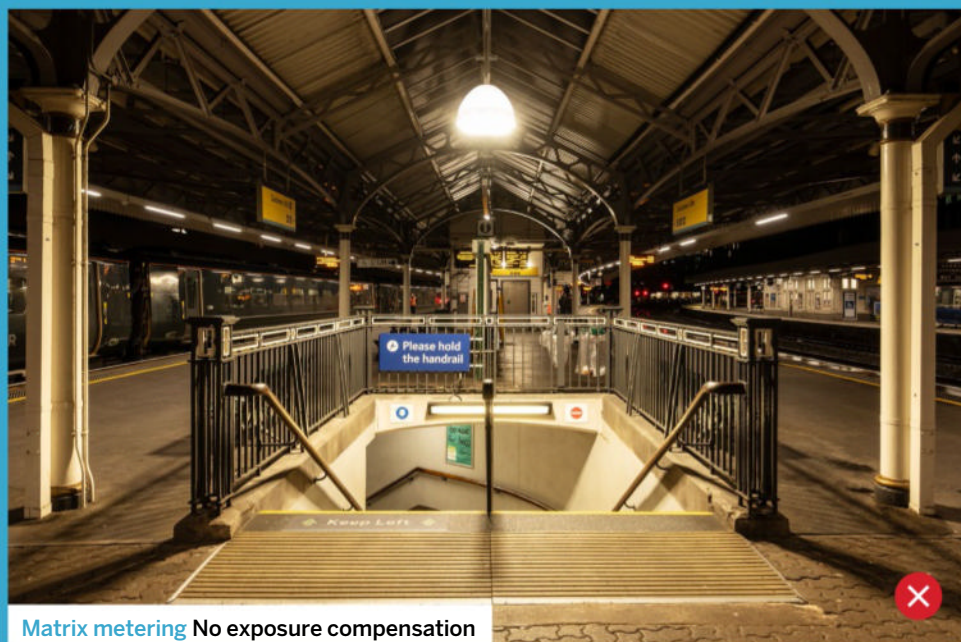


01 Matrix metering

In these shots, the light is mainly coming from the subway and the huge light in the middle. Centre-weighted metering was overexposed, while Highlight metering was underexposed because of that light. The solution was to use Matrix metering with -1.67 EV exposure compensation. Both images here were shot using this mode, but while the shot below has the exposure compensation, resulting in a balanced image, the second one (bottom) didn't have it, meaning that the light was overexposed.



Matrix metering Exposure Compensation -1.67 EV



Matrix metering No exposure compensation

Metering on your camera

Check metering mode names in your manual, as they differ by brand

Canon	 Evaluative	 Centre-weighted	 Spot	 Partial *
Nikon	 Matrix	 Centre-weighted	 Spot	 Highlight-weighted *
Sony	 Multi-pattern	 Centre-weighted	 Spot	 Highlight-weighted *

02 Highlight-weighted metering

In these shots, there is a string of bright lights running through the scene, but they are quite small. So while the overall exposure using Matrix metering is OK, notice how the LED lights and the areas around the lights and the reflection on the ground are overexposed in the photo at the bottom. The solution here was to use Highlight-weighted metering and bring the exposure back up in the rest of the image in editing. That retained the highlights in a well-exposed scene.



Highlight-weighted metering



Matrix metering

Photogenic railway stations in the UK

At UK stations managed by Network Rail, taking photos is permitted, as long as they are not sold to a company or stock image agency. The use of flash is not permitted, and tripod use should be avoided.

- 1 York**
Known for its historic arched roof and curved track layout, it's great for atmospheric railway captures. It's also next to the National Railway Museum.
- 2 Edinburgh Waverley**
Centrally located in the city, it features a Victorian iron and glass dome.
- 3 London St Pancras**
A combination of old and new architecture at this major transport hub for European destinations.
- 4 Wemyss Bay**
This station, located in Inverclyde, is one of Scotland's most beautiful. Its curved wooden walkways and glass roof make it a popular photo attraction.
- 5 Newcastle Central**
An impressive Victorian station with a fantastic roof and curved layout.



Further afield

Grand Central, New York

Its spectacular roof, marble floors and famous clock make it a tourist destination.

São Bento Station, Porto

Ornate blue tiles make this one of the most beautiful train stations in Europe.

Liège-Guillemins, Liège

Impressive ultra-modern masterpiece, designed by Santiago Calatrava.

You could try just the glitter card with no glitter on top or a different coloured glitter card. Alternatively, why not try an out-of-focus

Website: dreamdesignsfolio.myportfolio.com

I use this lens for this light explosion effect because it goes down to a narrow aperture and the zoom is just right.



For a different look, try deliberately taking the shot out of focus, using a wider aperture to create a bokeh light explosion.

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04

CREATIVE

How to shoot dreamy flowers

Still raining outside?
Then it's time to get
creative with overlay
shooting modes and
Wendy Evans

Y

es, it's official, it hasn't
stopped raining in the UK
since the turn of the year,
but don't despair, here's

a fun project that involves a bunch of
flowers and some lighting. The bonus
is that, once you're done, you can hand
them over as a Mother's Day gift.

The idea is to make use of the
overlay function and blend modes
of your camera to create one image
from multiple shots with fast and
long shutter speeds. The long shutter
speed shots create blur and
atmosphere; the short one adds detail.

The different modes create different
styles of blended image, so once
you've tried one method out, you can
have a go at another. You need to go
out and get some flowers – it's better
if they have a few different colours,
rather than just one, like daffodils.

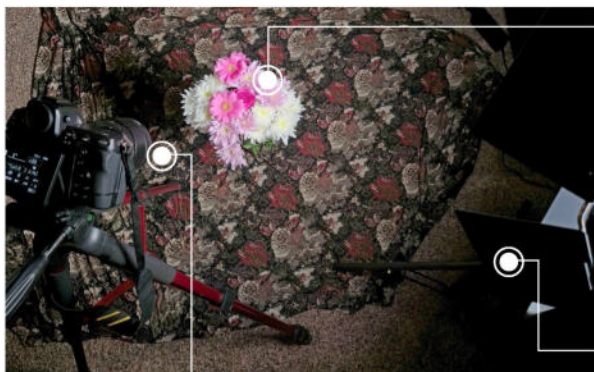
Camera: Nikon Z 8 and Sigma
105mm macro lens

Settings: 1/125 sec at f/4, ISO 32
and 1/5 sec at f/20, ISO 32





Setting the scene



Pick a lens

You can do this with a macro lens, getting close to the flowers, or from further away with a regular zoom lens. I tried both a 105mm macro lens and a 24-85mm zoom lens at the 85mm end, and both worked well. Remember to turn image stabilisation off, if present on the lens barrel, as you'll be moving the camera about.

Basic arrangements

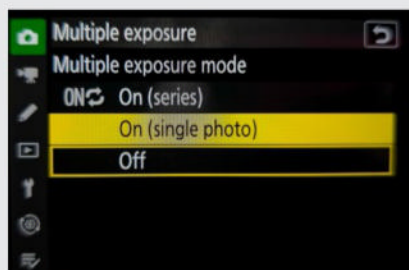
There's nothing complex about this, and it can all be done at home. Spread a background cloth on the floor, over the top of something solid, if you have carpet. Get your bunch of flowers in a vase, remove any packaging and ensure they are tightly bound together. Place this in the middle of the background.

Light it up

You'll need at least one light source, so you aren't relying on the ambient light. This has the advantage that areas not lit by the source tend to be thrown into shadow. Here, I've used a Neewer LED panel at full power, positioned above the flowers.

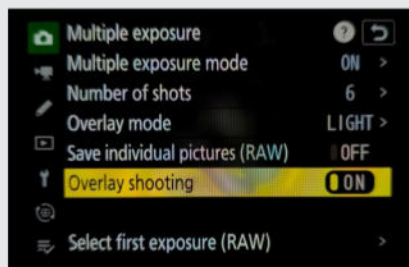
Step by step Shooting the scene

The key element is setting your camera up for multiple-exposure blending



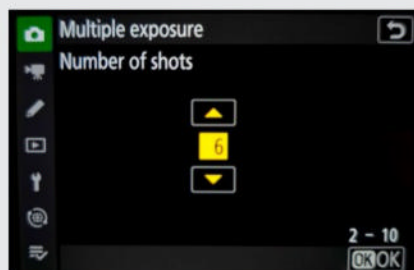
01 Multiple exposures

Go into your camera settings and look for Multiple exposure, which will be set to Off. Select this to get into the default settings. The first thing to select is Multiple exposure mode and set this to On (series) so you can create multiple images. If you select On (single photo), it will turn off after one image.



03 Overlay shooting

Unless you want to have a pile of photos from the process, I'd advise turning off the Save individual pictures (RAW) option. Also, turn Overlay shooting to ON, which allows you to see the image being built up in the viewfinder as you do it – it's nothing to do with the actual mode being on or off.



02 Number of shots

You'll want at least five or six shots to blend together. I suggest selecting six here. Do four on the slow shutter speed setting (see Camera settings boxout) and move the camera in each direction. Then do the final two on the fast shutter speed setting from different positions to add the flowery detail.

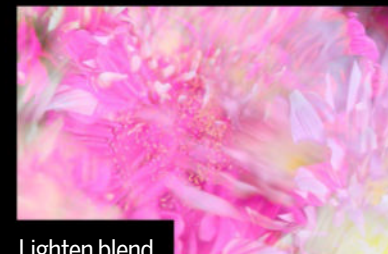


04 The blend mode

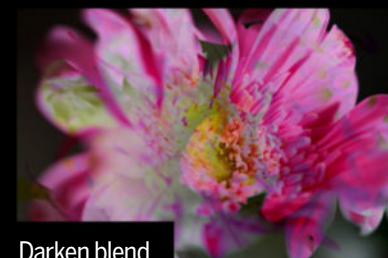
This is how the various shots are blended together. The default is Add, which is no good for a large number of shots. Darken gives you a dark background and high-contrast flowers, but it doesn't look dreamy. Try Average, which blends well, but may need brightening, or Light, which may need some darkening.

Different blend mode results

Here are two results from the Lighten (below) and Darken (bottom) modes. The main image on the previous spread used the Average blend mode.



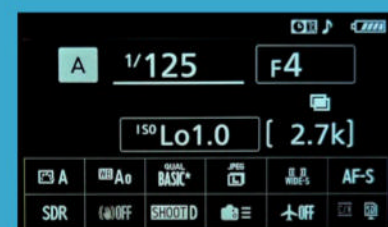
Lighten blend



Darken blend

Camera settings for each shot type

There are two specific settings needed. The longer exposure with movement shot requires a shutter speed of around 1/5 sec. With a powerful light, you'll need to reduce the ISO to as low as possible. Then you need to stop the aperture down, so here it was f/20 in AP mode. With these settings, move the camera to create blur. The second type of shot uses a fast shutter speed, so either increase the ISO to f/8 or use a wide aperture (f/4) for less depth of field. It's also more effective to get closer with this shot and do it last for detail.



Use both settings for two types of shots – the slow shutter speed with camera movement and the fast shot for detail.

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Thibault's top five tips for low-light travel portraits



Start with eye contact

Build a connection first by saying hello, asking a couple of questions about their day and sharing a little about yourself. Then, when shooting, keep eye contact as you press the shutter; don't hide behind the camera. It keeps the moment alive and the expression natural.



Use doorways as softboxes

Look for small openings: doors, windows or roof hatches. They create directional, flattering light and an instant mood. Place your subject just inside the shadow line, then move yourself until the light shapes the face. Let the background become darker for more separation.



Embrace slower shutter speeds

Low light doesn't always mean higher ISO. If your subject is still, try 1/15 to 1/30 sec. Brace your elbows, exhale as you shoot and take short bursts. A touch of motion blur can also feel cinematic, so don't fear it.



Protect the highlights

Bright areas in the frame (a ceiling hole, a doorway) will clip first. Dial in -0.3 to -1EV, check the histogram, and keep your whites just below clipping. Shadows can usually be lifted later; blown highlights rarely recover cleanly.



Let colour guide the frame

Strong colour is a compositional tool. If one tone dominates, as here with his red robes, try to simplify everything around it: reduce distractions, use a longer focal length, and keep other colours muted. In editing, control saturation so that the colour feels rich, not loud.

05 PORTRAITS

A doorway, a shaft of light and a red djellaba...
Thibault Gerbaldi creates a painterly portrait



Thibault Gerbaldi is a French-American travel and documentary photographer who builds long-form projects across different cultures and environments. His series, entitled 'Fragilities and Resilience', will be exhibited outdoors in Paris in March.

"I spotted Mohamed al Sudani through a narrow doorway off a Marrakech street," Gerbaldi says. "The red of his djellaba (robe) caught my eye, but it was the light that made me stop: a soft beam from the hammam's roof access and oven chimney, carving his face out of smoke and soot. Mohamed tends the fire that heats the baths. Originally from Sudan, he also plays Gnawa music, carrying an African heritage that has long been marginalised, but now increasingly recognised in Morocco.

"I wanted a portrait that felt timeless and painterly – a chiaroscuro mood with a dignified, almost regal posture. I framed at 46mm on my 24-90mm lens, which was close enough for presence but wide enough to keep

the environment. I worked with natural light only and, maintaining eye contact, I kept my position steady, bracing my elbows and shooting at 1/25 sec at f/3.5 and ISO 1000. I underexposed slightly to protect the bright ceiling area, then lifted shadows in post-processing, while keeping the reds controlled.

"This portrait is part of 'Fragilités et Résiliences', my outdoor exhibition in Paris on the gates of the Jardin du Luxembourg, which runs from March until July. It brings together 80 photographs taken across several countries, pairing portraits and landscapes to explore what seems fragile, what endures and how people and places adapt under pressure."

Camera: Leica SL3

Settings: 1/25 sec at f/3.5, ISO 1000

Instagram: @tg_crossroads

Website: www.tgcrossroads.com

Fragilities and Resilience by Thibault Gerbaldi will be exhibited on the railings of the Luxembourg Garden in Paris, France, from 21 March to 19 July.

Pro kit

Leica SL3 and Leica Vario-Elmarit-SL 24-90mm f/2.8-4 ASPH lens

This camera's sensor and stabilisation let me work handheld in dim interiors without fear. Even at ISO 1000 to 6400, files stay clean with dynamic range, so I can protect highlights and still recover the shadow detail. My go-to travel lens is the Leica Vario-Elmarit-SL 24-90mm f/2.8-4 ASPH, a zoom for wide context and tighter portraits. It's sharp, focuses fast and has Leica micro-contrast, which helps textures and skin tones pop in available light.

www.leica.com



06

SPORT

Capture kayaking

Wendy Evans dispenses tips on the best focus modes for shooting this fast water-based sport

Kayaking, especially where it involves rapids and drops in the river level, can make for an action-packed sport to photograph. You'll need a fast shutter speed to capture the drama of water droplets flying everywhere. Aim for something like 1/1500 sec to freeze everything. If your lens has an aperture of around f/6.3 at the 300-800mm end, you'll probably need to increase the ISO rating to ISO 200 or 400 to get the fast shutter speed.

The telephoto lens you need depends on the distance from the key action zones where you can stand on dry land. If you are near splashing water, remember to take a dry cloth and perhaps fit a UV filter to keep any water droplets off the lens.

Recommended settings: 1/1500 sec at f/5.6, ISO 200

Find out more: For kayaking in the UK, go to www.paddleuk.org.uk. For global competitions, visit www.canoeicf.com



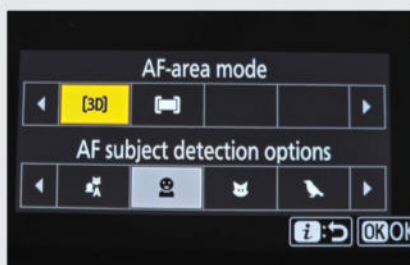
Getty

Step by step Settings to use to maximise your chances of getting a good shot



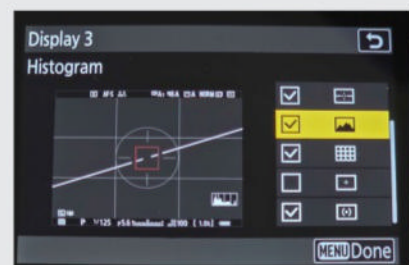
01 Use a long lens

You will need something with a range of between 300mm and 800mm, depending on how far away the action is from the vantage point. Scout the location first so you can get a shot where the kayaker is coming straight towards you, so you can catch their expression.



02 Which focus mode?

As with any moving subject, you will need to switch to continuous focusing. It's worth trying out setting the subject detection to people, even with helmets and goggles. With the kayaker coming towards you, it could be worth trying 3D tracking.



03 Exposure compensation

With lots of white water about, the scene is going to be very reflective, which will lead most metering modes to underexpose. It's worth turning on the live Histogram for the viewfinder and perhaps dialling in +0.7EV exposure compensation.

07

LANDSCAPES

Enchanted woodlands

Andy Gray speaks about his visually stunning zine on woodland scenes



You usually take landscape images, so what was the thinking behind your *Enchanted* book?

I've always enjoyed looking at photography books and was inspired by the photographers who have produced their own. Recently, I'd learnt the craft of printing and held a couple of exhibitions, which were well received, so I thought, 'Why not produce a zine as another way of displaying my work?'

What camera and lens do you use for shooting woodland scenes?

A Sony A7R V and Tamron 28-200mm zoom. It's a good all-round combination.

Do you have a favourite filter brand?

I use Kase magnetic filters, and my filter of choice is a polariser. It's the only filter I use in the woodland, mainly in autumn.

Your shots feature beautiful light. What challenges do you face in getting them?

I enjoy the spectacle of light. It creates depth and atmosphere in a scene. Light contrast can be an issue; that's why I prefer early mornings, as it can be more atmospheric. Putting yourself in the right place in the woodland is key, as is being aware of which direction the light is coming from. Sidelight and backlight generally work well, but front lighting rarely works, unless targeted on a subject against a dark background.

Any other projects in the pipeline?

I'm planning a second volume of *Enchanted*, plus a book documenting my trips to Iceland over the years.

Which editing software do you use?

I use Lightroom Classic and Nik Efex Pro. I rarely use Photoshop.

Instagram: @andygrayphotographer

Website: andygrayphotography.com





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Andy's five tips for shooting wonderful woodland scenes

- 1 Use a zoom lens**
Ideally, use something between 50-70mm and beyond. That will help exclude a lot of unwanted clutter.
- 2 Know your location**
Become familiar with your local woodland and make regular visits. You will notice things that you may have missed on the first few visits. It may take you numerous visits to get the shot you want.
- 3 Avoid the sky**
Be aware of any sky in your frame and exclude it where possible. It's a natural distraction, unless it's occupying a small area of the frame and not too bright.
- 4 Try different apertures**
Don't be afraid to experiment with different aperture settings: f/6-3 to f/11 is a good range, depending on your intended outcome. There is no one-size-fits-all.
- 5 Try all weathers**
Don't avoid going out because there's no mist, as you can still obtain good images. Look for contrast, texture and interesting compositions.



Get the book Enchanted

Andy's zine, *Enchanted*, can be purchased via his website: www.andygrayphotography.com priced at £17.75, including postage.

Try a woodland photography workshop

Andy runs woodland workshops in the Peak District area. For further details and booking information, visit: www.andygrayphotography.com

08

STILL-LIFE

Rate my photo

Charlotte Beutler's still-life photo comes under our microscope

I am always creating, always seeing the world through a different lens. My mind never stops; it's a constant whirlwind of ideas, colours and compositions. I have a love of food, not just eating it, but understanding it. The story behind each dish, the ingredients, the craftsmanship. We often forget to truly taste and appreciate what's in front of us, and that's why I want to capture food in its purest, most stunning form.

My focus is on taking my product photography skills to the next level and diving into restaurant photography. Capturing the masters in the kitchen, the artistry on the plate and the essence of the hospitality world.

Camera: Sony A7 III

Lens: Sony FE 24-70mm F4 ZA OSS

Zeiss Vario-Tessar T

Settings: 1/6 sec at f/22, ISO 1250

Instagram: @smakelijk.etten.fotografie

✓ Key focal point

These magnificent vegetables are the key feature of the photo and everything is arranged around them. They provide the main colour, and all other objects are keyed to them for a consistent colour palette. All the items lead the eye through the photo.

✓ Power of three

These are the secondary items that lead the eye from the front of the photo to the main item. Using three and arranging in this triangular shape is far more harmonious than either using two or four objects, or even putting three in a line. Note the three small pieces of the main vegetable as well.

✗ Blending in

The problem here is that the sleeves of the blouse are much the same colour as the background. With an f/22 aperture, most of the ambient light is going to be removed, leaving just the key light off to the side. A light colour would have helped here.

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✗ Into the dark

There really needs to be a fill light here. The light on the purple vegetable is lovely, but in the top left corner, there's a big chunk of empty black space. Also, while you can just make out Charlotte's face, it's chopped in half by the composition. Either include all or none.

✗ Too bright, too close?

As the main lead-in items, it would be better to just have a little space around the first of these white vegetables rather than trim the edge off. Also, for such a dark, moody scene, the white garlic bulbs are a little on the bright side to be right at the front of the image.

Depth of field

Charlotte has used a narrow aperture to control the light and also create enough depth of field at a 39mm focal length. The focus is on the key purple vegetable, shot from about 2m away, which means that roughly one metre in front of it is in focus – that includes all the items on the table. Everything going back from that is also in focus.



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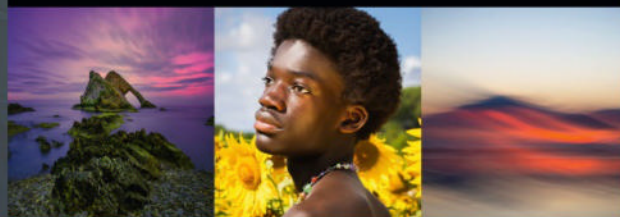
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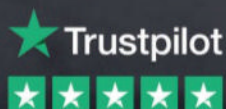
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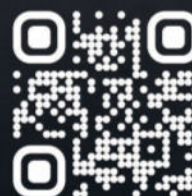
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09

BLACK & WHITE

Storms at the seaside

Will Bakowicz is the winner of last month's keenly fought Black & White challenge



I was on a weekend break at Saltburn in North Yorkshire, but the weather wasn't great. The seafront and pier were almost deserted, so I took the

opportunity to capture some stormy sea shots. I was walking back down the pier when I saw this scene. The menacing clouds and surreal light reflecting off the rails made the shot. I tried a few different compositions, but from this low viewpoint, shooting in landscape format worked best.

Camera: Canon EOS R5 and RF 24-105mm F4 L IS USM lens

Settings: 1/160 sec at f/11, ISO 500

IMAGE ANALYSIS

1 DRAMATIC SKY

Good range of tones in the tremendous sky. The whites have been carefully controlled so there's no overexposure.

2 LEADING LINES

The railings of the pier take the eye all the way through to the tiny figure at the end. Had the person been a little closer, it would have been better, but at least everything is pleasingly symmetrical.

3 FOCUS AND DEPTH

Focusing on the foreground with an f/11 aperture and 24mm focal length has made the benches sharp and produced enough depth of field for the rest of the image.



Will Bakowicz



**SEND
US YOUR
SHOTS!**

Email your entries for
our photo challenge to:
digitalcamera@futurenet.com
(Turn over for this
month's challenge)



**EMAIL
US YOUR
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Send us your hi-res shots:
digitalcamera@futurenet.com



10 LANDSCAPES Waterfall challenge

The challenge is to capture the watery drama

Welcome to our monthly reader photo challenge, where the winning image will feature in the magazine, and you can claim bragging rights. For April, the theme is 'Waterfalls'. How you approach this is up to you. Do you go for the traditional long exposure, mix it up with a slowish shutter speed that infers movement, or do you go against the grain and freeze every flying

droplet in position? Huge waterfalls, small ones, even a babbling brook, would all qualify.

Enter via email or Facebook

Email digitalcamera@futurenet.com with 'Waterfalls' as the subject. Please attach your entry (sending a hi-res version, rather than links) and include a description of how you came to take this particular image. Remember to list your socials and website, so

we can give you due credit if you win. Also, for our new format showcasing the winner, please also include a headshot of yourself (you can use a phone for this). Enter the challenge by 26 March. Remember, only one image per reader, please.

The winner will be announced in issue 307 (May 2026) of *Digital Camera*, which goes on sale on Friday 24 April.

Email your entry to: digitalcamera@futurenet.com
or enter at: www.facebook.com/digitalcameraworld

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WINNERS: Tell a Story contest



TOP PHOTOGRAPHER
Micha Mettier, Switzerland



Georgy Sam, United Kingdom



Julien Serarre, Mexico



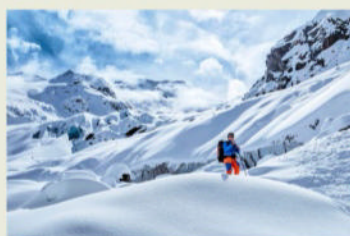
David Alejandro Segura Villarraga, Colombia



Inguna Škestere, Germany



Bogdan Mocanu, Romania



Roy Egloff, Switzerland



Andrew Hitrov, Russia



Dúddi, Iceland



Martina Herstusova, Czechia

G

uruShots is billed as the world's leading photo game. It's an online 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 progress to the coveted 'Guru' status. Challenges are voted on by Gurus and the wider GuruShots community, and there's a fresh challenge every day, such as 'Tell a Story' and 'Wondrous Winter'. Winners receive prizes from GuruShots' partners, including Adobe Stock, Lowepro and Kodak.

Find out more at www.gurushots.com

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WINNERS: Wondrous Winter contest



TOP PHOTOGRAPHER

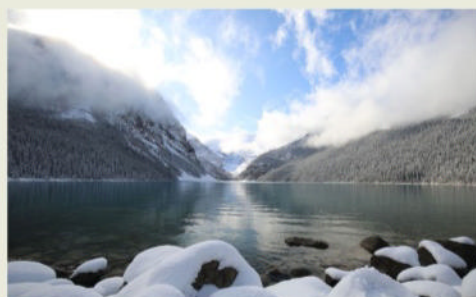
Ivar Thorsen, Norway



Konstantin Slobodchuk, Russia



Magnus Eneqvist, Sweden



Jack Zhou, Canada



Laimute Kuriene, Netherlands



Saurav Dutta, Germany



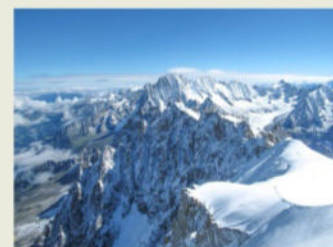
Nidhi Rathi Saraogi, India



Cindy Radmacher, Canada



Edita Meskonienė, Lithuania



Yvonne Athanasaw, United States

LANDSCAPES IN MOTION

Master creative use of long exposure to capture the dynamics of nature, says **Karolina Konsur**

PRO SHOT

Kuźnica, Hel Peninsula, Poland

"Boats embedded in ice, with blue hour light defining the rigid textures, contrast with long-exposure clouds drifting softly above a silent, frozen coastal landscape."

**KAROLINA KONSUR**

A landscape photographer based in Gdansk, Poland, Karolina specialises in seascapes and long exposures. She is an award-winning artist and author of articles published in leading photography magazines, speaks at prestigious industry events and is a global ambassador for Marumi lens filters.
Instagram: @karolinakonsur

There are moments in the landscape when time seems to stretch, water flows over rocks, clouds drift quietly, and the sky itself begins to move. The long-exposure technique allows photographers to translate this continuous motion into a single frame, compressing time and revealing nature's silent choreography.

It is not merely a technical exercise, but an interpretive one, where patience, observation and intention converge. By extending time, description gives way to expression: rivers soften, waves dissolve into mist and fleeting clouds carve the sky with direction and tension. Even the aurora, restless and vivid, can be shaped into luminous brush strokes.

However, mastery isn't about shutter speed alone. Meaningful long exposures depend on intention, disciplined composition and a sensitivity to natural rhythms. The landscape photographer decides how much motion to reveal and why – just as a few seconds or minutes can fundamentally transform a scene. This way of working requires practice and careful choices that connect motion with stillness. When movement is treated as a compositional element, rather than an effect, long exposure becomes a visual language. When used deliberately, long exposure invites the viewer to experience the landscape as a living, evolving presence, shaped by time and light.

CONTENTS

01 Motion blur over time	p64
02 Neutral density filters	p64
03 Set up your ND filters	p65
04 Workflow on location	p66
05 Reading the sky	p68
06 Noticing the light transitions	p68
07 Observing sea rhythms	p70
08 Refining vertical motion	p70
09 Capturing quiet reflections	p71
10 Shaping foreground dynamics	p72
11 Simplifying your composition	p72
12 Making proximity matter	p73

1 MOTION BLUR OVER TIME

The same composition taken with and without an ND filter reveals the role of time in long exposures

With the camera fixed, the first frame at 1/30 sec with no filter captures the scene as the eye sees it (above, right). The boat is on the beach, the waves break into jagged shapes and the contrast between the sky and the sea is high. The clouds retain texture, but feel frozen in time.

In the second image, taken at 30 secs with an ND1000 filter (right), the same shot is now more dramatic. The waves merge into a continuous tonal plane, reducing contrast and simplifying the background. The boat gains visual weight against the smooth sea, while the clouds are stretched out, creating a directional flow overhead. The composition remains unchanged, yet the image shifts from description to interpretation, revealing a balance between static and moving elements.



Without filter



With filter



Without filter



With ND64 filter



With ND1000 filter

2 NEUTRAL DENSITY FILTERS IN PRACTICE

Longer exposures with ND filters changes how movement and energy are rendered

By experimenting with shutter speeds, a different energy and artistic expression can be introduced into the frame, which is visible in these three images. The first one (above) was taken with base exposure settings. In the middle shot (with ND64), the shutter

speed was extended to a few seconds, capturing the dynamic movement of waves crashing against the pillars while preserving the static clouds.

The final image was taken with an ND1000 and a shutter speed of 45 secs (right), which blurred the water,

created a moody haze from the waves and added a sense of motion to the wind-driven clouds.

These three shots demonstrate the impact of ND filters on the final image, from freezing the movement of waves and clouds to fully dynamic.

3 SET UP YOUR ND FILTERS IN THREE SIMPLE STEPS

Achieve control and guide your creative intent using ND filters

Although there are no dynamic clouds in this image, I used a neutral density filter for two reasons. First, I wanted to smooth the water so that the chaotic structure of individual waves wouldn't distract from the texture of the ice

formations on the beach. Second, I waited until sunrise because long exposure integrates the changes in light occurring over time. As a result, reflections on surfaces became more continuous, local contrast was subtly

reduced and tonal transitions grew smoother. This gives the image a softer feel, even though the character of the light remained unchanged. This visual transformation was made possible through the extended exposure.



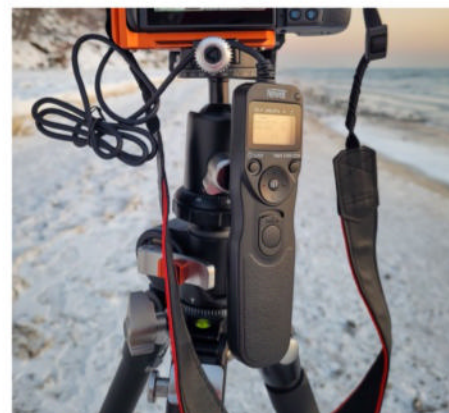
LOCK THE EXPOSURE

1 Switch to Manual (M) or Bulb (B) mode. Select a small aperture for depth of field and choose the lowest ISO to minimise noise. Set the correct exposure without the filter. Disable autofocus to prevent hunting once the filter is applied, then focus manually.



APPLY ND FILTER

2 Screw the appropriate diameter ring onto the lens and mount the holder with ND filters. Calculate the revised exposure time based on the filter density and the prevailing lighting conditions, either by using a simple conversion table or a phone app.



RELEASE YOUR SHUTTER REMOTELY

3 Eliminate vibrations during long exposures by using a remote or built-in timer to trigger the exposure without touching the camera. Once the countdown starts, allow the exposure to complete while remaining close by.



4 WORKFLOW ON LOCATION

Translate observation and intent into consistent long exposure images through disciplined field practice

OBSERVE THE SCENE

1 Take time to observe the scene before deciding on equipment placement. Identify movement patterns, recurring cycles and dominant directions. Pay attention to any changes in the light and wind. This initial assessment will allow you to determine exposure length, composition and timing. It will also reduce guesswork and improve consistency once the camera is securely mounted.

BUILD THE COMPOSITION

2 Frame with intention, not convenience. Establish strong, static anchor points, foreground interest and create clear paths of movement. Carefully balance moving and stationary elements, then check edges and alignment. Small adjustments to the camera height or position often simplify motion and strengthen structure before the exposure begins.



TOP KIT Marumi filters

"Marumi magnetic square filters are ideal for landscape photography and long exposures," says Marumi ambassador Karolina. "They offer colour-neutral glass and ultra-slim magnetic frames that attach quickly and stack securely."
www.marumi-global.com

STABILISING THE CAMERA

3 Stability is the foundation of any successful long exposure. Use a sturdy tripod, turn off image stabilisation and lock all adjustments. Protect your equipment from wind and vibration. Even slight movement softens the reference points, reducing the contrast between the static elements and blurred motion in the frame.



METER THE EXPOSURE

4 Start by determining an accurate base exposure without using filters. Consider varying conditions and light angles with an app that displays the position of the sun in augmented reality, such as PhotoPills. Use the histogram to confirm highlight retention and shadow depth rather than relying on the preview.



PRO SHOT

Downpatrick Head, Ireland

Observe the scene, paying attention to changes in the light and wind. Establish foreground interest and create clear paths of movement, like in this shot of the sea stack at Downpatrick Head.

TRIGGER THE SHUTTER

5 Select Manual mode for exposures within the camera's shutter limits (up to 30 sec) or bulb mode for longer exposures, keeping the shutter open as the release is pressed. Choose filter density based on the visual effect, not the maximum duration. Attach it and calculate the timing.



REFINE THE RESULT

6 Evaluate whether the final result is consistent with your creative intent. Review motion quality, visual balance and sharpness. Adjust the shutter speed, framing or timing to strengthen the expression. Refinement is the process of adapting to changing conditions with intention, ensuring that the final image expresses your original idea.

PRO SHOT

Lóndrangar, Iceland

"The combination of cliffs and rocks with the ocean is one of my favourite subjects."

5 READING THE SKY

Vary your shutter speed according to the cloud structure for intentional, controlled motion blur

C

loud type and movement strongly shape the mood in long-exposure landscapes.

High-altitude cirrus clouds float slowly and appear delicate, often requiring longer exposures to transform the subtle movement into distinct streaks without erasing the structure.

PRO SHOT

Svörtuloft Lighthouse, Iceland

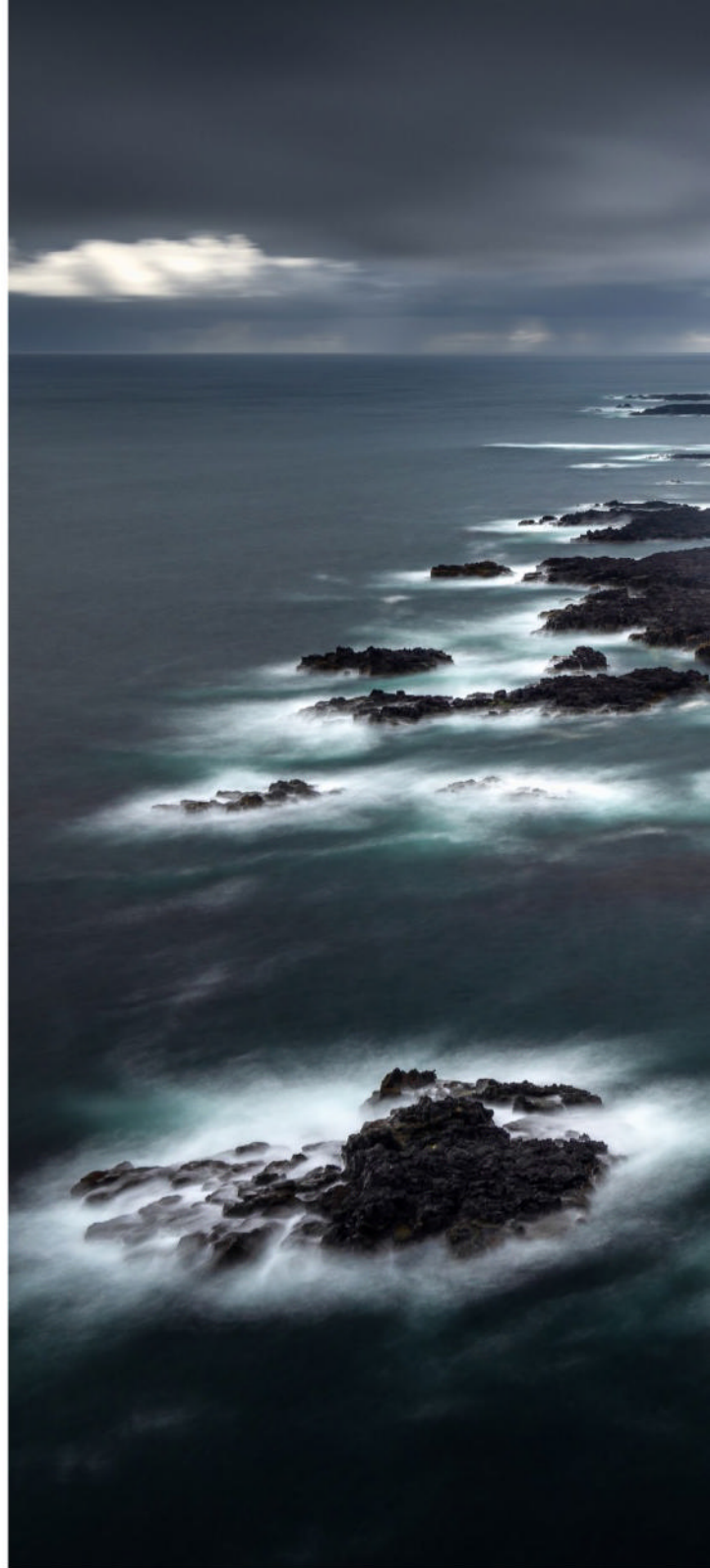
With long exposure, an approaching storm and dark clouds has created a beautifully contrasting backdrop.

On the other hand, low stratus and storm clouds behave differently; they move rapidly, change density and can become chaotic within minutes. In this case, shorter exposures (10 to 30 secs) often preserve texture; exposures of several minutes create an abstract blur. Adjust the shutter speed to match the cloud pattern and flow, not to habit.

Consider the orientation of the lens relative to the wind direction and its speed at altitude, as this determines whether the motion appears dynamic or merely a smear in the composition.



Karolina Konsur



6 NOTICING THE LIGHT TRANSITIONS

Anticipate the changes in light during long exposures to manage mood and balance in your image

Long exposures are rarely used in static lighting. Cloud cover shifts, gaps appear briefly and brightness can change dramatically within a single exposure. Instead of fighting this, use it consciously. Observe how light moves across the sky before taking a shot. A fleeting break in the

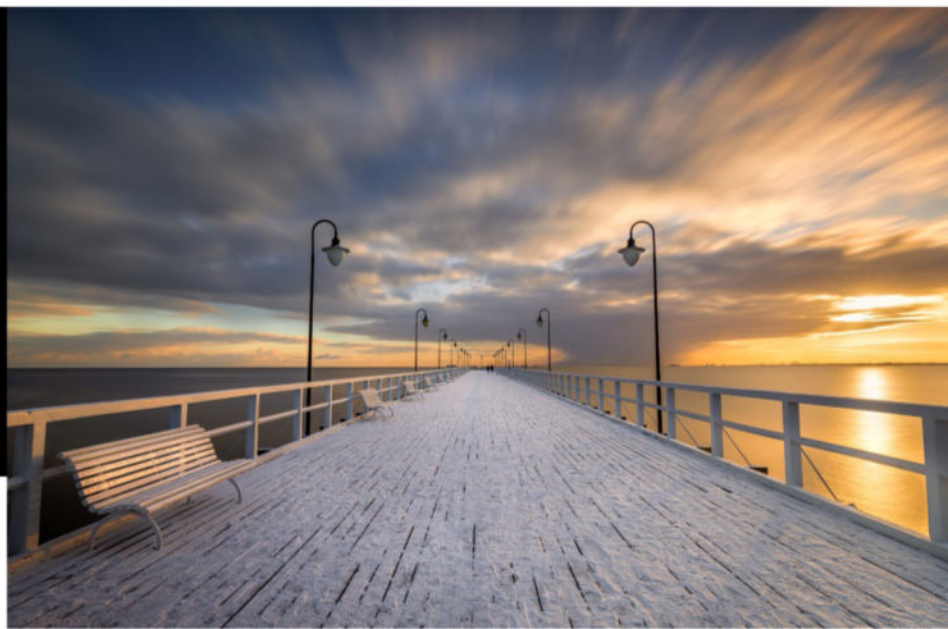


clouds can add tonal separation or emphasise the texture of motion blur. Try timing exposures to match predictable light pulses, such as periods of sunlight behind fast-moving clouds.

Shorter exposures repeated sequentially often produce better results than a single long exposure when the light is unstable. Mastering dynamic light elevates cloud movement from graphic streaks into expressive, atmospheric narratives grounded in real conditions.

PRO SHOT Gdynia Orłowo, Poland

"Capturing the first snow of the year in Orłowo. Everyone at the seaside had been waiting a long time for the winter."





PRO SHOT

Sopot, Poland

"This is a small pier in Sopot, it's a favourite place of mine for long exposures during stormy weather."

7 OBSERVING SEA RHYTHMS

Use water movement to guide the viewer's eye through the frame

W

ith long exposures, timing is everything. Waves appear in sets and careful observation reveals rhythm and predictability. Watch several cycles and note intervals between stronger waves and calmer ebbs. Start the exposure as the water begins to recede, creating elongated lines instead of chaotic foam. Position yourself

so that the water flows into or across the frame, enhancing depth and direction. For a striking effect, use rocks or jetties as anchors, allowing the water to wrap around them. Adjust the shutter speed to preserve flow lines or reduce the sea to tonal planes. Beware of tides altering composition during exposure and keep the horizon stable; even a slight tilt will be obvious against blurred surfaces.

8 REFINING VERTICAL MOTION IN YOUR SHOTS

Shape the visual weight of waterfalls by adjusting exposure to flow intensity

Waterfalls require restraint in time-exposure shooting. Excessive shutter speed can turn the complex flow into a white blur. Start shorter than your instinct suggests, often half a second to two seconds, to preserve the texture. Taller waterfalls tolerate longer exposures than cascades with turbulent steps. Position the camera to show the water's path, not just its impact. Side-angle shots reveal layering and depth, while front-on views emphasise symmetry.

Observe the spray, as the accumulation of moisture softens the contrast during long exposure, but also adds a moody haze. Adjust the exposure gradually until the flow is dynamic within the surroundings. This balance preserves realism while effectively communicating the force, scale and environmental context.



PRO SHOT Skógafoss, Iceland

"Skógafoss is one of the most beautiful waterfalls in Iceland, with water falling from 60m, creating a beautiful mist that hangs in the air. The rain and heavy clouds helped make this atmospheric shot."

PRO SHOT

Kirkjufell, Iceland

"The calm lake at the foot of Kirkjufell mountain allowed me to capture this mirror reflection, which was made by the clouds drifting over the summit."



9 CAPTURING QUIET REFLECTIONS

Emphasise calm and symmetry by allowing time to polish the water surface

Calm water offers some of the most subtle benefits for long-exposure photography. With minimal wind and current, slowing the exposure smooths out micro-ripples, brightening reflections rather than blurring them. Exposure times of a few seconds to a minute can transform broken mirror images into continuous tonal shapes. However, be careful, as too long an exposure can blur reflections, while too short creates surface texture that disrupts the symmetry. Aim for vertical balance, allowing reflected forms to be visually evenly emphasised. Hold the camera level to avoid distortion. Use a polarising filter sparingly, as a full rotation can completely eliminate reflections. Long exposures in still water offer not so much movement as sophistication, revealing order and tranquillity that may be invisible to the naked eye.

PRO SHOT

Gdynia Babie Doły, Poland

"I look forward to another winter like this one. It was so cold that the bay froze over, creating icy wonders."



10 SHAPING THE FOREGROUND DYNAMICS

Combine smooth motion with tactile foreground details to create visual depth

W

hen long exposure is applied to the foreground, movement becomes immediate and immersive. Water flowing over sand, windswept grass, drifting snow or ice formations can create the dominant eye-catching layer, drawing

the viewer directly into the scene. Softened movement in the foreground creates depth and scale, especially when contrasted with a calmer mid-ground or a stable horizon.

Exposure length determines whether movement is fluid, directional or abstract, shaping the image's visual hierarchy.

Movement in the foreground benefits from simplified backgrounds and muted tonal contrast. A deliberately used long exposure in the foreground acts as a compositional tool, organising depth, direction and smooth flow within the frame, while also maintaining technical clarity.

11 SIMPLIFYING YOUR COMPOSITION

Remove visual elements and other distractions to highlight moving elements

By its very nature, long exposure encourages minimalism, but effective simplicity is the result of thoughtful technical and compositional choices. Extended shutter speeds smooth secondary details, allowing form, direction and rhythm to dominate.

Composition should support this reduction: limit the number of visual elements, maintain a clean horizon and manage frame edges with care. A single movement, whether water or sky, is often sufficient. When framing, avoid partial forms with

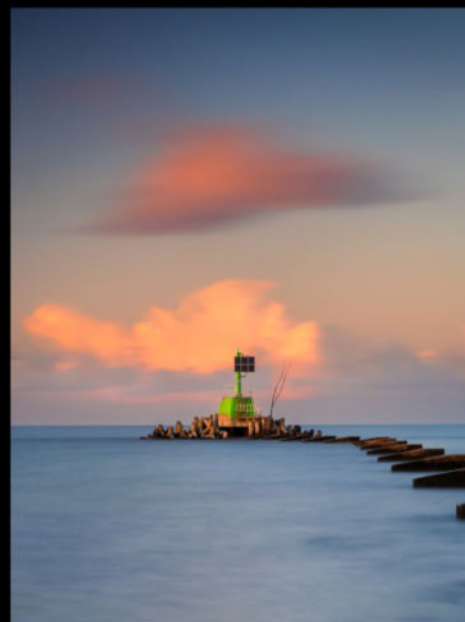
cropped motion and give moving elements space to resolve within the frame. Foreground elements may still provide reference and scale, but their role should be clearly defined.

Simplification isn't about removing interest, but refining it until motion, space and time communicate clearly and without distraction.

PRO SHOT

Gdańsk Górki Zachodnie, Poland

"Smooth sea, pastel sky and a lighthouse. Often, it doesn't take much to feel silence."



12 MAKING PROXIMITY MATTER

Move closer to foreground elements to increase scale and spatial immersion

Working close to the foreground changes the way long-exposure images are constructed and interpreted. Wide-angle lenses amplify relative scale, allowing near elements to dominate while distant objects diminish. This proximity strengthens spatial relationships and clarifies

depth, particularly when motion occurs closest to the camera. Careful alignment is essential as edge distortions can overwhelm the frame.

Placing a strong, static element in the foreground should be intentional because the long exposure in the background will complement the

composition and balance the frame with lightness in the distance. When proximity is precisely handled, slower shutter speeds transform the image from atmospheric rendering to controlled spatial design, using distance and scale as compositional variables rather than incidental effects.



PRO SHOT Sopot, Poland

"The fishing poles, the soft light of the rising sun and the first traces of winter created this warm and cold landscape."

A large stadium at night, illuminated by bright floodlights. A long pole vault pole is visible in the upper right, extending diagonally across the frame. In the foreground, three photographers are crouched on the red track, holding cameras and lenses, capturing the event. The stadium seating is filled with spectators, and various banners are visible along the sides of the stands.

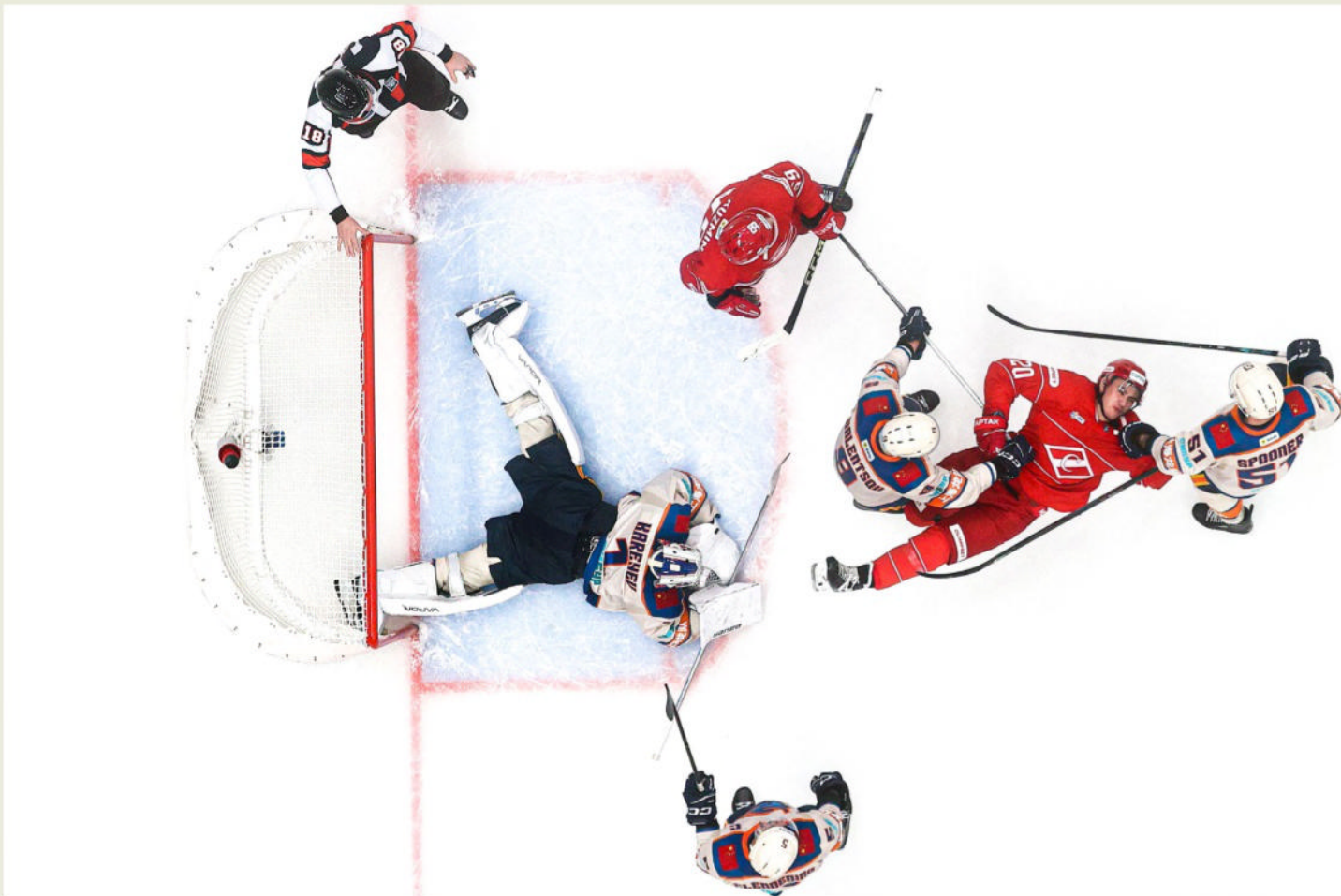
Hotshots

Our showcase of category winners from
the World Sports Photography Awards



i

GOLD AWARD: Athletics
'Tokyo Rocket' Kenjiro Matsuo
Momone Ueda of Japan competes in the Women's Javelin at the World Athletics Championships, held at the National Stadium in Tokyo in September 2025.



© World Sports Photographer of the Year / Sophia Sandurskaya

i

GOLD AWARD: Ice Hockey 'Last Line of Defense' Sophia Sandurskaya

This shot was taken at the Kontinental Hockey League game between Spartak Moscow (in red) and Shanghai Dragons (white). Spartak won the match 7-6 after a shootout at the Megasport Stadium in Moscow, Russia, in October 2025.



© World Sports Photographer of the Year / Morgan Treacy

i

GOLD AWARD: Equestrian 'Equine Reflection' Morgan Treacy

The runners and riders are reflected in the sand on the beach in Laytown, Ireland's only horse racing event run on a tidal beach under the Rules of Racing.



i

GOLD AWARD: Swimming & Diving
'Catching a Breath' Carel du Plessis

Taken at the XTERRA World Championship in Molveno, Italy, in September 2025, this image features Henry Bramwell-Reeks, a triathlete from the United Kingdom. Here, he is competing in the swimming leg of a full-distance triathlon event.



i

GOLD AWARD:
Aquatic
'The Underworld'
Beatriz Ryder da Costa

"We were in the Solomon Islands, on an island where we were the first white people anyone had seen, and yes, we were worried about saltwater crocodiles. I snapped the photo, not knowing whether it had worked, and when I saw that it had, I was stoked. The waves weren't great, but that didn't matter – it was that raw, chaotic moment of adventure and disbelief that made it unforgettable."



A photograph of a multi-level ancient stone stepwell in Jaipur, India. The structure is built from light-colored stone with visible weathering and some darker patches. The steps are arranged in a complex, zig-zagging pattern, creating a series of platforms and staircases. The walls are also made of stone and show signs of age. In the bottom left corner, there is a small pool of dark water. A white text box is overlaid in the upper right corner, containing information about a gold award and a skateboarder's feat.

i

GOLD AWARD:
Urban & Extreme
'Kickflippin' India'
Martin Bissig

An athlete finds an improbable line, launching his skateboard across the void of an ancient stepwell in Jaipur, India.



© World Sports Photographer of the Year / Bob Donnan

i

GOLD AWARD: Basketball 'Breakaway for the Lead' Bob Donnan

Florida Gators' guard Alijah Martin breaks away to give his side the lead over the Auburn Tigers in the semi-finals of the NCAA tournament.

i

**GOLD AWARD:
Gymnastics**

**'Rhythmic Gymnastics
World Championships
– Rio de Janeiro 2025'**

Buda Mendes

Israeli rhythmic gymnast Meital Maayan Sumkin competes in the Individual Ball Final of the Rhythmic Gymnastics World Championships at the Carioca Arena in Rio de Janeiro in August 2025.



© World Sports Photographer of the Year / Buda Mendes / Getty Images



i

GOLD AWARD: Racquet Sports 'Kim Nayeong – WTT Foz do Iguaçu' Abelardo Mendes Jr

South Korean table tennis player Kim Nayeong at the WTT Star Contender event held at Foz do Iguaçu in Brazil.



i

**GOLD AWARD: Motor Sports
'Emerging Ford' Mwangi Kirubi**

Grégoire Munster and Louis Louka put their Ford Puma Rally1 car through its paces in the 'shakedown', a high-speed testing session before the WRC Safari Rally in Kenya in March 2025.

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The World Sports Photography Awards is the world's biggest and most prestigious sports photography competition and is sponsored by Canon. Now in its fifth edition, thousands of professional sports photographers from around the world submitted their work for the competition. This year's contest saw more than 4,120 professional sports photographers from over 123 countries around the world enter over 23,130 images.

www.worldsportsphotographyawards.com

CAMERA CLINIC

Master the art of modern photography

This month: Improve composition

Compose yourself for photographs that are worth looking at more than once



Successful photos and great composition will often go hand in hand.

Will Cheung



Will
Cheung

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

■ Framing up and taking a photograph is easy. All you have to do is position the subject in the middle of the viewfinder and press the shutter button. But – and it's a big 'but' – treating composition casually only ends in disappointment, giving pictures that are dull at best.

How you compose your photos is a personal matter, and if you want to put the focal point in the top left corner or dead in the middle, that's your business, so as long as you're happy that's perfectly fine. However, improving your composition is a simple process and all it takes is an extra moment or two when you're framing up the picture. If the concept of contemplating compositions is new to you, don't worry, because with practice and experience, composing fine photos becomes instinctive.

Start off by treating your camera's viewfinder or monitor image like an artist's canvas. Of course, unlike an artist,

you don't have total control over what's happening in front of you – unless, perhaps, you are arranging a still-life photograph – but, as a photographer, it's your role to decide how the scene's components are arranged and what to include or exclude from the picture.

If you're shooting a landscape with the camera on a tripod, you can take your time, but often, you're working under time pressures, with the light changing, the subject moving or the scene evolving quickly. It means split-second decisions and making the best of the situation, and you might end up having to refine compositions on the computer. That's perfectly valid, of course, but you can save time and pixels by getting it as right as possible in-camera.

Better compositions come with practice, so the next time you're out with the camera, try the ideas highlighted in this Camera Clinic. You will soon see the difference.

Get the knowledge

Using the rule of thirds to achieve great compositions

Modern cameras have tools that can help achieve better compositions. A virtual level on your viewfinder or screen will avoid slanting horizons, which is a no-no whenever there's a body of water in the frame. Many also have grids that can assist with lining up horizons and uprights.

A common grid is the rule-of-thirds grid (3x3), where the camera frame is divided into equal thirds. The idea is to place a focal

point where the lines intersect, or with uprights and horizons placed on one of the lines. The rule of thirds is a powerful, easy-to-use and effective compositional aid, but you don't have to apply it religiously.

Learn to be flexible and compose to suit the subject and, most importantly, how you want to interpret the scene.

Creating compelling compositions

You don't need too much kit for successful pictures, but here are three ideas



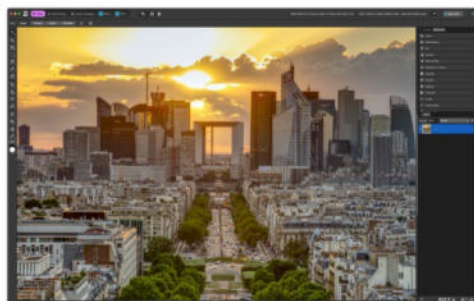
TO ZOOM OR NOT

Prime or fixed focal length lenses are popular among photographers who enjoy exploiting fast apertures for their shallow depth of field and their usefulness in low light. If primes have a downside, it's that you have to physically move to change the crop, although it's true that this can also make you think more about the photo than simply zooming the lens.

On the whole, zoom lenses are definitely worthwhile for their compositional freedom.

SOFTWARE SKILLS

Photographers who can produce perfect compositions in-camera are a rare breed. Most fine-tune images in editing, which is perfectly normal, and cropping is a powerful, sometimes underrated technique that can transform an average shot into something special. There are plenty of software options to consider, free and paid-for, from Adobe, DxO and Skylum, among many others. A capable newcomer is Affinity by Canva for Mac and Windows – and it's completely free.



AN EYE ON THE WORLD

The best way to view pictures is through the viewfinder, but aids such as these pocket-sized cards mean you can check a composition without even raising the camera up to the eye, and of course, practise whenever you want. This set from NYC Photo Safari is made from acrylic and costs £14 (\$19). Of course, you can take the DIY route with cardboard or a plastic sheet.

Avoid wonky horizons

Kit that will keep your pictures on the level



STEADY ON

In *Camera Clinic*, we often mention tripods, usually in the context of using long shutter speeds. Here, though, we're suggesting a tripod as a stable but adjustable base to hold the camera while you contemplate your composition. Using a tripod slows you down, giving you time to consider focal length, viewpoint, focus and what to include or exclude from the shot, for more thoughtful compositions.

LEVELLING BOWL

Levelling a tripod on uneven terrain means adjusting each leg, which can be fiddly. Tripods with levelling bowls can speed up the process. Loosening a single locking handle frees up the head, which can then be levelled and tightened. Tripods with levelling bowls are generally bigger and heavier, but for video, shooting panoramas and speed of use, that's a small price to pay.



KEEP IT ON THE LEVEL

Many cameras have a level feature, with a few working in 3D as well as 2D, which makes accurately levelling the camera simple. Another option often favoured by expert architecture and landscape photographers is a bubble level that slips into the camera's accessory shoe. These are small enough to be left permanently in place; just adjust the tripod and head until the bubble is centred.



Perfect examples of compelling compositions

Seeing the picture is just the start – how you frame the shot comes next and it's not always easy



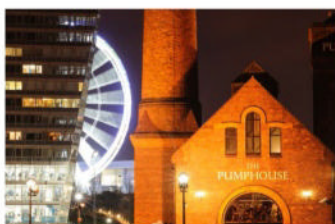
GROUND TO AIR

I attended a regatta where the Red Arrows were performing and spotted the team's promotional vehicle. I thought the trailer might make an interesting photo, especially as a foreground with the real Red Arrows in the background. However, I didn't know whether it would work, simply because I had no clue whether the display team would fly into the right part of the sky. But I got into position, put the camera in Aperture Priority mode, set f/8 for enough depth of field with the 24mm lens and crossed my fingers.

Luckily, the plan worked and I got several shots as the Red Arrows flew past with coloured smoke against a lovely sky.



Will Cheung



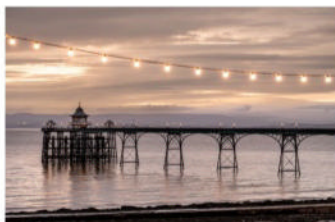
FILLING THE FRAME

Complex compositions can be messy, so it's pleasing when the picture works. I spent time trying different viewpoints until I got the big wheel nicely framed. Using a 70-200mm telephoto lens,

I isolated the view I wanted, but getting enough depth of field was tricky. With the camera on a tripod, the long exposure needed for such a small f/stop wasn't a problem. Being a night-time exposure, the dynamic range of the scene was considerable, but shooting raw gave me the flexibility to edit and balance the core components. The wheel's highlights needed some control, the pub's orange cast was toned down and the sky was lightened.

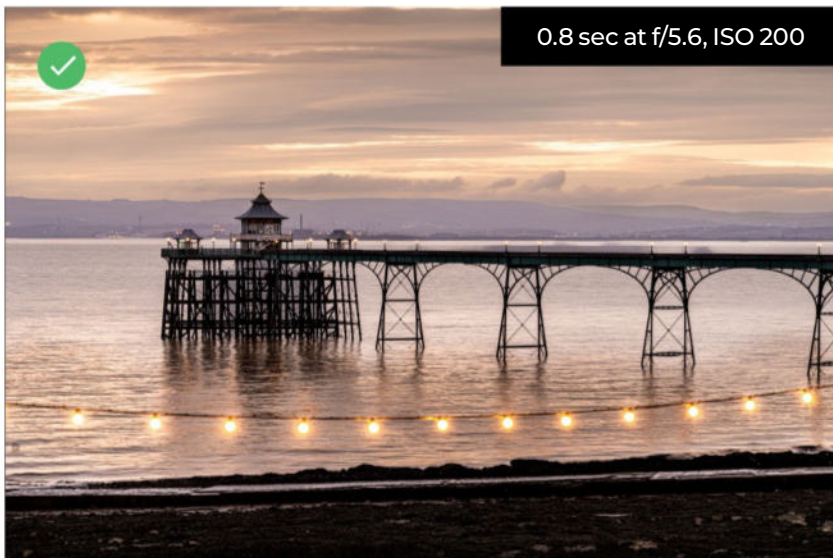


Will Cheung



IT PAYS TO BE DIFFERENT

There was plenty of potential here, with Clevedon Pier, the UK's only Grade 1 listed pier, a colourful sky and enough cloud to shield the sun. The only thing missing was more water, but I had to make the most of the situation. I spent some time taking shots from the water's edge before heading back to the car, which was parked up the hill. I took more shots as I went, including the scene with the line of lights above the pier. That was the obvious composition, but further up the hill, the line of lights 'moved' to below the pier and that was the shot I preferred. It looks a little different and the lights added some much-needed interest to the water.



Will Cheung



Lift your photos by composing yourself

Composition tips: how to use them and when they should be ignored

The first rule of composition is that there are no rules, only guidelines – and even these should not be religiously adhered to. However, it is undeniable that those guides have worked over time, and if treating composition seriously is new to you, they are worth following.

Following the guides isn't a guarantee of a good composition.

Not all guides will work for every image, so it's a matter of learning them and seeing what suits your style.

In time, the process of framing pleasingly composed shots will become as instinctive as drawing breath, so you don't even have to give it a second thought when you raise the camera up to your eye.

Nine pointers for compelling compositions



USING LINES

Use strong lead-in lines within the scene to pull the viewer into the picture. A row of trees, railway tracks or a line of buildings can be successfully used to lure the viewer into the scene. It works with a range of lenses, but is especially potent with wide-angles.



BEING NEGATIVE WORKS

Successful compositions don't have to fill the whole frame with the subject, so be creative. This could be leaving room for the subject to 'move' into or having room for the subject to breathe. It's a technique that works for many subjects, including portraits.



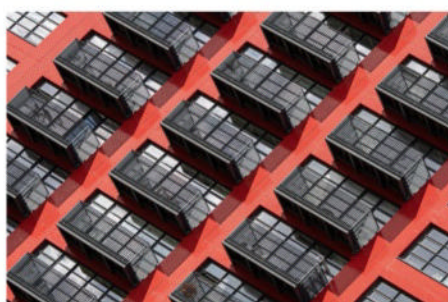
THE POWER OF SYMMETRY

Using symmetry is one way of giving effective and balanced compositions. Reflections is one scenario that can work well but you need the conditions to be in your favour. Here, the water was calm, so the reflection was strong and worked even at night.



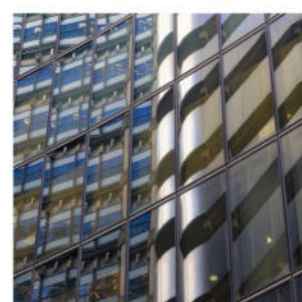
FRAMED!

Large areas of blank sky are easily avoided by using a frame. It can be architectural, as here, or natural, like overhanging tree branches. Using a small f/stop, such as f/11, will give enough depth of field to render the subject and the frame sharp.



DYNAMIC DIAGONALS

Diagonals in compositions can come in different forms. It might be something in the scene, like a road or river, or you can introduce diagonals by being creative. In this case, rotating the lens gave a more interesting shot than taking a straight-on approach.



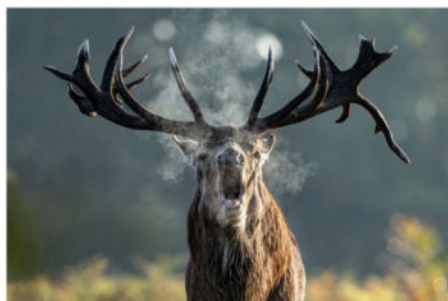
BE A SQUARE

Square format images can work for scenics, portraits and more. Existing photos can be cropped square, but it's more satisfying to get it right at the time of shooting. Remember, when shooting a square shot, the same compositional rules apply.



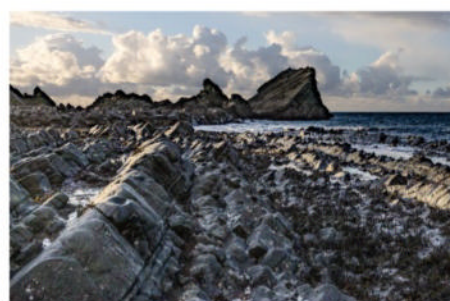
FLATTEN IT

Use a telephoto to compress perspective. Here, a 300mm focal length gives the illusion that Canary Wharf is just behind the Thames Barrier, when they are around 2km apart. To retain sharpness in both elements, f/13 was enough for a sharp background.



GO CENTRAL

Central compositions can work, but it helps to have a sympathetic subject. Here, the stag's nose is dead centre, but its antlers occupy the top third, so are powerful elements in the shot. In addition, the blurred background means the stag stands out.



USING THE RULE OF THIRDS

The rule of thirds is probably the most used composition guide and is effective for all manner of subjects, but don't use it for every shot. Here, the distant horizon sits on the top horizontal third while the line of rocks on the left sits on an upright third.

Pros and cons

Aim for uncluttered compositions

Less is often more, so it pays to keep it simple

Busy, over-fussy photographs can work well, giving the viewer plenty to enjoy and appreciate. On the other hand, cluttered pictures can look messy and disorganised, so unless the narrative is clear and obvious, it often pays to keep them as simple as possible.

Editing techniques can help in your quest for stronger compositions. The eye is naturally drawn to bright areas in a photograph, so subtly darkening lighter tones in a photo with masks and gradients can give the subject a greater prominence.

✓ Pull the viewer in
Using lead-in lines is a particularly powerful technique, especially with wide-angle lenses. Trying to angle the lens down, moving in closer to the lead-in line or adopting a lower camera viewpoint can all help make for a more potent photo.

✓ Frame up
Look for a frame to increase concentration on the subject. This could be an arch, a doorway or a tree with overhanging branches. Using a frame can mean less blank sky or annoying distractions, but if you want the frame and subject sharp, you'll need a small lens aperture for lots of depth of field.

✓ Stacking for power
Telephoto lenses flatten perspective, so elements in a scene that in reality are some distance apart actually appear closer together. The longer the lens, the more pronounced the effect.

✓ Clean up the view
With today's feature-rich cameras, the viewfinder and monitor can look cluttered, with icons, grids and numbers getting in the way. Most modern cameras let you control how much information is on show and have an option to scroll through different views. Being able to toggle between a full info screen and an almost clean view gives the best of both worlds.

✗ Distortion-free people
Full-length people pictures benefit from being captured from a lower camera position rather than full standing height. Crouching down means that the subject's head and feet are equidistant from your lens, so there's no distortion. Tall photographers should especially be aware of this.

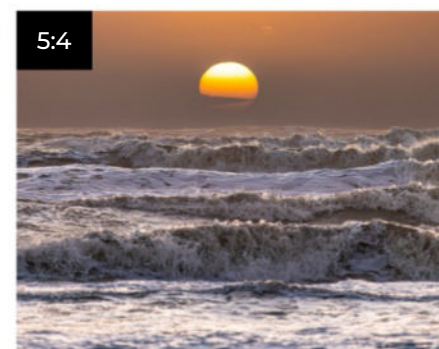
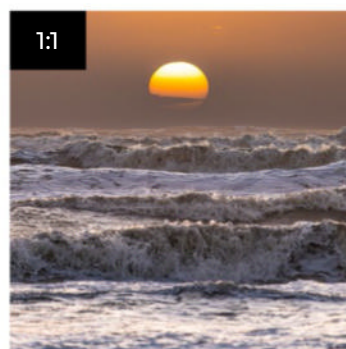
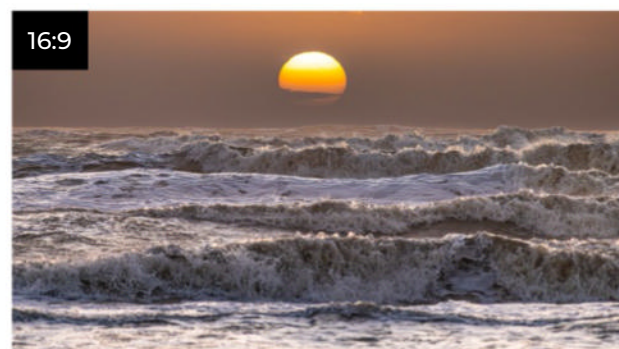
✗ Avoid wonky horizons
Slanting horizons on scenes, including bodies of water, is not a good look. Use the camera's gridlines or its levelling feature to keep the horizon level or correct it in post-processing.

On the level
Use the camera's gridlines to help keep things level.



Camera know-how Shoot different shapes

Boost your photographic compositions by adopting different aspect ratios



Most cameras can shoot in different aspect ratios and the viewfinder and monitor are masked to show the selected ratio. Depending on the type of camera, some will give cropped jpeg files, but will still shoot the full format in raw with the chosen ratio embedded so it shows in editing. Having the masked viewing image is the most important thing, as it means you can compose accurately. For example, shooting the full-frame image with the intention of cropping square in editing is always a risk, as you might not leave enough room around the subject. It's better to get it right in-camera, if you can.



CAMERA
CLINIC

Bright subject

Use subtle editing techniques to make your subject stand out.

Lead-in lines

A powerful technique to pull the viewer in to the subject.

Will Cheung

Camera tech Horizontal or upright?

Turning the camera on its side is a powerful camera technique

Due to their design, cameras are most comfortable when used horizontally. However, turning the camera on its side for upright or portrait format photos is a simple but perhaps underused compositional technique. That's strange because it's a shape that ideally suits many popular subjects, including portraits, landscapes and architecture.

To enjoy shooting portrait-format photos, the first thing to sort is how to hold and operate the camera. Obtaining a safe and secure grip can be awkward, particularly with a heavy or long lens. Some people prefer to turn the camera anti-clockwise so that the shutter release is above the lens, while others take the opposite approach. The former method is probably the more popular with superior stability and comfort, but the choice is yours.

Holding the camera for shooting upright format pictures can be tricky, so practise different methods.



Shoot photos like a pro

Capturing aesthetically pleasing photos is within everyone's grasp

Some aspects of photography can be technically challenging or demand dexterity and lightning reflexes. The great news is that shooting beautifully composed photos is a technique that is accessible to everyone.

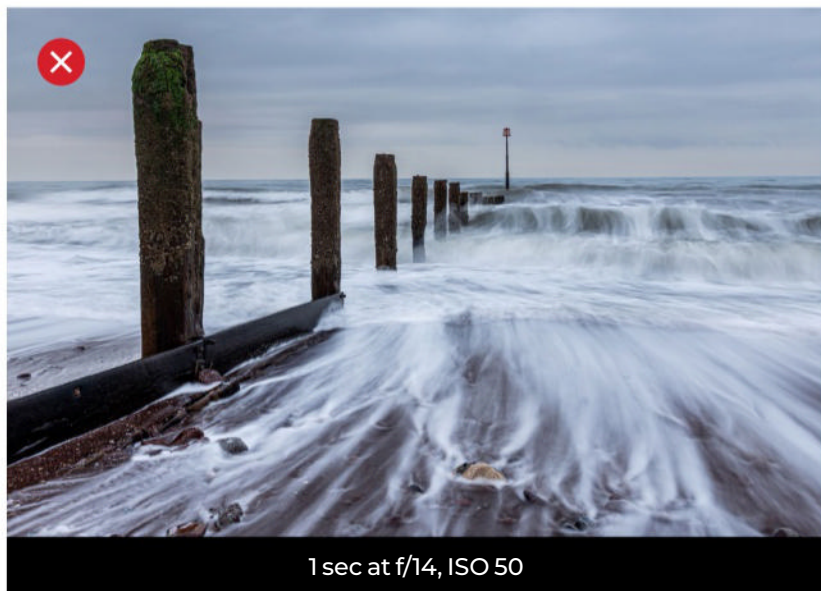
The rule of thirds is the best-known so-called 'rule'. This is probably because it's gloriously simple to learn and equally easy to apply. More pertinent is that it

works successfully for all manner of subject genres. If there is a danger, it's when it is applied to every shot without exploring other options, so your pictures look predictable and even a bit stale.

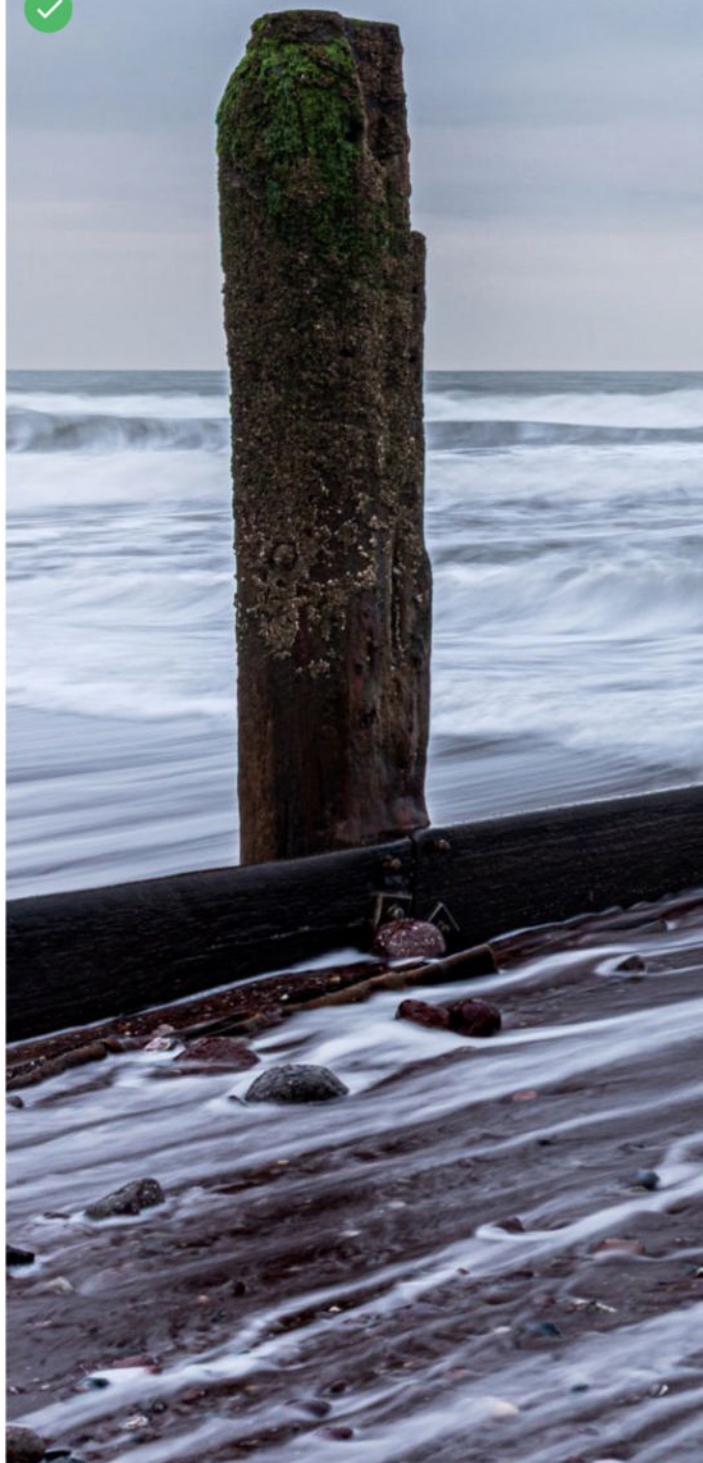
Rather than sticking to the rule of thirds, explore other guides, including the golden ratio, Fibonacci spiral and golden triangle. Experiment with cropping and new aspect ratios to give your photos extra sparkle.

Move your feet

A minor change in position can have a huge benefit to the composition, so it's always worth exploring camera angles and different heights to make the most of a situation. My thinking for the first shot was to have the line of groynes leading the eye into the picture. Checking the preview, I didn't think the groynes were working hard enough, so moving a metre or so to the right, coupled with a slightly lower position, gave separation between each groyne, which produced a more powerful lead-in line.

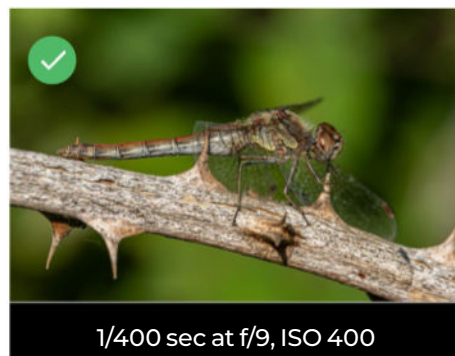


1 sec at f/14, ISO 50

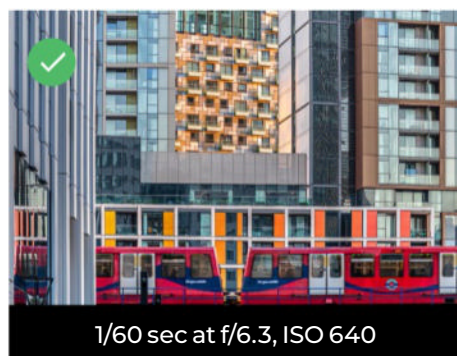
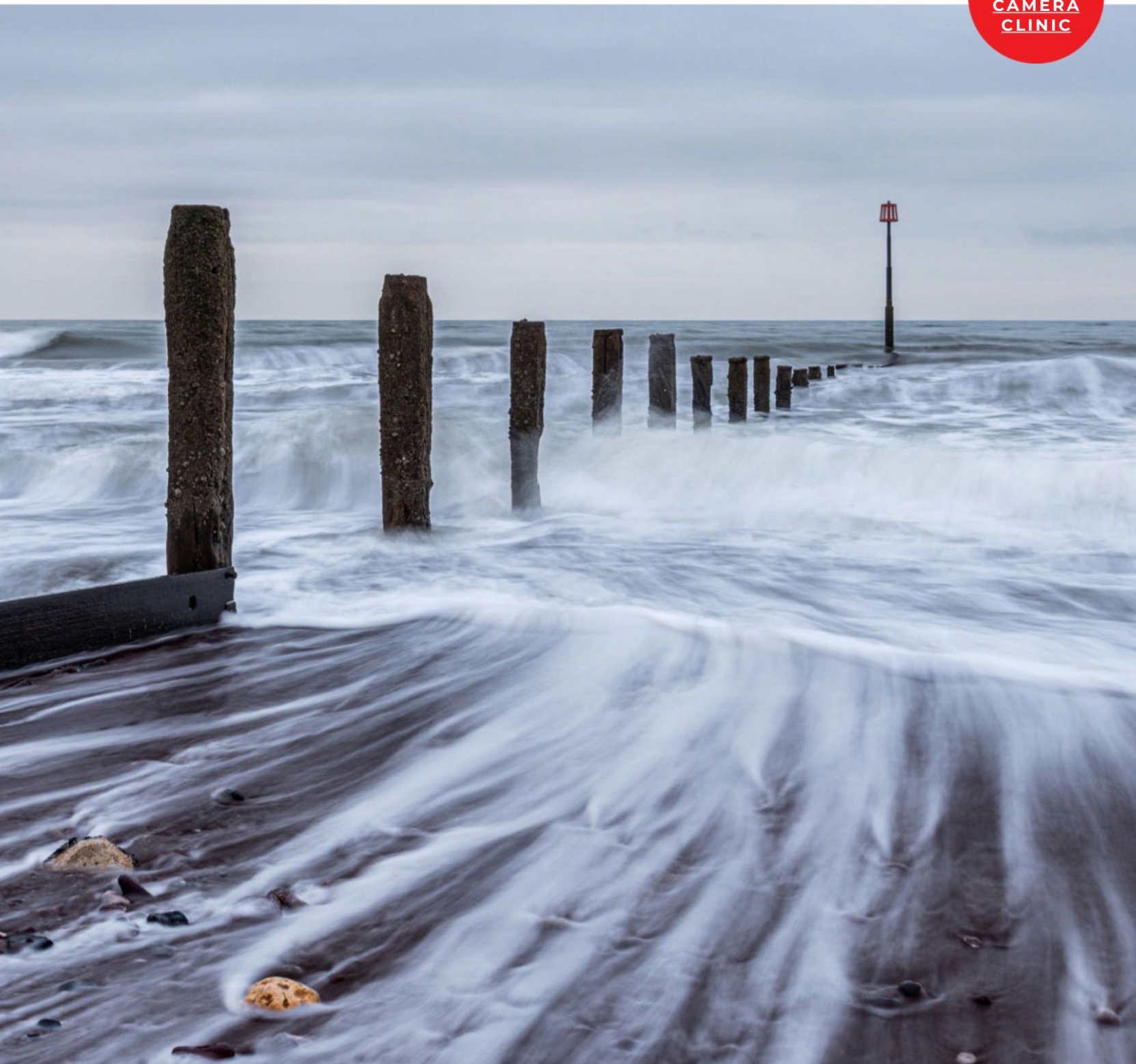


Background check

A distracting or messy background can ruin any photo, regardless of the subject, yet it's so simple to avoid and just takes an instant. With the subject framed up in the viewfinder, you tend to concentrate on what you are shooting, so it's easy to miss something prominent behind. If you have the time, take a minute to check around the image, especially what's lurking in the background, before pressing the shutter button.



Will Cheung



Will Cheung

Go with the flow

It's always worth being flexible and making the most of an evolving situation. This pair of shots is a good example. Seeing an architectural image comprising a mix of colour and patterns, I framed up this perfectly acceptable urban shot (left). I was happy with the result, but when the train entered the scene, I saw the opportunity to capture a different picture with context and extra colour. Both images work, but I preferred the train shot, which was a happy accident.



Will Cheung

Make it a third

The rule of thirds is a great compositional guide that's always worth considering because it is so reliable and works for all sorts of subject types. In this instance, it was a matter of timing and, luckily, the two buses were the correct distance apart to make the thirds composition work in the image on the right. Many cameras have composition aids and having a thirds grid or lines in the viewfinder can be a great help.



Will Cheung

Take a stroll

Sometimes, moving a single step sideways is enough to produce a better result. Other occasions call for a more significant shift in camera position. Here, both shots of Cromer Pier work and which one you prefer depends on your vision. The higher viewpoint (left) shows the pier in context, while the other (right), taken with a wide-angle lens, makes more of a bolder foreground and I prefer the more dramatic composition.

Lens skills Zoom technique

Using your lenses to create great compositions

Having many focal lengths in a single lens is just one reason why zoom lenses are found in almost every photographer's kit bag. The flexibility they offer with composition means you can tightly frame up photos. That is a potential hazard, though, because cropping too tightly doesn't give you much wiggle room in editing if you need to adjust framing or straighten verticals and horizons. One option is to allow yourself some freedom by zooming out a little and giving the subject some breathing space, which will help if you want to try different crops. But don't overdo it because you'll be wasting pixels, and that can compromise image quality, especially if you intend to make a large print.





1/140 sec at f/9, ISO 200



1/280 sec at f/9, ISO 200

Low, lower, lowest

It's perfectly natural to take pictures from standing height, but a shot from kneeling down or even lower often gives a more satisfying result. Many cameras have an articulating monitor, so getting accurate compositions from low down is easy. However, bright conditions can mean that seeing the image to ensure it's sharp can be tricky, especially if the camera is at arm's length. Take your time and check the preview carefully.



1/400 sec at f/4.5, ISO 800



1/400 sec at f/4.5, ISO 800

Keeping it tight

More tightly framed compositions are possible, regardless of whether you're using a prime or zoom lens. Zooms are more versatile because you can adjust compositions without moving the camera position. Here, it was impossible to move in closer with a prime lens. How far you zoom to use the elements within the scene is your choice, but experiment with framing and don't be afraid to ignore the compositional guides.

Pro tip Break the rules

Learn the rules, then enjoy breaking them

Remember, there are no rules when it comes to producing nicely composed photographs. However, there are guidelines that are worth following – and the rule of thirds, the golden ratio and using lead-in lines have all been discussed in this Camera Clinic. All of these established tips work and that's why they are worth using, but don't follow them religiously because trying something radical can often be the better option. Try putting the focal point in the top right corner or slap bang in the middle of the frame. It might feel uncomfortable moving away from the clichéd guidelines, but stay strong and follow through with your convictions. If you do feel nervous about it, shoot variations using the traditional guidelines as a safety net.





Gary Neville
Wildlife photographer

Location: Lake Kerkini, Greece

Camera: Sony A1

Lens: Tamron 70-180mm F2.8 Di III VC VXD G2 Lens

Exposure: 1/400 sec at f/4, ISO 100

Instagram: @garynevillephotography

“Lake Kerkini in Greece is renowned for its Dalmatian pelicans, which are a favourite subject among photographers worldwide,” says Gary Neville.

A Dalmatian pelican floats across the glassy waters of Lake Kerkini in northern Greece, captured with a Sony A1 and Tamron 70-180mm F2.8. The image by Gary Neville, crowned overall winner of the SINWP Bird Photographer of the Year 2025, showcases one of Europe's most iconic waterbirds.

Created in 1932, Lake Kerkini is a man-made reservoir that has since become renowned for its biodiversity. This photograph highlights a location that has become an important habitat for Dalmatian pelicans and other waterbirds – and a great destination for bird and wildlife photographers, too.

Selected as the overall best shot from more than 2,200 entries, Gary's image topped the competition that celebrates outstanding avian photography, from kingfishers and flamingos to eagles and owls.

“The image was taken in Lake Kerkini in northern Greece. This man-made reservoir is rich in wildlife and is especially renowned for its Dalmatian pelicans, a favourite subject among photographers,” Neville explains.

“I captured this image while leaning over the side of a boat, trying to keep my camera away from the surface of the water, while watching the Dalmatian pelicans slowly get closer to the boat in anticipation of a fish from the boatman. These fish are considered low quality and unsuitable for sale, and are instead thrown back to the local wildlife.”

Captured at a focal length of around 95mm, this photo combines technical precision with natural light to bring out the bird's vivid plumage and the reflective qualities of the lake. ●

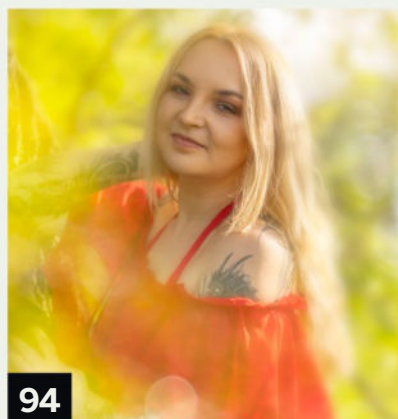
For more information about *The Society of International Nature and Wildlife Photographers*, visit: <https://sinwp.com>

Shot of the month

Gary Neville won SINWP Bird Photographer of the Year with his shot of a pelican in Greece

Digital Darkroom

Transform your photos with our easy, effective guides



PAGE 94

Photoshop

Create beautiful bokeh effects by blending in a background image

PAGE 96

Lightroom

Techniques for editing raw files taken with your smartphone camera

PAGE 98

Photoshop

Fake it with four editing workflows that mimic film processing styles

PAGE 100

Affinity Photo 2

Use brush selections and layer masking for standout portraits

PAGE 102

ON1 Photo RAW MAX

In part three of our guide, we look at masked layer effects

MEET YOUR TRAINERS Edit like a pro with their expert insights



Dan Mold

As the deputy editor of our former sister title *Photo Plus*, Dan Mold has over a decade of experience in writing Photoshop tutorials and guides.



James Abbott

Specialising in landscapes and portraits, James Abbott is an advanced Photoshop user and has created hundreds of tutorials.



Sean McCormack

A photographer and writer based in Galway, Ireland, Sean McCormack is the author of books including *The Indispensable Guide to Lightroom CC*.



Wendy Evans LRPS

The author of over a dozen books on the subjects of photography, CGI and Photoshop, Wendy Evans has used Photoshop since version 3.0.



Before



After

All about the bokeh

Dan Mold explains how to add this effect to your images using Photoshop or Elements

Bokeh is a Japanese word that literally translates as 'hazy' and is used to describe the aesthetically pleasing out-of-focus areas in an image. These are usually achieved by using a lens with a wide aperture to blur the background with a shallow depth of field. While it's relatively simple to achieve the look in-camera, when taking our image, we may not have dialled in the correct settings for a shallow depth of field or don't have access to a lens with a wide aperture, such as a 50mm f/1.8, so this month we'll show you how to create the bokeh effect yourself by blending a background digitally in Photoshop or Photoshop Elements.

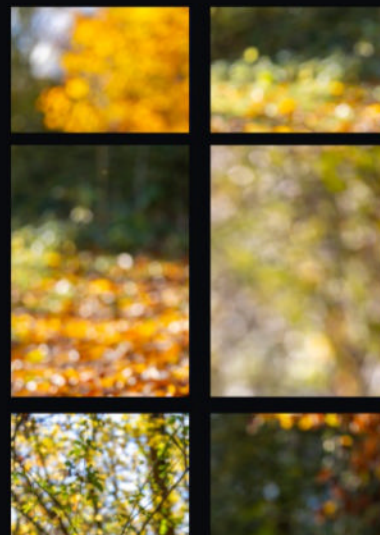
To get started, we've supplied 12 free backgrounds to give your shots that beautiful bokeh vibe. If you'd like to shoot your own bokeh backgrounds, simply point your camera towards an area with bright specular highlights, such as a tree canopy or string of fairy lights, and manually defocus the camera until the highlights become beautiful bokeh orbs.

In the meantime, download your start images, follow the step-by-step guide and watch the accompanying video tutorial to discover how to blend in bokeh textures with your images.

12 free bokeh backgrounds

This month, we've supplied 12 free bokeh backgrounds that you can download and experiment with.

The overall shape of the bokeh is determined by the number (and shape) of aperture blades inside your lens. So an aperture with just five blades will give you pentagonal out-of-focus highlights, while a more rounded 11-bladed aperture appears as circles.



Download your files

www.digitalcameraworld.com/dc305
Download your files and video tutorial from the folder titled 'Photoshop_Bokeh Effects'.



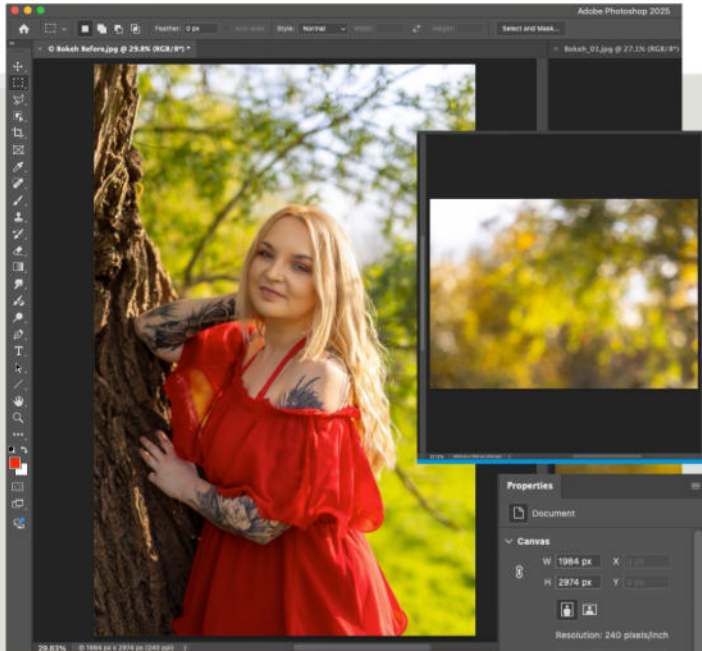
12 Photoshop
Bokeh
backgrounds



9-minute
video
tutorial



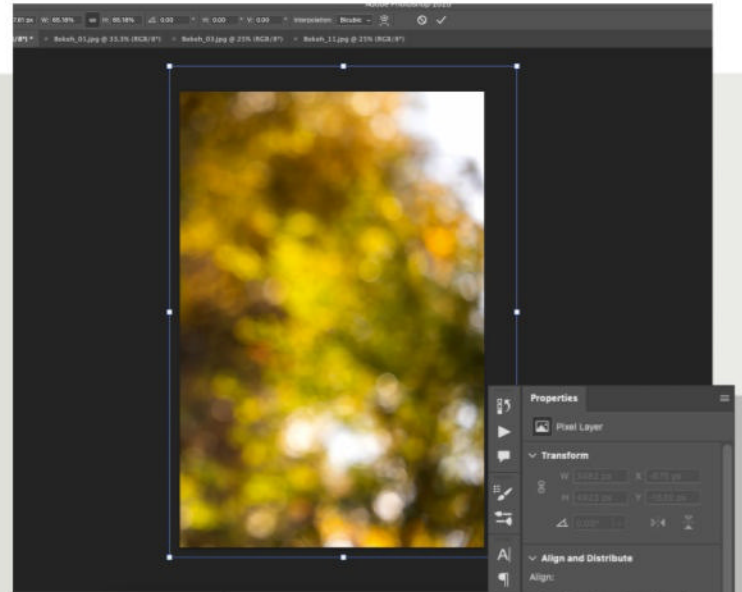
Project
files and
instructions



1

Open up your images

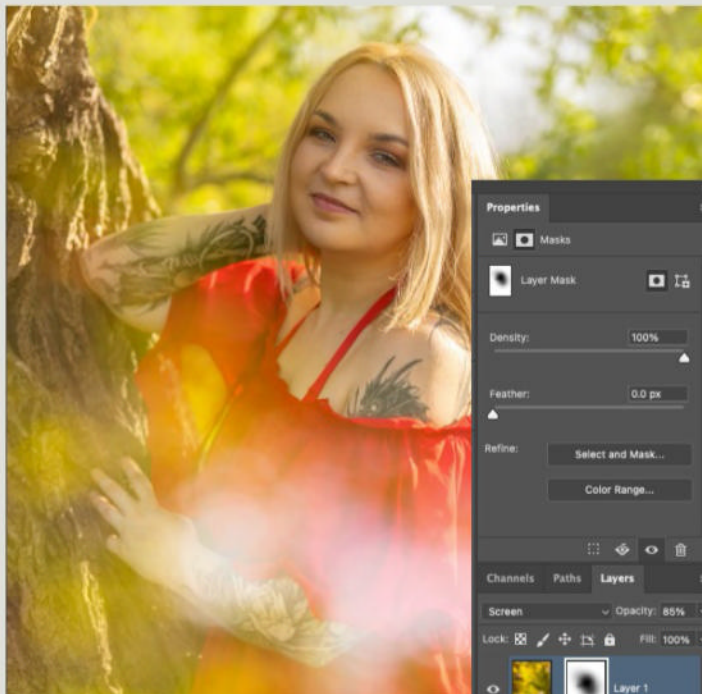
In Photoshop or Elements, open up an image, go to File > Open and navigate to the free bokeh pack supplied. Open one of the bokeh backgrounds, hit Ctrl/Cmd+A to select the bokeh, followed by Ctrl/Cmd+C to copy it and Ctrl/Cmd+W to close it down. Now, back in your main image, hit Ctrl/Cmd+V to paste it in.



2

Move the bokeh into position

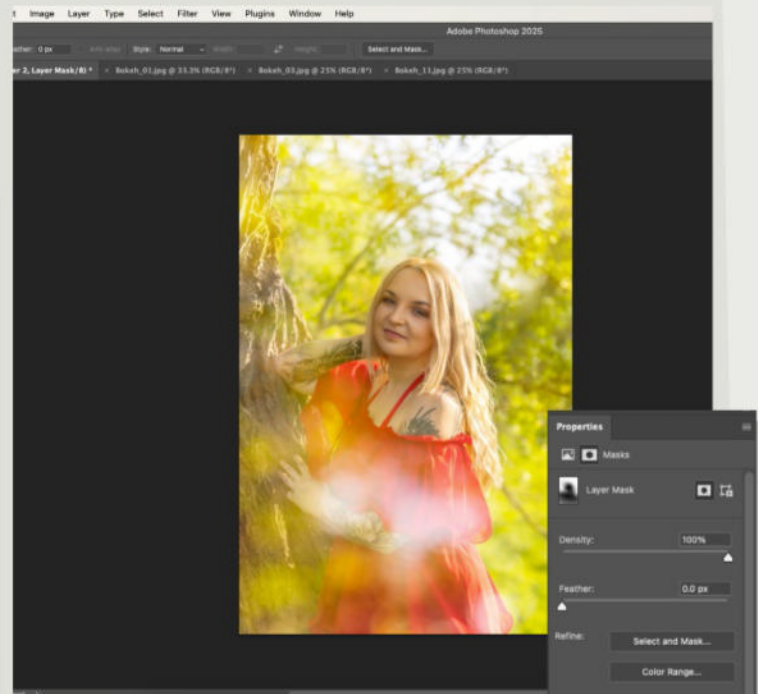
Hit Ctrl/Cmd+T to put the bokeh layer into Free Transform mode. Drag and reposition it until it works with your picture – click and drag the corners of the bounding box to resize, or hover the cursor over an outside corner until you see a double-ended arrow that allows you to rotate it. When that's all done, hit Return to set it in place.



3

Blend the bokeh

Now we need to combine the bokeh layer with the original photo on the layer below. To do this, go to Window > Layers and in your Layers panel, click the drop-down box that says 'Normal', which is your blending mode options. Here, you can choose a blending mode that works well with your image – usually, Soft Light, Hard Light and Overlay do a pretty good job, but it's worth experimenting. If you find that the effect is too strong, lower the Layer Opacity.



4

Mask off unwanted areas

It's likely that the bokeh effect covers the whole image, but to remove it from specific parts, click the Add Layer Mask icon in the Layers panel and use a soft black Brush Tool to paint over parts you wish to hide. Fine-tune how the bokeh interacts with the layers below by adjusting its Layer Opacity or hit Ctrl/Cmd+L to adjust the contrast in Levels.



Before



After

Edit smartphone raw files

Using Lightroom, **Sean McCormack** shows how it's done

Sometimes, it's all about the camera you have with you. Have you ever been out and the chance arises to go somewhere unexpectedly?

The light is good, the landscape is interesting, but you don't have your camera bag with you. There's always your smartphone; most models these days have reasonable cameras and the ability to shoot in a raw format. You're still at the mercy of the lens and the sensor, but these have vastly improved upon the phones of old.

And so I was out shooting with my camera one day when its battery died. The spares were in the car some distance away, so I had to use my phone. Though I had planned to upgrade to an iPhone 17 Pro Max, I was still using my trusty iPhone 14 Pro. Here, any Android phone would be equally good – it's not about what's better or best, it's about adequate. Can the phone capture the shot?

The iPhone 14 Pro's wide lens gives a 12MP shot, which is enough for most landscapes – even though I'm more used to a 40MP camera these days. You can export the shot to Lightroom using the Lightroom Mobile app (or Camera for that matter), or by connecting the phone to your computer and using regular Import methods.

Download your files

www.digitalcameraworld.com/dc305
Download your files and video tutorial from the folder titled 'Lightroom_Smartphone Raw'.



Four
Lightroom
Presets



14-minute
video
tutorial



Project
files and
instructions

Gonna be golden
You can also use Color Grading to add a golden glow across the different luminosities of the photo. The settings of Hue (H), Saturation (S) and Luminosity (L) are: Shadows, H=357, S=20, L=+40. Midtones, H=18, S=26, L=0 and Highlights, H=29, S=19, L=0.



1

Turn on the fire

For a sunset, the tone of this photo is cold. This is the 'Golden Hour', but there is little gold about the image. To improve this, a good starting place is to use the Temperature control in White Balance. You can do this to taste, but as an example, the white balance Shade setting here is set to 7500 Kelvin, so 6000K looks great. There's also a hint of green, so set Tint to 10 for balance.



2

In profile

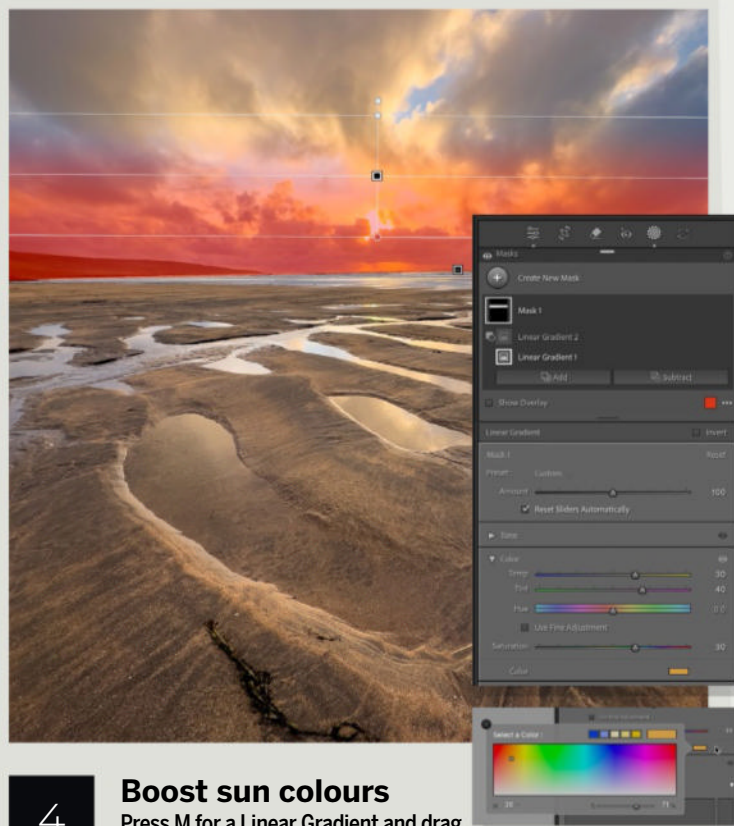
The profile we're using here is Apple ProRAW, which combines Deep Fusion and Smart HDR to create a more tone-balanced image. Comparing this with the Adobe Color profile reveals how much work is being done. You may want to jump back to Apple ProRAW, as we're going to do here. For full control over the editing process, choose either Adobe Color or Adobe Vivid.



3

Even tone

For the rest of the Basic panel, even out your tone by reducing Highlights to -35. Open up Shadows to +30. This smooths out the transitions and reduces the brightness of the sun. To make the image more punchy, add Dehaze of +30. This darkens the photo overall, so be sure to counteract this by boosting the Exposure. Here, we added +0.20.



4

Boost sun colours

Press M for a Linear Gradient and drag up from the horizon for a long fade. Next, click on your mask and choose Subtract. With another Linear Gradient, drag up from the horizon and stop abruptly for a hard line. In Color, set Temp to 30, Tint to 40 and Saturation to 30. Open the Color swatch and choose a Hue of 36 and Saturation of 71.



Fake it to make it

James Abbott mimics shooting, editing and even darkroom effects in Photoshop to give his shots a creative finish

We've all heard the phrase, 'Fake it 'til you make it', and in some situations, it can be a useful strategy. But when it comes to photo editing, sometimes the only way to achieve a specific effect is to fake it, and that's exactly what we're going to do here, with four effects that resemble other techniques or looks that require you to shoot a certain way to be able to achieve them.

Sure, we're going to be cheating a little, but some of these effects can't be created traditionally with digital photography; the only way to achieve them is to recreate them. As always, the approaches we take will teach you more about Photoshop tools than simply how to apply several effects. By thinking outside of the box a little, you'll find that you learn much more about Adjustment Layers, Opacity, Blending modes and more.

Download your files

www.digitalcameraworld.com/dc305
Download your files and video tutorial from the folder titled 'Photoshop_Fake Effects'.



Four
Actions for
Photoshop



6-minute
video
tutorial

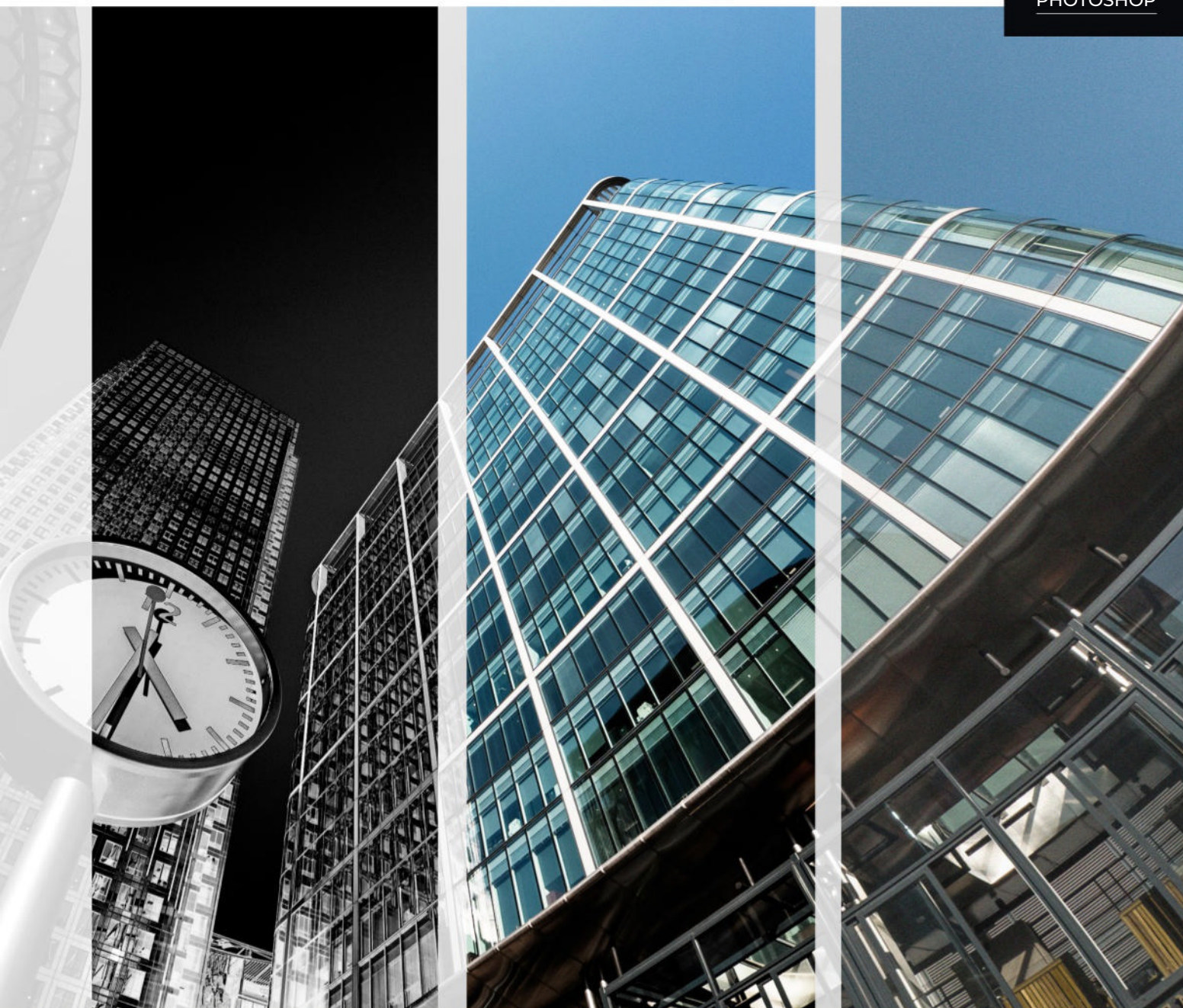


Project
files and
instructions

1

Pseudo-HDR effect

With the Background Layer active, press Ctrl/Cmd+J to duplicate the Layer. Next, go to Image > Adjustments > Shadows/Highlights and check Show more options if the simple dialog opens. Now set Shadows to 30 per cent, Tone to 20 per cent and Radius to 5px. Do this for both Shadows and Highlights. Next, set the Midtone to between +10 and +20 to increase and control contrast. Click OK and use Opacity to reduce the effect if you'd prefer a weaker look, or leave it as it is.



2

Polarise the scene

Press D to set the Palette Colours to their default setting of black and white, making sure that black is in the foreground. Next, click on the Create new fill or adjustment layer icon at the bottom of the Layers panel and select Gradient Map. Close the dialog and create a Curves Adjustment Layer. When the dialog opens, drag the bottom left corner point up to the top left corner, then place a point in the centre of the horizontal line and drag down to the bottom to create a V shape.

3

Bleach bypass

Click on the Create new fill or adjustment layer icon in the Layers panel and select Levels. Change the white point to 200 and close the dialog. Next, change the Blending mode from Normal to Multiply. Create a Black & White Adjustment Layer and close the dialog immediately before setting the Opacity to 40 per cent. Create a Curves Adjustment Layer, place a point in the middle and drag it up and to the left to lighten. Group the Layers and reduce Opacity to control the effect.

4

Disposable camera

With the Background Layer active, press Ctrl/Cmd+J to duplicate the Layer. Now go to Filter > Noise > Add Noise, and when the dialog opens, set Amount to 5 per cent and set Distribution to Gaussian. Make sure Monochromatic is not checked and hit OK. Now create a Hue/Saturation Adjustment Layer and set Saturation to -40 before closing the dialog. Create a Levels Adjustment Layer and set the Black Output slider to 15 to enhance the washed-out look.

Before



After



Wendy Evans

Cut it out!

Wendy Evans reveals the world of brush selections and layer masking in Affinity Photo 2

Download your files

www.digitalcameraworld.com/dc305
Download your audio tutorial and project files from the folder titled 'Affinity_Layer Masking'.



Four LUTs to apply to your images



4-minute video tutorial



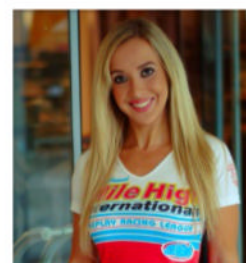
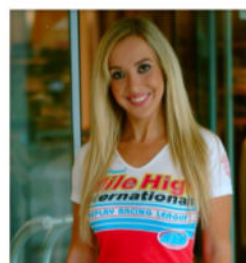
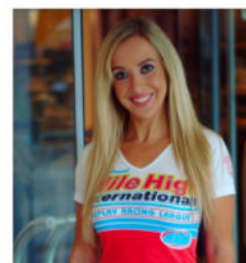
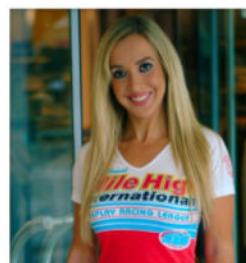
Project files to follow along

C

utting out people and objects by drawing around them used to be one of the most tedious tasks in photo editing, but thankfully, masking has now ended all that. Affinity Photo 2 now features a handy selection brush that allows you to paint over your selected area, convert it into a mask and refine it by adding or removing elements or smoothing out jagged edges. First, though, you should do any Shadows/Highlights editing needed, so the subject stands out from the background as much as possible.

Bonus LUTs

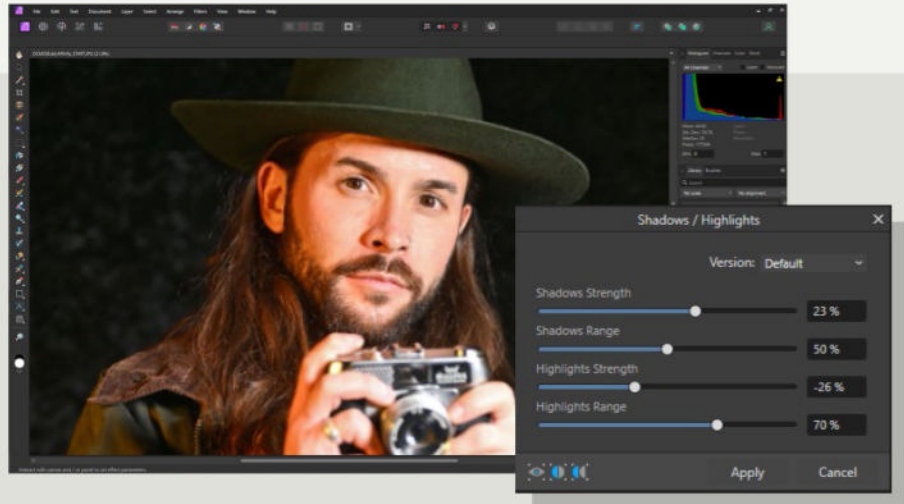
As this project has a warm, evening vibe to it, we've included a set of four lookup tables so you can tone your images for the same kind of feel. Download them and load your image. Go to the Layers palette and select Adjustments, then LUT. Click on Load LUT to select either 'By the Fire', 'Evening Drinks', 'Late at Night' or 'Under the Lights'. They are all in standard .cube format.



1

Prepare the ground

Here, we want to cut out this figure; however, his hat is blending into the background on the left. The first step is to go to Filter > Shadows/Highlights to pull back the highlights a little and boost the shadows. It doesn't matter that more of the background is now visible, as it's being removed anyway.



2

Start selecting

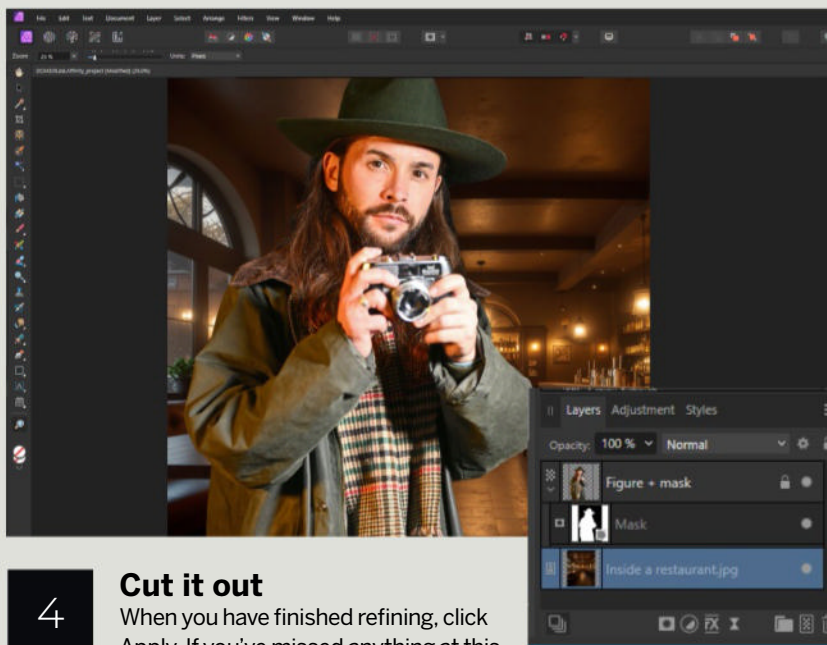
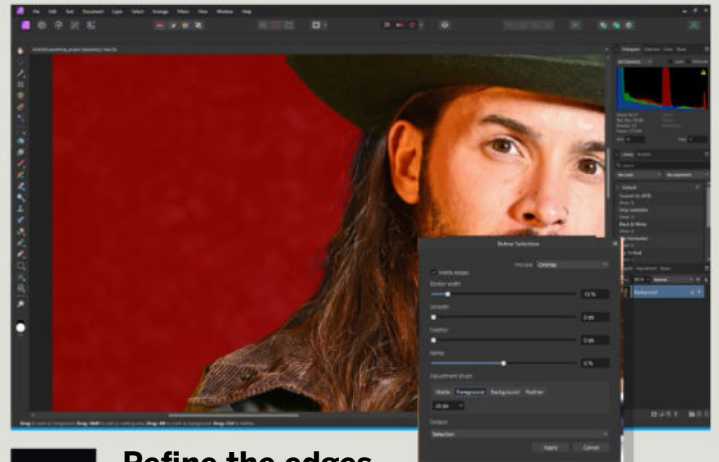
Click on the Selection Brush (W) and use the square brackets to increase the size, so it's more usable. Start clicking and painting on the image to make the selection. For the top left part of the hat, zoom in and reduce the brush size. If the selection appears to vanish, because it selected all the background, simply press Ctrl-Z.

3

Refine the edges

To refine and clean up the mask, go to Select > Refine Edges. This displays a red shaded mask for all the areas that are going to be excluded, which is the background.

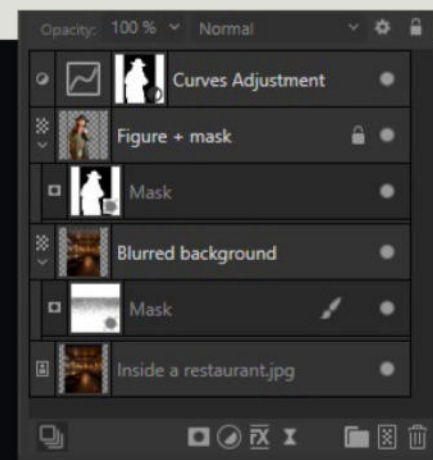
Use Matte mode to clean up masked hairs and Foreground mode to restore anything that has been wrongly marked in red. Select Background to mark that and Feather mode for jagged edges.



4

Cut it out

When you have finished refining, click Apply. If you've missed anything at this point, go back by clicking on Refine again. Then, in the Layers palette, click on the Mask icon. This cuts out the background using a mask, leaving only the foreground visible. Now, to add a background that you want, simply drag and drop it onto the bottom of the layer stack.

**Additional steps**

To help blend this photo, which has a shallow depth of field, with the background, a duplicate of the background was created. This was then blurred with the Tilt-Shift blur, leaving the bottom slightly in focus. We added a mask and brought a little sharpness back in at the top. Finally, a Curves adjustment layer was added to reduce the brightness of the light on the figure.



Before

After



EXCLUSIVE READER OFFER!

Get a 40% discount off ON1 Photo RAW MAX 2026, until 30 April

Go to this link:
on1.sjv.io/dc26
and use the code:
DIGITALCAMERA40

Use the masking tools to apply multiple adjustments to specific areas, all at once.

Wendy Evans

Local adjustments for local scenes

Wendy Evans explores the power of masked layer effects in our ON1 Photo RAW MAX guide

PART 3 OF 4
See issue 306, on
sale 27 March,
for Part 4

One of the most powerful features of ON1 Photo RAW MAX 2026 is the ability to apply multiple local adjustments to parts of the image at once. Rather than the standard process of creating an adjustment layer

in Photoshop and masking off the areas you don't want to be affected, in Photo RAW MAX, you start painting on the image for the area you want to adjust. You can then apply a variety of adjustments to that spot, all using one mask.

To edit another area, simply create another adjustment mask layer. So to get started, browse through your images and select one that you want to edit. Click on it to select, then click on Edit in the left side panel.



Editing ideas

The brick house and the bridge structures are the main subjects here, but you could also add some definition and colour to the sky; increase the vibrancy of the green vegetation on the left a little, but not too much, and perhaps add a little colour to the water.

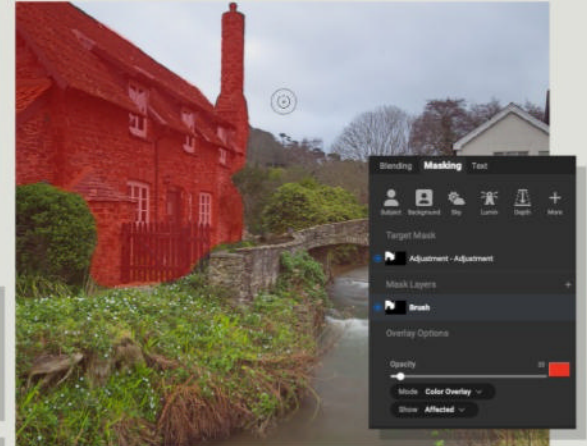
Another option is to replace the drab sky with a stormy one from the selection and add a reflection in the water as well.



1

First steps

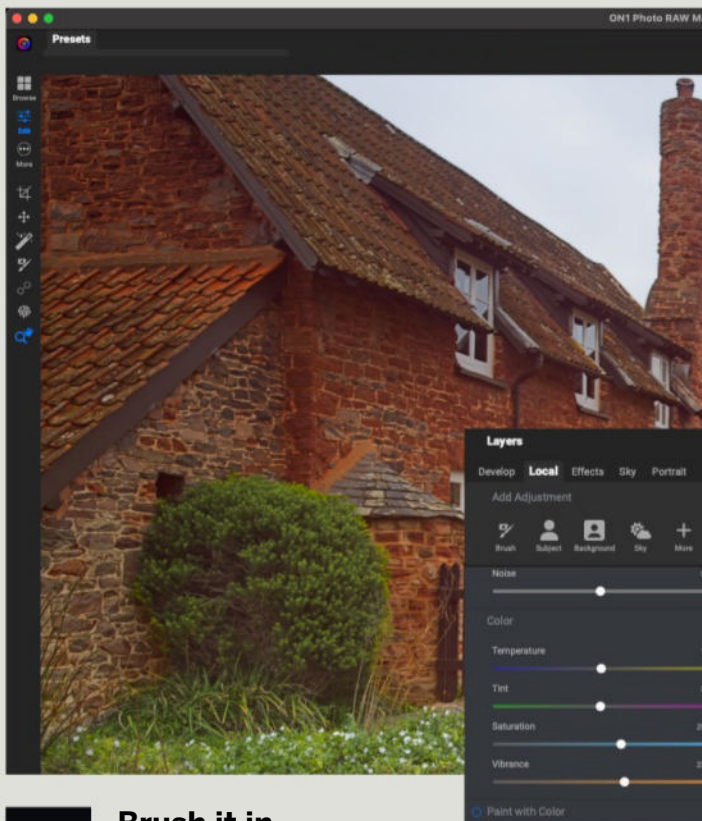
Let's get the basics out of the way first. Click on the Levels tab in the top palette to check the histogram, then tick the Lens Correction button in the Develop tab of the bottom palette. Make any adjustments for the tone if the histogram shows unused areas to the left or right. These are under Tone, of course.



2

Local adjustments

In the bottom palette on the right, click on the Local tab, then on Brush so that you can paint areas for adjustments. Under the Masking tab further up, look at the Overlay Options as they change how the mask appears. The mask can either appear while painting or remain all the time. Paint over the house on the left.



3

Brush it in

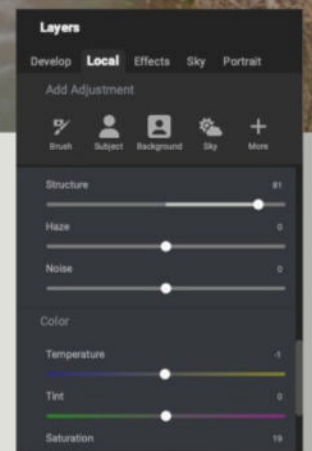
While brushing the area, use the square brackets to change the brush size and hold the Alt key while brushing to remove from the mask. Change the Opacity at the top of the screen. Now you can add the adjustments you want – so go down to Structure and increase that. Then, under Color, increase the Vibrance to boost weak colours and the Saturation to make the whole building stand out more.



4

Make a bridge

Brush over the bridge and toggle the mask off so you can see the effects as you apply them. Increase the Vibrance and Saturation to make the colours richer (not the Temperature though) and ramp up the Structure to add definition. If you toggle the Mask Layer visibility on and off, you can see the overall effect.



THIS MONTH'S SOFTWARE EXTRAS

24 Actions, presets, LUTs & backgrounds



As seen in this month's tutorials, give your shots a new look with our collection of software extras

This month, we are giving away 24 software extras with our Digital Darkroom tutorials. Once installed in Adobe Photoshop, Lightroom, Camera Raw or Affinity Photo, these Actions, LUTs, presets and backgrounds will transform your images. Rather than manually adjusting your shots, they will get you there in just a few clicks.

This month's giveaways include 12 bokeh backgrounds to give your images that dreamy look. There are four Lightroom presets to boost raw files taken with your smartphone and four Photoshop Actions that will help you to 'fake' four commonly-used film effects. Finally, there are four LUTs to add some warm colour to your portrait images – these work in both Affinity and Photoshop.

How to use your software extras

Once you have downloaded the 'dcm305-files.zip' file to your computer, extract it and put the folders where you can easily access them. These folders contain the software, project files and a PDF with installation instructions.



DOWNLOAD FILES & VIDEO AT
www.digitalcameraworld.com/dc305



12 BOKEH BACKGROUNDS

Software: Photoshop & Elements

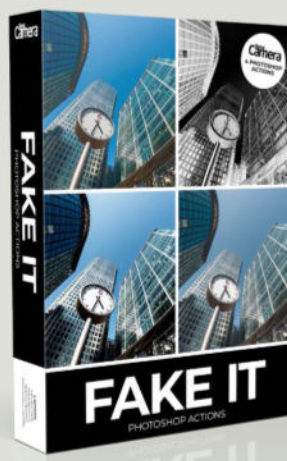
Give your images a dreamy look by using this collection of bokeh backgrounds. If the bokeh effect didn't work in-camera, simply choose an image, layer the background and blend them to suit. These backgrounds can be used in all apps, not just Photoshop.



FOUR PHONE RAW EDITING PRESETS

Software: Lightroom

It's all about the camera you have with you, so to go with this month's tutorial, here are four presets to help you edit your smartphone raw files. The four presets include: Apple Full, Apple No Grade, Gonna Be Golden and Sun Boost Mask.



FOUR 'FAKE IT' ACTIONS

Software: Photoshop
(Version 25.5 or higher)

Use these four Actions for Photoshop as a quick and easy way to transform your shots by 'faking' some well-known film processing techniques.

This pack includes four effects: Pseudo-HDR, Polariser, Bleach Bypass and a Disposable Camera look.



FOUR WARM VIBES LUTs

Software: Photoshop/ Affinity Photo 2

For the tutorial on masking tools in Affinity Photo 2, we've included a set of four lookup tables for you to use with your images. The four Warm Vibes LUTs are all in standard .cube format and include 'By the Fire', 'Evening Drinks', 'Late at Night' and 'Under the Lights'.

Download all four packs from: www.digitalcameraworld.com/dc305

KitZone

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



106 **Canon EOS R6 III** _ Stills-first hybrid camera gets some serious upgrades



110 **Fujifilm X-T30 III** _ A new iteration of a capable and affordable mirrorless



114 **Sigma 200mm F2 DG OS Sports** _ Impressive fast prime telephoto lens



116 **Viltrox AF 50mm F1.4 Pro** _ Standard prime for Nikon Z and Sony E-mount



While it offers some pretty serious video capabilities, Canon views the EOS R6 Mark III as a stills-first hybrid mirrorless. And it is so well specified in this department that it could be snapped up by pro photographers as a second camera – one that can do almost everything that their main one can. With a 32.5MP full-frame sensor, upgraded storage and loaded with the latest autofocus tech, the R6 Mark III has some pretty heavyweight peers, including the Sony A7 V and Nikon Z 6III. Having recently put the latest R6

through our lab, turn the page to see if it performs well enough to become the best hybrid full-frame mirrorless on sale now.

Also on test is Fujifilm's X-T30 III, which gets some welcome updates and is available for the same price as the outgoing X-T30 II. We're also pleased to give a major new lens lab and real-world tests this month.

The Sigma 200mm F2 DG OS Sports is a fast prime for sports and event shooters, and that f/2 aperture will capture some bokehlicious images. Plus, we assess an affordable 'nifty fifty' for full-frame Nikon Z and Sony E-mount bodies. **Niall Hampton**



250-page gear Buyer's Guide
Find out more on page 6

The awards bestowed by the Digital Camera lab...



Given to the top product in a group test



For products that receive five stars overall



Given to products that offer superb value for money

Ratings explained

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

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

Mirrorless Canon EOS R6 Mark III



1 Little has changed body-wise, although the Mark III is 29g heavier than its predecessor.

2 Sensor resolution has increased, though, to 32.5MP – up from the R6 Mark II's 24.2MP.

3 A tally light to indicate when video recording is in progress is featured on the upper front edge.

Canon EOS R6 Mark III

£2,799/\$2,799 (body only)

This latest upgrade brings 32.5MP resolution, 40fps burst shooting and 7K open gate video to the hybrid arena

www.canon.co.uk

Specifications

Lens mount: Canon RF
Sensor: Full-frame CMOS, 32.5MP
ISO range: 100 to 64,000 (exp to 102,400)
Autofocus: Dual Pixel CMOS Autofocus II, subject detection (Auto, People, Animals, Vehicles)
Stabilisation: Up to 8.5 stops
Max image size: 6960 x 4640px
Max burst: 40fps elec (150 raw), 12fps mech
 • Pre-capture (1/2 second / 20 images)
Video: Open gate 7K 30p; 7K 60p RAW (internal), 4K 60p (oversampled), 4K 120p, FullHD 180p; UVC up to 4K 60p
Viewfinder: 3.69m dot OLED, 0.5 inch, 100% coverage, 120fps refresh
Screen: 3-in, 1.62m dot, vari-angle touchscreen
Memory cards: 1x CFexpress Type B / 1x SD UHS-II
Connectivity: Wi-Fi, Bluetooth, USB-C, HDMI, headphone jack, microphone jack, BG-R20 grip, BG-R20EP (no ethernet support)
Battery/ shots per charge: LP-E6P, 620 shots
Dimensions (W x H x D): 138.4 x 98.4 x 88.4mm
Weight: 699g (incl battery and memory card)

The Canon EOS R6 Mark III might actually be the best Canon camera on the market right now. I'm the biggest cheerleader for the R5 Mark II, but where that camera is all about brute strength, this camera packs a knockout punch and a high IQ.

Historically, Canon's 6-series has been a 20MP-plus proposition. But with its new 32.5MP full-frame sensor, capable of 40fps bursts and half a second of pre-capture, the EOS R6 Mark III ups the ante. Its video credentials are the envy of the dedicated video cameras from most other manufacturers, with 7K 60p internal raw capability, along with 7K open gate capture.

The core architecture is the same as the recently announced Canon EOS C50, but they each present a different side of the hybrid camera coin – the C50 is the video-first hybrid, while the Canon EOS R6 Mark III is a hybrid for photo-first shooters.

Build and handling

The body of the Canon EOS R6 Mark III is pretty much identical to its predecessor, other than being slightly heavier by 29g. The ergonomics will be familiar to anyone who has ever held a Canon camera: the grip is satisfying and substantial; the body has the right amount of heft; the buttons and dials are where your finger and thumb would expect them to be; and the joystick makes moving focus points and navigating menus a breeze. There's a photo/video switch on the left shoulder, enabling you to quickly toggle between stills and video, but it's clear that this is Canon's photo-first hybrid.

The body is traditionally SLR-styled with photography features placed front and centre – from the mode dial that features just one video option (the new 'Slow & Fast' option) to the tiny Record button positioned at the camera's top-right. Again, if video is your priority, the Canon EOS C50 is your best bet.

Canon EOS R6 Mark III **Mirrorless**



Serious videographers will rejoice – the EOS R6 Mark III has a full-sized HDMI port, an upgrade to the HDMI Micro port (Type D) on the R6 Mark II.

4

'Color' mode accesses Picture Styles, Color Filter and Custom Picture.

5

Viewfinder specs match the R6 Mk II: a 0.5-inch 3.69m dot OLED with 100% coverage.

6

The layout of controls will be familiar to upgraders from the EOS R6 or R6 Mark II.

7

The dual selector switch flips the camera between stills and video modes.

8

Canon's Multi Function Shoe allows a wide range of accessories to be connected.

9

The mode dial now features a 'Slow & Fast' setting for slow-mo and time-lapse video.

There are two key physical changes from the R6 Mark II, the first being to the storage media. The Canon EOS R6 Mark III adopts the R5 series' dual CFexpress Type B and UHS-II SD card setup. Typically, shooting SD limits your options, so you'll need a CFexpress card to capture those 7K 60p raw files and uncapped 40fps bursts. In addition, the R6 Mark III also earns its wings as a hybrid camera by upgrading to a full-size HDMI port, which will be music to the ears of serious videographers.

Canon is coy about the extent of the sealing on its cameras, but you can shoot safe in the knowledge that the R6 Mark III is a weather-sealed body – just not quite as sealed as the R5 or R1.

Performance

I tested the Canon EOS R6 Mark III extensively alongside its sibling, the C50 cinema camera – which, again, features the same core architecture and feature set, just geared towards videography. Unsurprisingly, the R6 Mark III is the stronger performer in the photographic stakes while the C50 takes the cake for video.

Given that its hybrid specs make it a real general purpose camera, I used it to shoot everything from macro and wildlife (including birds in flight) to portraits and street photography.

The first thing I noticed about this camera is the big improvement in the autofocus. While it has the same →

James Artaius



Static toy cars are obviously a breeze to shoot, but the R6 Mark III also has brilliant detection and tracking algorithms for real vehicles in motion.

James Artaius



Canon's colour science might be the best on the market. Straight out of the camera, hues are punchy while remaining natural and true to life.

Mirrorless Canon EOS R6 Mark III

James Artaius



The full-frame sensor enables you to get super-shallow depth of field – especially for macro, where the focus peaking feature is incredibly handy.

subject detection algorithms as the EOS R6 Mark II, there are improvements in the overall performance in terms of tracking. Its predecessor was no slouch, but the Mark III feels noticeably stickier when it comes to following subjects, particularly flying birds.

Even when my feathered friend was small in the frame at full zoom on my 70-200mm, the AF both spotted and stuck to it from the moment it entered the frame. The

same was also true for human tracking; the Canon EOS R6 Mark III has no problem detecting faces and eyes, and it also knows to focus on the head as a whole when the features are obscured or the subject is facing the other way.

The R6 Mark III inherits one of my favourite features from Canon's professional bodies: Registered People Priority. This enables you to program up to 10 faces, placing

them in order of priority so that the camera knows who to focus on in group situations.

I love this feature; when shooting basketball, for example, the camera can effectively be told to keep the star player in focus – regardless of where he is, who he's standing next to or whose face is larger in the frame. It's also brilliant for events such as weddings, where you can ensure that the bride, groom and family are the priority.

The 40fps burst shooting is overkill (20fps is as much as you need for most situations), but it's great to have it. You also get 20 frames of pre-continuous shooting, so you never miss a moment, even if you're slow off the mark pressing the shutter. The buffer is now an impressive 150 raw files, double that of the R6 Mark II, so you can blast away as much as you like, even at maximum burst.

When it comes to video, you also get the benefit of pre-capture with the R6 Mark III buffering up to five seconds of footage before the record button is depressed. But this is just the tip of the iceberg when it comes to this camera's video tricks.

Top of the bill is 7K 30p open gate raw capture, complete with a 2K proxy. With open gate, the camera records the entire sensor area (in this case, 3:2) rather than defaulting to a narrower 16:9 ratio. This

Rival cameras



Canon EOS R5 Mark II
£4,499/\$3,999
 AI-powered predictive autofocus, reduced rolling shutter, Eye Control AF – it's Canon's ultimate camera.
 Reviewed: issue 295
 ★★★★★



Lumix S5 II
£1,999/\$1,997
 Captures rich stills at up to 30fps and its phase hybrid autofocus system beats cameras above its price range.
 Reviewed: issue 267
 ★★★★★



Nikon Z 6III
£2,699/\$2,499
 With mighty shutter speeds, stellar video and one of the best OLED viewfinders we've seen, it's a stunning stills camera.
 Reviewed: issue 285
 ★★★★★



The subject detection AF is fantastic, with near-flawless human and animal face, eye and full-body tracking.

means you get a larger, taller, squarer video that you can output at whatever aspect ratio you want, whether it's 16:9 horizontal for YouTube or 9:16 vertical for TikTok, 1:1 square or anything else. On the R6 Mark III, you can display two sets of aspect markers simultaneously to help you frame your shots, so that your compositions will look good on your social media of choice.

In use, the R6 Mark III is one heck of a camera. I'm an R5 user and in many ways the cameras are pretty on par when it comes to performance – though I do find the ergonomics of the R5 preferable.

It could be argued that the 32.5MP resolution is a better sweet spot than the R5's pixel-greedy 45MP – and it certainly makes workflow a lot more convenient when you blitz through 40fps bursts (itself double the speed of the original R5 and 10fps faster than the R5 Mark II).

I know a lot of people are weighing up whether to opt for the R6 Mark III over the R5, as well as the R6 Mark II. Certainly, in the former case, unless you really need 45MP / 8K resolution, I think the R6 III is a better buy – and you don't really miss that resolution in real-world use.

When it comes to the R6 Mark II, again – ask yourself whether you actually need 7K 60p video or open gate capture. Because yes, the extra resolution is nice, but you can save a lot of money buying the Mark II – even though there's no question that the Mark III is a far superior camera. My one concern is the sensitivity, as the Mark II had a native

James Artaius

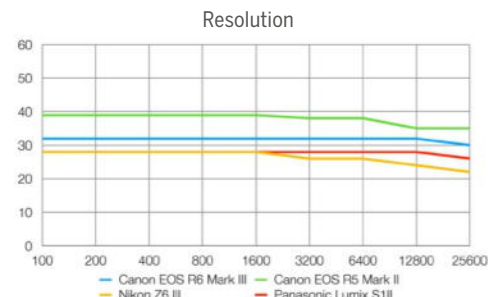


The EOS R6 Mark III isn't ideal as a street camera, but its speed and nimble AF suit reportage work.

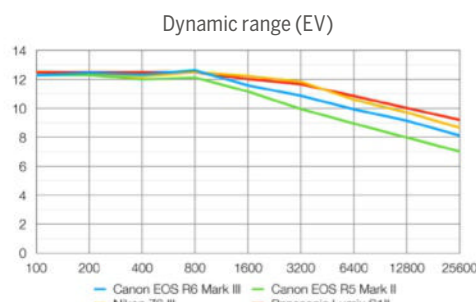
ceiling of ISO 102,400 that was expandable to ISO 204,800; the Mark III, meanwhile, tops out at ISO 64,000 and has to be expanded to hit the previous ISO 102,400 native top end.

Compromises have had to be made to accommodate the extra resolution in this sensor, which has taken the form of less dynamic range and greater noise if you push the sensitivity. **James Artaius**

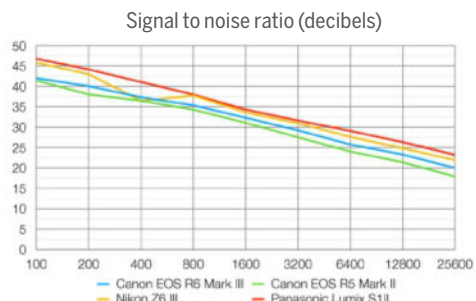
“There's a big improvement in autofocus – the R6 Mk III feels noticeably stickier than its predecessor when following subjects”



The 32.5MP EOS R6 Mark III is able to resolve noticeably more fine detail than the ~24MP Nikon and Panasonic cameras, though naturally the 45MP R5 II was always going to be the winner of this test.



The R6 III captures excellent dynamic range at lower sensitivities, but above ISO 800, the larger pixels on the Nikon and Panasonic sensors gather more light and a greater range of highlight and shadow detail.



As with dynamic range, the R6 Mk III's smaller pixels cause it to generate more image noise than the Nikon and Panasonic cameras. The R5 II is even worse, but we'd expect that from its more pixel-packed sensor.

Digital Camera verdict

5.0 ★★★★★ A best-in-class product



The Canon EOS R6 Mark III smokes its competition, the Sony A7 V, Nikon Z6 III and Lumix S1 II – all of which are great cameras. The R6 Mark III has the best autofocus, for starters, which for me is the most important consideration; all the clever features in the world don't mean much if the AF isn't able to keep up. While it offers 7K 60p RAW (internally, to boot) as well as open gate video at up to 7K 30p, video on the R6 Mk III is a bonus that complements stills shooting. And it excels at doing that: I'd happily take the R6 Mark III over the R5 Mark II on a professional job.

Mirrorless Fujifilm X-T30 III



1 The size and weight of the X-T30 III is identical to its predecessor, the X-T30 II from 2021.

2 Body only, there's no price increase over the X-T30 II – good news in these straitened times.

3 A kit option is available: the X-T30 III is paired with the new XC 13-33mm F3.5-6.3 OIS.

Fujifilm X-T30 III

£829/\$999 (body only)

The X-T30 III gets a new processor, but keeps the same low price

www.fujifilm.eu

Specifications

Lens mount: Fujifilm X-mount
Sensor: APS-C X-Trans IV CMOS, 26.1MP

Processor: X-Processor 5
ISO: 160 to 12,800 (exp. 80-51,200)

Autofocus: Intelligent Hybrid (contrast / phase detection AF)

Stabilisation: No

Max burst: 8fps (manual), 30fps (electronic)

Video: 6.2K 30p 3:2 open gate, 4K 60p, FHD

Viewfinder: EVF, 2.36m dots

Screen: 3-inch tilting touchscreen, 1.62m dots

Memory card: 1x SD UHS-I

Connectivity: Wi-Fi, Bluetooth, USB-C, Micro HDMI (type D), stereo mini connector (microphone & remote release)

Battery/ shots per charge: NP-W126S/ 425 (economy)

Dimensions (W x H x D): 118.4 x 82.8 x 46.8mm

Weight: 378g (incl card and battery)

The X-T30 II was launched four years ago, initially appearing to be a stopgap until the technology was ready for a fully fledged X-T40. Instead, Fujifilm skipped that entirely, with the launch of the X-T50 last year. However, instead of introducing a replacement for the entry-level model, the X-T50 became a halfway house between the top of the X-T line – the X-T5 – and the affordable X-T30 II, leaving many questioning whether Fujifilm saw a future for its entry-level model.

The arrival of the X-T30 III makes the X-T nomenclature slightly confusing. Out of Fujifilm's entire lineup, only the X-T30 has been given numerous sequels, and with Fujifilm having a few naming schemes it could have used, it may have made sense to rebrand it as an X-T500.

The major update to the X-T30 III adds the latest Fujifilm X Processor 5, bringing it in line with other cameras in the current Fujifilm lineup. But this long

update cycle has allowed Fujifilm parts to trickle down to lower price points, with the X-T30 III managing to both offer a big boost to performance and keep the same price as its predecessor.

However, with the company's 'one processor, two sensors' strategy, there are many similar cameras now in Fujifilm's lineup. For example, you can achieve the same performance with either the X-M5 or X-S20. While you can't fault Fujifilm for improving the choice, the decision is almost entirely down to which type of body you prefer. But with so much competition from within Fujifilm, let alone other brands, is the X-T30 III still worth consideration?

Build and handling

The X-T30 III continues Fujifilm's lineup of classic dial-controlled cameras. It's the same formula as the Fujifilm X-T5 or X-T50 – a vintage-inspired design aimed at those who want a camera body to look and feel as good as the photos it takes.

Fujifilm X-T30 III Mirrorless



The rear touchscreen tilts up and down, but has no sideways movement or 180° 'flip', so vloggers can't see themselves while recording or streaming.



4

The X-T30 III is available in three body finishes: black, silver and metallic grey.

6

One of two 'tells' this model is different from the X-T30 II is a designation on its screen.

8

Although there's a pop-up flash, there's also a hot shoe for attaching external units.

5

In keeping with the DNA of the X-Series, the X-T30 III has a plethora of tactile controls.

7

The other is a dedicated dial for film simulations, making them instantly accessible.

9

This Auto mode selector lever delegates exposure and focus settings to the camera.

Instead of a rangefinder-style design, such as the X100VI, the X-T30 III is an SLR-style camera, with an EVF above the screen and a deeper grip. It's hard to tell it apart from the X-T30 II – the size and weight are identical; as the smallest and lightest camera in the X-T series, it weighs 329g (503g with the kit lens), and is even smaller and lighter than the already impressively small X-T50, making the X-T30 III suited to travelling. It easily slipped into my jacket pocket while walking around London; however, it's so compact that it does feel a little small in your hands.

The build is excellent, but not quite up to the same quality as the X-T5 or X100VI; there are a few more visible

seams between the casing, and the dials feel a little less solid in their clicks, but at half the price, it's well-made and looks gorgeous. It's worth noting that there's no weather-sealing; while you wouldn't expect it at this price, extra care when travelling is needed.

Apart from the X-T30 III on the rear screen, the main difference between generations is that the drive dial on the previous model has switched to a film simulation dial on the X-T30 III. This also moves the drive modes down onto the now dual-purpose delete button on the rear, now marked with 'drive'.

The film simulation dial has spots for half a dozen of Fujifilm's most popular film simulations, although all 20

Gareth Bevan



This image was captured with the new XC 13-33mm F3.5-6.3 OIS lens, which is available as part of a kit with the X-T30 III, costing £999 (\$1,149).

Gareth Bevan



Images from our brief testing with the X-T30 III and XC 13-33mm were sharp in the centre with good contrast, although weaker towards the corners.

Mirrorless Fujifilm X-T30 III



Gareth Bevan

For any users looking to post their pictures quickly on social media, jpegs or HEIFs straight out of the camera have really pleasing colours and contrast.

current simulations are available in the camera menus, as well as three spots for custom film recipes, which can be tuned in using the new recipes menu that made its debut on the X-E5 earlier this year.

As a user of recipes, I'm happy to see them directly on the dial. It's a far more convenient way to access them and remember which recipe you are currently in. The new menu is also a far better way of creating recipes,

as custom settings profiles would apply to every setting on the camera, which would often mess up focus settings or video resolution when switching between different recipes. The new film recipe menu applies only the settings you need to make recipes.

As well as the film simulation dial, there is also an exposure compensation dial and a shutter speed dial. The aperture can be controlled via a dial on the front of the

camera if using the kit lens, or via aperture rings on most of Fujifilm's XF lenses. The X-T30 III also keeps a rarity in modern cameras – a built-in flash. The flash pops up from just above the EVF housing and offers a way to get better nighttime shots without having to rely on external accessories.

Performance

With the same 26.1MP CMOS X-Trans IV sensor and X Processor 5 as used in cameras including the X-S20 and X-M5, it's safe to say that the quality from this combination has been well established. This isn't a full review of the new XC 13-33mm lens, but as many people will purchase it in a bundle with the camera, my initial thoughts from my brief testing are that the images are sharp in the centre with good contrast, although weaker towards the corners.

Despite the compactness of the lens, it's quiet and quick to focus. It's a deceptively compact optic and it has to pop out of the barrel to its first position to begin shooting.

Even fully extended, though, it's a great balance with the camera. The full range of film simulations is available, so jpegs (or HEIFs) straight out of the camera have pleasing colours and contrast and are suitable to go straight on social media.

Rival cameras



Canon EOS R50

£789/\$679

With a 24.2MP APS-C sensor, 4K video, AF modes, and 15/12fps shooting, the R50 is a great beginner camera.

Reviewed: issue 267



Nikon Z50 II

£849/\$910

Pro-level performance in a compact body, it's a versatile option for sports and wildlife, with zippy AF and subject recognition.

Reviewed: issue 291



OM System OM-5

£1,199/\$1,199

Uses the latest tech to liberate you from tripods and filters, enabling you to make the most of your outdoor pursuits.

Reviewed: issue 263





Gareth Bevan

If the choice of film sims is a little overwhelming, then enhanced Auto mode can pick the ideal settings.

If you are starting out and you find the choice of simulations and other settings a little overwhelming, there is also an enhanced Auto mode that can recognise a scene and pick the best settings.

Autofocus has made a big leap from the previous generation, and is now up to date with the best Fujifilm's range has to offer. This includes the latest subject recognition algorithms, including those for human faces and eyes, as well as animals, birds, insects and vehicles. Autofocus is quick and reliable, but not quite as rapid or sticky as Canon and Sony's incredible autofocus.

Video specs also get a boost from the new processor, with the X-T30 III capable of 6.2K 30p video with open gate, which uses the entire 3:2 sensor area and allows cropping into different aspect ratios in editing. For example, you can film once, then use the frame for a 16:9 video for YouTube and a 9:16 video for Reels. The X-T30 III also produces 4K video up to 60p, or FHD up to 240p. The downside to the X-T30 III is that the screen is only a two-way tilt, which makes filming any vlogs to camera difficult as a solo creator.

The camera has digital image stabilisation (DIS) at a slight crop for video, which can also be used in conjunction with OIS lenses; however, there is no in-body image stabilisation (IBIS). The lack of IBIS didn't affect stills too much in the daytime, with the shutter speeds able to accommodate the conditions, but when the light drops, it will be harder to get steady shots. Battery life is decent. Fujifilm claims 425 frames in

Gareth Bevan



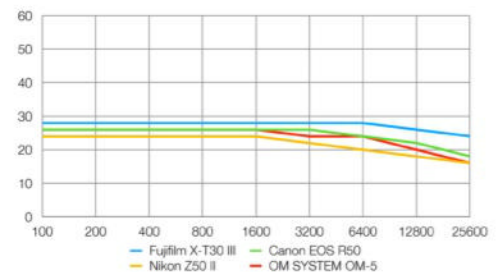
The X-T30 III's autofocus is up to date with the very best of the implementations offered by Fujifilm.

economy mode, 315 frames in normal mode, and 310 shots in boost mode, although this will depend on how you use the camera.

And finally, for Instax fans, there is direct printing from the X-T30 III to Instax printers, with all formats supported. There is also an option to pre-frame your shot for the Instax size you want to print on as you take photos in the camera. **Gareth Bevan**

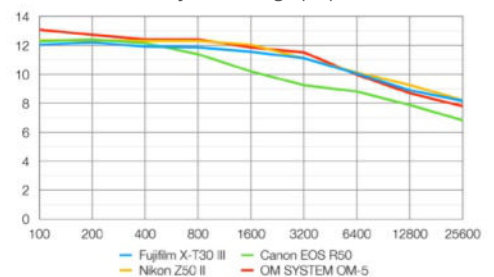
“The Fujifilm X-T30 III manages to both offer a big boost to performance and keep the same price as its predecessor”

Resolution



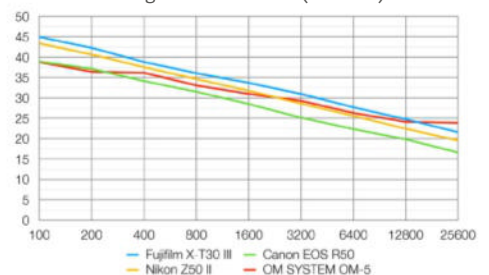
With its 26.1MP sensor the X-T30 III is able to maintain a clear advantage over its 20-24MP rivals when it comes to resolving fine detail, even at high ISOs.

Dynamic range (EV)



The X-T30 III doesn't capture the same dynamic range as the Nikon and OM System cameras do at lower sensitivities, being up to 1EV down on them. But once you push past ISO 3200 the difference is marginal.

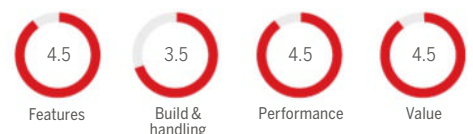
Signal to noise ratio (decibels)



The X-T30 III really comes into its own in low light, consistently producing less image noise than its competitors, regardless of ISO sensitivity.

Digital Camera verdict

4.5 ★★★★★ Outstanding



At first glance, the Fujifilm X-T30 III looks similar to its predecessor. It's incredibly compact, making it an ideal travel camera that you can slip into a bag or a jacket pocket. Fujifilm's film simulation dial works well, and while the upgrades appear underwhelming, the inclusion of Fujifilm's latest X Processor 5 brings the performance in line with its flagship models. But perhaps the most surprising aspect of the X-T30 III is that Fujifilm has kept it at the same affordable price as the X-T30 II, meaning it should make it onto the shortlist for any newcomers or enthusiasts.

Telephoto lens Sigma 200mm F2 DG OS Sports



Sigma 200mm F2 DG OS Sports

£2,999/\$3,299

This chunky lens is a terrific telephoto prime with an exhilarating turn of speed

www.sigmauk.com



Sharpness and texture are well preserved across the entire image, even when shooting in low light.



On a Sony A7 II, the Sigma 200mm F2 DG OS Sports gave pleasing defocus: 1/800 sec at f/2, ISO 100.

portraiture, as well as still life, landscape photography and many other scenarios, including astrophotography, when you want to focus on a relatively small section of sky. The Sigma is designed to suit all of these scenarios and more besides.

The lens has been designed to pull in a huge amount of light for a 200mm optic – twice as much as an f/2.8 lens. That demands wide-diameter glass and, sure enough, the Sigma has an oversized 105mm filter attachment thread. The glass includes two top-grade FLD ('Fluorite' Low Dispersion) and two SLD (Special Low Dispersion) elements, aiming to optimise sharpness and clarity while minimising colour fringing and other aberrations.

To make the most of that specialist glass, there's an HLA (High-response Linear Actuator) autofocus system, which is fast enough to lock onto fast-moving subjects and track them in motion. There is also optical image stabilisation, rated at 6.5-stop effectiveness, and it works when panning in any orientation. For static subjects, it can effectively freeze camera shake in its tracks.

In front of the electronically coupled manual focus ring are three customisable function buttons, typically used for AF-Lock. With three buttons, one naturally falls under your thumb in landscape orientation or when swivelling the camera to the left or right for portrait orientation shooting.

Behind the focus ring is the aperture control ring. Unlike in some recent lenses, it's a dedicated aperture ring with f/numbers on it for reference and intermediate markings for one-third f/stop increments. Two bonus features include a click/de-click switch, which allows precise aperture adjustments

Sigma claims another world-first, but only just. This is the first 200mm f/2 prime lens for mirrorless cameras, but it's not entirely without precedent. Forerunners include the Canon EF 200mm f/2L IS USM and Nikon AF-S 200mm f/2G ED VR II, launched in 2008 and 2010, respectively. Of course, they were designed for DSLRs and are both now obsolete, clearing the way for the Sigma, which is available in Sony E and L-Mount options. The Sigma just pipped the Laowa 200mm f/2 AF FF (reviewed, issue 302) which is available in Nikon Z and Sony E mount options for mirrorless cameras and in Canon EF mode for DSLRs. It aims to be one of the best telephoto lenses for Sony cameras and one of the best L-mount lenses, although I wish it was available in more mount options.

Build and handling

The Sigma is a big, imposing lens finished in heat-resistant white, like those you see at the world's biggest sporting events. However, with a less generous focal length of 200mm, it doesn't cover those big distances. The upside of a relatively modest telephoto length is that it has a fast aperture rating of f/2. For sports photography, that means you can freeze the action with fast shutter speeds, even under low lighting, without having to bump up your ISO too far. It also isolates the main subject in a cluttered scene, thanks to a tight depth of field.

Although the focal length might be considered too long for classic portraiture, it does enable head-and-shoulders shots at weddings and other events when you can't get as close as you might like. You also get a compression in perspective, which can be flattering in

1 The front element has a large 105mm filter thread, due to its light-pulling needs.

2 The aperture control ring has click and de-click options to suit both stills and video.

3 Extensive weather-seals include a rubber gasket on the brass mounting plate.



Even shooting wide open at f/2 on an overcast day with dull light, the image quality remains appealing.



f/11



f/2

When shooting this phrenology head, with its black lines and writing on a white background, against a backdrop of garden plants and flowers, the bokeh was very pleasing at f/2. Captured on a Sony A7 II.

when shooting stills, as well as silent adjustments when shooting video. There's also a locking switch for the aperture ring to ensure it stays put when in Auto mode.

Weighing 1,820g, it's no lightweight but fine for long periods of handheld shooting. A tripod mounting collar is included, with click steps at 90° intervals and a profile deep enough for it to work as a carrying handle. It has an Arca-Swiss profile foot, so you can slot it into a compatible tripod head without using an additional quick-release plate. The mounting plate is made from brass and features a weather-seal gasket around its perimeter. Like other Sigma Sports lenses, there's an extensive set of weather-seals.

Performance

With a 200mm focal length and f/2 aperture, the quality of bokeh comes to the fore. Bokeh discs have pleasantly soft outlines and are smooth on the inside, free of the 'onion ring' effect that plagues some fast

lenses. Naturally, bokeh isn't the whole deal. You generally want what's 'in focus' to be sharp, and the lens scores highly here too. For fast lenses, especially telephoto ones, LoCA (Longitudinal Chromatic Aberration) can be a problem. This results in colour fringing around high-contrast transitions just in front of or behind the plane of focus. I shot a series of images of a phrenology head against a backdrop of plants and flowers. The results (above) were impressive in all respects, from f/2 down to f/11.

Autofocus is speedy, latching onto even-challenging subject matter in a rapid fashion, and excelling at tracking moving subjects. For panning and static shots, the optical image stabilisation system gives you a great hit rate and plenty of keepers. The lens delivers excellent sharpness right out to the edges and corners of the frame. Sharpness and texture are well preserved across the entire image, even in low-light.

Matthew Richards

Telephoto lens

Specifications

Mount options: L-Mount, Sony E (FE)

Full-frame: Yes

Lens construction: 19 elements in 14 groups

Angle of view: 12.3°

Autofocus: Yes

Stabilisation: Yes

Max aperture: f/2

Min aperture: f/22

Diaphragm blades: 11

Min focus distance: 170cm

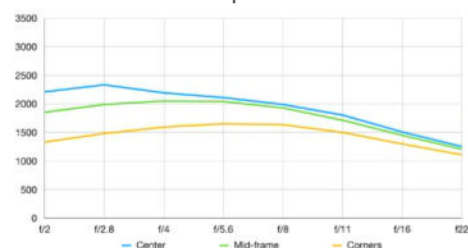
Max magnification ratio: 0.13x

Filter size: 105mm

Dimensions (L x D): 201 x 119mm

Weight: 1,820g

Sharpness



Sharpness

Edge/corner-sharpness isn't as outstanding as centre-sharpness, but is still impressive. Sharpness is superb from f/2 to f/8. There's the usual impact of diffraction at narrow apertures of f/16 and f/22.

Fringing

1.33

Colour fringing is impossible to spot in real-world images. It recorded some of the best lateral chromatic aberration lab test figures we've seen. Longitudinal chromatic aberration is equally well controlled.

Distortion

1.4

There's a touch of pincushion distortion, which is pretty much as expected for a telephoto lens, but it's of a low order and not generally noticeable, even with automatic in-camera correction switched off.

Digital Camera verdict

5.0 ★★★★★
A best-in-class product



Sigma labels its 200mm f/2 as a 'Sports' rather than an 'Art' lens, though it could wear either badge with equal success. It looks, feels and handles like a Sports lens, with all the function buttons, control rings and switches you could wish for. It's well built and feels like a pro-grade lens. Fast and accurate autofocus teams up with highly effective dual-mode optical stabilisation to ensure an excellent hit rate.

However, ultimately, it's the image quality that wins you over with this lens. It's sharp with wonderful clarity, along with the most sumptuous and beautifully smooth bokeh. It's a spectacular lens that's brilliant for action, sports, wildlife, portraiture, landscapes and more besides.

Prime lens Viltrox AF 50mm F1.4 Pro



Viltrox AF 50mm F1.4 Pro

£525/\$549

A not-so-standard, standard prime for full-frame Nikon and Sony mirrorless cameras

www.viltrox.co.uk

It's been just over six months since I tested the Viltrox AF 85mm F1.4 Pro for Sony cameras. I'm still hoping that Viltrox will announce a Nikon Z version of the 85mm, but in the meantime, the 50mm lens is being launched in both Sony E and Nikon Z versions. The 50mm isn't really the little sibling of the 85mm, as they're exactly the same size and weight, and have an identical layout of controls. That said, while both lenses have the exact same diameter and a 77mm filter thread, the 85mm is an almost imperceptible 2mm longer. The Nikon Z version is 2mm longer again, and 30g heavier, but there's little in it. The 85mm bowled me over with its pro-grade build and handling, top-drawer image quality and all-round performance. The similarity of the two lenses is a positive, too, as this new addition sets out to be one of the best lenses for Nikon Z and Sony E-mounts.

Build and handling

If you're in the market for fast glass, 50mm f/1.4 and 85mm f/1.4 lenses should be top of your wish list. On a full-frame camera, a 50mm lens has an entirely natural perspective, and the 85mm focal length is perfect for portraiture. The faster Viltrox AF 35mm f/1.2 Lab and longer Viltrox AF 135mm f/1.8 Lab are also appealing.

Chopping and changing between lenses can be a chore, and I'm more likely to swap between different lenses when shooting with primes rather than a zoom. The main issue is that different lenses typically feel different in size and weight and have a range of controls. One of the most appealing things about this Viltrox 50mm is that it's a carbon copy of the 85mm f/1.4 Pro lens. Swapping between them, there's no pause in the creative flow, as they look and feel identical. The only difference is that the front optical element of the 50mm has a smaller diameter, although both have the same 77mm filter thread.

1 There's a 77mm filter attachment thread, the same as that on the Viltrox 85mm F1.4 Pro.

2 The focus ring at the forward end of the lens is grippy and works with smooth precision.

3 The lens sports a Pro badge on the side of the barrel, and looks and feels the real deal.



Matthew Richards



At f/5.6, levels of sharpness are excellent, from the centre of the frame out to the edges and corners.



Bokeh is soft and dreamy, and disks produced by defocused lights and bright spots are well-rounded.

Both lenses are based on 15 optical elements, arranged in 11 groups, but whereas the 85mm has one aspherical element, three ED (Extra-low Dispersion) elements and nine HR (High Refractive index) elements, the 50mm has one UA (Ultra Aspherical) element with a relatively large diameter and ultra-high precision build, three ED elements and eight HR elements. The similarities outweigh the differences, and both lenses also feature an 11-blade aperture diaphragm, which remains well-rounded when stopping down.

To move some of those elements around during focusing, the HyperVCM (Voice Coil Motor) autofocus system is designed to be quick for shooting stills, while delivering ultra-smooth and silent focus transitions when shooting video. The system comes with an electronically coupled manual focus ring to enable smooth, precise adjustments.

At times, I prefer using manual focusing, but I don't like having to poke around in camera menus to swap between autofocus and manual focus modes. The Viltrox has an AF/MF switch for quick and easy access. It also has an AF-hold button that can be customised to take on other duties, depending on the camera body. It would be even better if there were two Fn buttons, falling under the thumb in portrait and landscape orientation, but one will suffice.

Next in the comprehensive line-up of onboard controls is an aperture ring. As with the other controls, the aperture ring and its associated switch are identical in the 50mm and 85mm lenses. The switch is a click/de-click switch and enables precise and



Even at ISO 640, retention of fine detail is good. You can read the book covers out to the edges and corners.

f/1.4



f/5.6



Bokeh tests on a phrenology head: 1/1600 sec at f/1.4, ISO 200 (left); 1/125 sec at f/5.6, ISO 200 (right).

easily repeatable adjustments in one-third f/stops when in 'click' mode. Better for shooting movies, the de-click option enables smooth and click-free aperture adjustments.

One difference between the two lenses is that the 85mm comes with a circular profile hood, whereas the 50mm has a petal-shaped hood. Both have a bayonet-fit attachment and can be reversed on the lens.

The build is high-quality, earning its 'Pro' badge. The barrel has a metal construction and all the control rings, switches and buttons feel truly pro-grade. Comprehensive weather-seals are fitted, including a rubber gasket on the mounting plate. There's also a fluorine coating on the front element, and HD Nano multi-layer coatings are applied to minimise ghosting and flare.

Performance

Native performance is impressive, even without taking advantage of any in-camera corrections. Many 'fast' lenses go a bit soft when shooting wide-open, but the Viltrox remains sharp at f/1.4, with plenty of clarity and brightness. Sharpness holds up well out to the extreme edges and corners of the frame, even at the widest aperture, although our lab tests revealed a slight dip in corner-sharpness at f/4, before becoming excellent at f/5.6 and narrower apertures.

Vignetting is fairly minimal at f/1.4, again with automatic in-camera correction disabled, and the same goes for lateral chromatic aberration throughout the entire zoom range. Barrel distortion can be a little noticeable, but it's better controlled than in many modern lenses for mirrorless cameras. Even so, this is one aspect of performance where in-camera correction proves useful.

The lens maintains clarity and contrast under relatively dull lighting conditions, such as the shot taken inside a bookshop (above). Again, sharpness is impressive and you can read the 'small print' right out to the extreme corners of the image frame.

I also shot a series of test shots of a phrenology head, set against a backdrop of garden plants and flowers. They were taken at the widest available aperture of f/1.4, then at narrower full f/stop increments down to an aperture of f/5.6. The images show the excellent sharpness and smooth bokeh, with a natural roll-off between the two. They also demonstrate the high degree of control over axial/longitudinal chromatic aberration, also known as 'bokeh fringing'. There are no unwanted colour fringes around high-contrast transitions just in front of or behind the plane of focus. Fast lenses often struggle with this, at or near their widest available apertures. **Matthew Richards**

Prime lens

Specifications

Mount options: Nikon Z (FX), Sony E (FE)

Full-frame: Yes

Lens construction: 15 elements in 11 groups

Angle of view: 46.6°

Autofocus: Yes

Stabilisation: No

Max aperture: f/1.4

Min aperture: f/16

Diaphragm blades: 11

Min focus distance: 0.45m

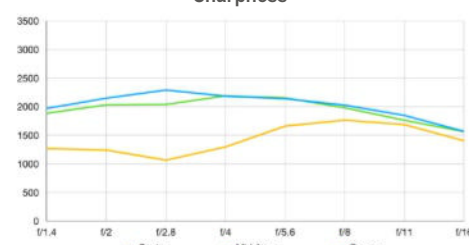
Max magnification ratio: 0.15x

Filter size: 77mm

Dimensions (L x D): 111 x 85mm

Weight: 800g

Sharpness



Sharpness

Sharpness across the entire frame is exemplary. There's a bit of a drop in extreme edge/corner-sharpness at large apertures, but it comes on song at f/5.6. I noticed the same thing in our lab test results with the sibling Viltrox AF 85mm F1.4 Pro at f/2.8.

Fringing

0.44

Like the 85mm Viltrox lens, lateral chromatic aberration is negligible, even at the edges and corners. Axial or longitudinal chromatic aberration, which can be a problem at wide apertures, is minimal.

Distortion

-1.3

There's a little barrel distortion, but it's not significant enough to be noticeable in general shooting. Either way, automatic in-camera correction will remove it.

Digital Camera verdict

5.0 ★★★★★ A best-in-class product



The natural perspective of the Viltrox AF 50mm F1.4 Pro on full-frame Nikon and Sony mirrorless cameras is typical of 'nifty fifty' lenses. There's a lot to be said for the ultra-compact, featherweight Viltrox AF 50mm f/2 Air, which is convenient, inexpensive and available in the same mount options. However, the aperture rating of the f/1.4 lens is a full f/stop faster, making it worth the additional size and weight. The 'Pro' lens also has an AF/MF switch, customisable function button, aperture control ring, click/de-click switch and comprehensive weather-seals. It's a 'pro' style lens, with image quality and all-round performance to match. At the price, this Viltrox lens is a bargain.

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Top 10 things you must see at The Photography & Video Show 2026

Join us at the NEC Birmingham from 14-17 March

With so much to see and do under one roof, The Photography & Video Show (TPVS) is the only photo industry event you need to attend in 2026. Organiser Future Publishing (*Digital Camera's* parent company) has been working hard to make the show an

unmissable one, and you can get a flavour of what to do while you're there on these two pages. As there's a lot to enjoy, a TPVS multi-day ticket makes sense (one- to four-day tickets are available). The NEC is located next to Birmingham International railway station, which connects to all parts

of the country. If you're coming by car, set your sat nav to B40 INT and look for the show name on the NEC's signs. You can save £5 when pre-paying for official NEC parking; alternatively, search locally on JustPark or Your Parking Space.
www.photographyshow.com



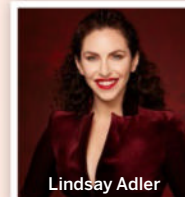
Your favourite photo brands will be there...

1 Big names, such as Adobe, Canon, Fujifilm, Nikon, OM System, Pentax, Sigma, Sony and Tamron, are all exhibiting. Choose from accessory makers, including Benro, Kase, Lowepro, Manfrotto, NiSi, SanDisk, Tenba – and many more!



... and video, too

2 The Photography & Video Show isn't just about photography. For anyone who focuses on moving images, there's plenty to indulge your curiosity, from movie-making masterclasses to video production equipment exhibitors.



Lindsay Adler



Jack Lodge



Dennis Morris



Charlie Waite



Alan Schaller

Inspiring talks

3 Some of the biggest names in photography will take to the various stages at the show, which include the **Behind the Lens Theatre**, the **Photo Live Stage** and the **Creator Stage**. And best of all, these talks are free! Grab your free **show guide** on the way in to the hall or visit the show website for full details of what's available, where and when.



Ambassador demos

4 Visit the **Canon Spotlight** (E101), watch **Sony Alpha** ambassadors in action (E65), find out about the latest editing techniques at the **Adobe stand** (E31), hear some inspirational talks from photographers on the **Sigma stand** (E41) and check out special content for both newbies and pros on the **Fundamentals Stage**, sponsored by Benro and Tenba.



Come and visit the team on stand F45!

6 *Digital Camera* will have its own stand at the show. Come and say hello to the editorial team and chat about photography, the show or the magazine! If there are any particular styles of photography you'd like to see covered in future issues of *Digital Camera*, or any photographers you think should be featured, then come and discuss it with us. The stand will be staffed on all four days of the show.



Workshops & walks

5 You can book masterclasses with Forough Yavari, Clive Booth, Belinda Richards and Sanjay Jogia, to build your skills. Plus, get hands-on at practical workshops or go on a photo walk. Photography icons will be signing books and you will be able to connect with like-minded creatives.



8 Bag some amazing show deals!

Leading retailers **Wex Photo Video (D83)** and **London Camera Exchange (E61)** will be offering special show deals and discounts on the latest cameras, lenses and accessories. And brand stands will also have savings on their kit at the show.



9 For professionals

There's plenty for pros at the show, with four days packed with talks and networking to help grow your business. Visit the show website to see what's in store – pros can register to get free entry to the show, at: www.photographyshow.com/welcome/get-tickets



10 Buy pre-owned kit

Grab a bargain at the **Disabled Photographers' Society stand (A21)**. The charity builds up donations of unwanted photographic kit over the year and brings it to the show for a giant rummage sale. Expect to see masses of great camera memorabilia from both the film and digital eras, plus a wide range of photography accessories.



Special show subscription deal!

7 We will be offering a fantastic *Digital Camera* subscription deal at the show – so make sure you come and visit us at **stand F45** to sign up for this exclusive offer.

SAVE 20% ON ADVANCE TICKETS!

Visit www.bit.ly/dcm305_tps and use code **DCAM26** to claim your discounted tickets

Terms and conditions: Discount applies to advance entry tickets and cannot be used in conjunction with any other promotion. Code expires on 12 March 2026.

INTERVIEW

THE **Photography & Video** SHOW

14 – 17 MARCH 2026
NEC • BIRMINGHAM

Meet the speakers

We talk to
five leading
photographers
taking to the stages

M

ore than 500 talks will take place at The Photography & Video Show between 14-17 March, as speakers share their expert

insight and inspirational thoughts about the art and craft of the medium. With talks and demonstrations taking place on eight separate stages at the NEC Birmingham show venue, there really will be something for everyone.

One of the easiest ways to discover what's going on and when will be to follow the show's social media channels and use the handy stage and theatre schedule on the show's website: www.photographyshow.com/whats-on/stage-theatre-schedule

To illustrate the breadth of the show's programming, we have curated interviews with five major speakers – if you like what you read over the next few pages, make a note in your calendar not to miss their talks. Remember, you can enjoy all the talks at The Photography & Video Show for no extra charge.

Instagram: @thephotoshow



Flavio Bosi

Flavio Bosi

Street photographer and educator

www.47-degree.com



A street photographer with a keen eye for human stories and everyday moments, Flavio Bosi explored a range of genres before gravitating towards

street photography – a move that reflects his curiosity about people and their lives. A tutor with landscape photography tour company, Light & Land, Flavio recently teamed up with fellow tutor Mark Seymour to launch Shoot the Street, a YouTube series dedicated to street, travel and people photography.

You are speaking on the Light & Land stand (B87) at The Photography & Video Show. What will your talk be about?

Titled 'Seeing the World Like a Street Photographer', my talk will focus on how to shift your mindset from the landmarks of a location to the life of the place. I'll discuss how a street photographer documents their travels, concentrating on the local life rather than the typical landmarks everyone seeks.

What – or who – inspired you to become a photographer?

I found an old digital camera left on the bar in the club I was working at as a bartender. No one claimed it, so I was allowed to take it home, and the rest is history. The camera was a Konica Digital Revio KD-400Z. This was in 2008, and the camera was from 2002, but it was a magical wonder to me when I started.

What's the best piece of photography-related advice you've ever been given?

When you get a good image, keep working the scene: you might get an even better shot. That's why I never look at the back of the camera until the scene has gone. Usually, you know when you have a good one, but there's a chance to capture something even better.

Of the work you've created in your career, what are you most proud of, and why?

I'm proud of the work I've been doing in Cuba. It's a set of complex, layered images with some simple, powerful ones and some great portraits, and will probably become a book. It encapsulates different aspects of my vision: the search for a quality image, photos that give you a sense of place and empathy for the subjects in the images. There is always respect for the people portrayed in the photos and I hope this transpires when looking at them.

TPVS is the best place to try photographic equipment. Which cameras or lenses are you most excited to see this year?

I'm especially excited to explore the Sigma Contemporary prime lens range, either at the Sigma stand or by visiting the various retailers across the show floor. I've fallen in love with the build and optical quality of these lenses.

See Flavio Bosi at the show

• Flavio will be speaking on the Light & Land stand (B87) on Sat 14 March at 1.30pm.



Nick Church

Nick Church

Nick Church

Photographer and educator

www.nickchurchcreativeacademy.com



Following a career in the software industry, Nick became a photographer and educator, launching the Nick Church Creative Academy, which offers a range of online courses and one-to-one coaching sessions. If you want to enhance your photography and editing skills, boost your creativity or turn your hobby into a thriving business, Nick can help.

What sort of subjects will you discuss in your talks, 'The Histogram Myth' and 'Nail Your Exposure in Manual mode'?

The Histogram Myth is a tongue-in-cheek response to anyone who tells you how your histogram should look. Without knowing the scene in front of the photographer, it's meaningless. Through examples of where this advice can be ignored – as it is by the finest artists and photographers in the world – the talk discusses when and how the histogram

should be used. There's no bunch of settings that you can apply to any given scenario, but 'Nail Your Exposure' shares my process for using Manual mode that works in every handheld scenario. It ensures sharp images, minimal image noise and the correct depth of field. It covers where semi-automatic modes can help, where they won't and why I recommend Manual mode for beginners.

You came to photography after another career. Who or what inspired you to change?

An amazing talk by Scott Kelby at The Photography Show in 2016 gave me a bug that I never shook off! It set the wheels in motion to establish my photography and education business. I was also inspired by an ex-boss in my previous career who said, "You will never make a career out of photography." Wrong!

What's the best piece of photography-related advice you've ever been given?

Be intentional about every photo. Ask yourself,

'What am I trying to communicate – a story, an emotion, humour?' These things made an immediate impact on my work and are a key part of the photography training I do.

Of the work you've created, or in educating others, what are you most proud of?

I get enormous satisfaction from the students I've mentored getting their first bookings. When they take an incredible shot, I love the idea that I've had a tiny input into it. On a personal note, sharing a stage with Scott Kelby at The Photography Show in 2024, given that he inspired me, was humbling.

How do photographers stand out in an era when smartphones are everywhere?

Good equipment is key to image quality, but it's not the only thing. With a photographer's vision and skilled use of light, a great shot can be captured on any device. It's the difference between snapshots and skilled photography. The opposite is true: someone with the latest high-end camera and lens won't produce good photos until they gain photography skills.

See Nick Church at the show

- Nail Your Exposure in Manual Mode: Saturday 14 March, 3.30-3.50pm.
 - Da Vinci got it wrong! The Histogram Myth: Sunday 15 March, 4-4.30pm.
- Both on the Fundamentals Stage.



Ph: Aneesa Dawoojee, Aliyah Hongping



Aneesa Dawoojee



Aneesa Dawoojee



Aneesa Dawoojee

Aneesa Dawoojee

Photographer and artist

www.aneesadawoojee.com



An artist, conflict mediator and school governor, Aneesa is also a Fellow of the Royal Photographic Society. She has dedicated half of her professional life

to creating photography with social and brand impact. Whatever her subject's background, Aneesa brings creative energy to her shoots.

What will you be discussing in your talk, 'The Power of the Print', brought to you by Hahnemühle?

I will explore how photography can be used to preserve lives and experiences that aren't often kept in formal archives. I'll discuss how everyday lives can easily be forgotten. Central to the talk is my approach to ethical, long-term engagement and why print is integral to this as a way of creating tangible records that carry weight and responsibility beyond the digital moment. Print allows these lives to exist beyond visibility; it cements their existence.

What inspired you to take up photography?

Before photography, I worked in corporate environments and the youth homelessness sector. I became acutely aware of young homeless people being photographed without care, context or dignity. I found this upsetting and degrading. Photography became a way for me to respond to that and create work rooted in respect, presence and responsibility. I came to photography through witnessing what felt wrong. Over time, it became less about the camera and more about relationships. The inspiration has always come from the people I work with, and the privilege of being allowed into their worlds.

What's the best piece of photography-related advice you've ever been given?

Being self-taught, I wasn't able to receive much formal advice, but I learnt from my previous roles that what matters most is why we are making a photograph and who it serves. That understanding came through

observation: noticing how easily people feel exposed when a camera enters their space and how their body language shifts. Much of the traditional Western photographic literature didn't fully reflect my instincts around care and reflection, so I developed my approach through listening and accountability rather than formal instruction.

Which piece of your work resonates most?

March of the Hummingbirds, because it reflects the way I work at my most honest. It sits between shared life experiences and public history, resisting a single narrative and instead holding multiple voices and chapters.

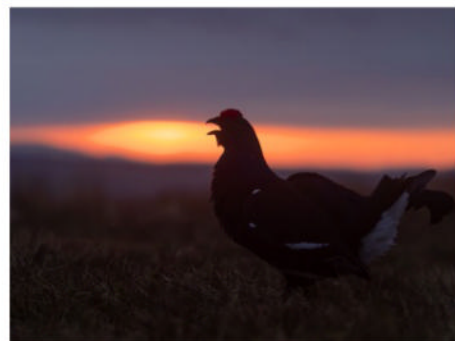
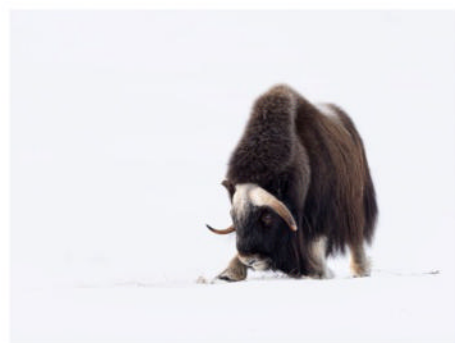
Smartphones made us all image-makers, so how does a photographer stand out?

A phone can make someone instantly visible or famous, but the work I do prioritises time, attention and consent. I take care over how images are made and shared. That's why it's the execution of the print that brings it to life. In a culture of constant image-making, what makes traditional photography special is the care taken with people and the time invested in understanding context. I'm not sure how we can stand out, but being mindful helps.

See Aneesa Dawoojee at the show

- Preserving the unarchived: Tues 17 March, 11.30am-12pm. Behind The Lens Theatre.

Espen Helland



Espen Helland

Espen Helland

Wildlife photographer

www.espenhelland.com



Hailing from Norway but now based in Perthshire, Scotland, Espen is a wildlife and conservation photographer and videographer. With an

MSc in Wildlife and Conservation, Espen spent five years working as an ecologist in Scotland and uses his camera as a tool for conservation, sharing the incredible wildlife through photos and videos. He also runs in-person workshops, and you can view his work on YouTube (@EspenHelland).

What will you be discussing in your talk, 'From Mountains to the Sea: How we Photograph Nature Matters', brought to you by OM System?

For my talk, I have chosen to include some of the habitats in which I photograph wildlife, starting from the highland mountains, where I photograph animals such as musk ox, and making my way to the coast, where I photograph seabirds. Throughout the talk, I want to emphasise that how we choose to photograph nature matters, both to ourselves and to wildlife.

What – or who – inspired you to become a photographer?

I picked up my first DSLR when I did a master's in Wildlife Biology and Conservation

in 2009; it was a way to document the animals I studied in the field. Later on, I remember seeing images by Bence Mate in the Wildlife Photographer of the Year competitions and being in awe at the photos he was making. I must have read *The Handbook of Bird Photography*, co-authored by Bence, several times as I tried to learn the ins and outs of becoming a better photographer.

What's the best piece of photography-related advice you've ever been given?

That the welfare of the animals we photograph comes before getting the image. Nature photographers can do a lot of good when it comes to highlighting conservation issues, and simply sharing images of wildlife can encourage more people to take an interest in the natural world. However, as nature photography is becoming ever more popular, we can also do a lot of damage by trying to get the best images by any means necessary.

Of all the work you have created in your career, what are you most proud of, and why? And as a conservationist, which piece of work has had the most impact?

One of the images that really stands out to me is of a roaring red deer stag in autumn. I had just started to use OM System (previously Olympus) cameras, and I had set up a hide in the hills where red deer usually rut. As a result

of scouting the area and learning the routes the deer might take, I set up a hide in a location that would give me a nice autumnal background as a stag passed by. Thankfully, my research paid off and I was rewarded one morning as a big stag walked right past the hide, letting out a roar as he passed. This image was the first of mine to be used on the cover of a wildlife photography magazine, so it means a lot to me for many reasons.

Your type of photography is demanding and requires far more than just camera skills, so how does a wildlife photographer stand out in a crowded field?

One of the best ways of standing out and improving as a wildlife photographer is to shoot the same species of animal over and over again. Every April for the past five years, I have been capturing the black grouse lek ritual in Scotland and taking people out to photograph them. Having spent so much time with this animal, I've noticed that I'm much better at predicting their behaviour, and this has led to a wide portfolio of images in various weather and lighting conditions.

See Espen Helland at the show

• From Mountains to the Sea: Sunday 15 March, 11.50am-12.20pm. Behind the Lens Theatre.

Carys Jones



Carys Jones



Carys Jones



Carys Jones

Equine photographer

www.carysjonesphotography.co.uk



An award-winning abstract and equine photographer, Carys travels to countries including Austria, France, Iceland, Portugal, the Netherlands and Norway

to seek out horses in their native environment. Having combined her twin passions of horses and photography into a successful career, Carys uses a range of in-camera techniques to create striking fine-art images.

What will you be discussing at your talk, 'The Art of Equine Photography'?

I'll share advice on capturing the 'traditional' image of a horse, what makes for a pleasing image, how to add greater creativity to your shots 'in camera', using multiple exposure, panning and intentional camera movement during the process, and giving tips on things to consider when planning a shoot with a horse. I'll also suggest UK locations where native horses can be found free-roaming and how to stay safe when around them.

What – or who – inspired you to become a photographer?

My father, who always had a camera with him when we went out and about, and my parents jointly for giving in to my pleas for a pony when I was young. These two pastimes became the centrepieces of my life, but it was only when I stepped aside from a corporate career that I considered combining them. Workshops run by the likes of Jonathan Chritchley, Valda Bailey and Doug Chinnery offered me the opportunity to develop my style. So I have many sources to thank for where I am today.

What's the best piece of photography-related advice you've ever been given?

It has to be 'Shoot what you love' – even if that only forms part of your photographic work, it feeds the soul. 'When work is a pleasure, life is a joy', as the old saying goes. More generally, it has to be 'Stay curious, keep learning and keep growing', by the actress Jane Fonda. It's a good mantra to live life by.

Of the work you've created in your career, which are you most proud of and why?

'Fjord Crossing', which was taken in Iceland in 2015, standing in a freezing fjord, waiting for a herd of horses to pass by. It's the shot that

gave me the confidence in my own ability and certainty of my future direction. There's also 'Blizzard', which was taken more recently in Iceland, in a January snowstorm and created in-camera using a slow shutter speed and taking advantage of the wild and windy weather conditions. When they see it printed, many question whether it's a photograph at all. And 'Reflections of the Camargue', where extremely unusual weather conditions in the Camargue area of France resulted in heavy mist, making it possible to take this shot, which required only cropping in editing. It's an example of how a little bit of luck always helps.

How can a photographer stand out in an era of ubiquitous smartphone images?

Smartphones have enabled many more people to experience the creativity of photography, and driven photographers to become more creative when using their kit, which is beyond the capability of the average smartphone. They have provided the impetus for higher standards from professionals, highlighting the opportunities for images that smartphones can't do justice to, such as low-light, fast action and the resolution required for quality prints. Increased creativity, the pursuit of high standards and the application of technical photographic knowledge will help photographers stand out.

See Carys Jones at the show

- The Horse In Motion: The art of creative equine photography – Saturday 14 March, 2-2.30pm. Behind the Lens Theatre.

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FTZ adapter li box	£169	SB-910	£149
FTZ adapter li	£119	SU-800 commander	£199
MB-N11 grip (fit Z6/7).	£229	DR-6 or DR-S angle finder each.	£75
MB-N10 grip (fit Z6/7).	£129	MC-36A rem.£149 MC-30A rem.	£49

200-500mm F5.6 E ED AFS VR £699

500mm F5.6 E PF VR AFS £1699

E FL ED VR £3299

NIKON AF LENSES SED			
10-20 F4.5/6 AF-P DX VR	£199	35 F2.8 AFD.	£21
10-20 F3.5/4.5 AF-P DX VR	£299	40 F2.8 AF-S DX Micro	£21
12-24 F4.5/4.5 AFS box	£299	50 F1.4 AFS G box	£21
12-24 F4 AFS DX	£199	50 F1.8 AFS box.	£21
14-24 F2.8 AFS	£499	50 F1.8 AFD.	£21
16-35 F4 AFS VR box	£399	55-200 F4.5/5.6 AFS VR DX box	£21
16-80 F2.8/4 VR DX	£499	55-300 F4.5/5.6 AFS DX VR.	£21
18-35 F3.5/4.5 AFS	£299	70-200 F2.8 E FL AFS box	£11
18-55 F3.5/5.6	£99	70-300 F4.5/5.6 E AF P VR	£21
18-105 F3.5/5.6 VR DX AFS.	£199	70-300 F4.5/5.6 E AF P VR	£21
18-140 F3.5/5.6 AFS VR	£199	85 F1.8 AFS box	£21
18-200 F3.5/5.6 VR DX MKII	£129	105 F2 DC	£6
18-200 F3.5/5.6 VR DX	£149	105 F2.8 AFS VR macro	£31
18-300 F3.5/5.6 VR DX	£449	200-500 F5.6 E ED AFS VR box	£61
20 F1.8 AFS box	£599	300 F4 E PF VR box.	£31
24 F2.8 AFD box	£249	500 F4 E FL ED VR.	£131
24-70 F2.8 AFS VR box	£1199	500 F5.6 E PF VR AFS box	£31
24-70 F2.8 AFS box	£499	TC14-EII	£1
24-120 F4 AFS VR	£499	TC14-EIII box.	£1
28-300 F3.5/5.6 AFS VR box	£599	TC14-EIII box.	£1
35 F1.8 AFS DX	£249	TC20-EIII box.	£1
35 F1.8 AFS ED	£199	TC20-EII	£1

£1199 **D850 body** **£599** **D500 body** **£1499** **body**

SIGMA NAF USED		NIKON 35MM BODIES/LENSES USED	
8 F3.5 DC	£399	F5 body box	£699
10-20 F3.5 DC	£229	F100 body	£299
12-24 F4.5/5.6 II HSM	£349	F801/F601 body each	£999
18-300 F3.5/6.3 DC OS.	£299	F3HP body	£599
20 F1.4 DG HSM Art.	£499	F2 + DP-1 black	£499
24-105 F4 DG OS	£499	F + plain prism	£499
35 F1.4 Art.	£499	FM2N body	£399/599
50 F1.4 Art.	£499	FE2 body	£499
70-200 F8 Sport box	£799	28-85 F5.5/4.5 AIS.	£249
100-400 F5.6/3 DG OS	£599	35 F2 AIS	£349
105 F2.8 EX DG HSM OS.	£299	35-105 F3.5/4.5 AIS.	£149
150-600 F5.6/3 DG OS sport.	£999	50 F1.2 AIS micro.	£499
150-600 F5.6/3 DG OS contem.	£699	50 F1.4 AIS.	£299
180 F2.8 OS macro	£499	100-300 F5.6 AIS.	£199
TC-1401 1.4x extender	£149	105 F1.8 AIS.	£499
TC-2001 2x extender	£199	135 F2 AIS.	£399
		180 F2.8 AIS.	£399
		200 F4 AIS macro	£299
		300 F2.8 AIS box	£399
		PB-6 bellows	£199
		PB-5 or PB-4 bellows each	£199
TAMRON NAF USED			
16-300 F3.5/6.3 DiII VC	£399		
70-200 F4.5/5.6 DiIII VLD	£299		
90 F2.8 Di VC	£299		
90 F2.8 Di VC	£199		

A black Sony Alpha 7 camera body is shown from a front-three-quarter view. The camera has a textured grip and various control dials and buttons. The lens is a Zeiss Batis 25mm f/1.8, which is black with a blue Zeiss logo on the front element. The camera body features the 'SONY' logo on top and the 'α 7' logo on the front. The lens has 'ZEISS' and 'Batis 25mm f/1.8' printed on it.

A black Olympus OM-D E-M10 Mark II camera body is shown next to its 12-40mm f/2.8 lens. The camera body features a textured grip, a top LCD, and a viewfinder. The lens is a zoom lens with a red dot on the front element.

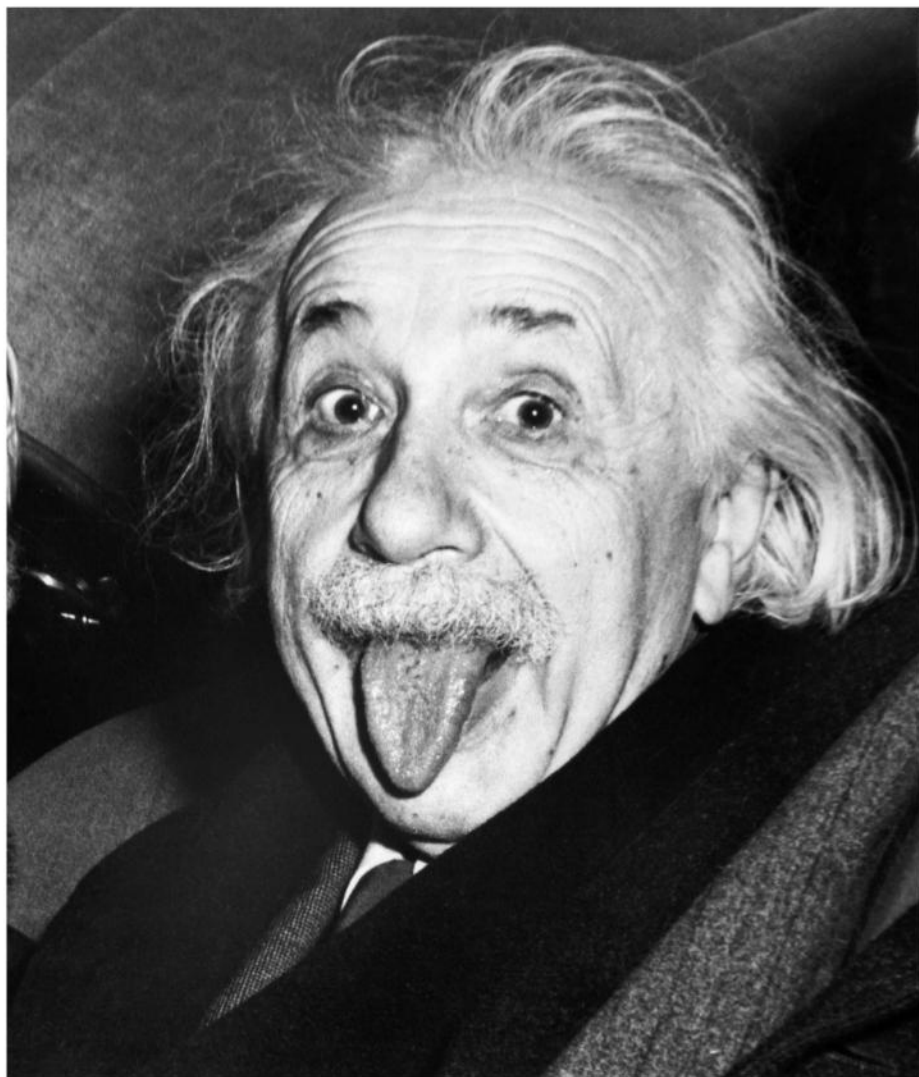
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A photograph showing four SLR camera bodies. From left to right: a Canon A1 (black), a Nikon (black), an Olympus OM-1 (black), and an Olympus OM-1 (black). The Canon A1 has 'A1' and 'Canon' visible. The Nikon has 'Nikon' visible. The Olympus OM-1 has 'OLYMPUS' and 'OM-1' visible. The cameras are arranged in a row, with the Olympus OM-1 on the far right being slightly behind the others.



What the f-stop?

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



Bettmann / Getty

- 1 Where did Arthur Sasse shoot this iconic portrait of Albert Einstein in 1951?**
- ☐ A In his studio
 - ☐ B At an awards dinner
 - ☐ C Through a car window
 - ☐ D In Einstein's office

- 2 How old is the Canon PowerShot series of compact cameras this year?**
- ☐ A 15 years
 - ☐ B 20 years
 - ☐ C 25 years
 - ☐ D 30 years



- 3 Which Chinese lens manufacturer recently joined the L-Mount alliance, originally formed by Leica, Panasonic and Sigma?**
- ☐ A Viltrox
 - ☐ B Laowa
 - ☐ C 7artisans
 - ☐ D Thypoch

- 4 Typically, what is the shortest flash duration of a hot shoe strobe?**
- ☐ A 1/200 sec
 - ☐ B 1/2000 sec
 - ☐ C 1/20,000 sec
 - ☐ D 1/200,000 sec



- 5 Which photo accessory is getting more expensive due to the increased use of AI?**
- ☐ A Lenses
 - ☐ B Memory cards
 - ☐ C Tripods
 - ☐ D Flashguns

- 6 Which of these mirrorless cameras doesn't have a pop-up flash?**
- ☐ A Fujifilm X-T30 III
 - ☐ B Canon EOS R100
 - ☐ C Olympus OM-D E-M10 IV
 - ☐ D Nikon Z 30

- 7 Which company makes a range of Petzval prime lenses?**
- ☐ A Voigtlander
 - ☐ B Lomography
 - ☐ C DZOFilm
 - ☐ D Angénieux



- 8 In Ansel Adams' Zone System, what is pure white?**
- ☐ A Zone 0
 - ☐ B Zone I
 - ☐ C Zone IX
 - ☐ D Zone X

- 9 Which of these professional cameras has a global shutter?**
- ☐ A Nikon Z 9
 - ☐ B Fujifilm GFX100S II
 - ☐ C Sony A9 III
 - ☐ D Canon EOS R3

- 10 The Fujifilm Instax Evo Cinema combines the functions of which two things?**
- ☐ A Compact camera & video projector
 - ☐ B Camcorder & instant camera
 - ☐ C Portable printer & mirrorless camera
 - ☐ D Cine camera & film projector

How did you do?

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

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

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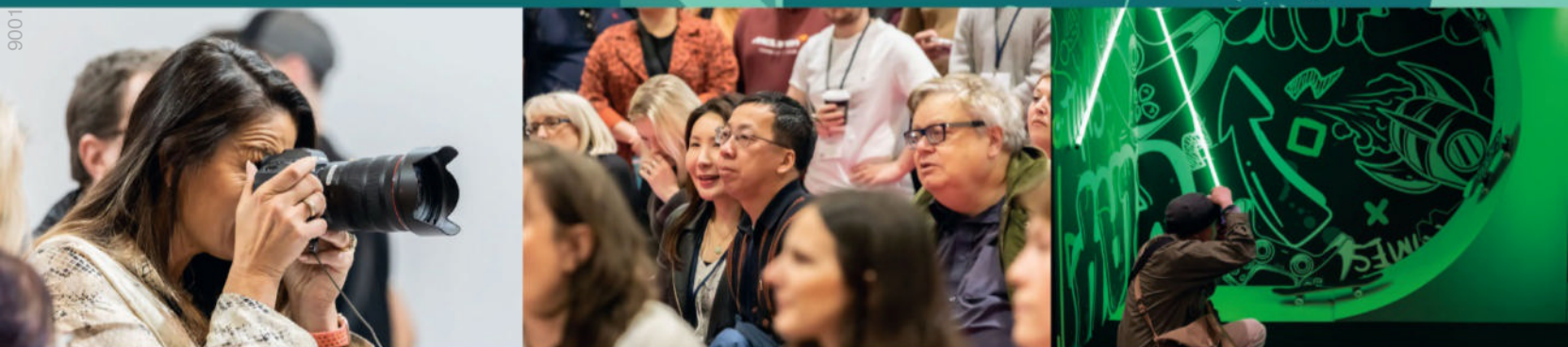
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