

THE PHOTOMODE

E - M A G A Z I N E

ISSUE 34



THE ONES WHO CAME BEFORE
COMMUNITY FEATURES
THEFOURTHFOCUS

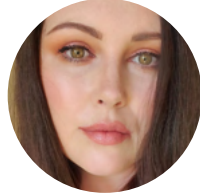
Q&A WITH MATT NEWELL
LUSHFOIL PHOTOGRAPHY SIM

COVER BY MICH.I.MEDIA

MEET THE TEAM



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OUR PAGE IS YOUR STAGE

We dedicate our pages to the Virtual Photography community.

We love the art form of Virtual Photography and believe inside you'll find the very best this community has to offer.

If you like one of the featured artists, simply click their work and it will take you directly to their profile.

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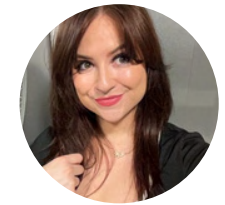
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THE ONES WHO CAME BEFORE

VIRTUAL PHOTOGRAPHY COMMUNITY

The **Ones Who Came Before VP Community** is hosted by [Aaron Young](#) from The AC Partnership Program. Aaron is a keen virtual photographer and loves to post his journey through Assassin's Creed. This issue will be sharing Aaron's top picks from the previous months.

Every month Aaron and his team pick their favourite Assassin's Creed shots and showcases them on The Ones Who Came Before website as an article. The idea is to promote virtual photography and talented content creators within the community.

You can participate either through tagging your shots to [#ACFirstCivVP](#) or by joining the Community.

You can read all previous articles and find out more about the Community here:

THEONESWHOCAMEBEFORE.COM





Silhouettes and red backgrounds are synonymous with Japanese media. They are symbolic of Japanese culture especially this time period. Even the marketing for Assassin's Creed Shadows is heavily influenced by this style.

In addition, the photo mode has a red dragon filter so we can produce similar style shots. Here we have a phenomenal portrait of Yasuke looking foreboding with his katana by his side.

The use of red and black here is perfection, allowing Yasuke's samurai armour to shine with its intricate design. The composition with the sun behind him and the rocky ground elevating Yasuke to a position of authority, takes this capture to new levels.

Samurai

VP Artist @AlexKOnstantin
ASSASSIN'S CREED SHADOWS

The beauty of Assassin's Creed Origins will never cease to amaze me. Reflecting back at the RPG games that came prior to Shadows, it is easy to forget how fantastic they all look. Origins will be eight this year and looking every bit as good as it did at launch.

I must say this capture is right up there with my favourites from Origins. The composition and range are breath taking, and the dunes look ultra realistic. There is certainly a fine art feel to this photo thanks to the soft tones. That sun is so powerful that I am feeling warm just looking at it. Bayek on his horse in the distance makes the shot for me. The bright sun next to the shadowy figure. The epitome of a Hidden One, working in the dark to serve the light.



The Great Sand Sea
VP Artist @summers458
ASSASSIN'S CREED ORIGINS

In the last few weeks, I have actually thought about Assassin's Creed Mirage and how the game had much more of an impact on me than Shadows. The focused Assassin story probably played a huge part, and the fact you are largely based in a city.

When looking at this beautiful capture from Cyrielle I was instantly transported back to the game. I adore the minimalist approach; it really pays off when attempting to highlight specific weapons in virtual photography. Capturing this moment in game is a stroke of genius and takes more effort than you might think. The white background and the position of the hand are so reminiscent of the original Assassin's Creed.

Fantastic photography Cyrielle.

The Hidden Blade
VP Artist @cyriellevp
ASSASSIN'S CREED MIRAGE



Three in a Row

VP Artist @wingsforsmiles
ASSASSIN'S CREED MIRAGE



I was slightly nervous about running a symmetry theme as this style can be particularly tricky. The great thing though is our community clearly do not, and we have seen some really stunning shots.

The winner fits the theme alongside a dash of minimalism. I see moments like this one all the time but can never find the right composition. Here we can see a master class in how to produce symmetry in Assassin's Creed Mirage. Often details like this are overlooked as we sneak around the map, but if you take the time to explore there is much beauty to the environment.

Wingsforsmiles has definitely produced a work of art here.

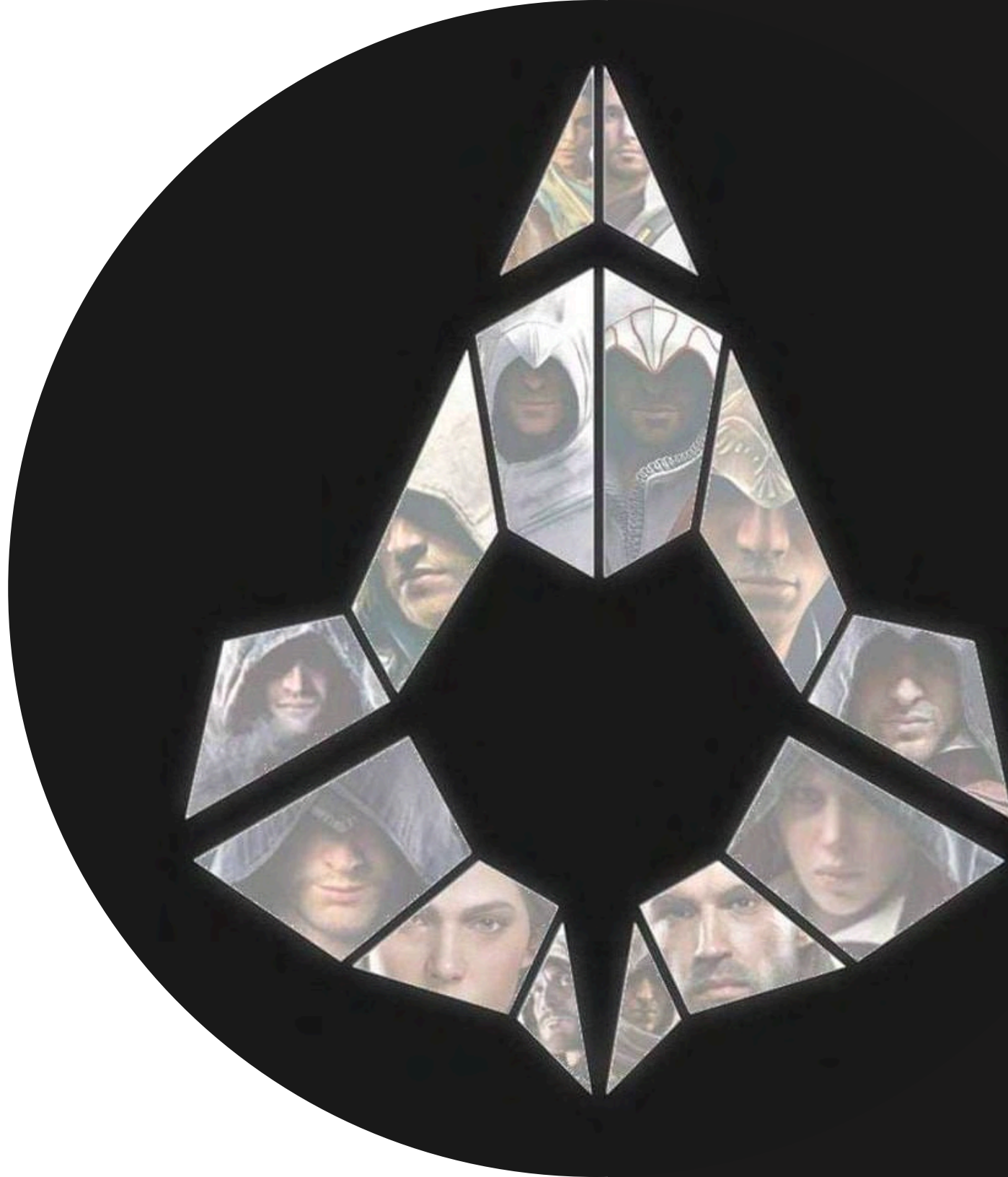
Assassin's Creed Shadows is probably one of the brutalist in the series when it comes to combat. The game really ups the gore for this entry and that's saying something after Viking England. However, scratch the surface and you will uncover a world filled with beauty that can often be missed.

I find this capture to be so peaceful and yet troubling. The leaves breaking out from the darkness look so realistic and the lighting really helps achieve this. I love how the white butterfly stands out proudly, catching the eye immediately.

I like to think the butterfly is a symbol of the Assassin's and those leaves are the templars reaching out to drag it into the abyss.



Butterfly
VP Artist @ValkyrieQ8
ASSASSIN'S CREED SHADOWS

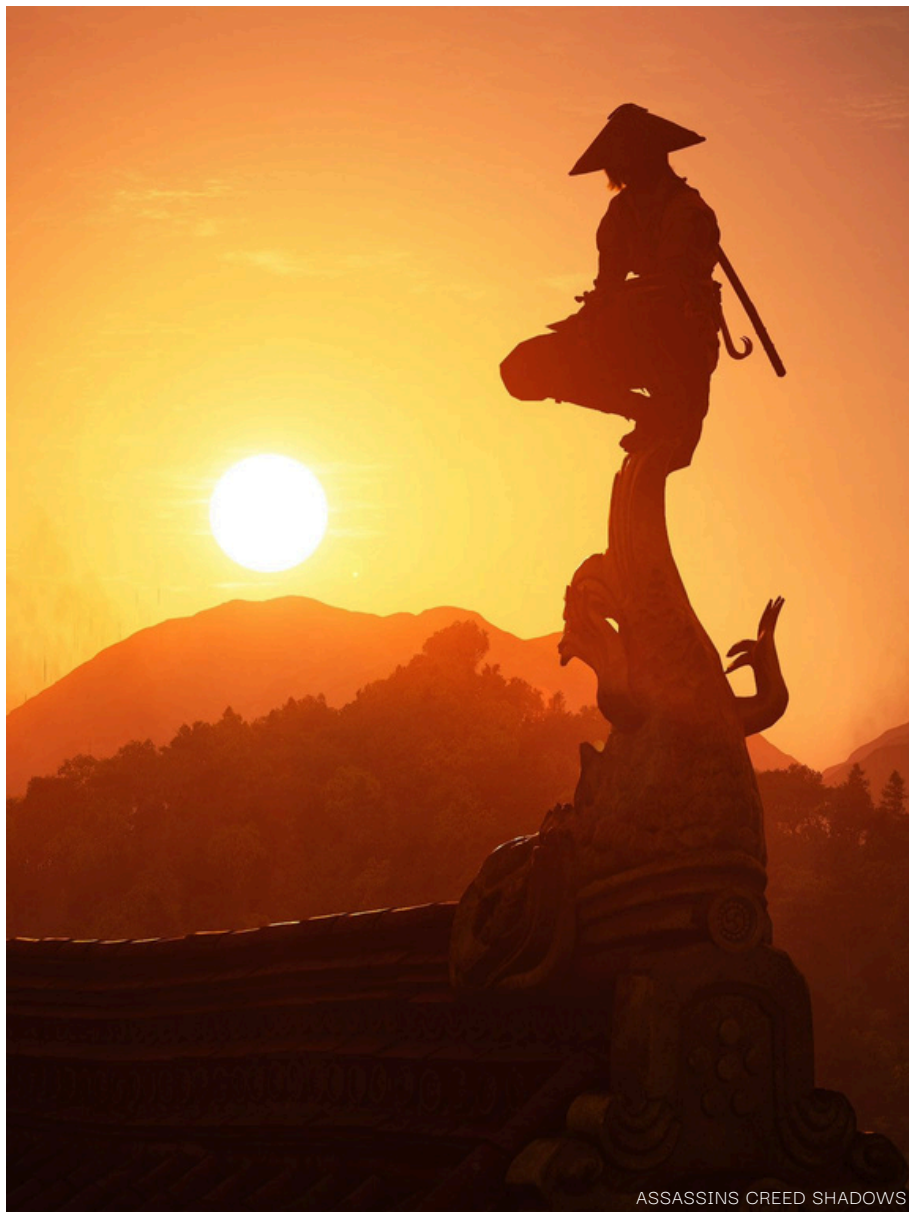


THE
ONES
WHO
CAME
BEFORE



CB_VPHOTOGRAPHY

TPM COMMUNITY FEATURES



ASSASSINS CREED SHADOWS DRAX122

Hello! My name is Dustin Dailey. I currently live and work in Seattle, WA. I've been a virtual photographer since 2007 and started taking photos in Halo 3. Some of my work has been featured by Bungie, 343 Industries (Halo Studios), and Ubisoft. Virtual photography started out as just a way to wind down after a night of intense competitive gaming, but it has since turned into a hobby that I have become very passionate about. Every time I snap a photo and decide to share it with the world, it puts a huge smile on my face, whether it took me 2 minutes to set up or 20.

Virtual photography is an art form that is used to show people the true beauty of video games. They themselves, are works of art that are passionately and painstakingly pieced together by dozens (if not hundreds) of people. Showcasing that art to the world, has become a personal passion of artistic expression that I continue to chase.

For this shot in particular, I knew right away that I wanted to get a solid silhouette of Naoe wearing this specific outfit. The strong outline of the peasant hat would be perfect. The Assassin's Creed franchise has had some of the most beautiful sunsets seen in video games for quite some time, so I wanted to utilize that as well. The only remaining issue, was finding the right location. I finally settled on this location after scaling some buildings during the day before the sun started to set to the west. Once I got the angle I desired with the proper background, I simply sat and waited for just the sun to reach a position I was happy with. I originally took this shot as landscape, but I quickly realized how much better the composition would be if I were to make it vertical. This gives it a much greater sense of height and allows for an almost "poster-esque" feel. The general concept was centered around Naoe (or a Shinobi in general) perched and waiting for darkness to settle across the land. It's a bit peaceful, but foreboding...the calm before the storm.

My name is Giorgio Raimondi, and my nickname in the world of VP is GioWayne86. I approached the world of VP, by chance, more for pastime, during the pandemic. Then encouraged by my wife and one of my best friends, I started posting my shots on social media, and to carry on what has become, together with that for video games, one of my greatest passions, virtual photography, experimenting and always trying to learn new photography techniques. In my shots I always try to bring all my emotions, I photograph what I would like to immortalize, if I were really inside the game world, I define myself as a video game tourist, and this thing leads me to spend, many times, more time photographing, than playing. As for the Control shot, I love the Post-it place, when I play there, I have to go there, because I find it enigmatic and wonderful at the same time. In this shot I tried to give a sense of depth, I imagined Jesse Faden, venturing into this room, as someone who tries to unravel every mystery, driven by curiosity and thirst for knowledge, inside the FBC. My favorite quote is from Batman Begins and it is "It's not who I am underneath... but what I do... that defines me.", I love Nolan, together with Lynch, they are my favorite directors. I love listening to BB's Theme and The Machine by Low Roar every day, I love these songs, as I love Death Stranding.



GIOWAYNE86 CONTROL

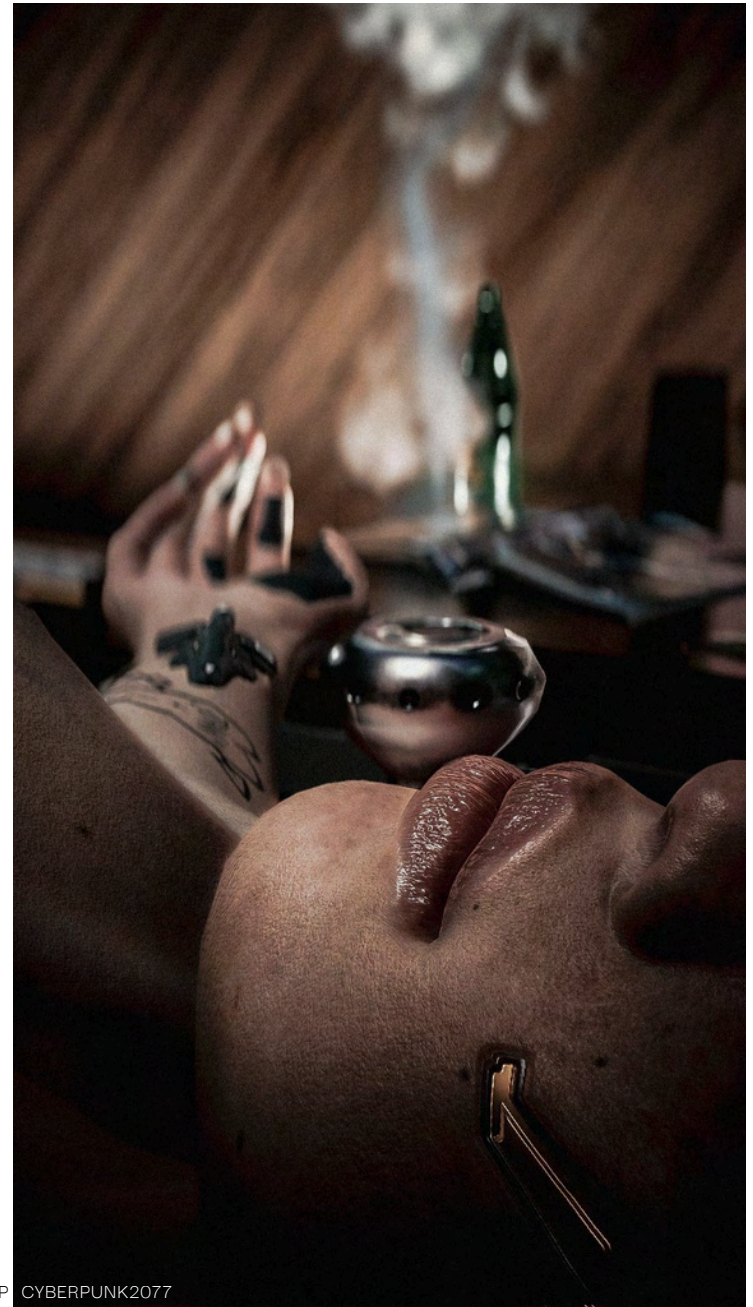
@GioWayne86



I took that shot because I truly love that street. You can smell the rotting flesh and blood when you play. I thought black and white would give a more sinister and gloomy atmosphere to the shot.

Hi! I'm Jess! I've been playing around stuff VP for the last 5ish years. My shots are rarely planned, when I try to plan them, I fail terribly. I usually just go in and see what catches my eye, but one thing is I always seem to have song lyrics in my head while I'm playing that kind of sway the style of my shot in the moment. This shot was a kind of funny one because I wanted to be able to get a lower than the floor angle and in Cyberpunk, that's not possible, floor is a block. I then used the up/down feature under the posing menu to have my V float about 3 feet off of the ground so I could swing the camera down the way the floor was preventing. It looked crazy panned out but when you zoom it on it, shhh no one has to know lol. Also while taking this shot, I had Waves by Mr. Probz floating in my mind. I really wanted a shot that would be moody, smoking some of the devils lettuce vibe while deep in thought. I'm so glad that people seemed to enjoy the feeling this photo brings as much as I do.

Waves by Mr. Probz - My face above the water. My feet can't touch the ground. Touch the ground, and it feels like I can see the sands on the horizon. Every time you are not around. I'm slowly drifting away (drifting away). Wave after wave, wave after wave. I'm slowly drifting (drifting away). And it feels like I'm drowning. Pulling against the stream. Pulling against the stream. I wish I could make it easy Easy to love me, love me. But still I reach, to find a way. I'm stuck here in between. I'm looking for the right words to say. I'm slowly drifting, drifting away. Wave after wave, wave after wave. I'm slowly drifting (drifting away). And it feels like I'm drowning. Pulling against the stream. Pulling against the stream.





HORIZON FORBIDDEN WEST DESERTFLAMEE

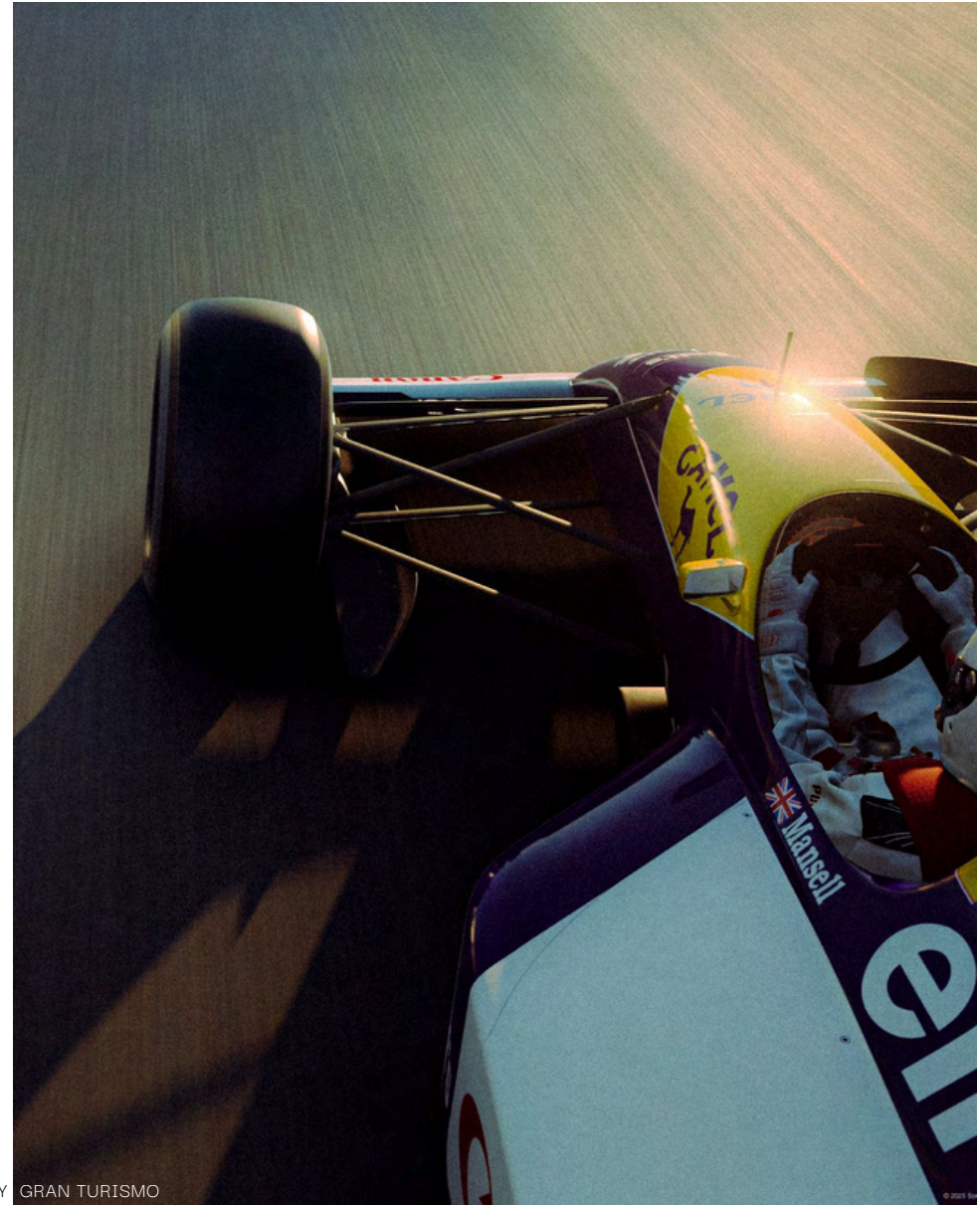
Hi, I'm Sophie, a British virtual photographer who chanced upon the world of VP! When I was younger I loved cozy gaming I'm also an arty person so I bring my passion for photography, which I studied in college, to this journey of VP. Inspired by the amazing community, I feel that I have much to learn and I'm always in awe of the unique shots people create. I'm also a massive bookworm and avid shopper.

I captured this shot through a mix of luck and compositional instinct. After a tough battle with some machines, I took to the skies for a bit of a rest bite. As I soared over the mountains, near the weather cleared, and a few fellow Sunwings joined me. The contrast between their metallic bodies and the soft clouds immediately caught my eye. I jumped into photo mode, made a few tweaks with exposure, brightness, a bit of rotation and DOF. I was super happy with how it turned out and just once again blown away by how gorgeous Horizon is thanks to Guerrilla.

I stumbled into virtual photography about three or four years ago, not realising how my artistic skills could blend with gaming. Horizon quickly became the heart of it for me; it's not just the gorgeous graphics, but the way simple or epic moments beg to be captured. Whether it's a butterfly fluttering by a waterfall or a Thunderjaw mid attack, there's always something worthy of a photo. VP became my creative escape from the business of teaching, and through it, I've connected with some truly incredible and inspiring people ([@aloyshorizn](#) I'm looking at you!!) It reminds me I'm part of something bigger and I'm still learning and growing with every shot!!

One simple, short quote I'd love to share is from the Throne of Glass series that's really stayed with me is: "You do not yield." It's a daily reminder to stand firm, like the main character, even when facing challenges from others or from within. For me, that often means pushing back against my biggest enemy: procrastination!!

I tried to replicate the feel of a real photograph but tried something different with the composition, rather liked how it turned out. Been going through a VP burnout these past few months and this is something that I think helps, trying something completely different to your normal style.





ASSASSINS CREED SHADOWS TAKASANGAMES

I'm a virtual photographer from Japan, and this is my third year doing VP. I like many types of games. Action, RPG and sports but I especially enjoy open-world games where I can explore freely.

I don't know much about photography techniques, but I enjoy taking pictures based on feeling. I especially like portrait and shots that look like movie posters.

I really love the composition of this shot. I once took a similar one in Spider-Man, so this time I did a kind of self-homage. I think Naoe blending into the crowd fits really well with the Assassin's Creed atmosphere. It was hard to keep the people close. I had to bump into them or use traps to make them stay.

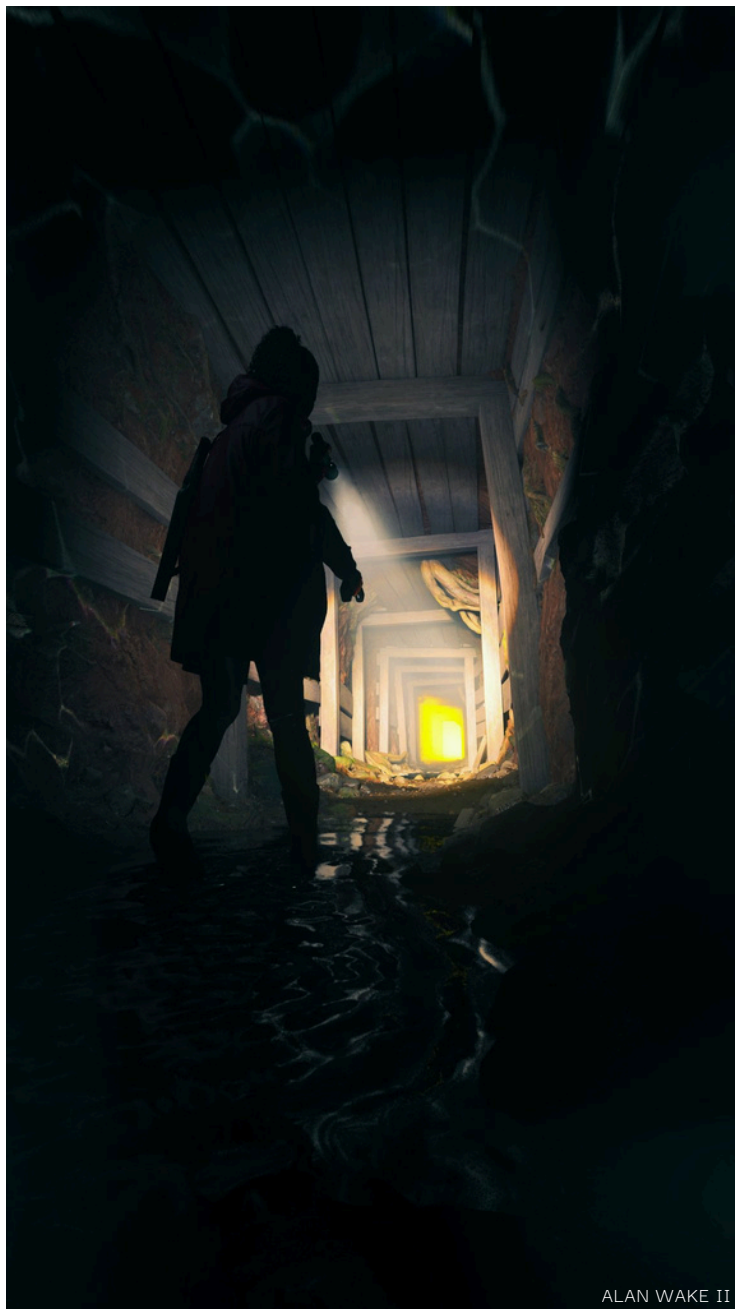
"Never knowing Shocking but we're nothing We're just moments We're clever but we're clueless We're just human Amusing and confusing We're trying but where is this all leading We'll never know"

These lyrics are from one of my favorite songs, "Never Know" by Jack Johnson. This song helped me a lot during tough times. It reminded me that it's okay not to have all the answers, and that being imperfect is normal. I also really love the simple and beautiful silhouette art on the cover of the album this song is from. I will continue to enjoy VP at my own pace and look forward to seeing your work.

Thank you for reading - Taka San

My name is Wellington, I live in Brazil, and I've always enjoyed taking screenshots of the games I play, it started as a casual habit and grew into something much more meaningful over time. My journey into virtual photography began somewhat by accident. I've been capturing in-game moments for years, starting with Assassin's Creed IV: Black Flag. I thought the game was stunning, so I began taking screenshots, HUD and all, just to save those beautiful scenes. As time passed, I started refining the way I captured images. Some games came with Photo Mode, which helped a lot, and I found myself aiming for more artistic, intentional shots, trying to convey the essence of the game and the feeling of the moment in each capture. For years, I stored over a hundred screenshots from different games without knowing exactly what to do with them, until I stumbled upon the VP community on Twitter/X, through your profile, The Photo Mode. I started following people who were already active in the scene and was instantly fascinated. Suddenly, I had a space to share these images with others who appreciated the same craft. From that archive of over 100 shots, I selected about 20 that I felt were on par with the quality others were sharing, used a few hashtags, and started posting. What really marked a turning point for me was an Assassin's Creed Valhalla post where I captured portraits of the Valkyrie that stands in the arena in the Dawn of Ragnarok DLC. Seeing that someone genuinely appreciated my capture gave me the certainty that this was a creative space I wanted to invest my time in. Since then, I've been diving deeper into virtual photography, learning, evolving, and doing my best to share not just a screenshot, but a story.





ALAN WAKE II YABOISPARKLE

I'm Santeri from Finland. I've played video games for about 20 years and I've been taking screenshots of games ever since I got my Xbox One back in December of 2015 although I didn't even think about posting any of them until last summer when the photo mode for Alan Wake 2 was released and Remedy held their photo mode competition.

Through said competition I got the spark to start posting my own shots and got to experience how open and wonderful the Remedy community and a bit later the whole VP community is and for the first 5 months or so I only posted shots from AW2 and Control until I felt confident enough to start posting shots from some of the other games I enjoy.

As for the inspiration behind this particular shot. Everyone who's played AW2 knows that it has a lot of scares (a bit too many jump scares especially) and a heap of truly mind bending visual effects.

The game does also have moments where it subverts the players expectations by either ambushing the player when they think their safe or not doing anything when you certain there is going to be a jump scare. It's these moments that gave me the idea for a shot where there is light at the end of the tunnel which you would normally associate with safety especially in a game like AW2 but what if it's another trap. It's this kind of second guessing that plays a huge role in why I love the game so much and why I wanted to capture that feeling in a shot.

I'm Suni and I joined this wonderful community over three years ago!

About this shot: I wanted to create a simple and minimalistic capture, because minimalism has really grown on me lately. At the same time, I had the subject of falling or "defying gravity" in mind. Hence, I tried to combine all my ideas together and recreate them in Spiderman 2. In this case, Miles should appear falling from the air. I had Miles jump into the sky and as he fell down, I went immediately into the photo mode. In the photo mode, I tried various poses and clothes options until I settled with this one. While taking a picture, I always experiment a lot with different camera angles and by coincidence, I noticed an airplane in the distance. I thought it would be nice to include it in the picture, as I really liked the idea of the airplane being framed by Miles' back.

ALPHA_SUNII SPIDER-MAN 2





About my self: My name is Yiğit, I'm 24 years old and from Turkey. In real life, I work as a wedding photographer and I also have a degree in graphic design. I started doing virtual photography in February 2023. What really pushed me into it was discovering photoingame's work—I was already experimenting with in-game shots on my own, but when I saw their photos on Instagram, I did a bit of digging and realized there was a whole community built around this. That's when I created a Twitter account and started my own journey. The fact that both my job and my hobby revolve around photography always reminds me of a quote I love: "Life is too short to master more than one thing at a time." I see VP as more than just a hobby—I try to approach it with a professional mindset, and it's helped me grow creatively even in my real-world work. What I love most about VP is the freedom it gives me. In real life, I'd need expensive gear, lenses, and lighting to create certain shots. But in virtual worlds, all I need is a photo mode—I can shoot portraits, landscapes, macros, even fast-paced action scenes. I enjoy being versatile, so I avoid locking myself into a single style. Instead, I explore different genres across various games. I also like to treat my work as a visual archive. When I finish a series, it's like a visual record of the character's journey, from beginning to end, through various types of photography. Most of my shots are captured naturally, without staging or setups. I just play, stay present, and wait for the right moment. Because of my love for cinema, I'm naturally drawn to cinematic frames—they're where I feel most at home. In the end, VP became more than just taking pretty pictures—it's how I connect with stories, with characters, and most of all, with myself.

How I took the shot: This one wasn't easy to pull off—fight scenes never are, and they always end up being the ones I spend the most time on. On top of that, I should mention that God of War: Ragnarök's photo mode is quite limited, so I used external tools to help capture this moment properly. The scene is from a fight between Kratos and Freya, happening right in the backyard of Kratos' house. Like with most combat captures, I had to die over and over again just to find the right timing for something that stood out. Eventually, I really liked the animation Freya does when she dashes backward. I started trying to trigger that move specifically and kept shooting until it lined up just right. I went for a more open composition in this one. The slight tilt of the camera and the way Freya's wings stretch out of the frame—almost like she's embracing the viewer—added a sense of motion and energy that really helped me communicate the feeling of movement in the shot.



VP&ME WITH **REDDEAD**GEM

In this issue we catch up with the multi-talented RedDeadGem. We touch upon what kickstarted her virtual photography journey, her creative processes, highlights and more.



Could you tell us a bit about yourself and how you got into gaming?

Hello! My name is Gemma and I live in Scotland with my partner and my cat Ciri. (Yes, named after Ciri from The Witcher 3 - one of my all time favourite games!) I started gaming when I was very young, firstly on the Amiga, then my love affair with gaming started properly when the original PlayStation came out. I remember playing Crash Bandicoot, absolutely loving it and I've been gaming ever since!

How did gaming lead to your interest in virtual photography and did you have a photography background before starting VP?

I remember playing Assassin's Creed Odyssey for the first time back in 2019 and enjoyed taking screenshots using the photo mode. I just wanted to capture the beautiful scenery of Greece and I didn't even know virtual photography was even a thing, let alone there was already a growing community! I liked the shots I had taken and decided to upload them to Instagram and the rest is history! I was thrilled when I saw that there were so many others sharing their shots and I very quickly became part of the community. I have always enjoyed taking photographs and I even studied photography for a bit in college. Setting up a real life shot and a virtual one use so many of the same skills.





Your shots often have a cinematic quality, whether through framing, lighting, or depth of field. Do you have any influences from film or photography that shape your style?

I absolutely love the Lord of the Rings film trilogy and I loved the wide, sweeping shots of the beautiful scenery. I like to create shots like that and The Witcher 3 is the perfect game to do that in. Whether it's in the gloom of Velen or the vibrant landscape of Toussaint, I always think of the LOTR trilogy when taking shots in the game.

Your work balances warm, earthy tones and cooler, cyberpunk-like palettes. Do you naturally gravitate toward one, or does the game itself influence your choice?

Honestly, I just like to have a mix of different colour palettes! I think it depends on the game itself as to what colours I use for a shot. For example, I can't seem to take a Cyberpunk shot that isn't vibrant! I do admire people who can stick to a certain palette though, it looks aesthetically pleasing on an Instagram feed, but I just like to post a variety of colours.

Some of your shots use bold, striking colors (like reds in Spider-Man), while others have a more subdued, natural palette (The Witcher 3, The Last of Us). How do you decide what fits best for a particular scene?

I think action scenes, like flying around New York in Spider-Man or climbing up a Tallneck in Horizon, work so well with brighter, bolder colours. It helps to give the scene a sense of excitement. For quieter scenes, like portraits or emotional moments, a softer, natural palette seems to work better and can give a sense of intimacy.





Your character portraits feel personal and expressive. How do you bring out personality in a virtual character through lighting and composition?

For more intimate portraits I try to limit what's going on in the background. Black, white or plain colour backgrounds allow you to just focus on the face of the character and show their emotions much better. Same with lighting. It's like putting a spotlight on the character and letting their personality shine through.

If you could collaborate with any virtual photographer or game developer on a VP project, who would it be and why?

I'd have to go for CD Projekt Red. They've made two of my favourite games of all time (The Witcher 3 and Cyberpunk 2077). They create such amazing, story-rich games with incredible side quests, beautiful open worlds and memorable characters. Collaborating with them on any project would honestly be a dream come true for me! As for individual virtual photographers, I couldn't possibly pick! There's so many talented creators in our community, and they all inspire me to keep improving my own work.

What advice would you give to someone just starting out in virtual photography?

Don't be afraid to experiment with various games and their photo modes. So many games nowadays have brilliant photo modes with so many features, like time of day, weather and body poses. Even just a simple thing like tilting your shot can elevate it and make it a bit more interesting. Always look out for details in games that others may overlook, like close ups of clothing or little nooks and crannies in homes. You'd be surprised at how detailed some game worlds can be if you just look a bit closer. And don't forget to have fun with it! That's honestly the most important thing. If you enjoy what you're doing, your shots will reflect that I think.

And for fun, what's your favourite food?

How long do you have?! I'm a real foodie and enjoy so many different cuisines but if I had to choose, I'd say my favourites are sushi, BBQ chicken pizza and chocolate.

See more from RedDeadGem on [INSTAGRAM](#) and [TWITTER/X](#).





LUSHFOIL

We catch up with Matt Newell about his work behind Lushfoil Photography Sim.



How did your vision for Lushfoil Photography Sim come about?

Lushfoil was originally created as a way for me to compile and showcase my environment artwork in Unreal Engine. As I built on the game's mechanics, photography definitely became the core of the experience, but the environments were always the foundation.

Before working on Lushfoil, I would spend countless hours in UE experimenting and seeing what was possible.

How difficult was it to ensure the game translated the art and tools of photography?

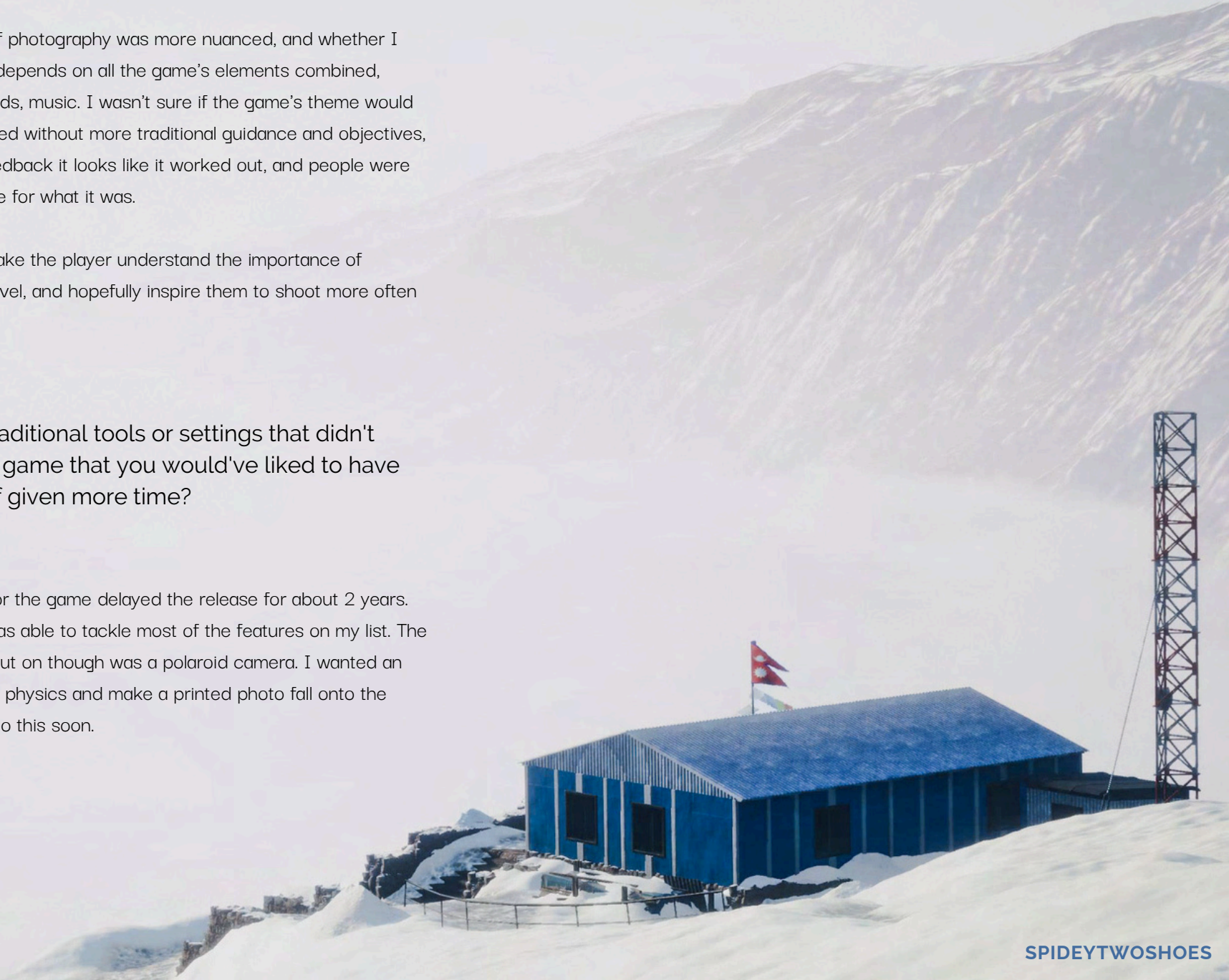
Unreal Engine provides a wealth of features that closely mimic a real camera's qualities, albeit there were a few features I needed to create (long exposure), but the rest of the implementation was quite straightforward.

Translating the art of photography was more nuanced, and whether I did so successfully depends on all the game's elements combined, colour, lighting, sounds, music. I wasn't sure if the game's theme would be properly expressed without more traditional guidance and objectives, but after reading feedback it looks like it worked out, and people were able to see the game for what it was.

It was my goal to make the player understand the importance of photography and travel, and hopefully inspire them to shoot more often in real life.

Are there any traditional tools or settings that didn't make it into the game that you would've liked to have seen included if given more time?

The console ports for the game delayed the release for about 2 years. During that time I was able to tackle most of the features on my list. The main one I missed out on though was a polaroid camera. I wanted an excuse to use game physics and make a printed photo fall onto the floor. Maybe I'll get to this soon.





RAIDER_WARRIOR

Out of all of the locations featured in the game, which is your favourite and why?

Shengshan Island, it's the most recent one I created and I felt like all my skills as an environment artist were at their peak. I also think it's the most visually striking, I haven't been to Houtouwan village in real life but photos I've seen from real-world photographers are always stunning.

Now you have created such an amazing game/photography simulator have other studios approached you to assist with implementing the tools into their photo modes?

Haha none unfortunately, but I'd be happy to.

What is a real life location you've visited and wanted in the game but unfortunately didn't make it into the final product?

Good question, I had Bukhansan national park on the list for a while but never got around to it. I solo hiked the peak on my trip to Seoul. It was a really gloomy atmospheric day. I'd love to go back.

Do you use photomodes in other games?

I was first intrigued by real-time graphics when I was shooting games back in 2016, this was before photo modes existed, so you usually had to use mods on PC. I haven't had much time to commit to many recent AAA games, but I have loved photo modes in games like Death Stranding and Read Dead Redemption 2.



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Would you like to see more games implement real life cameras settings into their worlds?

Yes absolutley, I think it's way more immersive than traditional photo modes. But first, we need stronger support from platforms like PlayStation and Xbox. Right now, it's still impossible for a game to save photos without using the "share" feature, due to current SDK limitations. As soon as the consoles start to prioritise these kinds of features, I think we'll see more studios committing to more robust photo systems in their games.

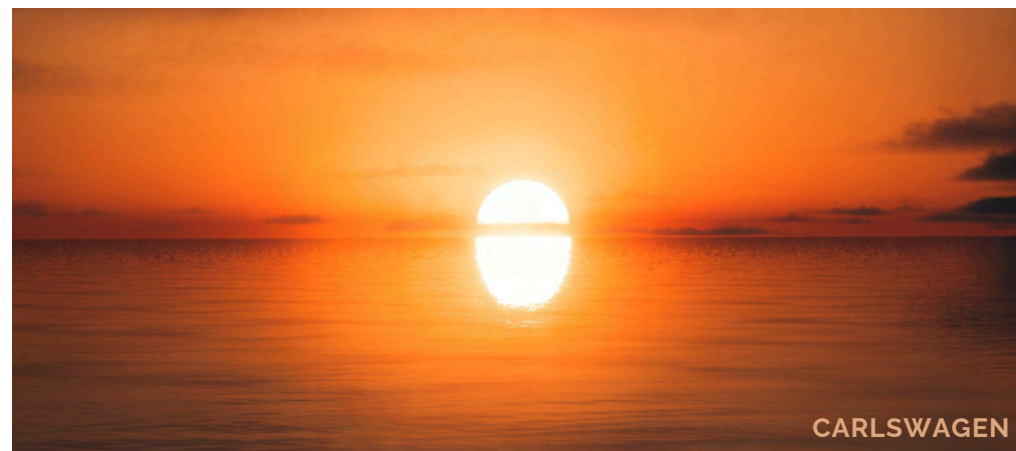
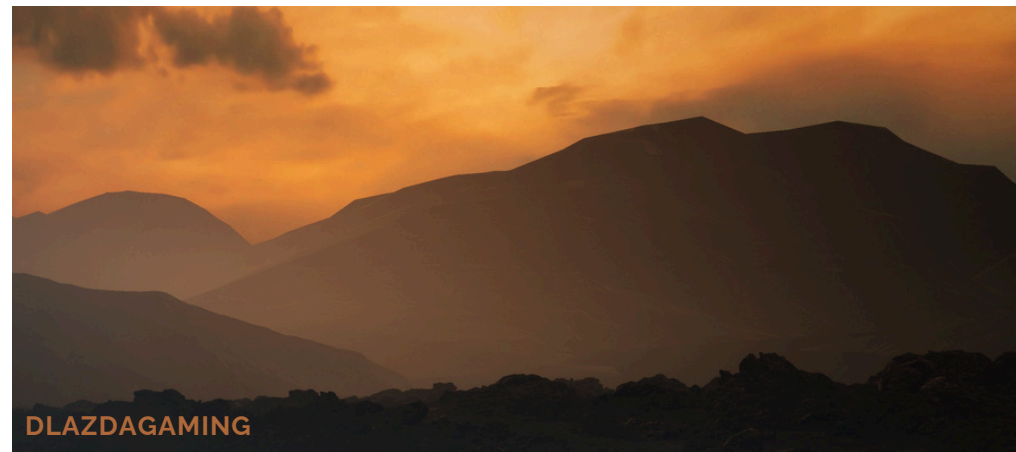
As a solo developer, what challenges did you run into that bigger studios might not, and how did you overcome them?

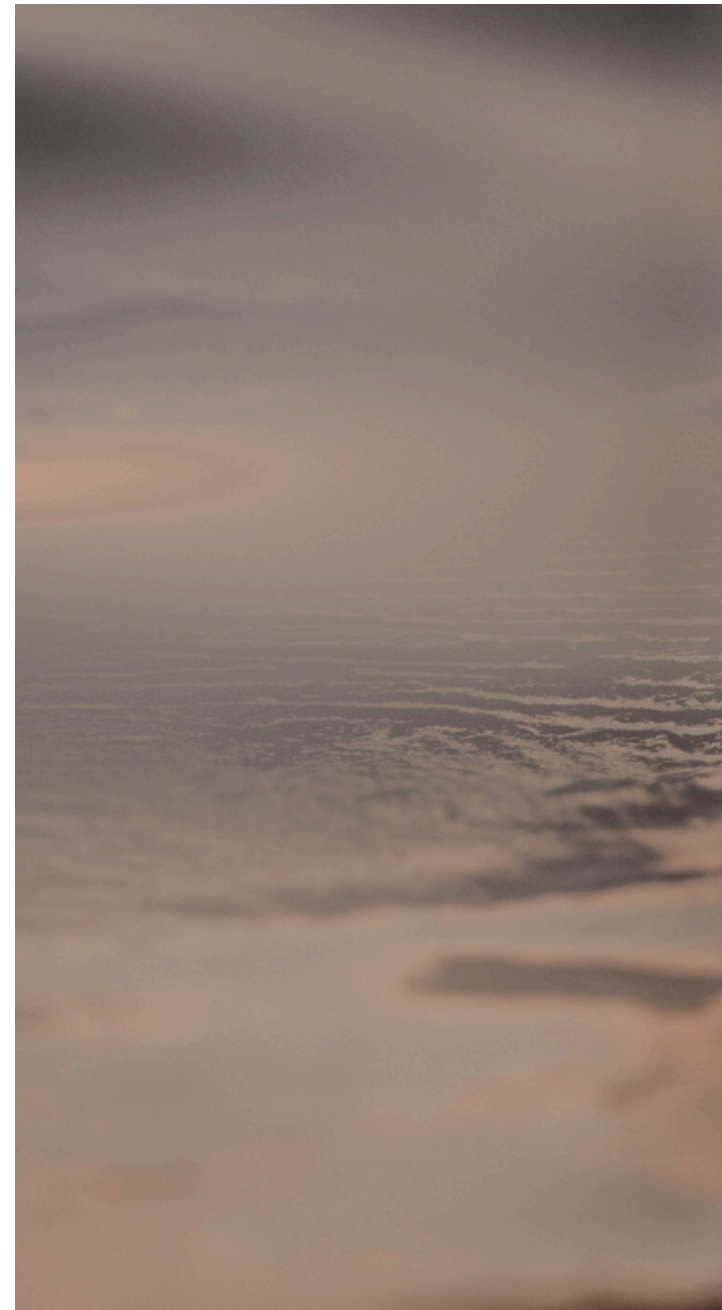
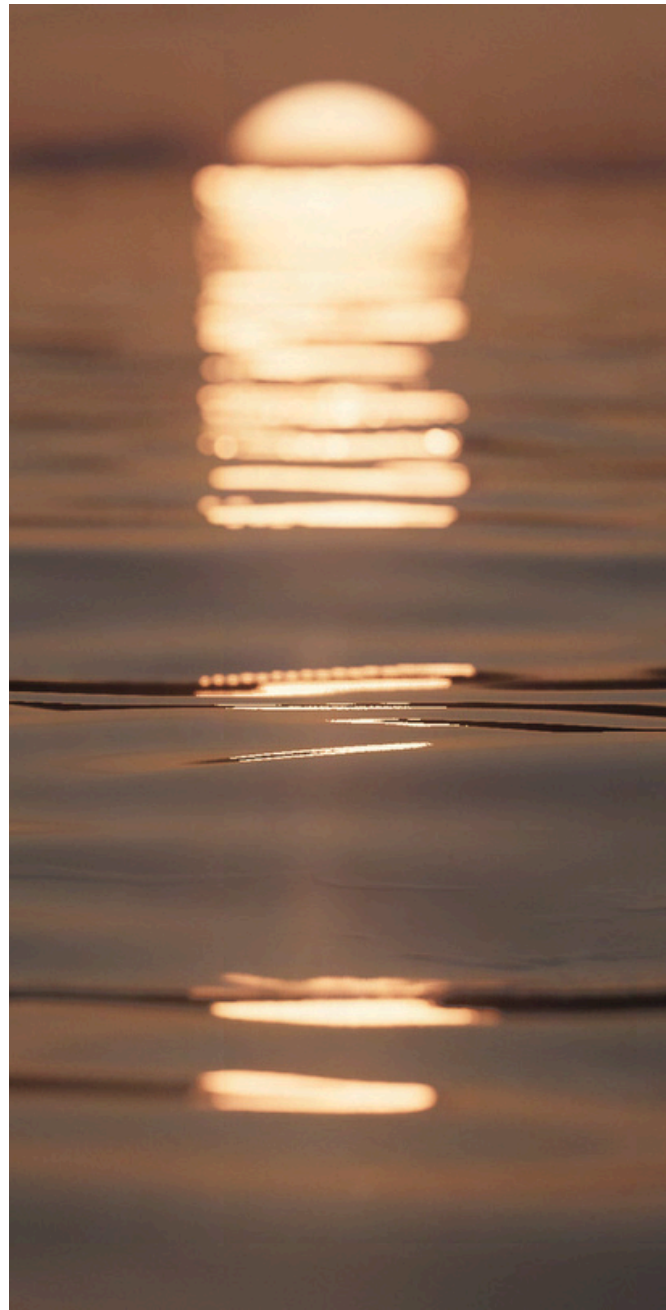
Game development is very multifaceted, so working alone there's a lot of learning involved. There are many skills I had to pick up in order to get everything done. I also had to be really cautious with how I allocated my time, not spend too long on small things, and make all the right planning decisions. A solo developed project also has its benefits though, I was able to keep the game's design and art very consistent.



Are there any plans for further locations to be added or perhaps a new game in the future?

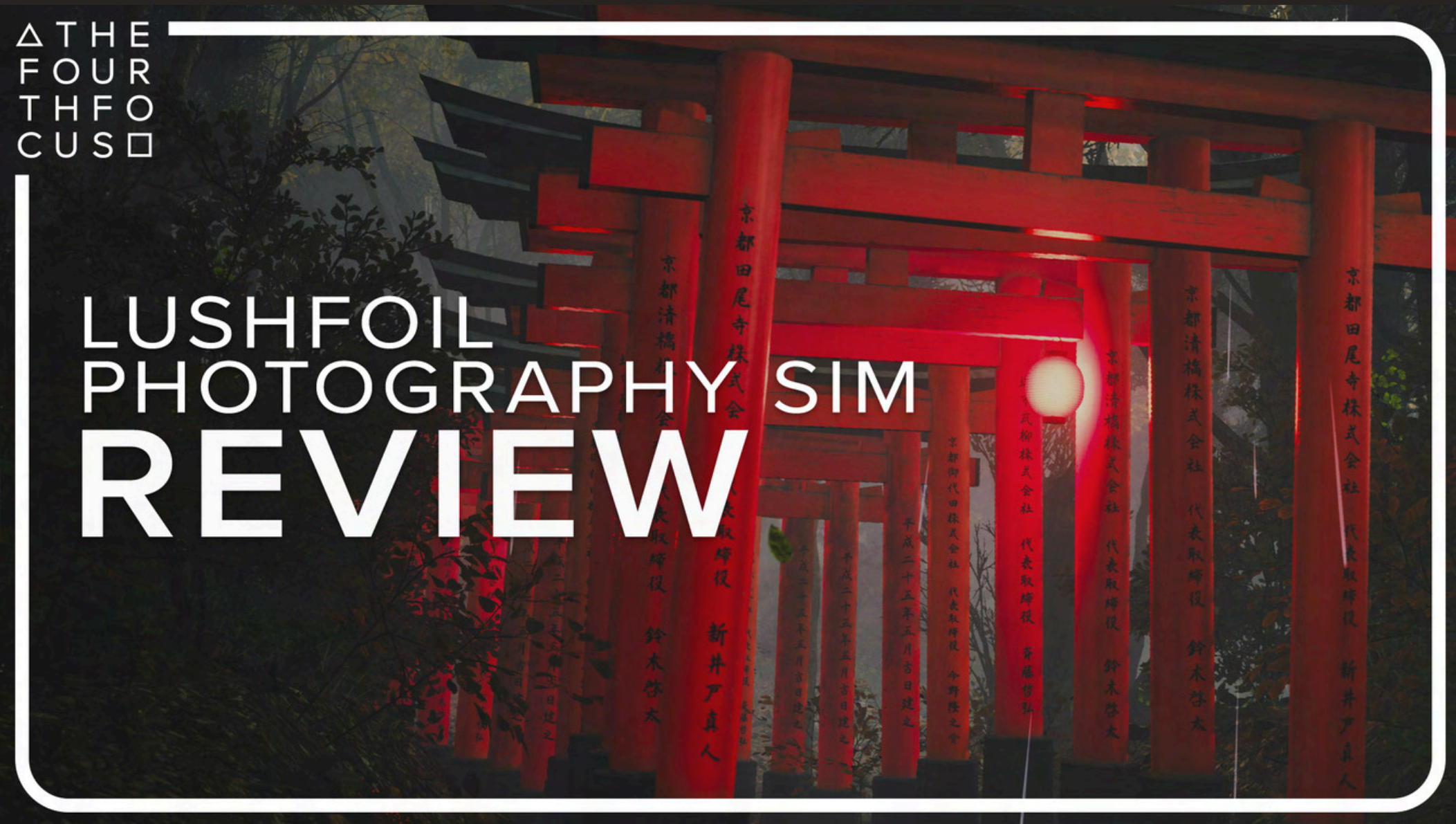
At the moment I'm just finishing up the VR version of Lushfoil, but I don't currently have plans to add new environments. I am eager to go back to experimenting, there are lots of new Unreal Engine features I'm eager to play with, which might lead to another game, we'll see.






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LUSHFOIL PHOTOGRAPHY SIM REVIEW





Lushfoil Photography Sim review

Talking about virtual photography is often a matter of whether or not a game has a photo mode and what kind of features that might include. In Lushfoil Photography Sim though, solo developer Matt Newell invites you to explore a series of stunning landscapes with camera in hand. Simply put, photography IS the game here.

Of the several in-game cameras available, a retro-styled digital compact and VHS camcorder add a bit of novelty with minimal features and vintage overlays, while the classic 35 mm film camera features a dual-exposure option, but it's the DSLR that will see the most use. Not only is it the first camera you have access to in each area, it's also one of the most capable with a range of realistic camera functions and a selection of lenses to choose from.



It's used from a handheld perspective, meaning that camera movement happens by walking and looking around as you peer through the viewfinder. You can reach up or crouch down to adjust the height, and lean to the side to tilt the angle a little, all from a firmly grounded position.

In keeping with that sense of manual handling, the R2 button functions as a shutter release button. A half-press triggers the auto-focus that locks on to the centre of the frame, and a full-press releases the shutter and takes the shot with a satisfying snap.

The likes of colour temperature, contrast, and tonal filters are all present, and the various lens options have a pleasing optical fidelity to them too. The 6 fixed prime lenses, ultra-wide fisheye, and mid-range zoom all make it easy to find the right field of view while also giving authentic depth of field behaviour that is so important for that photographic look.

Just as with real lenses, the plane of focus becomes shallower with greater bokeh blur at longer focal lengths, but it's the implementation of aperture f-stops, ISO values, and yes, even shutter speed that really put this closer to a real-world photography experience.



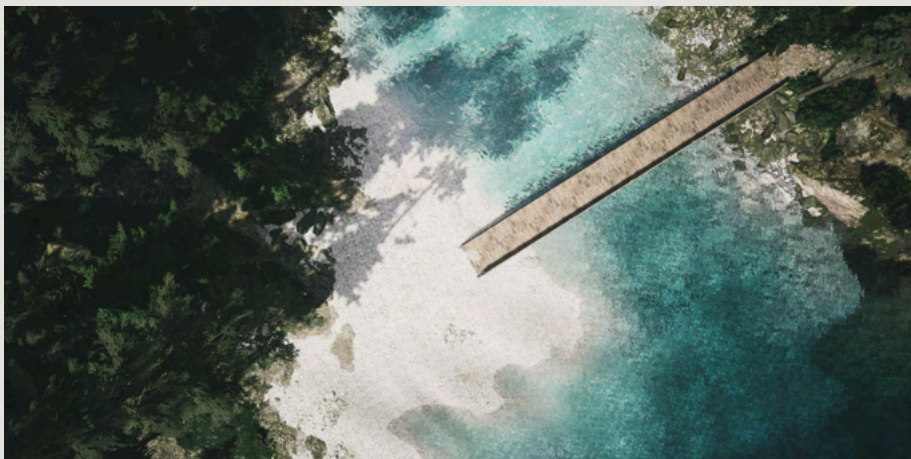
In Manual mode, these three settings behave realistically as part of the exposure triangle – so called because each setting affects the image brightness along with one other characteristic. Wider apertures (smaller f-number) let in more light while also giving a shallower depth of field; higher ISO values increase the camera's sensitivity to light at the cost of more noise; and shutter speed balances exposure time with motion blur.

For simpler operation, the Aperture Priority or Shutter Priority modes let you concentrate on just one setting along with a straightforward exposure compensator to shift the brightness. In fact, S-mode seems to be the best way to work with long exposures in Lushfoil. It allows the exposure to remain the same at any shutter speed up to the maximum of 20 s for a fuss-free way to experiment with motion blur.



That's not the end of what Lushfoil has to offer though. Explore each area enough and you will eventually find a camera drone that breaks free of the pedestrian confines to fly almost anywhere for completely different angles and vantage points.

The drone builds on the DSLR settings, converting the flash into a single remote spotlight and adding a series of different aspect ratios for when you tire of shooting in 3:2, making it pretty much the ultimate Lushfoil camera. It does come with one irritation though, in the form of a constant and obnoxious warning beep that sounds whenever you fly too high or too far away. So, exactly like the experience of flying a real drone then!



Whichever camera you prefer, it is well worth completing the photography tasks in each area. Doing so will reward you with a powerful extra menu called God Mode that opens up control of the environment. The sun can be dimmed, brightened, and repositioned in the sky, while ambient lighting and shadows can be adjusted separately to dramatically alter the lighting conditions.

It's also possible to force the appearance of strong light shafts that are especially effective with the customisable fog. Wind, rain, and even the specific altitude of snow coverage complete the transformative options and, all of a sudden, Lushfoil isn't just about enjoying the landscapes, but manipulating them to your will in search of the best photographic conditions.

With or without God Mode, Lushfoil is sure to wow you with its varied and surprisingly large environments that really leverage the features of Unreal Engine 5. The photorealistic locations are brought to life with megascan data and procedural tools that make them feel as though they have been shaped over time. They have a real sense of existence.

That sort of thing is key to what Lushfoil is – a remarkable experience that goes well beyond just taking pictures of a time-frozen game with a photo mode. It makes photography the core element and effectively removes cost and travel barriers to let players roam memorable locations while experimenting with advanced photographic techniques in a believable way.



The importance of shutter speed alone cannot be overstated and, with its accurate simulation of what it is really like to visit captivating locations with a camera, Lushfoil can genuinely teach you more about photography. This game is a triumph for the art of photography, both virtual or otherwise.

This review was provided by TheFourthFocus and is available in full on [TheFourthFocus Blog](#) and [YouTube Channel](#).





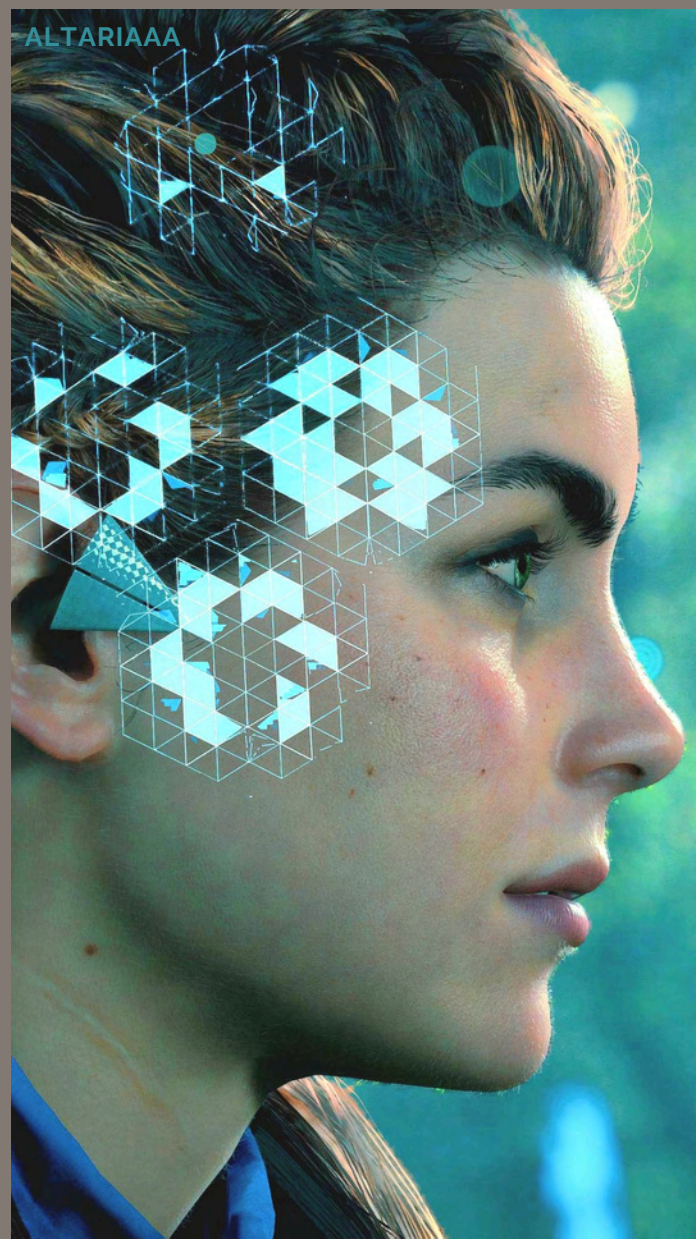
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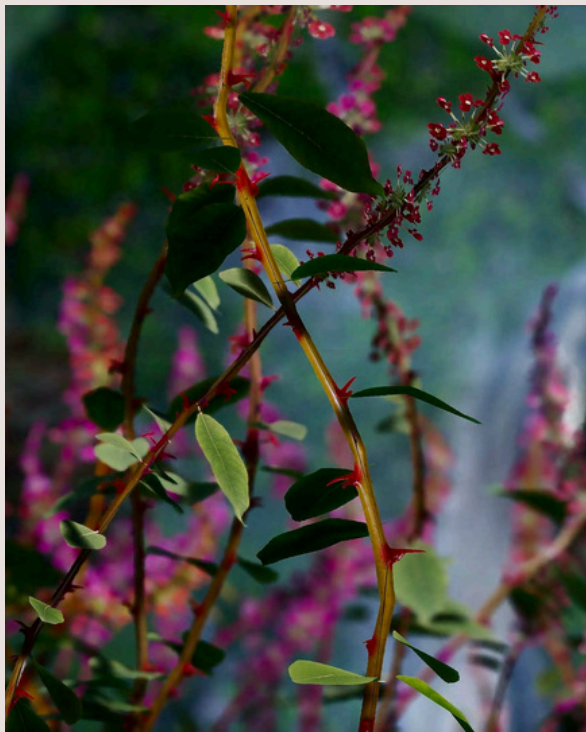
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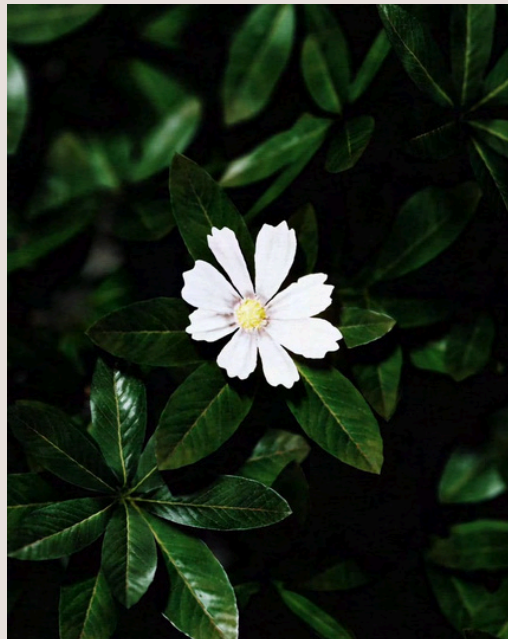
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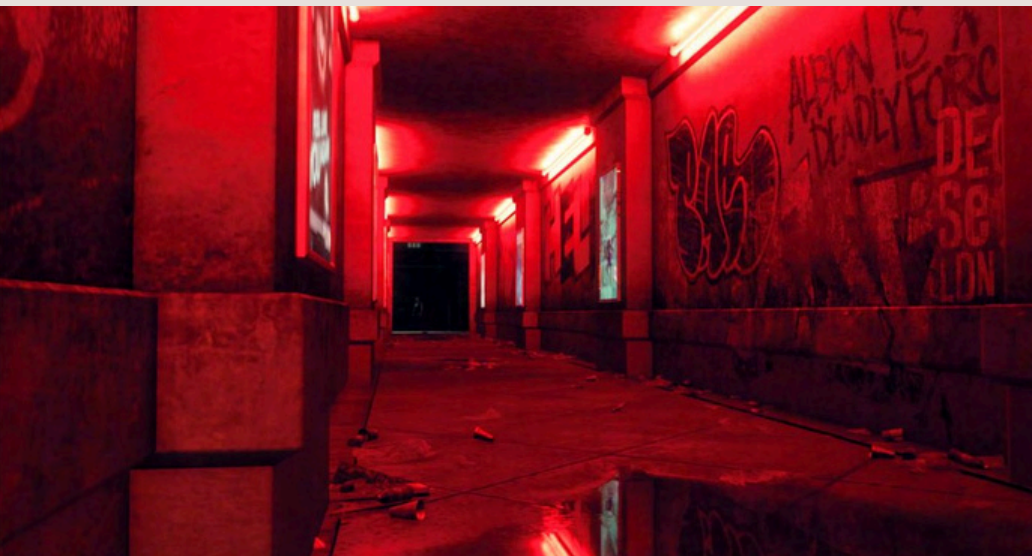
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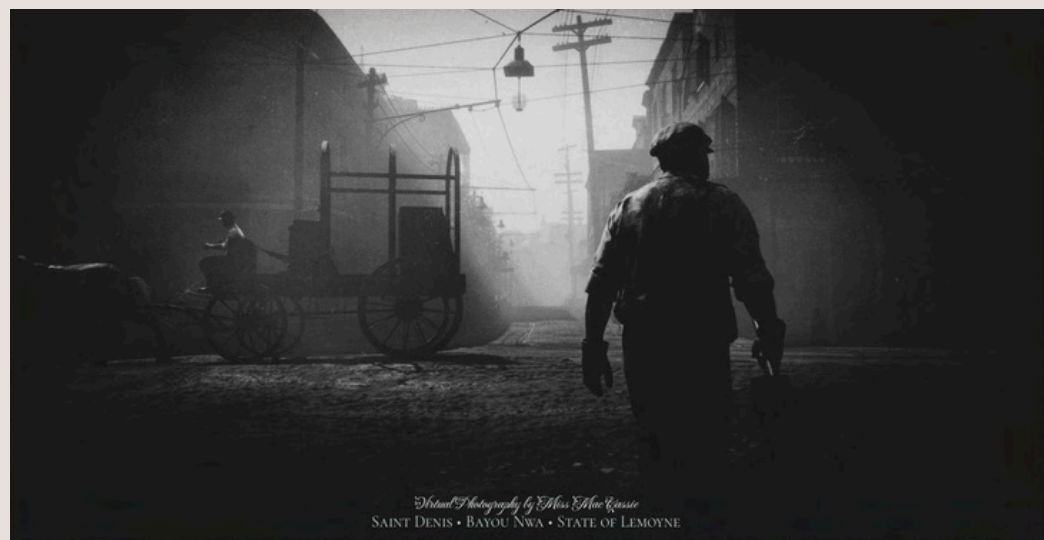
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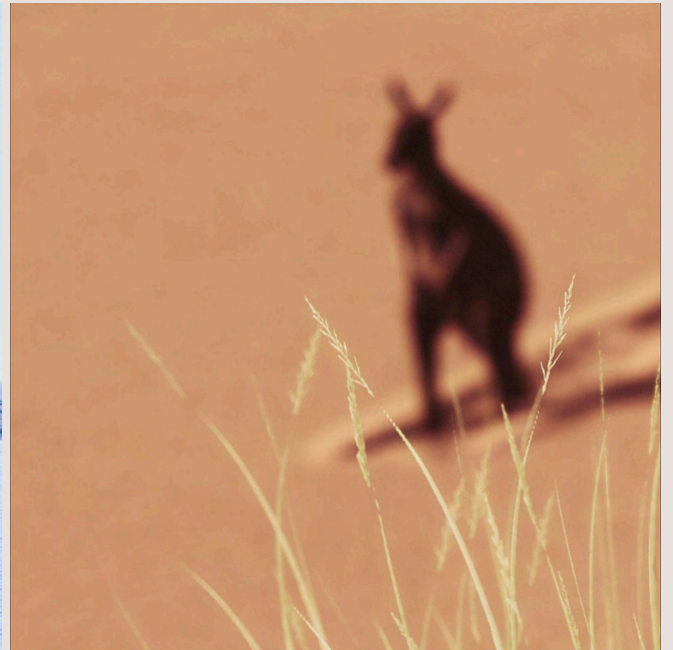
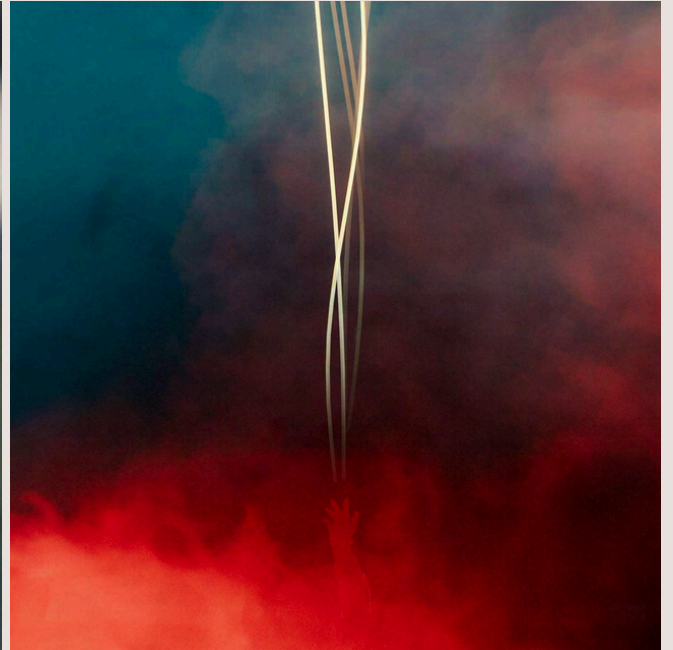
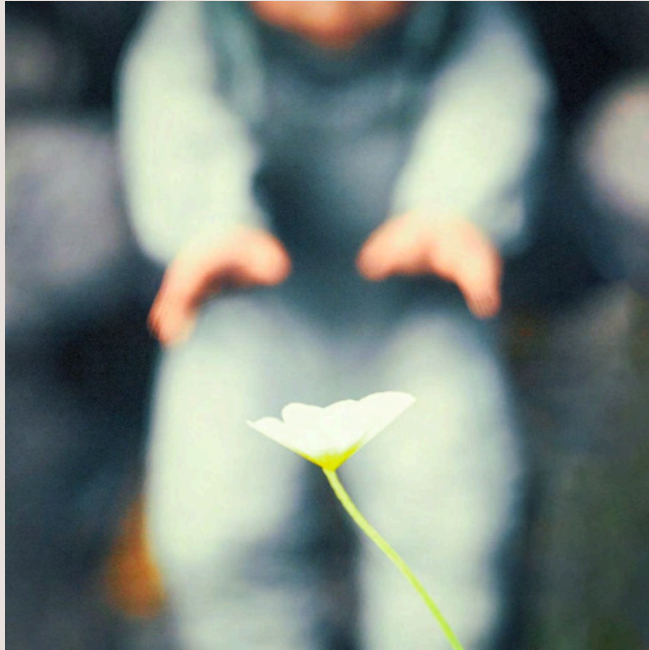


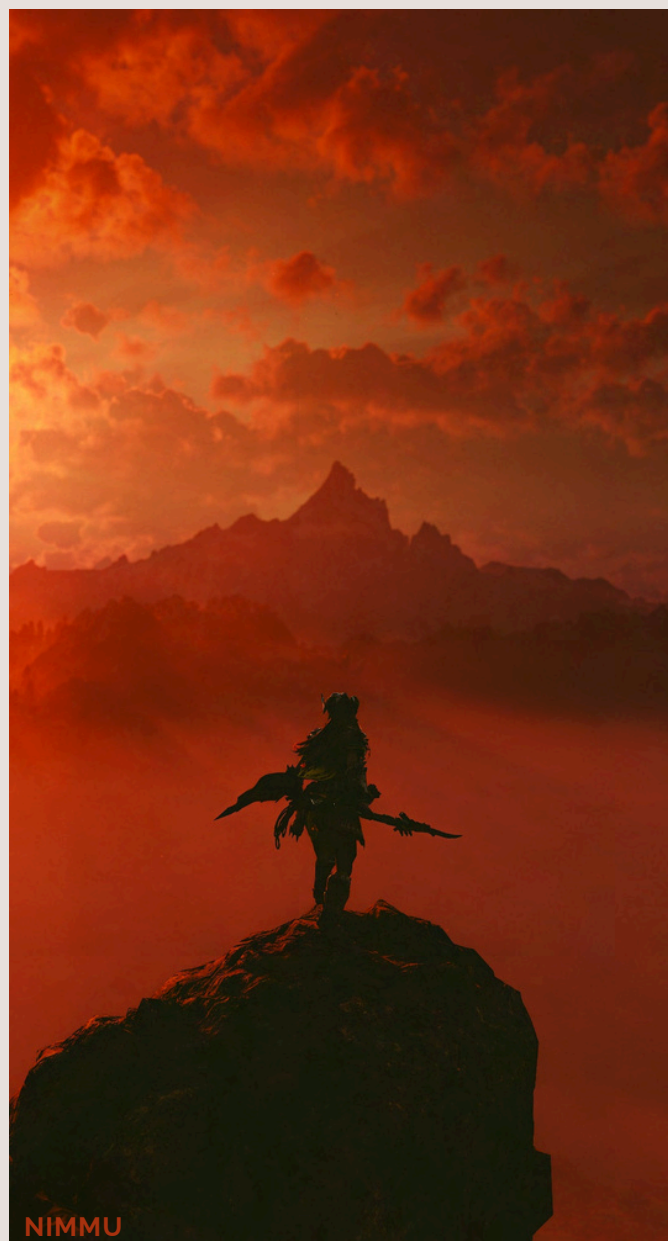


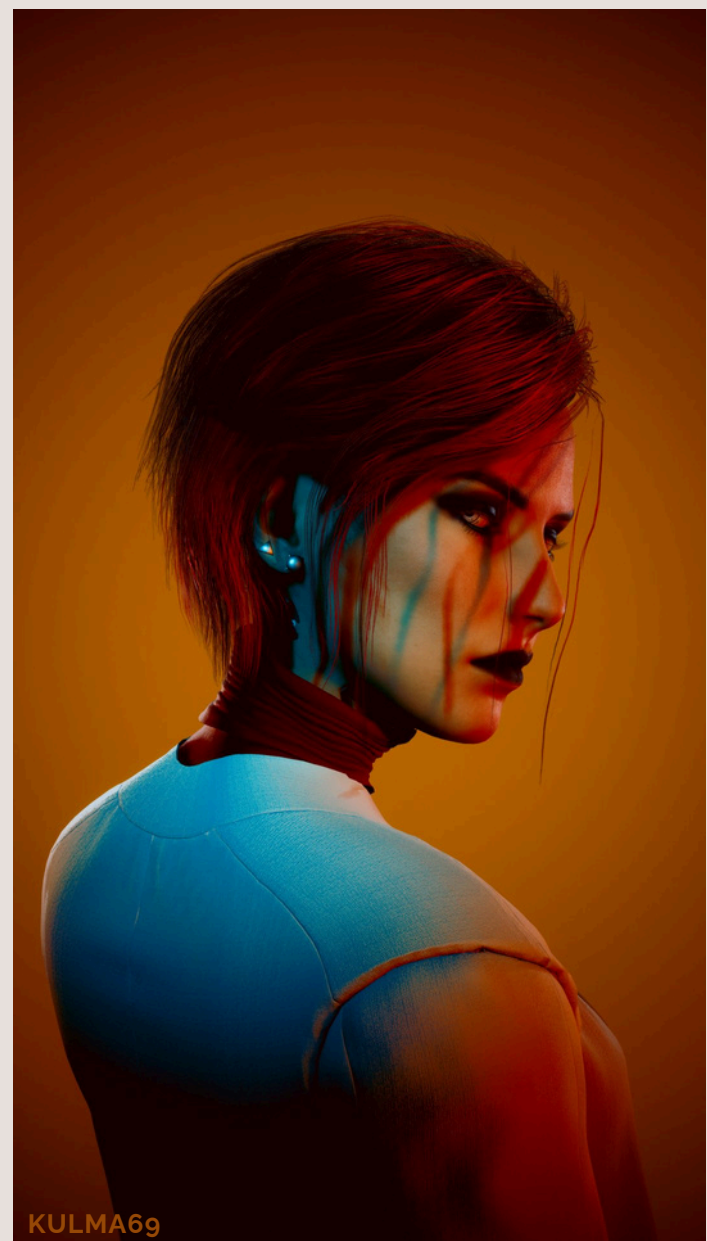
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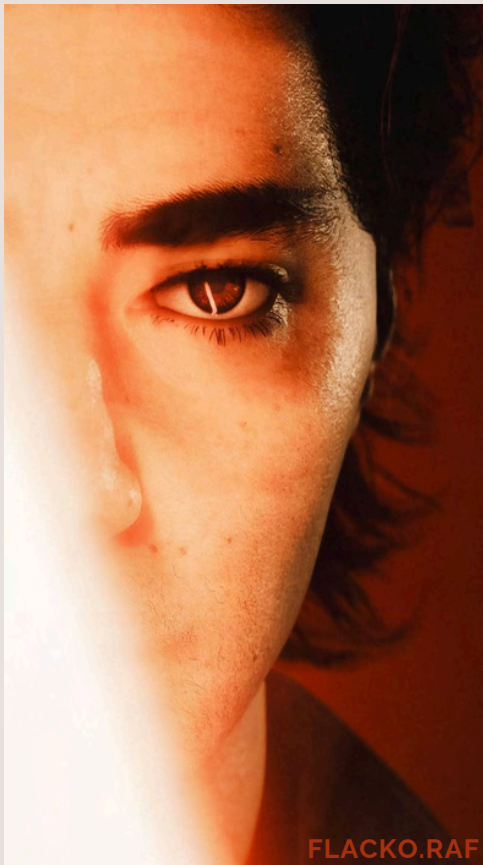




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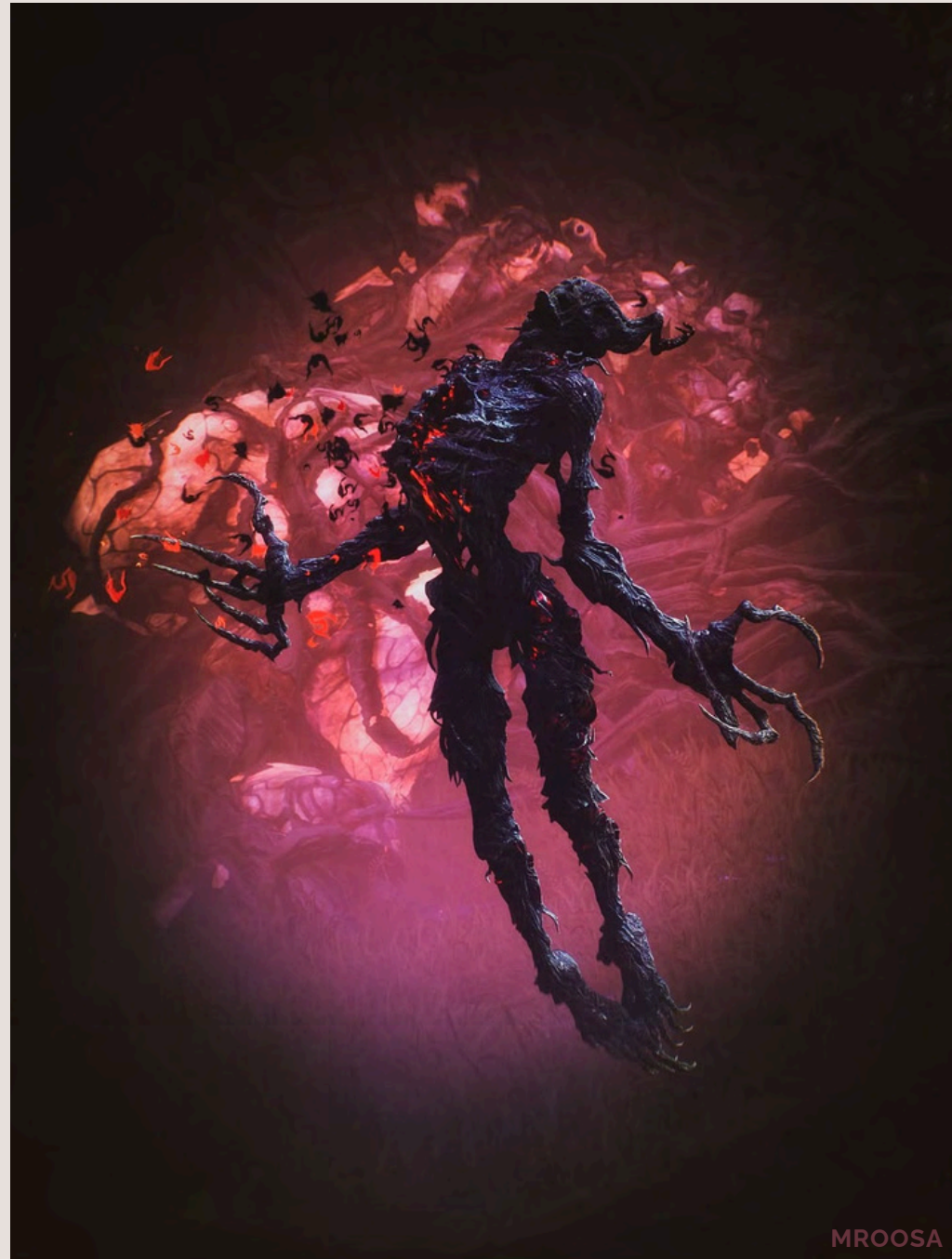
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