THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

5-11 MARCH ISSUE 389

Photography week

INSPIRATION | IDEAS | IN-DEPTH REVIEWS

FUJIFILM X-T4
FUJIFILM UNVEILS ITS NEW MIRRORLESS POWERHOUSE

WISH YOU WERE HERE

PRO ADVICE FOR YOUR NEXT PHOTO EXPEDITION, FROM GEAR SELECTION AND PLANNING TO CAPTURING STAND-OUT IMAGES

WELCOME

Photography week

JOIN THE CLUB...

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

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

JOIN THE PHOTOGRAPHY WEEK COMMUNITY AND START SHARING!

FACEBOOK
http://tiny.cc/7s2zgy

TWITTER
http://tiny.cc/xt2zgy

FLICKR
http://tiny.cc/nv2zgy

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

Photography Week

CONTENTS

FIND OUT WHAT'S INSIDE THIS ISSUE

GEAR

TAMRON SP 35MM F/1.4 DI USD

This new SP optic goes large on both aperture rating and all-round performance – so has Tamron finally caught up with the competition?

NEWS

FUJIFILM X-T4 UNVEILED

Plus: Sony takes the wraps off its new FE 20mm f/1.8 G lens

FEATURE

GET THE TRAVEL BUG

Pro advice for planning your trip and capturing authentic images

PHOTOS

GALLERY

Our pick of the best reader photos from around the world

INSPIRATION

GARDEN OF DELIGHTS

Enjoy the winning images from this year's IGPOTY competition

CRASH COURSE

POLARISING EFFECT

Discover how to add impact to landscapes with this handy filter

PHOTOSHOP

MASTER COLOR RANGE

Create complex colour-based selections with this versatile tool

JUST 39¢/39p PER ISSUE!

WHEN YOU SUBSCRIBE

SEE THE SUBSCRIPTION page to learn more

THE X-T4 IS FUJIFILM'S NEW MIRRORLESS POWERHOUSE

IBIS, articulating screen and bigger battery could make it a great all-rounder

© Fujifilm

Fujifilm has finally announced the hotly-anticipated X-T4, and its specs and features appears to confirm the leaks that suggested it might just be the best all-round mirrorless camera you can buy.

The main reason the X-T4 is shaping up to be a challenger to the Sony A6600 and Panasonic GH5 is because it brings two major upgrades, in the form of in-body image stabilisation (IBIS) and a fully articulating touchscreen.

Together, these significantly boost the camera's appeal, particularly for video shooters. The five-axis IBIS system is claimed to provide 6.5 stops of stabilisation when you use the X-T4 with 18 of Fujifilm's 29 XF/XC lenses.

In the real world, that means the ability to shoot run-and-gun videos without necessarily needing a gimbal, and also the freedom to take handheld stills with long shutter speeds. The X-T4 can also shoot Full HD video at 240fps for a super slow-mo effect.

If you mainly shoot stills, then some equally interesting news is that the X-T4 won't be replacing its predecessor, the Fujifilm X-T3 – that camera will remain on sale as a more affordable alternative to its new sibling, so look out for further price drops on that model.

Beyond the headline new features, the X-T4 brings two other big physical improvements over the X-T3. Its new NP-W235 battery will last for 500 shots per charge (or 600 shots in 'Economy mode'), which is a significant boost over its predecessor's 390-shot rating. The only downside is that anyone with existing NP-W126S batteries won't be able to use them in the X-T4.

The other big design improvement is a new shutter mechanism. This brings a couple of benefits: one is that, as with the Fujifilm X-H1, the X-T4's shutter is much quieter (around 30% less audible than the X-T3), which is a bonus for street or wedding photographers; but perhaps more significant is that it allows the X-T4 to shoot at an impressive 15fps in continuous mode when using its mechanical shutter – that's seriously fast, and could put it right up there with the best mirrorless cameras for shooting sports and action, assuming its autofocus system can keep up.

Talking of which, Fujifilm says a new phase detection AF algorithm will indeed boost the X-T4's autofocus speed, along with its tracking performance and Face/Eye AF.

On the downsides, the X-T4 uses the same 26.1MP X-Trans CMOS 4 sensor and X-Processor 4 combination as its predecessor, although this is a tried-and-tested combination that produces great results. The viewfinder also has the same 3.69-million dot resolution as before, and the X-T4's body has also had to grow a little to accommodate that IBIS system and new screen: it's 5mm deeper, 2mm wider and 68g heavier than its predecessor.

The X-T4 will go on sale in April, in black or silver, priced at £1,549/ $1,699 body-only; a couple of lens bundles will also be available.

SONY ANNOUNCES NEW FE 20MM F/1.8 G PRIME OPTIC

Sony has announced the FE 20mm f/1.8 G, a compact, lightweight prime lens that pairs well with both full-frame E-Mount cameras such as the A7 III and A7R IV, and APS-C ones like the A6600.

While it's not a G Master lens, which are Sony's premium, high-end optics, this G lens is very high quality, and promises excellent sharpness throughout its aperture range.

This means it should be suitable for all kinds of photography – it's a great size and focal length for landscape and travel shooting, while portrait, astro and wedding photographers should also appreciate its image quality and features.

These include a switch to move between stepless and clicked aperture, making it suitable for both stills and video shooting, and a manual aperture ring with a few handy settings that further boosts its versatility. You get an 'A' setting for controlling the aperture on the camera, a clicked manual aperture, and a stepless mode for videographers.

Perhaps the FE 20mm f/1.8 G's best feature, though, is its compact size and weight. At just 373g, it balances particularly well with Sony's A7 and A9 series, but is also suitable for APS-C bodies like the A6600, on which it has an equivalent focal length of 30mm.

© Sony

The lens is also both dust- and moisture-resistant and has two XD linear motors, which help to enable speedy and quiet focusing. Its premium price tag is also backed up by the premium lens construction, which includes 14 elements in 12 groups and a nine-blade circular aperture.

The Sony FE 20mm f/1.8 G will go on sale this month price at £949/900. That makes it almost twice the current price of the Sigma 20mm f/1.4, although we reckon this new optic is a fine alternative for Sony camera users who are looking for a wide-angle prime that's small, light and very sharp.

The Photography Show | CO-LOCATED WITH The Video Show

CAPTURE A FRESH PERSPECTIVE

14 - 17 MARCH 2020

THE NEC, BIRMINGHAM

PHOTOGRAPHYSHOW.COM

The event for everyone passionate about photography and moving image

Jeremy Flint is an award-winning image-maker and writer from Oxfordshire, UK, who specialises in travel, landscape and location photography. His work stems from a curiosity about the people, places and cultures he visits, and an appreciation of the colourful and intimate moments that capture the essence of a place. Jeremy's work has been featured in wide range of guides and publications, including National Geographic Traveller, Lonely Planet and The Sunday Times Travel Magazine.
jeremyflintphotography.com

KYOTO, JAPAN
A maiko (apprentice geisha) in the Gion district of Kyoto, symbolic of traditional Japanese culture

© Jeremy Flint

WISH YOU WERE HERE

Travel photographer Jeremy Flint show you how to move away from 'holiday snaps', and capture authentic and creative images

Nothing sounds as exotic as the idea of travel photography. The term conjures up images of far-flung places, adventures and new experiences. That being said, thousands of photographers – even professionals in other genres – take photos while travelling and are disappointed with the results. Some will take a shot without much consideration about what they're actually photographing, resulting in a 'holiday snap': a photo taken during your trip without much thought about the picture or subject itself.

Some examples of these 'snaps' are images with poor composition, poor camera technique, excess clutter, poor exposure, out-of-focus subjects, bad framing and lens flare. However, you can easily overcome these common mistakes and return from your travels with more professional-looking photographs – it's simply a matter of improving your results step by step.

First and foremost, in order to achieve a good travel photograph you need to capture your subject accurately. Then you can look for ways to give your images a creative edge.

One way to take better photos while you're travelling, and go beyond capturing mere snapshots, is to record images with narrative. Travel images that provide more information about your travels, such as an overview of the landscape, the people, interesting details and scenes, will tell the viewer more about your photographic subject. Travel images with narrative provide more lasting memories than snapshots, and you can enjoy the photos in their own right, or use them to expand your portfolio and creative technique. Here we'll explore the ways to elevate your travel photography to a new level.

FEATURE

PLAN YOUR TRIP WISELY

Where to go, what to see, and how to keep yourself safe

SEE THE SITES
Consider what sites you wish to visit in each place, and scout locations

© Jeremy Flint

The excitement of travel photography starts long before the trip itself, when you book a trip, decide where to visit and what to photograph. Every photographer is different in their approach to planning travel shoots. While some pros have specific projects in mind, like filling image gaps in a book, others want to take a trip that allows them to just explore an area, take in the culture and see what they find.

Whether you're planning a once-in-a-lifetime trip abroad or a visit to a location closer to home, go somewhere that fuels and inspires your photographic interests. For me, the Lake District and the Scottish Highlands in the UK are ideal for landscapes; Africa is great for wildlife; Cornwall and the Jurassic Coast in the UK are good for coastal scenes; Snowdonia, Slovenia and the USA are amazing for lakes, mountains and canyons. Iceland, Norway and Scotland are perfect when you want to feel that you're in a wild place. If you're lacking inspiration, scour travel guides in a bookshop.

Once your destination is locked in, draw up a shot list, as this will in turn determine the best time to visit. When to go depends on the kind of images you're after, different conditions and climates you might encounter, and any local events there are to experience. You might also time your visits to coincide with a major wildlife spectacle; for example, the great migration of wildebeest from Tanzania to Kenya occurs at different times of the year – the mass birthing of calves takes place between January and March in the southern Serengeti, and river crossings occur between July and August. Research subjects and specific sites before you visit, scouting locations and the journey to them.

Once the main trip is booked, consider how you'll keep your gear safe. Insurance aside, it's worth packing a padlock so that you can lock items away in your suitcase when away.

Jumping ahead, when you're shooting in unfamiliar surroundings, and particularly in potentially dangerous areas, tell people where you're going beforehand, be vigilant if you're out after dark, and don't risk any harm coming to yourself or your camera gear by flashing it around. Theft can occur in crowded places, so be discreet with your camera, and only bring it out when it's safe to do so.

PLAN YOUR TRIP WISELY CONTINUED

© Jeremy Flint

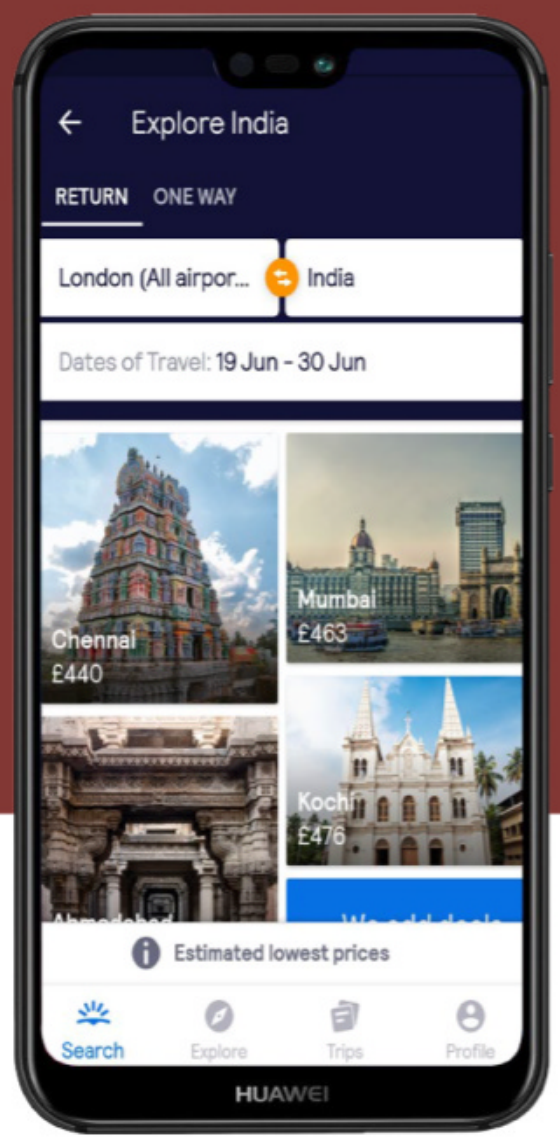
MAKE THE MOST OF IT With good planning and research you can get more from your trips

TRAVEL AND TRANSPORT

Booking your journey

Are you going to fly, drive, take a ferry or walk to your destination? Some journeys are part of the travel experience, whereas for other trips you'll want to get to your destination as quickly as possible.

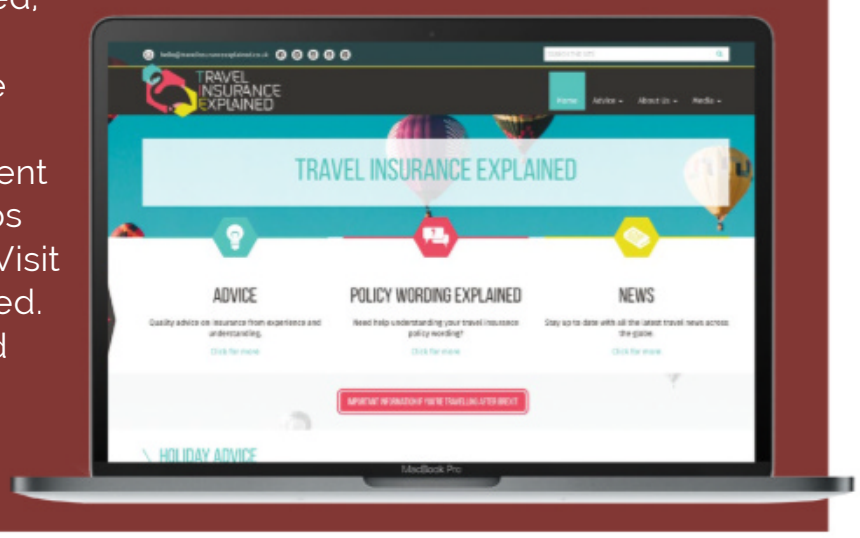
You should consider the time it takes to travel versus the cost. Skyscanner (skyscanner.net) is a comparison website for checking flight times and prices. Direct flights are quicker, though usually more expensive than indirect flights, which take longer and may require an overnight stop or hours spent at the airport. Driving is often more convenient if you're travelling within a country.



TRAVEL INSURANCE Do you need it, and what should you look for?

Travel insurance is vital for safeguarding your gear from accidental damage, loss and theft. Insuring it will give you peace of mind if any of these unlikely events occur during your travels.

If this is your only trip of the year, opt for a single-trip insurance policy, or if you have a few trips planned, consider an annual policy. Whether you choose a single or annual policy, aim to keep the premium low with sufficient cover for your gear that keeps the excesses to a minimum. Visit www.travelinsuranceexplained.co.uk to help you understand the terms used by insurance companies.



USE TRAVEL GUIDES Instead of relying on an internet search, flick through travel guides and books to get information and inspiration

FEATURE

PACK THE RIGHT KIT

Consider what to take, and how to take it

Travel is a wonderful way to take a break from work and to recharge the batteries. Some of the main joys of travel are the sense of freedom it brings, and the feelings of excitement and anticipation associated with exploring somewhere new or returning to somewhere familiar. However, for the photographer, travel comes with challenges – especially deciding what kit to take, and how to travel easily with it.

A sturdy camera bag is an essential item to protect your camera and lenses. It's best to take a prime, a telephoto and a zoom lens to cover several bases. Consider taking a tripod for extra stability when taking photos, plus accessories such as a lens hood to prevent flare, and spare batteries if you're going to be away from power for long periods of time.

If you're flying as part of your trip, one common challenge is deciding whether it's safer to put your camera gear into checked baggage or take it as hand luggage. If you find the prospect of checking camera gear into the hold worrying, bring it with you into the cabin.

Be aware that weight limits and baggage size limits vary from airline to airline, so check carefully before packing. This will help to avoid you having to repack at the airport, as well as any hefty fines incurred at check-in.

STAY LIGHT
Take only the kit that's essential – travelling light makes it easier to move around

Sometimes your main luggage may be roughly handled by airport staff, so pack any camera gear away securely. With checked baggage, wrap kit inside clothing or a padded bag for protection, and ensure thta hand luggage is in a well-cushioned camera bag or holdall to secure it.

One top tip is to think about your trip in advance, and only travel with the gear that you know you'll use. It's not enjoyable to carry around excess weight when shooting on holiday.

When travelling with batteries, airline rules require that lithium ion and lithium metal batteries must be taken with carry-on baggage, and kept with the passenger in the aircraft cabin.

A good way to avoid problems is to consider hiring gear at your destination. You may want to hire equipment to prevent the risk of damage during transit, to get around the airline weight restrictions, and to avoid the burden of carrying lots of gear.

WHAT TO PACK What gear should you take?

Packing is an important part of the preparation for any trip. As well as your camera equipment, make a list of travel gear to pack. Consider the weather and where you're travelling to, and bring appropriate clothing. Take a hat, gloves and thermal layers for colder climates, and waterproof clothing for locations where it's likely to rain.

CAMERA BAG
Ideally your bag should blend in, be made of durable material, and enable you to organise your kit easily. The Lowepro Pro Runner BP 450 AW II backpack is a good option.

CAMERA AND LENSES
Pack your camera body and prioritise a couple of lenses when travelling – ideally those that cover a range of focal lengths so that you don't have to carry extra weight.

TRIPOD AND ACCESSORIES
A tripod (possibly a compact model), lens hood and spare batteries are all vital items to take with you on your journeys. Pack these securely so they don't move excessively.

FEATURE

CHOOSE CAMERA SETTINGS AND TECHNIQUES

Learn when to adopt different technical approaches

LAKE BLED, SLOVENIA
The Church of the Assumption, on an island in Lake Bled, is a wonderful icon of Slovenia

© Jeremy Flint

If you want to take your travel photography to a more professional level, there are both creative choices and tried-and-tested techniques that you can employ.

One approach is to do with aspect ratios, namely switching from the familiar landscape or portrait orientation and shooting a panorama of a scene. This letterbox format can be used to capture a larger vista – wide plains, mountain ranges and sprawling cityscapes – and can help you to incorporate a more immersive perspective. For a stitched panoramic shot, use a standard prime lens such as a 35mm or 50mm lens, shoot around five or six overlapping images, and then stitch them together using Photoshop. This approach always has more impact than simply shooting a scene with a wide-angle lens and cropping the image to a panoramic format after.

Regarding camera settings, don't just stick with semi-auto modes; set your camera dial into full Manual and experiment. Taking control of the exposure gives you a greater say over the look of your images in different situations. For example, when dealing with tricky lighting situations such as shooting in snow, in automatic mode the snow will appear too dark, as the white mass will fool your meter into underexposing. Shooting travel photos in Manual mode means you can manually adjust the aperture and shutter speed to give you an exposure compensation of +1-2 stops for a more accurate exposure. If the lighting doesn't change while you're shooting, Manual mode can even be quicker than auto, as the settings won't need changing between shots.

Experiment with the aperture, using a shallow depth of field to hone in on the most engaging parts of the scene, or for portraits. In terms of shutter speed, capture fast exposures of action scenes such as a parade or a performer, and slow shutter speeds down to add movement and dynamism when shooting waterfalls or subjects in motion, for example.

Focus depends on the type of image you want to achieve – whether you keep all of an image in focus or just part of it dictates how the viewer sees the image. Creating a single, strong focus point can lead to a more dynamic image that focuses attention on a particular area, while extending the in-focus area to the foreground and background can spread the interest across the entire frame.

CHOOSE CAMERA SETTINGS AND TECHNIQUES CONTINUED

TAKE CONTROL
Adjust aperture to alter depth of field and focus the viewer's eye on specific areas of the scene

© Jeremy Flint

MANAGE THE VIEW
Choosing to shoot in Manual mode gives you greater creative freedom to decide the mood of your shots

© Jeremy Flint

CONSIDER YOUR FOCAL LENGTH

How does framing affect the way in which a scene is viewed?

JOSHUA TREE, CALIFORNIA (BEFORE)
Initially, I wanted to capture the sun in my shot framed by two Joshua trees (yucca palm trees) to give a sense of the harsh environment.

© Jeremy Flint

JOSHUA TREE, CALIFORNIA (AFTER)
I decided to recompose for a wider scene. I felt the inclusion of more trees and a larger account of the landscape gave a better composition.

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu

FEATURE

SHOW A TRAVEL NARRATIVE

Avoid standard landscapes, and tell the story of your location

FESTIVAL IN PAPUA NEW GUINEA
A western highlands group perform a sing-sing at the Goroka Show

© Jeremy Flint

Creating a narrative in travel photography is about more than just taking pictures of pretty landscapes. To capture the essence and flavour of a place, you need to incorporate a variety of visual components that tell the viewer more.

This could mean shooting the wider scene to give context: using a wide-angle lens to provide more information about your location and include an overview of the landscape, revealing the lie of the land. On the other hand, using a prime lens and a longer focal length to capture local people and streets will also add narrative to a place. Photographing specific details of a location – famous statues, road signs or close-ups of architectural features – adds interest, but avoid clichéd postcard shots.

A narrative can also be created around a particular travel-related subject – for example food markets, vistas or street interactions. If you find yourself in a marketplace and want to create a story with your photos, document the variety of different stalls, the market vendors and even the products on offer. With landscape shots, include focal points like trees and foliage that work alongside the sweeping views. Whatever you shoot, try capturing some images that show interesting elements or another side to the main subject.

All these tips add up to the same thing: in order to show more context in your travel shots, you need to capture elements that provide an insight into where you are. Really consider what makes each place unique, exotic and worth visiting. What scents fill the air? What can you hear? What's the atmosphere like? It's easier said than done, but try appealing to the viewer's senses through your imagery.

You may be lucky enough to encounter a local festival during your travels – or you might have had the foresight to book a trip that coincides with one. Photographs of a major event will tell a viewer more about your location, and will reveal insights into the lives and the culture of the people that take part.

Pro travel photographers don't shoot like tourists. Anyone can take a picture of a famous landmark such as the Taj Mahal or the Süleymaniye Mosque, so to truly succeed, focus on a specific part of the building, as well as its surroundings – giving unusual context to a familiar sight. An object or person in the frame adds scale to a scene, and again can provide more context about the environment.

SHOW A TRAVEL NARRATIVE CONTINUED

© Jeremy Flint

PORTRAIT OF A LADY
This portrait taken in a remote corner of Maramures, Romania tells an intriguing story

© Jeremy Flint

CHINESE CALLIGRAPHY An artist practises his craft of calligraphy – this is a shot that reveals something about Chinese culture

SHOOT SCENES WITH MORE MEANING

Capture landscapes with context

Photographing travel landscapes requires a different approach to standard landscapes. To add meaning, include extra elements in your scene – a hiker walking on a mountain, a canoeist gliding down a river, local people going about their day – as these will all add context. Another approach could be to include an interesting foreground with a striking background, such as a building set against the landscape.

© Jeremy Flint

AN OLD BARN AND THE TETON RANGE
The old wooden barn adds character to this image, providing a sense of scale against the mountain range and illustrating the area's building style

© Jeremy Flint

FUSHIMI INARI SHRINE, KYOTO,
This shrine is a magical sight to behold, and is famous for its tori gates

FEATURE

ADD MORE IMPACT

Adopt a varied approach to framing and exposure

A GRAND SCALE
Including more sky and the tips of the looming mountains conveys a powerful impression of scale

© Jeremy Flint

After making your location and subject choices, composition is another element that, when done correctly, can elevate your travel shots from run-of-the-mill to pro status. To start with the basics, try shooting from a different angle to your normal field of view. For example, point the camera upwards and shoot the scene above you, such as skyscrapers or a forest canopy.

Next, look to add foreground interest, such as a glistening rock in front of a river or some native flowers in front of a mountain – both of which will also help to add scale.

Another way to add some impact to your images is through creative blur. Experiment with slow shutter speeds to capture expressive ethereal steam or blurred foliage, or capture even longer exposures to capture the pleasingly milky effect of moving water. You can be creative with your images by using fill-in flash to improve the lighting in difficult conditions. For example, when photographing portraits, fill-in flash can lighten your subject's shadows, particularly if they are wearing a hat. You can also use fill-in flash to lighten shadows on nearby animals or in close-up photography.

The options for framing pictures are plentiful. Don't just stick to the traditional landscape format – turn your camera on its side and shoot in portrait orientation. Another framing option is to shoot as normal and crop to a square image format, which is popular for sharing on social media.

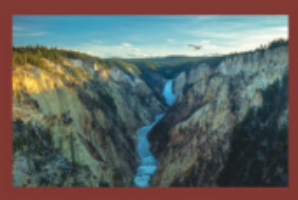
I keep mentioning the importance of framing, but the framing (and negative space in the frame) can also be determined by an image's end use. For example, if your shot is destined for a magazine spread or book that will have text over it, it's important to leave empty areas in the sky. Try changing the position of your horizon from the top third of the image to the bottom third to see which looks best.

When framing your travel photos, ask yourself if there's a key point of interest in a shot, and where you should intentionally place it within the scene. Placing points of interest on the intersections of a rule of thirds grid helps key features to stand out, and can improve results.

ADD MORE IMPACT CONTINUED

SCENES WITH IMPACT

What steps should you consider?



1 FIND A LOCATION

Scout out a good location on foot or by vehicle, and find a viewpoint you like. Once you've found an interesting location it's then a matter of getting some good shots from that spot.

2 GORGEOUS LIGHT

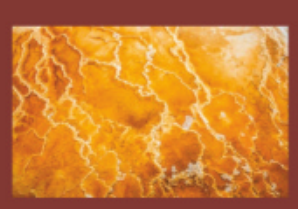
When you're shooting a landscape, light plays a big role in elevating your shots from ordinary to exceptional. The light can give your scenes a warm, soft tone and really lift reflections in water.

3 TIME IT RIGHT

Time your visit to photograph the landscape at the best time of day. During sunset and sunrise the sun is low in the sky, which is a great time to capture something special.

4 FOREGROUND

Find an interesting foreground to add some depth to your picture. Keep and eye out for rocks, plants or even wildlife that will make good foreground features to include in your scene.



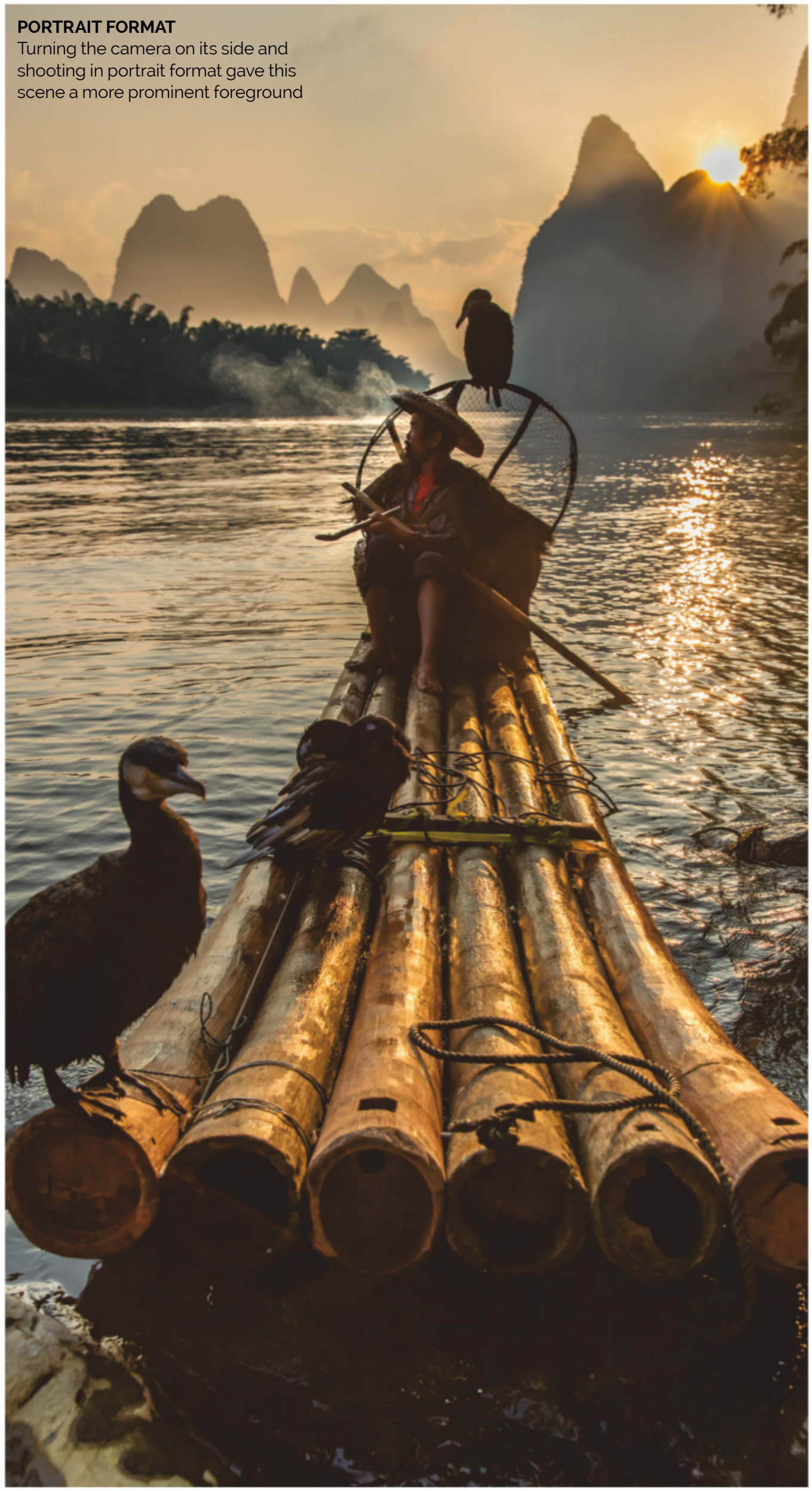
5 KEEP IT SIMPLE

Remember that less is more in landscape photography, and that you don't need to overcomplicate scenes. Try including fewer natural components, and isolate certain features of a given scene.

6 SHOOT CREATIVELY

Be imaginative with your shots. Consider using a wider angle and placing a tree in the scene, or photograph a familiar scene from a fresh perspective to transform your images.

6x © Jeremy Flint



PORTRAIT FORMAT
Turning the camera on its side and shooting in portrait format gave this scene a more prominent foreground

© Jeremy Flint

FEATURE

EDITING WORKFLOW TECHNIQUES

How should you manage and edit your images?

After your trip, remember to back up your photos to your computer's hard drive or an external drive to ensure that you have a spare copy. After that, you can process your images using editing software such as Photoshop or Lightroom to bring out the best from your travel shots. A few simple tweaks will make a huge difference, and will elevate your photos from decent shots to pro-level images.

1 ADJUST BRIGHTNESS AND CONTRAST

Adjust the contrast in Lightroom, or brightness and contrast in Photoshop, to enhance and alter the variety of tones in your image.

2 ADJUST COLOUR

Add some colour using the Vibrance or Saturation sliders. It can be easy to over-process an image, so be careful not to take things too far.

FLYING HIGH
Adding a touch of contrast and a colour boost helps to lift the image – the rocks look more prominent in the scene, and the balloons stand out more

© Jeremy Flint

3 REMOVE DUST SPOTS

Sensor dust can be a real problem for your photographs, so remove such blemishes from your images using tools such as the Healing Brush or Clone Stamp in Photoshop

4 CROPPING

When you're editing your photos you may want to change the crop to a more suitable format or ratio, or remove an element that you don't want in the final image.

FEATURE

10 TOP TIPS FOR TRAVEL

Key advice for planning your trip and capturing memorable images

1 TRAVEL LIGHT
Only take the gear you need. Consider a lightweight travel tripod to keep the weight down and enable you to travel as comfortably as possible.

2 SEE THE LIGHT
Watch how the light changes within your scene, and shoot in interesting light to add impact to your photographs.

3 SHOOT WHAT YOU LOVE
The best way to enjoy your photography is to shoot what engages you, so focus on landscapes, street photography or portraits depending on what interests you about a location.

4 SHOOT SOMETHING DIFFERENT
Also challenge yourself to shoot something you wouldn't normally shoot. For example, if you like landscapes, try photographing a street scene or cityscape for a change.

5 KEEP HORIZONS STRAIGHT
Remember to keep the horizon level in landscapes – off-kilter horizons are distracting and can ruin a shot.

6 BE ORIGINAL
It can be tempting to copy a picture you've seen on a website or magazine, but try to be original and creative with your compositions.

7 BE PREPARED TO LEARN
Take the time to learn your craft – that includes reading your camera's manual to see how it operates and how to best use its features.

8 STAY SAFE
Don't risk putting yourself or your camera gear in danger. Be aware of where you go and at what time of the day. It's always a good idea to let people know where you're going.

9 HAVE FUN
Make sure that you relax and enjoy your photography when you're on your travels – you'll be more likely to capture images that you're happy with.

10 GET LOST
Don't be afraid to visit other locations away from the familiar tourist sites and get 'lost', as long as you're not going somewhere dangerous.

© Jeremy Flint

SUBSCRIBE

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

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

AVAILABLE ON YOUR DEVICE NOW!

Download on the App Store — https://apple.co/2RjoI0a

pocketmags — http://bit.ly/2txbB2B

zinio™ — http://bit.ly/36kQ7TC

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

GALLERY

XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS

JOLEENE

ANDREAS SCHMIDT

"This was taken on the hottest day last May, and Joleene and I were glad to find a windy spot under a bridge that provided a cooling breeze."

http://bit.ly/2Sf3IZ3

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

GLENFINNAN, SCOTLAND

ROMAN POPELAR

"The Glenfinnan Viaduct is a railway viaduct on the West Highland Line in Glenfinnan, located at the top of Loch Shiel in the Scottish Highlands."

http://bit.ly/39PVOew

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

ROSEATE SPOONBILL

BARB D'ARPINO

"A roseate spoonbill coming in for a landing just after sunrise in Florida, very close to where I was sitting on my low stool."

http://tiny.cc/yml68y

GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

SUNSET ABOVE SPAIN

PHILIP WOOD

"I saw this dramatic sunset as I was flying from Bordeaux to Seville to promote my new photography and poetry book, Phrotose."
http://bit.ly/2V72bGh

FACEBOOK
http://tiny.cc/qi0oey

FLICKR
http://tiny.cc/rn0oey

PHOTOGRAPHY WEEK WANTS YOUR PHOTOS!

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

INSPIRATION

IT'S COOL, THAT

THE BEST THING WE'VE SEEN THIS WEEK

The Vaia Storm by Albert Ceolan - Overall winner

Male Keeled Skimmer by Petar Sabol - 3rd place, Wildlife in the Garden

Images © The photographer and courtesy IGPOTY

Autumn Rudbeckia by Jacky Parker - 1st place, The Beauty of Plants

Fish Pond Fantasy by Maggie Lambert - 1st place, Abstract Views

COMING UP ROSES: THE BEST GARDEN IMAGES OF THE YEAR

Photo of Italian forest devastated by storm wins prestigious IGPOTY contest

The winning images in this year's International Garden Photographer of The Year competition have been announced, with the top prize going to Italian photographer Albert Ceolan for his powerful photo showing a pine forest in the foothills of the Dolomite mountains after it was devastated by a storm.

Storm Vaia struck the region in October 2018, felling more than 14 million trees and claiming 17 lives. Ceolan's image was a fitting winner as it also took first place in new category, Plants & Planet, introduced to highlight the impact of changing weather on plant life and ecosystems.

You can see Ceolan's image above, along with some of our other favourites from the competition; click the link to see all the winning and commended images at the IGPOTY website. The IGPOTY 13 exhibition is at the Royal Botanic Gardens, Kew, London, until March 8 before going on tour.

SEE MORE IMAGES
http://tiny.cc/2dphkz

WHAT'S A CIRCULAR POLARISER?

Mike Harris explains how circular polarisers work, and shows you how to use them to add impact to your photos

30 MINS

There's nothing polarising about this kit bag staple; it's arguably the most widely used filter of all. Circular polarising filters are used to help prevent glare, cut through reflections and bolster the intensity of blue skies. They're particularly handy when shooting landscapes and architecture, but their ability to reduce glare – even the shine of a person's skin – means they have a broad appeal.

You could write a very dense and scientific book on polarised light, but to put it simply, polarised light creates glare, which is something you can't remove in post-production. A polarising filter blocks polarised light from a specific direction, and that's why it reduces glare, increases contrast and boosts colour.

Circular polarisers are one type of polarising filter, and they're available as both screw-on and slot-in filters. A common misconception is that the name refers to the shape of the filter, when it actually refers to the way polarised light is filtered in comparison to a linear polarising filter. Without getting too technical, linear polarising filters can interfere with the metering and autofocus systems of some cameras, and as such, circular polarisers are now much more commonplace in photography.

If you're going to introduce a circular polarising filter into your workflow, there are a few things you can do to maximise its potential – chief of which is to choose the right filter thread to fit your lens. From there, we'll explain why it's recommended that you stand at a 90-degree angle to the sun, and which focal lengths will return the best results.

HOW TO USE A CIRCULAR POLARISER

1

THREAD CAREFULLY

The diameter of your lens's filter thread will determine what size of filter you need – you'll find this information on the lens barrel, or inside the lens cap. If you already own a polarising filter that doesn't fit your lens you can buy a cheap step-up ring that will enable you to attach it.

2

FIND YOUR ANGLE

Polarising filters are most effective when used at a 90-degree angle to the sun. You can check this by making a right angle with your thumb and forefinger, and point the latter directly at the sun (but of course never look directly at the sun). Your thumb will point in the direction you should face.

3

AVOID WIDE ANGLES

Because polarisers work best at 90 degrees to the sun, very wide fields of view will cover areas beyond this parameter, where the filter is less effective, and this can result in patchy-looking skies. As a rule of thumb, we'd suggest going no wider than 28mm on a full-frame camera (or equivalent) for evenly filtered skies.

QUICK TIP

The Photographer's Ephemeris app is available on Android and iOS. One of its function allows you to view the direction of the sun at different times of day from a precise location, which is handy when you're planning a polariser shoot, as you can work out in which direction you'll need to face to be at a 90-degree angle to the sun.

HOW TO USE A CIRCULAR POLARISER

4

YOU SPIN ME ROUND

Once you've screwed your polarising filter onto your lens and set up your position in relation to the sun, you'll need to adjust the filter's intensity. We used a Hoya CPL filter, which comprises two rings: the ring that sits farthest from the lens can be swivelled, and you can increase the filter's strength by turning it clockwise, and reduce its strength by rotating it anti-clockwise.

5

BANISH REFLECTIONS

Polarising filters don't just enrich blue skies; they can also be used to cut through reflections. This makes them useful in a variety of scenarios, from banishing glare on a window pane to reducing shine on a subject's skin; they can even allow you to see through to the bottom of shallow water.

6

LOSS OF LIGHT

As a rule of thumb, you'll lose two stops of light when your polarising filter is set to its most effective position. To overexpose your image accordingly, you can either dial in the necessary settings if you're shooting in Manual mode, or use Aperture Priority mode and add a stop or two of positive exposure compensation.

EDITING PHOTOSHOP

LEARN ESSENTIAL EDITING SKILLS FAST!

HOW TO...

MASTER THE COLOR RANGE TOOL

WATCH THE VIDEO
http://bit.ly/2tcu6xw

Get to grips with one of the most powerful selection tools in Photoshop, and learn how to make precise changes to colors

One of the main reasons to use Photoshop for image editing over Lightroom is its excellent suite of selection tools. There are a whole host to choose from, from simple freehand tools to clever features that do almost all the work for you, and the Color Range command falls into the latter category.

As the name suggests, it works by seeking out ranges of colour within an image. So if you want to zero in on a blue area, for example, you can isolate it in seconds. In this way, Color Range is similar to the Magic Wand, which also works by seeking out similar colors within the frame. But Color Range gives you a finer degree of control: you can include or exclude particular tones, make the selection either localised or image-wide, and control the sensitivity of the tool to the sampled colors.

As you'll discover in this video tutorial, Color Range gives your selections a precision that's hard to achieve with other tools – especially if, as with the blacklit portrait here, the colours you want to isolate and edit are spread throughout the image.

PRACTICAL Photoshop
SENSATIONAL IMAGES MADE SIMPLE!

WANT MORE PHOTOSHOP TUTORIALS? CHECK OUT PRACTICAL PHOTOSHOP

For more Photoshop tutorials, tips and advice subscribe to Practical Photoshop, the world's premier Photoshop magazine. Each month you'll find an array of inspirational tutorials and accompanying video lessons that will help you master Adobe's industry-leading photo-editing software, plus amazing images from the world's best Photoshop creatives, free downloadable content, and a beginner's guide to the basics.

iOS: https://apple.co/2GcA3Jc **Android:** http://bit.ly/2NJASNx **Zinio:** http://bit.ly/37ke9Qf

wex photo | video

Wex Photo Video is a Which? Recommended Provider

Source: Which? members' annual survey June-July 2018.

Trade in to trade up

to a full-frame FE lens for your Sony camera

We now offer trade-in for cash* on selected items. This offer is available online only.

Step 1
Request a quote online or call us for a guide price

Step 2
We'll collect your gear for free

Step 3
Spend your credit on a Sony EF lens

Submit a quote at **www.wex.co.uk/part-ex** or call us on **01603 481836** Monday-Friday 8.30am-6pm

Terms and Conditions: *Trade-in for cash is applicable on selected items, online only. Wex Photo Video reserve the right to remove trade-in for cash applicable items and alter trade-in values at any time. For more details visit wex.com/help/terms-and-conditions. Cash for trade-in values based on used item being a very light use. Subject to full inspection. Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration Number: 00425579) and Warehouse Express Limited (Company Registration Number: 03366976). VAT Number: 108 2374 32. Registered office: 13 Frensham Road, Sweet Briar Industrial Estate, Norwich, Norfolk, NR3 2BT. © Warehouse Express Limited 2019.

TAMRON SP 35MM F/1.4 DI USD

Tamron takes the fight to the big guns

www.tamron.eu £929/$899

Compared with the large array of Sigma f/1.4 Art prime lenses in a wealth of focal lengths, as well as own-brand f/1.4 lenses from Canon and Nikon, Tamron has looked a step, or at least two-thirds of an f-stop, behind. Instead, the company launched slower f/1.8 35mm, 45mm and 85mm primes that were typically smaller and lighter, with the useful addition of Tamron's proprietary Vibration Correction optical stabilisation. In contrast, the new Tamron SP 35mm f/1.4 Di USD lens goes large on both aperture rating and all-round performance.

This new release for full-frame Canon and Nikon DSLRs commemorates the 40th anniversary of the SP (Super Performance) lineup. It has a robust pro-grade barrel and mount, complete with weather seals, and contains a whole host of exotic glassware. The optical path is based on 14 elements in 10 groups, and includes three moulded glass aspherical elements and four LD (Low Dispersion) elements.

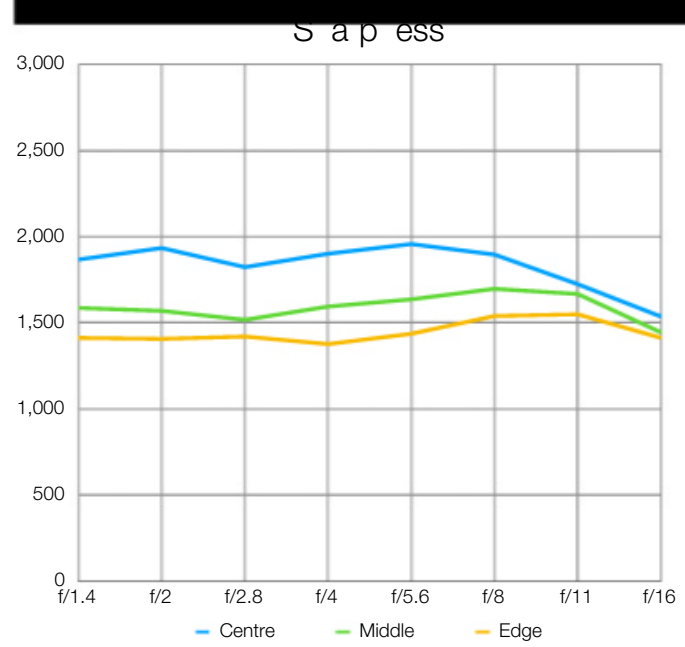
Unlike the stepping motor-based autofocus systems in many recent lenses, Tamron has stuck with a more conventional ring-type ultrasonic system here. The advantages of this include a mechanical rather than electronically coupled focus ring that's large, operates with smooth precision, and is available full-time for manual focusing or autofocus override.

Performance

Autofocus is fast yet whisper-quiet, and in our tests it also proved to be highly accurate. Vignetting is noticeable at f/1.4, but becomes much less apparent at f/1.8. We wouldn't usually pass comment on bokeh for a 35mm lens, but the close minimum focus distance and large aperture enable you to isolate close foreground objects against a blurred background very effectively.

Matthew Richards

CENTRE SHARPNESS



Sharpness – higher is better
Corner sharpness is particularly good wide open for a 35mm lens with such a fast aperture rating.

FRINGING 0.53

Levels of lateral chromatic aberration are minimal, even in the extreme corners.

DISTORTION -1.2

There's only very minor barrel distortion, which is also very uniform in nature and easy to correct.

VERDICT

Like middle-aged spread but in a good way, the Tamron SP 35mm f/1.4 Di USD prime marks 40 years of Tamron SP lenses in style. The new lens is designed to deliver optimum image quality and performance, with no compromise. Does it succeed? Absolutely.

★★★★★

Trustpilot

Iconic.

You can't buy iconic new.

A true icon earns its status. A powerhouse when launched, the M9 was the world's smallest, full-frame digital system camera - proving that small can truly pack a big punch. See our current stock of this Icon at **www.mpb.com**

Buy. Sell. Trade. Change gear.

APPS

MORE GREAT MAGAZINES FROM THE MAKERS OF PHOTOGRAPHY WEEK

N-PHOTO

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

pocketmags
http://bit.ly/3atHLf0

Download on the App Store
https://apple.co/2TNE26T

PHOTOPLUS

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

pocketmags
http://bit.ly/30FoOlQ

Download on the App Store
https://apple.co/2vaIdzw

DIGITAL CAMERA WORLD

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

pocketmags
http://bit.ly/2RER7g6

Download on the App Store
https://apple.co/2RBrZqG

PRACTICAL PHOTOSHOP

Improve your Photoshop skills with the monthly guide to creating stunning images. Each issue comes with expert video lessons.

pocketmags
http://bit.ly/2NJASNx

Download on the App Store
https://apple.co/2tGYBam

CREDITS

Photography week

photographyweek@futurenet.com

FACEBOOK
http://tiny.cc/qi0oey

TWITTER
http://tiny.cc/ml0oey

FLICKR
http://tiny.cc/rn0oey

www.digitalcameraworld.com

ADVERTISING

Chief Revenue Officer
Zack Sullivan
zack.sullivan@futurenet.com

UK Commerical Sales Director
Clare Dove
clare.dove@futurenet.com

Advertising Sales Manager
Mike Pyatt
michael.pyatt@futurenet.com

Account Sales Director
Matt Bailey
matt.bailey@futurenet.com

MARKETING

Head of Acquisitions
Helen Harding

LICENSING

International
Licensing Director
Rachel Shaw
licensing@futurenet.com

THE TEAM

Editor Mike McNally
photographyweek@futurenet.com

Art Editor
Alvin Weetman

Senior Reviews Editor
Rod Lawton

Lab Manager
Ben Andrews

REGULAR CONTRIBUTORS

Mike Harris, Marcus Hawkins,
Rod Lawton, James Paterson,
Matthew Richards

SENIOR CREATIVE TEAM

Content Director
Chris George
chris.george@futurenet.com

Senior Art Editor
Rebecca Shaw

SENIOR MANAGEMENT

Chief Content Officer
Aaron Asadi

Brand Director
Matt Pierce

Head of Art & Design
Rodney Dive

MULTIMEDIA

Videographer
Gareth Jones

APP SUPPORT

Digital Controller
Jason Hudson

Disclaimer

All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

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