

THE WORLD'S BEST-SELLING DIGITAL PHOTO MAGAZINE

23-29 MARCH

ISSUE 235

# Photography week

INSPIRATION | IDEAS | IN-DEPTH REVIEWS



# MASTER MANUAL

TAKE CONTROL  
OF YOUR IMAGES

# MODE

# 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!



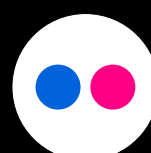
FACEBOOK

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TWITTER

<http://tiny.cc/xt2zgy>



FLICKR

<http://tiny.cc/nv2zgy>

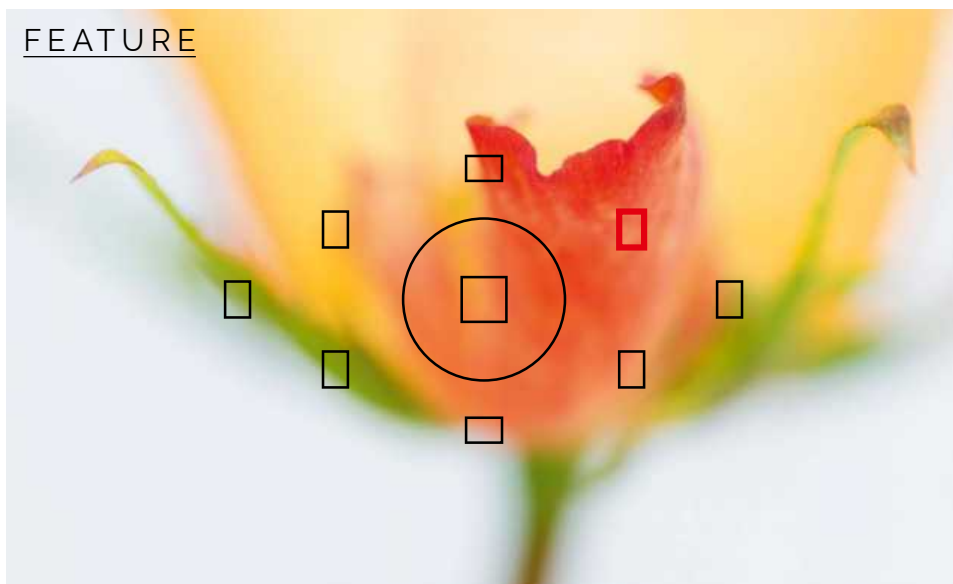
We're more than just a magazine – read on and discover the many ways you can interact with and enjoy *Photography Week*



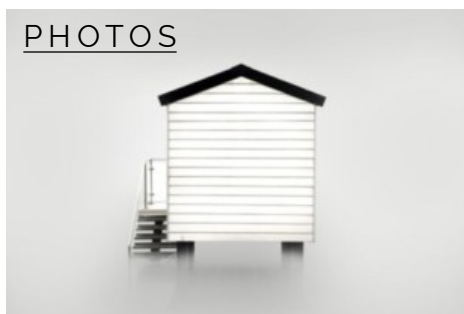
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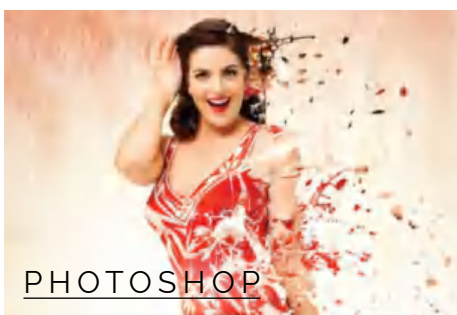
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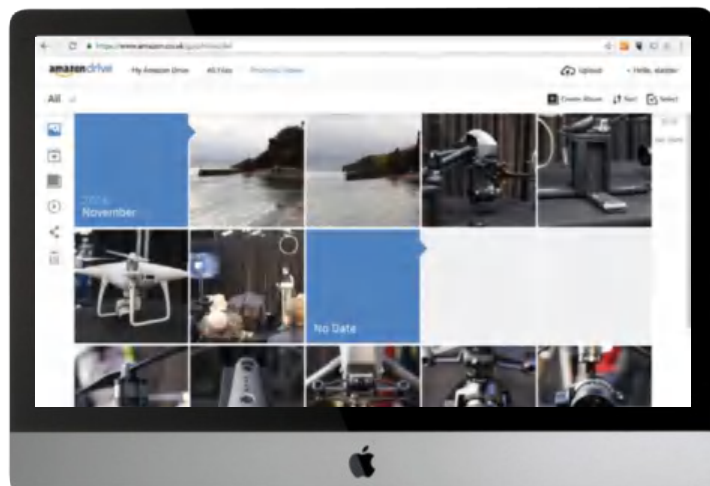


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N E W S

# WHAT'S HOT

THE WEEK'S TOP HEADLINES IN PHOTOGRAPHY

## SONY UNVEILS AN IN-CAMERA GRADUATED FILTER APP

Balance exposures in-camera with Sony's new Digital Filter app



Sometimes overlooked when we talk about Sony cameras are the range of PlayMemories Camera Apps that can be downloaded and installed, but the new Digital Filter app has caught our eye.

It enables you to divide a scene you're shooting into two or three areas. It's then possible to set the exposure and white balance for each of these zones, so it's

ideal when you're presented with a high-contrast scene.

You could simply use it like a built-in graduated neutral density filter if you wish, but the Digital Filter app also has options for Reverse Graduated ND, Color Stripe, Blue Sky, and Sunset, and two Custom options as well.

It may look a little bit of a faff to use initially – we could be harsh and say that

by the time you've set up in camera and merged your shots, you might as well have screwed a filter onto the front of your lens – but there's certainly potential here for those who want to get the shot they want out in the field.

The app is available to download from the PlayMemories app store for a pretty steep \$30/£26, where you'll also find a full list of supported cameras.

# D500



**I AM** CONCENTRATED PERFORMANCE



**I AM THE NEW NIKON D500.** I have professional features in a compact body. Starting with an incredible 153 point AF system and 4K UHD movies. Featuring an exceptional ISO sensitivity up to 51,200 and an extraordinary 180,000 pixels AE metering sensor. SnapBridge uses BLUETOOTH® to connect your camera to compatible smart devices, allowing you to automatically upload all your images. I am concentrated performance. [nikon.co.uk](https://www.nikon.co.uk)

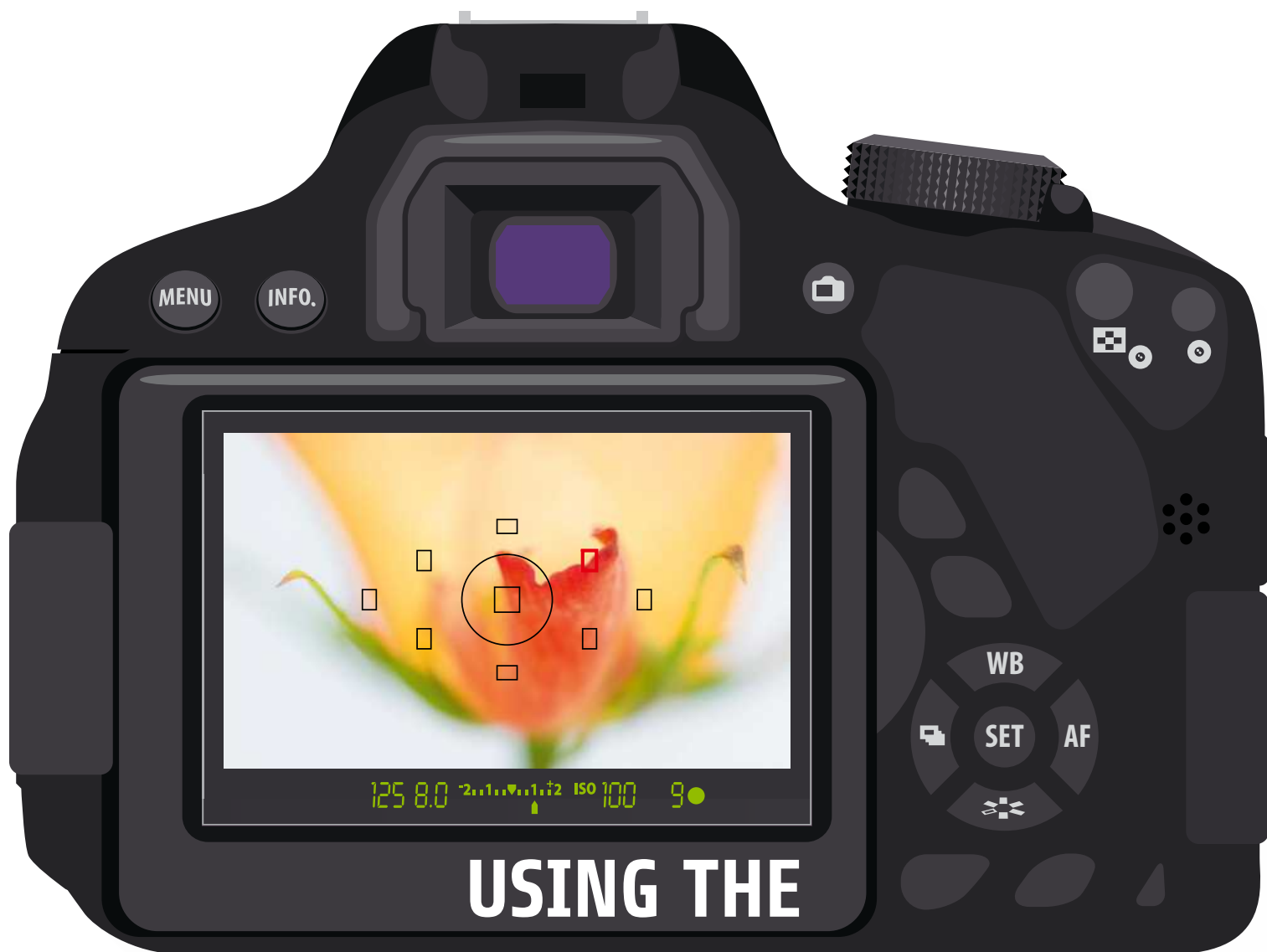
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*At the heart of the image*



# FEATURE



# MANUAL MODE

Move away from your camera's auto modes for consistent control

**Y**our camera offers many ways to take manual control of camera settings, including setting the white balance and selecting an AF point in the viewfinder. But when a photographer says they're 'shooting in Manual', that usually means they have their camera set to the Manual exposure mode – 'M' on the Mode dial. In this mode, it's down to you to set both the aperture and the shutter speed. You can also set the ISO manually, although some photographers prefer to let the camera

adjust the sensitivity to suit the lighting conditions using Auto ISO.

So, what exactly is the point of manual exposure? After all, it's quicker and easier to set the camera to Aperture Priority, Shutter Priority or Program mode, and dial in exposure compensation to override the camera's suggested exposure when necessary – and shooting raw provides a safety net should you get the exposure a bit off in camera.

Well, the main attraction is that in Manual mode, the camera won't alter the

exposure settings once you've dialled them in. As long as the lighting stays the same, so will the exposure. No longer will a slight shift in the composition or a change in background risk making the next shot too bright or too dark.

We're using a Canon DSLR as the basis for this feature, but the principles apply to any DSLR or compact system camera, and to higher-end compacts too. In many cases the settings and options available to you will be the same, although some will be given different names.



# FEATURE

## GET THE RIGHT EXPOSURE

The balancing act: aperture, shutter speed and ISO

### BALANCED EXPOSURES

Exposure is controlled by three aspects of the camera. The size of the aperture – the hole in the lens – determines how much light is let into the camera; the shutter speed regulates how long the sensor is exposed to the light; the ISO setting dictates how much light is required to record a picture. All three values are measured in 'stops', and you need to balance them like weights on a set of scales to maintain the same exposure – so if you open up the aperture by one stop to let more light in, for example, you'll need to choose a shutter speed that's one stop faster, or an ISO setting that's one stop less sensitive, in order to maintain the same exposure.



# HOW MANUAL METERING WORKS

You can still take advantage of your camera's light meter in manual mode

**Y**our camera's light meter is still active in Manual mode.

When you half-press the shutter release, the exposure indicator that you can see in the viewfinder and on the camera screen(s) will scoot up and down the scale to show whether the area being metered will be rendered as a midtone (dead centre in the scale), darker (to the left) or brighter (to the right).

## 1. BRIGHT AREA

Point the lens at a bright part of the scene and the indicator should move towards the right of the scale. If it doesn't, the bright area will be underexposed; to fix this, dial in a wider aperture, a slower shutter speed or a higher ISO. You can use a combination of any of these.

-3..2..1..**0**..1..2..+3  
|

## 2. DARK AREA

If you point the lens at an area that should appear darker in the final image, the indicator should shift towards the left of the scale. If it doesn't, the area will be overexposed in the photo. To correct this, select a narrower aperture, a faster shutter speed or a lower ISO.

-3..2..**1**..**0**..1..2..+3  
|

## 3. MIDTONE AREA

Typically, you'd point the camera at an area that you want to be midtone and adjust the aperture, shutter speed and ISO until the indicator is centred. This exposure will then stay locked, but the indicator will continue to move as you point the camera at different parts of the scene.

-3..2..1..**0**..1..2..+3  
|





# FEATURE

GET THE RIGHT EXPOSURE

## MAKING MANUAL EXPOSURE ADJUSTMENTS

Here's a simple routine for setting the exposure by hand (and eye)



### METERING MODE

Manual exposure mode and Spot or Partial metering go hand in hand; the latter are targeted metering modes that allow you to take an exposure reading from a small area at the centre of the viewfinder. Partial metering is a good starting point when you're getting to grips with Manual mode, as it covers a larger area of the frame than Spot mode.



### APERTURE

With your camera meter pointing at the area you want to take a reading from, it's time to adjust the aperture, shutter speed and ISO, typically in that order. Set your preferred aperture based on how much depth of field you want – essentially, use a wider aperture (a lower f-number) to blur backgrounds, and a narrower one (higher number) to keep more of the scene sharp.



### SHUTTER SPEED

Next up is shutter speed. If you're shooting handheld you'll need to set a shutter speed that's fast enough to eliminate the effects of camera shake to ensure sharp shots. The rule of thumb here is to set a shutter speed that at least matches the focal length of the lens – so 1/200 sec for a 200mm lens. Double this if you're not confident about holding your camera.



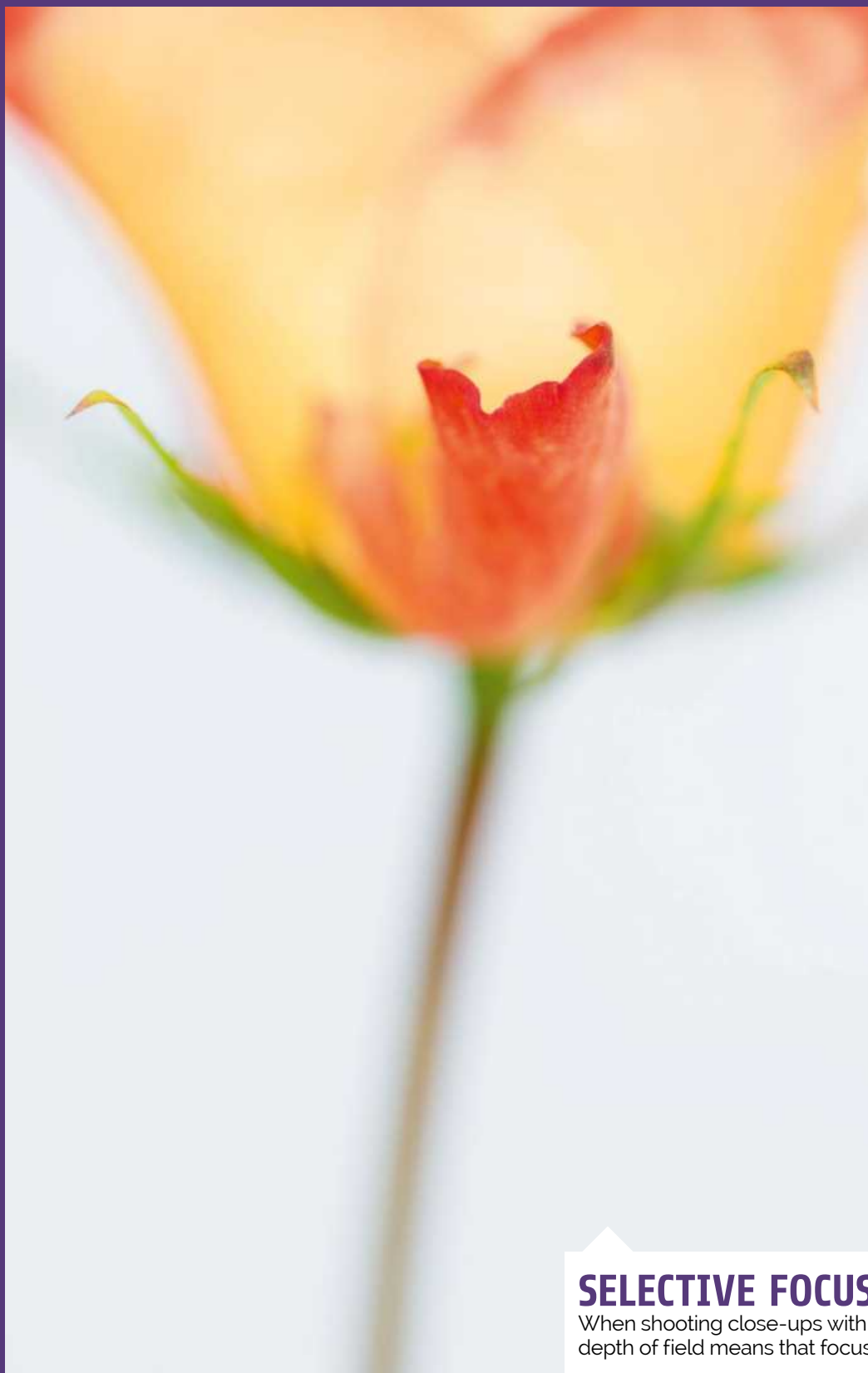
### ISO

Finally, set the ISO that allows you to use the combination of aperture and shutter speed you've selected: adjust the ISO until the exposure indicator moves to the centre of the scale when the camera meter's pointing at a midtone. If the light changes, your exposure settings will need to be adjusted too, so some photographers opt for Auto ISO and leave this to the camera.



# WHEN TO DITCH AF

Learn when autofocus shouldn't be your first choice



**D**espite it being a camera feature that most of us couldn't live without, autofocus is another automated function that's worth switching off at certain times. The reasons you'd opt for manual focusing are similar to the reasons you'd choose manual exposure: for precise control and to lock the setting so that the camera can't change it.

It's often used by landscape photographers looking to focus the lens at the 'hyperfocal distance' in order to maximise the amount of a scene that looks sharp, and it's handy for selectively focusing on a detail in a macro shot.

Sometimes manual focus isn't a choice, it's a necessity. For instance, you might catch the autofocus system 'hunting' – repeatedly focusing back and forth without finding an object to latch onto – which can happen if there's not enough light or contrast for the system to distinguish detail.

There will be other times when the subject will be too fast for the autofocus system. In this instance, pre-focusing on a spot which the subject will pass across when it appears, and switching to manual focus, frees you to concentrate on composition, and on pressing the shutter release when the subject's in the right place.

Incidentally, you won't find an option to set manual focusing on most camera bodies – instead, you'll need to slide the switch on the lens from AF to MF. The 'Quick' menu on the rear LCD will then show 'MF' in the focusing section, with 'M Focus' displayed in the top LCD screen, if your camera has one.

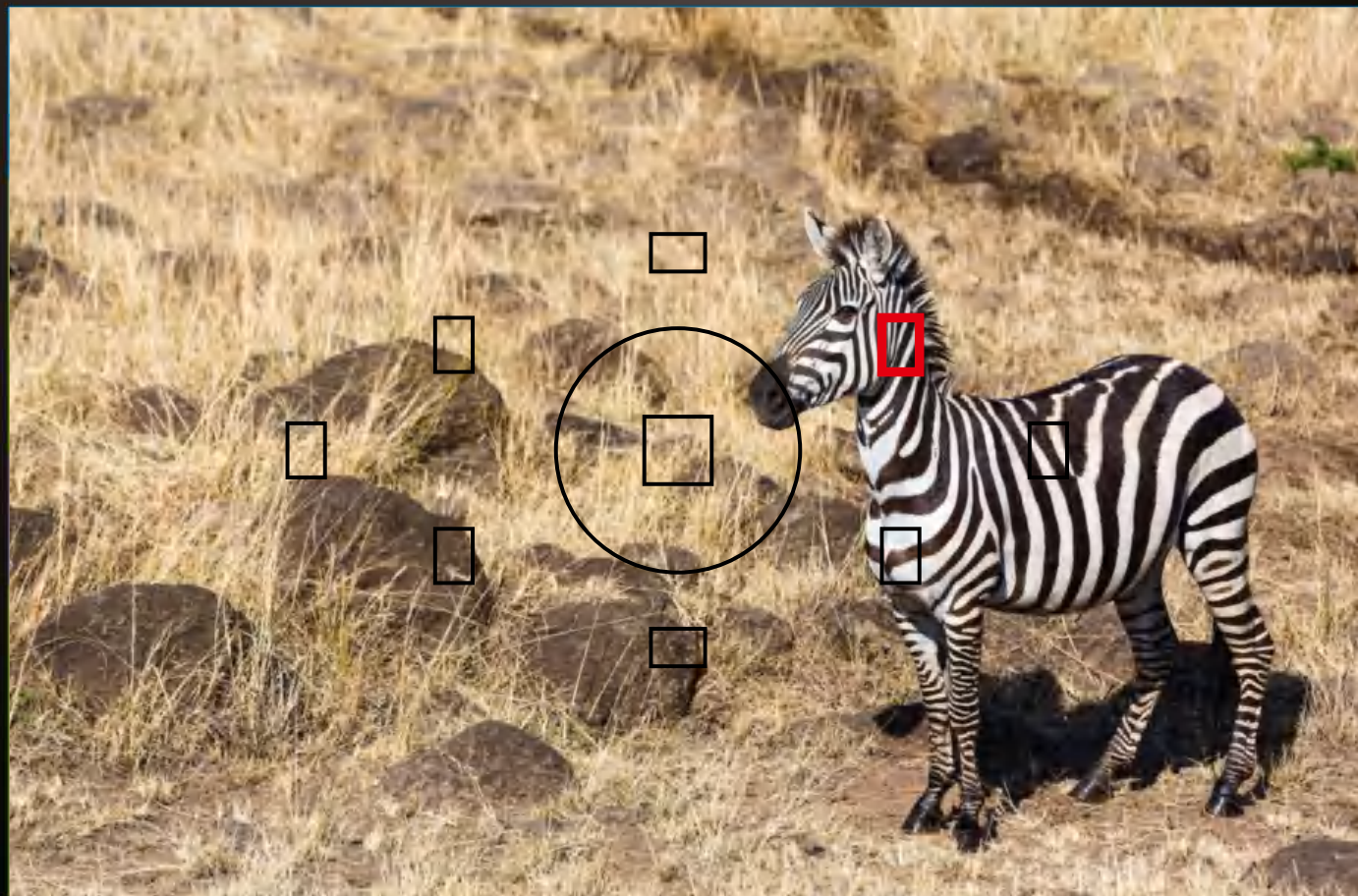
## SELECTIVE FOCUSING

When shooting close-ups with large apertures, the resulting wafer-thin depth of field means that focusing manually is the only way to go.



# MANUAL FOCUSING TECHNIQUES

Use the focus indicator and Live View for sharpness



125 8.0 -2..1..1..1..+2 ISO 100 9 ●

**A**s with manual exposure, you're not flying solo when it comes to manual focusing. The focus indicator in the bottom of the viewfinder remains active if you keep the shutter release half-pressed, and will be a solid green circle when the camera detects that you've got the focus bang-on.

It uses the area covered by the active AF point(s) to do this, so manually select a single AF point that lines up with the detail you want to appear sharp; the AF point will also glow red once the camera determines this point has achieved focus. Take it slowly, especially when you're

shooting handheld, as it's easy to miss the sweet spot. Activating the camera's 'beep' can make it easier, as you can fire the shutter when you hear the sound.

If there's not enough light available for the AF system to detect that the AF point has achieved focus, you may need to switch to Live View. With the image displayed on the rear screen, pressing the button with the magnifying glass symbol allows you to view details at a magnification of x5 or x10. This enables you to place the point of focus precisely, and is especially handy for extreme close-up work.

## RED AND GREEN MEAN GO!

The selected AF point will become illuminated in red when it detects a sharp focus, even when autofocus is switched off. Look for the green dot in the bottom of the viewfinder too.





# MANUAL FLASH MODE

There are some advantages to shooting without the aid of TTL flash mode

**L**ike other manual modes, switching from Canon's automated E-TTL (Evaluative-Through The Lens – it's i-TTL on Nikon cameras and some variant of TTL on other models) flash to manual flash means more consistency. With TTL flash, the output is automatically adjusted as you change exposure settings on the camera, such as a narrower aperture to increase the depth of field. But changing the composition can also affect the flash exposure; it might only take a slight shift in the framing for the camera to take more of the background into account when calculating the flash exposure. This can result in the flash-lit subject receiving too much light, or not enough.

You can, of course, use flash exposure compensation to override the camera's flash calculation in TTL mode in order to make the flash-lit subject brighter or darker. Alternatively, try Flash Exposure Lock (FE Lock), which allows you to take a flash reading from an off-centre subject, lock the setting and recompose to get the shot.

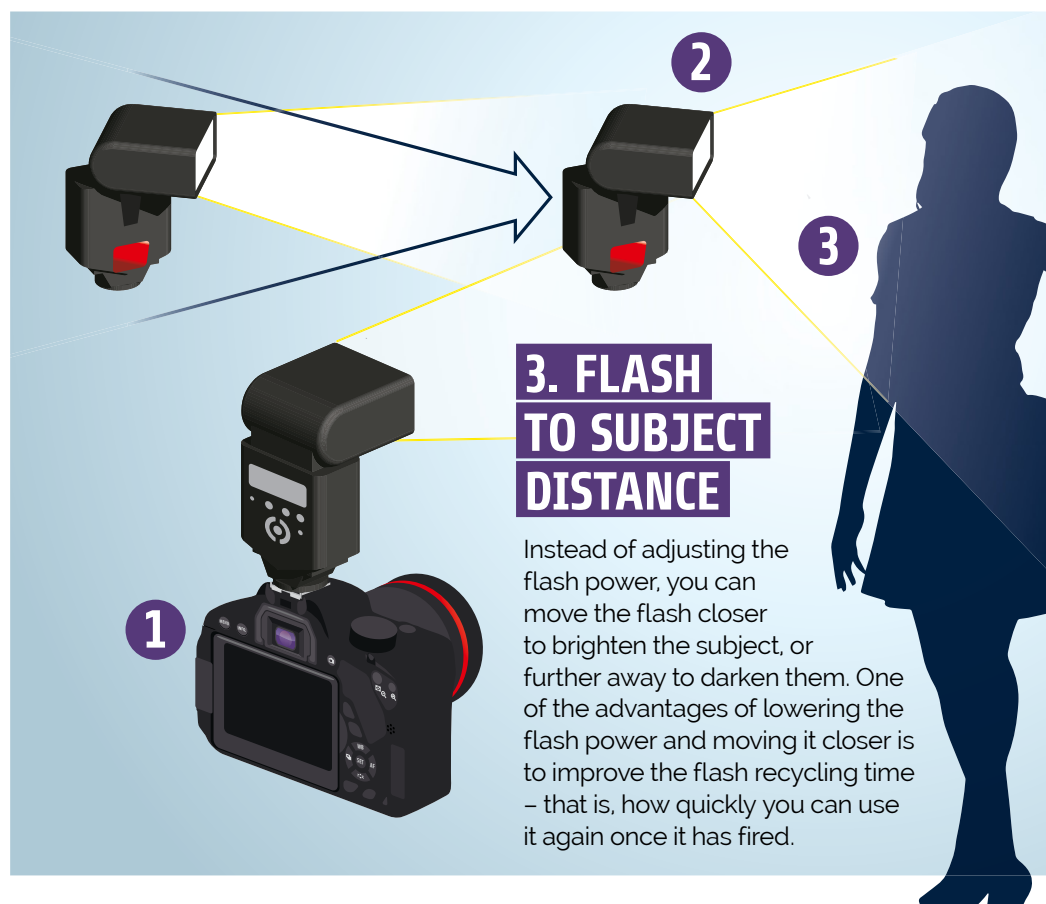
Switching to manual flash puts you in full control of the flash brightness. You adjust the power of the flash in fractional steps, such as 1/2 or 1/4 full power, and this output remains consistent, regardless of your exposure or framing. The flash power determines how much light falls on the subject, yet the flash exposure is affected also by your aperture and ISO settings, as well as the distance of the flash to subject.

## 1. APERTURE & ISO SETTINGS

Using a wider aperture increases the flash brightness, while using a narrower aperture reduces it. Increasing the ISO means the camera's sensor requires less light to record a picture, effectively increasing the reach of the flash, as well as improving its recycling time.

## 2. FLASH POWER

The pop-up flash on some cameras can be set to Manual flash mode, but the majority of DSLRs and other cameras require a compatible hotshoe flashgun in order for them to be able to tap into manual flash. You can set the manual flash power in 1/3 increments on the flashgun itself, or on the camera by using the external flashgun control menu.



## 3. FLASH TO SUBJECT DISTANCE

Instead of adjusting the flash power, you can move the flash closer to brighten the subject, or further away to darken them. One of the advantages of lowering the flash power and moving it closer is to improve the flash recycling time – that is, how quickly you can use it again once it has fired.

## A WORD OF WARNING

Spot metering might allow for more precision over where you take your exposure readings from in Manual mode, but it can give you exposures that are way off the mark if you subsequently switch back to Aperture Priority, Shutter Priority or Program mode without being aware it's still on. To avoid this, some more advanced cameras include a viewfinder warning option. If you see an exclamation mark in the viewfinder, Spot metering may still be active, enabling you to check it and revert to Evaluative, should that be your preferred metering mode. If your camera has this function you'll find it in the Custom Functions menu, with other warning options.





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G A L L E R Y

# XPOSURE

THE WEEK'S MOST INSPIRING READER PHOTOS



EERIE

LOUISA POLLARD

"This is one of a group of 10 huts on the Blackwater Estuary in Essex, south-east England. The photo was taken on a freezing-cold day in February, and was one of several long exposures I took. The great thing about shooting the long exposures was that after setting up each shot I was able to run up and down the beach to keep the blood flowing to my fingers so that I could operate my camera!"

<http://tiny.cc/u0oujy>

# GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



## AUTUMN COLOURS ON DERWENT ISLE

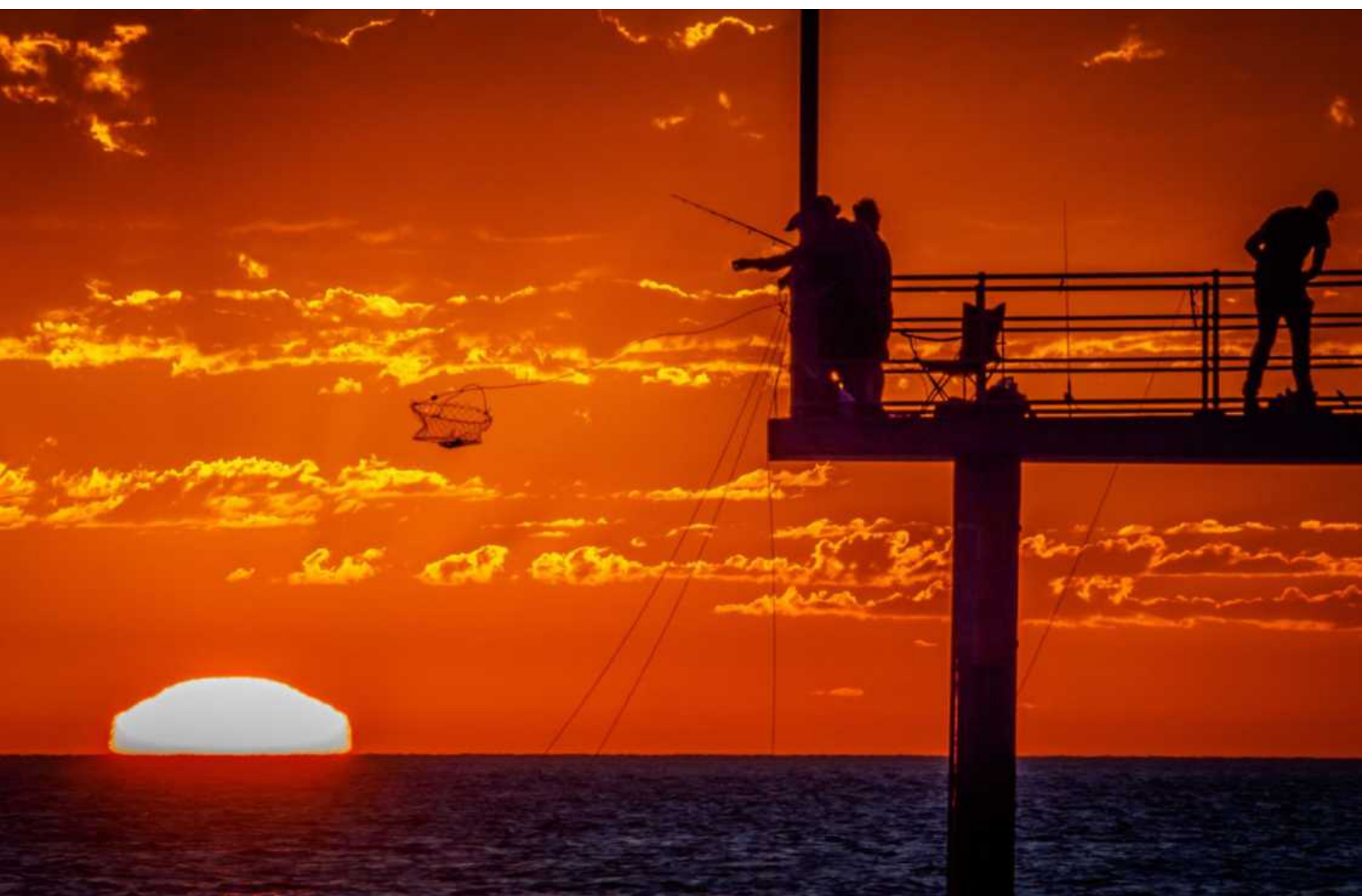
**STEPHEN JACKSON**

"This is a shot of the intense autumn colours of Derwent Isle, a small island on Derwent Water in north-west England's Lake District."  
<http://tiny.cc/b8quijy>

## CATCHING THE SUN

**STEVEN GENESIN**

"At the end of Brighton Jetty in Adelaide, South Australia, a small group of people gathered at sunset to fish. As the sky turned orange I was lucky to capture the casting of a net; for a brief second it appeared as if they were indeed 'catching the sun'!"  
<http://tiny.cc/p9oujy>





# GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

## NO TO WAR!

**VICTOR BORST**

Victor's powerful and brilliantly executed street shot was taken during a peace rally in Kyoto, Japan.

<http://tiny.cc/xhpuijy>

## COOL

**IVAN CHAN**

"I took this photo in Hong Kong's Wetland Park in July last year with my Sony A7R II. I've called it 'Cool' as the lotus flower gave me a feeling of coolness and calmness on this hot summer day."

<http://tiny.cc/ejpujiy>





# GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS

## SNOWING-POOL

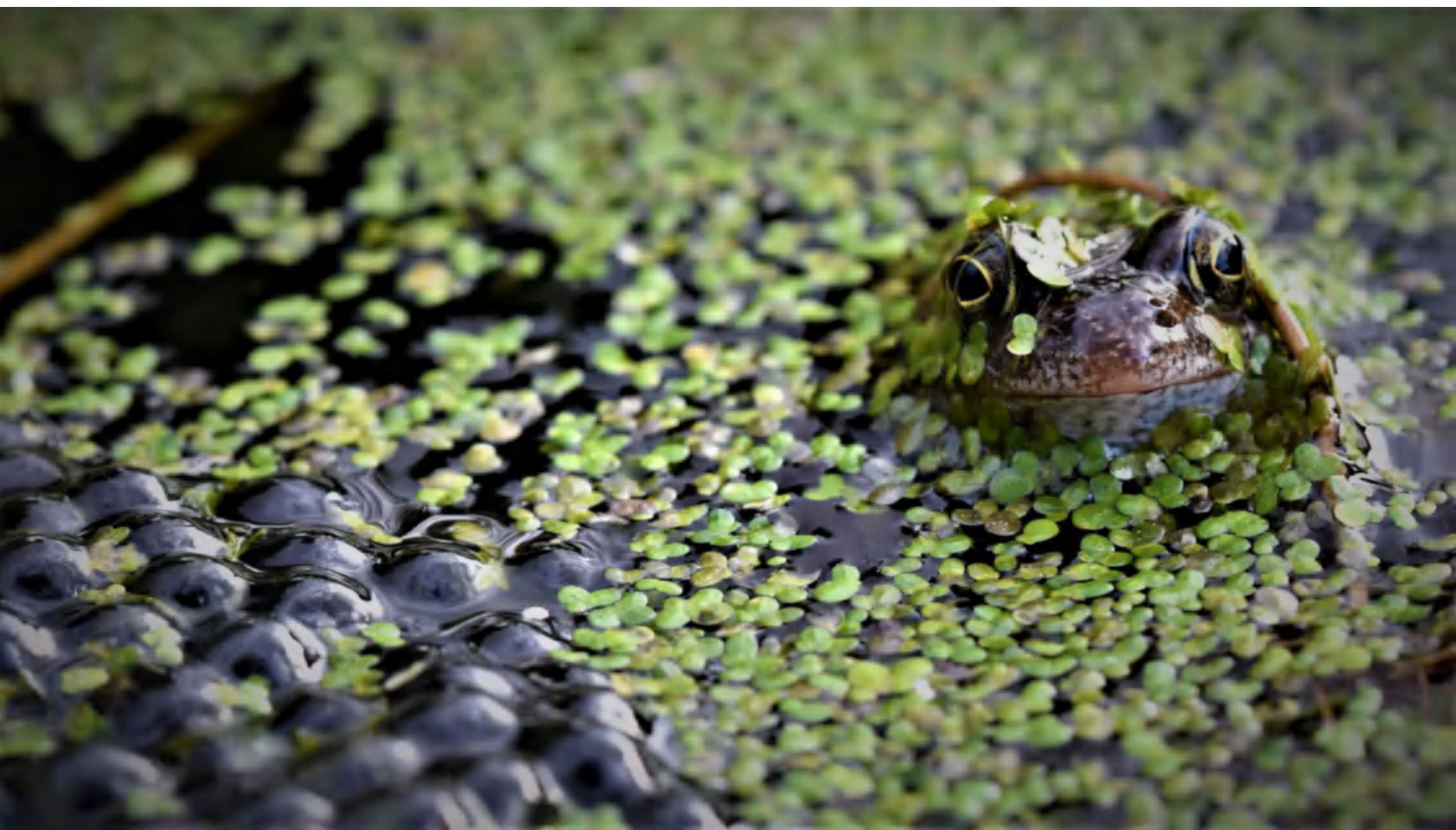
**PEDRO DÍAZ MOLINS**

Pedro's fine-art mono image was taken at an outdoor pool in Bulgaria, and makes excellent use of the rule of thirds to create an arresting composition.  
<http://tiny.cc/rspujy>

## COMMON FROG SURFACING

**PETER SHAW**

"This was taken in March, and is from a series of three pictures of frogs spawning in a garden pond, all of which can be seen on my Flickr page. I used my Nikon D5500 and a Tamron SP 90mm f/2.8 lens."  
<http://tiny.cc/3jpujy>



# GALLERY

THE WEEK'S MOST INSPIRING READER PHOTOS



## INDUSTRIAL GHOSTS

**MICHAEL FOREMAN**

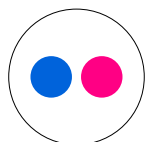
"As a fan of horror from a young age, I've been left with a love of dark and brooding environments. Capturing images of everyday industry combined with bad weather and long exposure helps me keep it alive."

<http://tiny.cc/vgmvjv>



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

Images © Andrius Burba



## SHOOT FROM THE HOOF: A BELLY-UP VIEW OF HORSES

Photographer digs three-metre pit to capture equine images with a difference

**T**hey do things a little differently in Lithuania. Having previously captured a series of original and adorable photos of cats by placing them on a glass table and photographing them from below (<http://tiny.cc/ajovjy>), Andrius Burba decided he wanted to produce similar photos of... horses.

Needless to say this involved quite a bit more work, starting with hiring an excavator to dig a three-metre-deep pit in which Burba could place himself and

his camera equipment. It took two months and a crew of 40 people to plan and set up the project – and it didn't help that by the time they got round to shooting it was winter, which meant, among other things, scraping ice off the reinforced glass panel on which the horses were posed.

You can see how it was all done in this entertaining behind the scenes video, and you see the enchanting results at PetaPixel (<http://tiny.cc/3lovjy>) and on Burba's website ([www.underlook.org](http://www.underlook.org)).



**WATCH THE VIDEO**  
<http://tiny.cc/9fkvjy>





S K I L L S

# CRASH COURSE

ESSENTIAL PHOTO SKILLS MADE EASY



## MACRO ON A BUDGET

Shooting on a budget? Here are two ways to take close-up photographs without the need for an expensive macro lens

1-2  
HRS

Getting a close-up of a flower or insect is achievable to some degree with a standard lens, but the most straightforward method of getting a 1:1 (life-size) reproduction is to use a macro lens. These are fairly expensive, though.

There are a couple of options which achieve a similar result to a macro lens, but allow you to use your existing lenses to keep the cost down. Both methods require a lens with a degree of manual control, so a lens that has a manual aperture ring is preferable. Otherwise

you'll need to secure the spring-loaded lens aperture arm (which you'll find at the base of the lens) in place using tape.

The first method is to use a lens reversal ring, which will set you back around £15/\$20. This attaches to the DSLR mount, then you screw the front of the lens on to it. This reverses the usual behaviour of the lens: normally it magnifies objects that are far away and makes them appear smaller on the sensor than they are in real life, whereas reversed it makes small subjects appear larger and reduces the focus distance

accordingly. The downside is that the lens contacts are no longer accessible, so there's no electronic control over focus or aperture.

The other option is extension tubes (£55/\$75 for a set with contacts). These sit between the camera and lens and reduce the focal distance, so you can get closer to the subject, achieving a similar result to a macro lens. If the tube has contacts between the mount and lens then both aperture and focus can be controlled. If not, both will need to be set manually.





# S K I L L S

## STEP BY STEP CLOSE-UPS WITHOUT THE COST



1

### THE REVERSING RING METHOD

Use a reversing ring to attach your reversed lens to your camera. One side of the ring screws onto the end of your lens just like a filter, and the other end attaches to your camera's lens mount.

2

### GO WIDE

Set the aperture to its widest setting. Because the lens is reversed, the 'front' element is much smaller than usual, limiting the amount of light reaching the sensor; as such, even framing can be tricky. The depth of field will also be extremely shallow, making it hard to get a subject in focus.



3

### SHIFT FOR SHARPNESS

You'll need plenty of light, as well as room to move within a few inches of the subject. With the lens reversed, only a set focal distance is available, so you'll need to move the camera or subject to get it sharp. We don't recommend using a tripod if you can avoid it, as it will restrict your movement.



## CLOSE-UP FILTERS

A close-up filter is one of the simpler ways to adapt your lens for increased magnification. It's essentially a piece of glass which simply screws onto the front of the lens. This adds an extra layer of magnification, although offering more potential for light to be lost on the way to the sensor, as thicker glass is added to produce the desired effect. The attachment process is far more straightforward than with lens reversal and extension tubes, and simpler for beginners, but the image quality isn't quite the same.



# S K I L L S

## STEP BY STEP CLOSE-UPS WITHOUT THE COST



4

### SLOW THINGS DOWN

Once you've located the subject, narrow the aperture, so more of the subject is sharp (this makes it easier to focus). If your exposure is too dark, lower the shutter speed, although this might require a tripod. If you're indoors, you can add some light using, say, a flash or an angle-poise lamp.

5

### TAKE THE TUBE

With extension tubes, the longer the tube, the greater the level of magnification. If the tube you've got doesn't have contacts, you'll need to use a lens with aperture control, set to its widest setting. Light will be limited, so switch to manual focus to avoid any focus hunting.



6

### HUNT AROUND

Although the performance of the lens will be better than with the reversal ring, you'll still have to hunt to find your subject. Keep one eye off the viewfinder and on the subject, as your vision will be limited. Rather than increasing the ISO, use a slower shutter speed and tripod, and shoot.





E D I T I N G

# RAW IN PHOTOSHOP

LEARN ESSENTIAL EDITING SKILLS FAST!

HOW TO...

## CREATE A 'SCATTER' PORTRAIT

Use custom brushes and blending modes to create this amazing portrait effect

In this tutorial we'll show you how to use brushes and masks to transform a portrait with eye-catching scatter effects. The key to success is in mastering the Brush panel and the wealth of features hidden within. We've provided a great set of scatter brushes for you to use on your own images, plus a couple of gritty textures to add depth to the background. The effect works best on portraits with clean, simple backgrounds. So if you're planning on shooting your own, photograph someone against a wall or a roll of paper, or alternatively, cut them out and place them on a light backdrop. Then simply load up the brushes, and get scattering!



ON A PC OR MAC



### WANT MORE PHOTOSHOP TUTORIALS? CHECK OUT PRACTICAL PHOTOSHOP

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# GEAR GROUP TEST

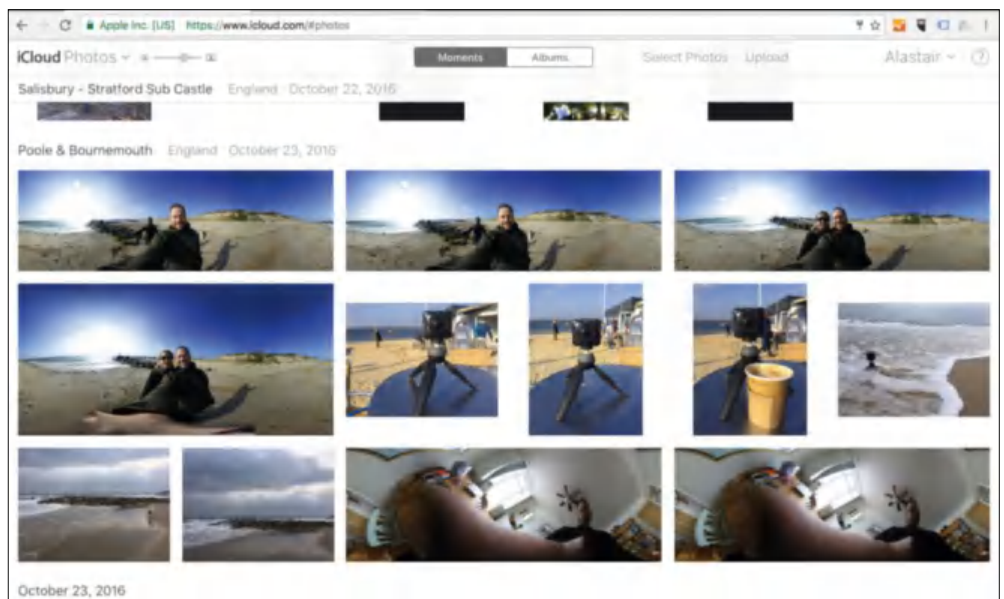
## CLOUD STORAGE

We test six options for backing up and remotely storing your photos

**C**loud storage has been touted for years as the ultimate solution for storing and backing up your photos and other files. If you've heard the term 'cloud' but have been unsure of what it is, the concept is simple: it's a remote, online location which you can upload your files to, and then download them when you want them.

This is a great idea for several reasons. First, you can access your files from anywhere, at any time, on any compatible machine or device. Second, if you lose your computer, or if a hard drive fails or your equipment is damaged, all your files will be safely protected in the cloud.

There are some common concerns about cloud storage. Security is the main one, but the security used by cloud storage providers is generally far better than you can expect to have at home. Upload speeds are another; if you don't have a fibre broadband connection, image uploading can be painfully slow.



The other major factors are file support and speed. Upload images to a cloud server and you'll have to spend time connecting before you can view them,

and downloading high-res photos is only as fast as your internet connection. Plus, not all cloud services provide support for the latest raw file types.

### FIVE THINGS TO LOOK OUT FOR...

**1 FREE VS PAID**  
Most of the online cloud solutions offer a free plan to get you started. In most cases this will give you a good idea of what you can expect from the subscription services.

**2 IMAGE SUPPORT**  
Not all cloud services offer full support for raw files, so while you'll still be able to store your files, you may not be able to browse them to find the images you need.

**3 AUTOMATIC UPLOADS**  
All services offer synchronised uploads; this means you can select certain folders on your machine and the contents will be automatically uploaded to the cloud.

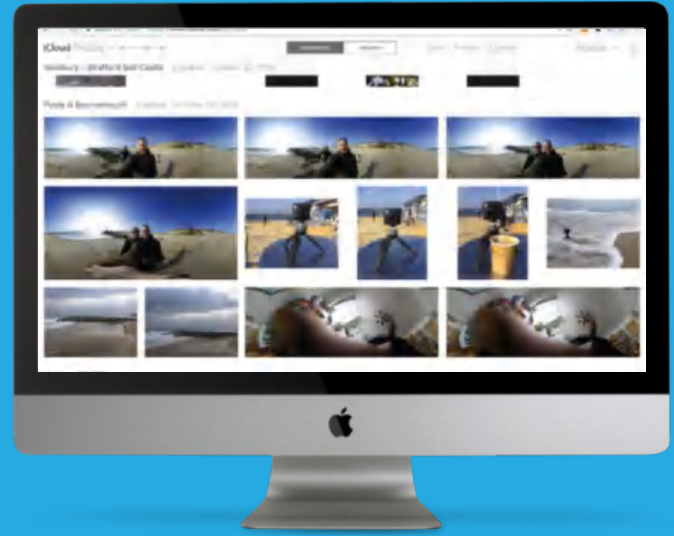
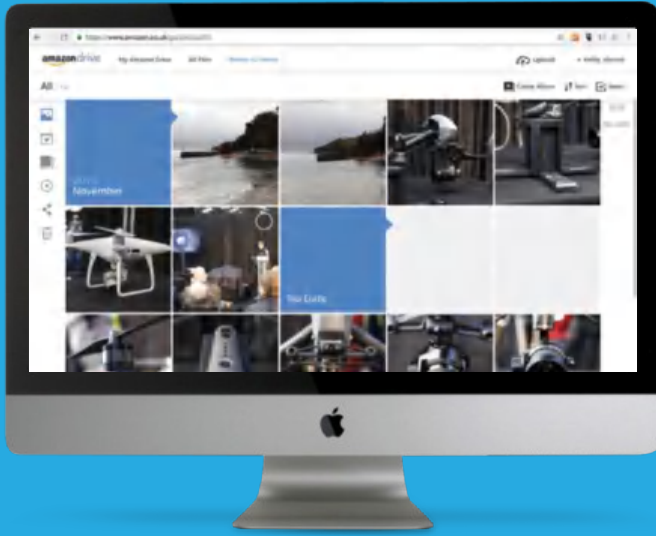
**4 DESKTOP SOFTWARE**  
Although all services operate online, they're all supported by desktop applications that enable you to monitor the storage, change options and manage files easily.

**5 BACKUP VS STORAGE**  
Most of the services on test offer two options: automatic syncing that replicates the contents of specific folders on your hard disk, plus more traditional file storage.





## GROUP TEST: CLOUD STORAGE



## Amazon Prime Photos/ Unlimited Storage

£55/£79 / \$60/\$99 (year)  
[www.amazon.co.uk/clouddrive](http://www.amazon.co.uk/clouddrive)

Amazon's cloud storage comes in two options: Prime Photos, which is part of the Amazon Prime service (£79/\$99 per year), or Unlimited. Prime Photo offers unlimited storage for photos including raw files, and up to 5GB of storage for all other file types including movies. Unlimited enables you to store an unlimited number of files of any type.

Both options enable you to upload via your web browser or through the Amazon Drive app, which is available for Mac, PC, iOS and Android. Once it's installed you can set the application to watch and upload files from selected folders automatically.

You can then access and download data from any other device you use. The Amazon interface is simple enough, and reflects the folder structure of the machines or devices that you've backed up. It also has full support for all common image files, with an image preview.

Downloading and sharing files is equally easy.

**PROS** Unlimited storage at less than £5 a month  
**CONS** Limited options for selecting additional folders



## Apple iCloud

79p-£13.99 / 99c-\$19.99 (month)  
[www.apple.com](http://www.apple.com)

As with Google and Amazon, iCloud offers a complete back-up solution for all your photos and other files.

There are a series of plans, ranging from 79p/99c a month for 50GB to £13.99/£19.99 for 2TB, plus free 5GB storage for everyone. Once filled, additional storage is charged accordingly.

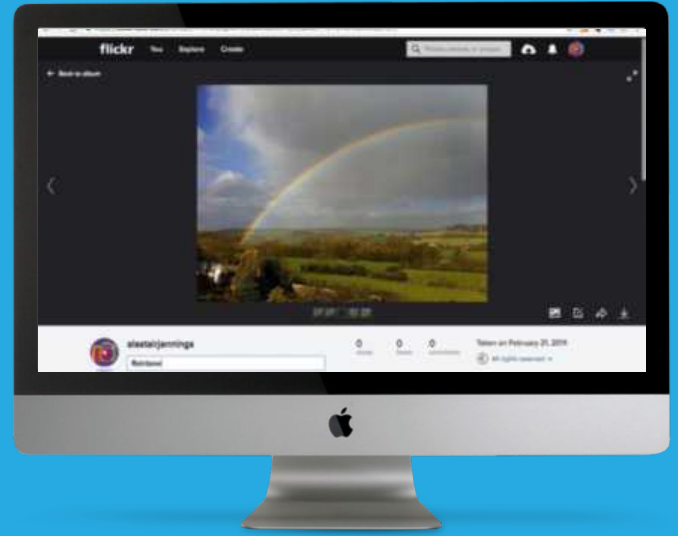
Folders you select to work with iCloud are uploaded to the cloud automatically. If you delete a file from your machine it's also deleted from the cloud. This makes it an intelligent 'fire and forget' backup solution for all files, not just photos, but might not be suitable for those who like complete control over their data.

Apple provides its Photos application to view and download images, and this is available across Apple devices as well as directly through a browser. It enables you to quickly access, organise, download and share your images using one of the most streamlined interfaces available.

**PROS** An integrated part of the Apple ecosystem  
**CONS** Not as efficient or convenient for PC users



## GROUP TEST: CLOUD STORAGE



## Dropbox

£7.99/\$10 (month) £79/\$99 (year)  
[www.dropbox.com](http://www.dropbox.com)

Dropbox has been the go-to storage choice for many years, and gives you 2GB free – after that you need to upgrade to the Pro version, which offers a flat 1TB of storage (oddly, no other options are available).

The interface enables you to drag and drop the files you want to store online into a Dropbox folder on your machine. These are automatically synced to the cloud; if you delete one from your computer, the files are also removed from the server.

Files can also be uploaded via a browser, and you can set up the online folder structure in any way you like. Once the files are in place they can be easily shared.

Using the Dropbox mobile app is equally easy, and enables you to preview, download and share your files.

Although Dropbox doesn't offer a dedicated imaging application, the simple folder structure will appeal to those who like to have full control over the way their files are stored and organised.

**PROS** Easy to organise and maintain your files

**CONS** Workflow seems dated



## Flickr

£5.99/\$5.99 (month) £49/ \$49 (year)  
[www.flickr.com](http://www.flickr.com)

Flickr built its reputation as the key online location for photographers, and has tools and galleries to enable you to share and communicate with other members.

As a storage platform, Flickr is quite different from the other solutions on test. You get 1TB of photo storage for free; upgrade to the Pro Plan and you'll also get the auto uploader, which is handy, and 20% off Adobe's Creative Cloud Photography plan.

Flickr doesn't support raw files, or, for that matter, any non-image file. A desktop and mobile app enables you to quickly upload your files, and there are Lightroom and Aperture plugins that enable you to upload directly.

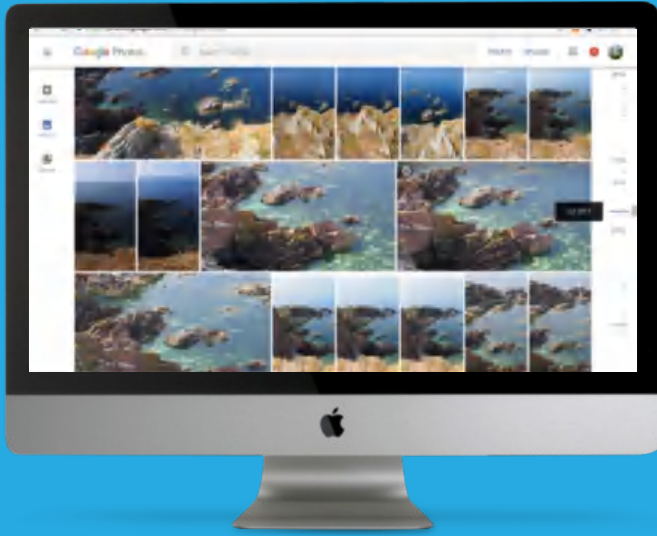
Flickr is unique in having a firm social network foundation instead of just offering storage. However, with the rise of Twitter, Instagram and Facebook, along with the cloud offerings of the other systems on test, Flickr as a platform is looking dated – both visually and in its support (or lack of) for files and workflows.

**PROS** Massive community, great for getting feedback

**CONS** Doesn't support raw files and seems dated



## GROUP TEST: CLOUD STORAGE



## Google Drive

Free-£240/\$300 (month)  
[www.google.com](http://www.google.com)

Google has been offering cloud-based storage for a few years, but establishing what's free from what's paid for can prove quite complicated. There are essentially two parts to Google's image storage: Google Photos and Google Drive. Drive enables you to store any file type, and has sliding monthly fees depending on the services and the size of storage you want. A generous 15GB is free for everyone, up to a maximum of 30TB, which not surprisingly costs silly money.

Google Photos is specifically designed to store and organise your images. It's also by far the cleverest of all systems, and is free for unlimited JPEGs, but doesn't store raw files – for those you'll need Google Drive, where the files count against your storage limit. But Google search is what Photos is really about. When you enter a search term such as 'tractor', Google filters the results using visual analysis and machine learning, with no need for manual keywords.

**PROS** Automatically sorts and categorises your images

**CONS** No file support with the free storage option



## Canon Irista

Free for Canon users  
[www.irista.com](http://www.irista.com)

Irista has been designed by Canon, and from the outset it's clear that it's been developed with the needs of the photographer in mind. Anyone can sign up to the Irista platform – with 15GB free storage – and while there is a definite Canon feel to the layout and design, it does support raw files from other systems.

Once your images have been uploaded, you can use a series of filters to sort and locate your photos – for example by date, camera name, lens or aperture – which is all very useful.

The file upload process is well thought through; you can either upload through a browser, which is quick and efficient, or use the desktop application. Like most of the other services, this enables you to select folders on your computer that are automatically synced with the server. As a complete package, Irista is extremely well thought out and works nicely across all platforms. An unlimited-storage premium plan is being introduced too.

**PROS** Attractive interface and easy to use

**CONS** Storage is still limited, with paid plans imminent





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<http://tiny.cc/y5ehfy>



### DIGITAL CAMERA WORLD

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<http://tiny.cc/b7ehfy>



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# Photography Week

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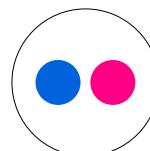
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