

PHOTOGRAPHY

MASTERCLASS

BUYERS GUIDE

**RAVEN FUSION
FLASH TRIGGER
BEST FLASH
TRIGGER OUT
THERE?**

INSPIRATION

**HOW TO PRINT,
SELL & PRICE YOUR
PHOTOGRAPHY**



featured

JB LIAUTARD INTERVIEW

**AWARD-WINNING
FRENCH SPORTS ACTION
PHOTOGRAPHER**

EXPERT GUIDE

**HOW TO CHOOSE
THE BEST
APERTURE,
SHUTTER SPEED
& ISO**

EDITING

**USING AI IN YOUR
RETOUCHING
WORKFLOW**

MASTERCLASS

**HOW TO CAPTURE
INCREDIBLE CITYSCAPES**



PHOTOGRAPHY

MASTERCLASS

MAGAZINE



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EDITOR'S NOTE

Welcome to this edition of Photography Masterclass Magazine

Cityscape photography revolves around photographing elements of cities around the world. From iconic skylines to individual streets, there's always something of interest to photograph. In this issue we'll teach you everything you need to know about cityscape photography and how to get the best results.

A highlight in this issue was our interview with award winning French action sports photographer, JB Liautard. JB has been recognized for his incredible images by Canon

where he has been selected as one of their Europe Ambassadors, and is also a winner of the Red Bull Illume Image Quest. He primarily focuses on mountain biking where he captures fast paced and technically challenging images that are simply jaw dropping.

There are loads of other great articles, photos and videos in this issue and we hope you enjoy it.

If you try out any of the techniques mentioned, we'd love you to see your results, so please do share them with us in our [readers' Facebook Group](#), or on Instagram using hashtag #PhotographyMasterclassMagazine

Happy Shooting!



Gill



MESSAGE FROM GILL ROBERTS
THE EDITOR

EDITOR'S CHOICE

A Hand-Picked Selection of
our Favorite Photos







EDITORS CHOICE



By: Alonso Reyes
Shot Details: Fujifilm X-T3,
at 56mm, f/3.6, 1/800 sec, ISO 250
[Instagram](#) | [Website](#)

EDITORS CHOICE



By: Philipp Pilz
Shot Details: Canon EOS 6D Mark II,
at 300mm ,f/4, 1/2000 sec, ISO 1250
[Instagram](#)





EDITORS CHOICE



By: Johanser Martinez
[Instagram](#) | [Website](#)



EDITORS CHOICE



By: Alonso Reyes
Shot Details: Fujifilm X-T3,
at 90mm, f/2.5, 1/1600 sec, ISO 400
[Instagram](#) | [Website](#)

HOW TO PRINT, PRICE AND SELL YOUR PHOTOGRAPHY



Photo by: [Klaudia Piaskowska](#)

By Jo Plumridge

New Year is traditionally a time for resolutions, so why not make one of yours printing and selling your photographs? Too often

our images just sit on a computer, but photos were designed to be printed! In this article I'll look at how to print, price and sell your photography, with easy ways to get started.

TAKING YOUR PHOTOS

Obviously, I'm not going to go into the technical aspects of 'how' to take a photo here, but there are a few things to consider when you are photographing something you're hoping to sell as a print. Firstly, I'd recommend looking around at what other photographers are producing and seeing what sells well. Secondly, if you are photographing with the intention of selling it's a good idea to find a niche.

What are you good at photographing? There are lots of different genres to

photograph but you need to pick on that you're comfortable with as well as a genre that will sell. Things like landscapes and wildlife are perennially popular, but there's also a market for abstract, architectural and even fashion photography.

Shoot everything in RAW and remember that the size of print you'll be able to produce will depend on the quality of the gear you're shooting with. Good quality cameras and excellent glass will always make it easier to produce prints.



PRINTING

Printing can turn your image into something with genuine value. There are various ways of printing your images - none of them are wrong as it's really about what works best for you and your workflow.

Many people print at home but if you're going to do this, you'll need to invest in a high-quality photo printer. In my mind Epson and Canon are still the market leaders here and you can choose from various options depending on what size prints you want to produce.

Next up are online printing services. There are a huge number of choices here again. If you're just looking for budget prints, Snapfish are a popular choice and print quality isn't bad. However, for professional prints you'll be paying more, but the quality is superior. Options such as Loxley Colour and The Print Foundry in the UK, alongside Nations Photo Lab and Mpix in the US have a wide range of styles and products to choose from, including traditional prints, canvases and aluminium wall art.

Finally, you could also explore the world of print on demand. Companies such as Prinitify and Printiful have plug-in and sell integrations for sites including Etsy and Amazon, have a wide range of options and will handle packaging and shipping.

PRICING

Now we come to the slightly trickier business of pricing your prints. First things first; you need to work out your expenses and how much each print is going to cost you to produce. This is obviously going to vary depending on how you're producing your print and the size of said print.

However you're going to print, you need to factor in the cost of travelling to your shot location and the time it took to take the photograph (if you're a professional photographer, you can charge your hourly rate for this).

If you're printing at home, you'll need to calculate the cost of ink and paper for your print, wastage (in case a print goes

wrong or doesn't print with the correct colours and 'look') and electricity. You'll also want to think about the actual cost of the printer and how many prints you need to sell in order to recoup that.

If you're using a lab or print on demand service ensure you have a full price structure that includes not only the print but also labour, data transfer, paper quality variants, print quality options and handling fees. If you show your prints on a website for selling factor in the cost of hosting the site as well.

Postage is usually charged on top of the cost of a print and I think this is the best way to do things. You never know where you might sell a print to, so you need to have some flexibility for sending internationally as well as nationally.





Photo by: [Elimende Inagella](#)

Check out the competition in your chosen genre and local area and price accordingly as well. Don't try to undercut everyone else – you'll just end up not making a profit. I would recommend at least doubling the cost of your expenses to make a decent profit on your shots.

Make sure you have a good pricing structure for prints and start with two or three popular sizes to trial on the market. You could also add in different prices for different types of paper, or different print formats such as canvases or metal / aluminium.

SELLING

The world is full of beautiful images and demand can be low. So you need to work out what sells. I'd say the most important thing to remember is that a

buyer will expect the print quality to be as gorgeous as the actual image. Quality is vitally important when it comes to selling prints, so don't be afraid to keep experimenting on a home printer or asking for more samples if you're using a professional printer.

Look for a unique selling point that makes your images stand out from the crowd. A great way to start is by photographing local areas of interest and then selling them at local markets or art galleries. This can be done on a small scale and is low risk. If you can build up a loyal following it will make your life far easier. You could also look at selling your work at art fairs or asking a local business to display your work. You get free publicity (make sure your contact details are visible) and they get 'free' art to hang on the wall.

There are also a number of online selling platforms and marketplaces that allow you to sell photographs online. The drawback to these, of course, is that there is a lot of competition. Some of the best known are Etsy, Fine Art America and Squarespace. You'll need to learn how to use keywords efficiently to make sure your photographs are seen and you should obviously also be aware that the site will take a percentage of your profits.

In today's world, promoting your work through social media is vitally

important and helps to build up a following. You can also think about hosting occasional giveaways to help with customer engagement.

IN CONCLUSION

Actually printing your images allows you to produce something tangible and a product that will appeal to buyers. There is definitely a market for photographic prints and whilst it takes work, it's also a rewarding experience.

Photo by: [Daniel Chekalov](#)



ABOUT THE AUTHOR:

Jo Plumridge is a UK based photographer, writer and lecturer. She specializes in portrait, corporate and travel photography, and writes photography, travel and comedy pieces for magazines, websites and books. You can see some of her work at her [website](#) or follow her on [Twitter](#).

VIDEO: HOW TO PRINT, PRICE AND SELL YOUR PHOTOGRAPHY

by FIRST MAN PHOTOGRAPHY



Today I'm going to take you behind the scenes and show you how to make, print, price, package and sell your photography.

ABOUT THE AUTHOR:

I'm Adam, owner of First Man Photography, which is your gateway to capturing beautiful images every time. We have everything you need to take the next step in your photography journey. With tips, tricks, reviews and tutorials, we have something for everyone. Follow First Man Photography for the latest updates on [Instagram](#), [Facebook](#), [Twitter](#), [Medium](#) & [YouTube](#), or get the [book](#).

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HOW TO CHOOSE THE BEST APERTURE, SHUTTER SPEED & ISO

by Jo Plumridge

The basic tenets of photography haven't changed since digital took over from film, but digital can also make people a bit lazy about learning them. It can be easy to just look at the LCD screen and presume that you've captured the perfect shot.

But the LCD screen isn't always particularly accurate and, if you want to take your photography to the next lev-

el, you really need to understand those basics.

And nothing is more important than understanding the exposure triangle of aperture, shutter speed and ISO. In this article, I'll show you how to choose the best aperture, shutter speed and ISO by explaining more about what each function does, and how you can use it in your photography.

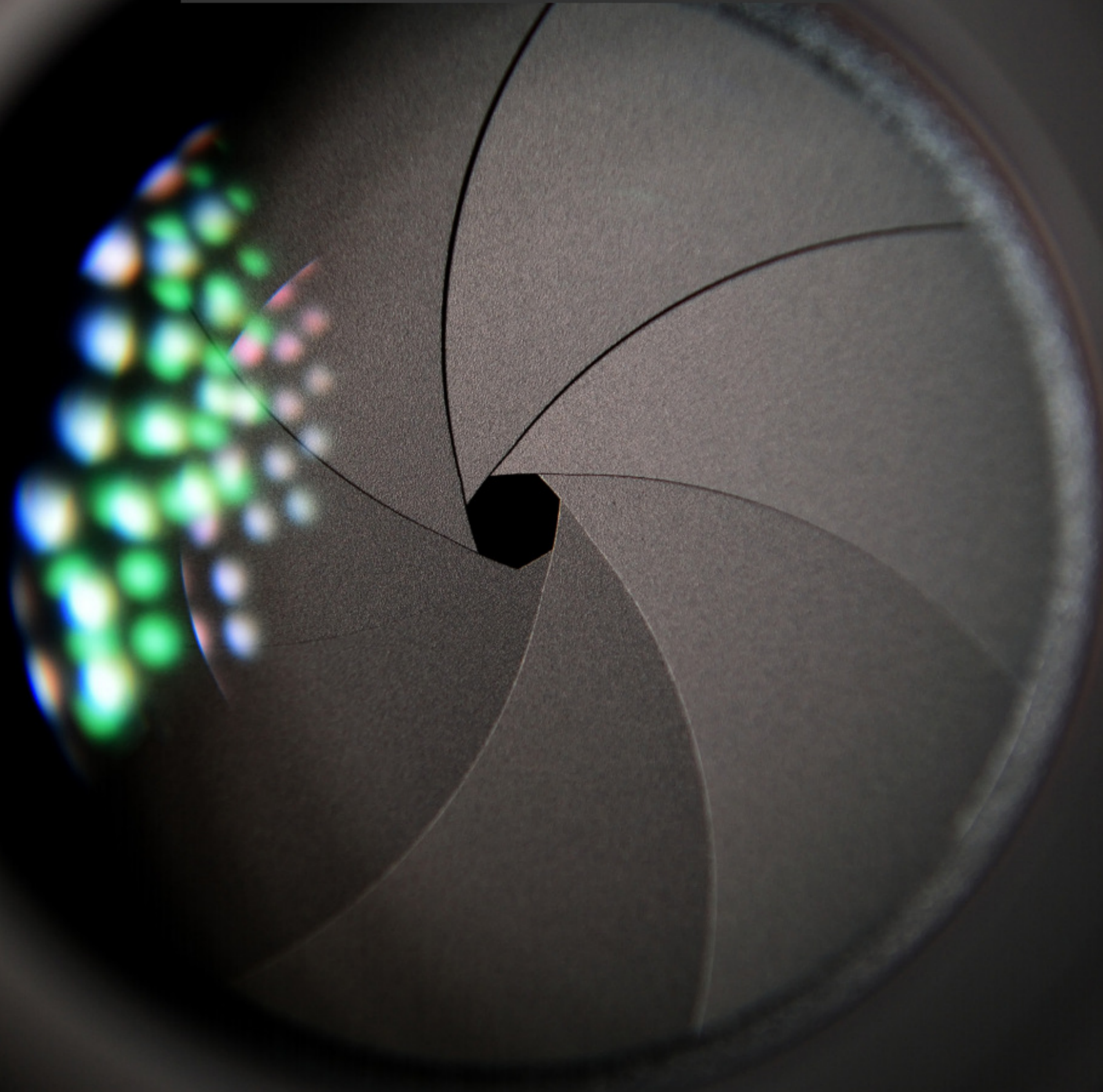


Photo by: [Frantisek Krejci](#)

WHAT DOES THE EXPOSURE TRIANGLE ACTUALLY DO?

Each element of the exposure triangle controls how much light gets into your camera and lens, along with the sensitivity of the camera to light. We call it a triangle as every time you change one element, it affects the other two, making a continuous triangle (metaphorically speaking!).

WHAT IS A STOP?

To understand the elements of the exposure triangle, you'll need to understand what I mean when I refer to a 'stop'. Photography is entirely dependent on light and every photograph we take requires a certain amount of light to correctly expose it.

A stop refers to either the doubling or halving of the amount of light making up an exposure. So, adding a stop of light by doubling the exposure will brighten up an underexposed shot. Halving the amount of light by decreasing the exposure by one stop will darken an overexposed shot. And we add or take away a stop of light by changing the ISO, shutter speed and / or aperture.

APERTURE

Aperture has two distinct functions and is, in my opinion, the most important part of the exposure triangle to master. Aperture controls how much light enters the iris in your lens, controlling how open or closed this is. So, the larger the aperture the more light reaches the sensor.

And each time you double the area of the opening you double the amount of light

and increase your exposure by one stop. Halving the area of the opening will halve the amount of light hitting your sensor and decrease your exposure by one stop.

Aperture is represented in f-stops, with a large aperture being a small number (for example f2). The traditional aperture scale of f2, f2.8, f4, f5.6, f8, f11, f16 and f22 will cause a 1 stop decrease in exposure as you move along this scale. Again, digital cameras add in extra partial f-stops such as f6.3 and f7.1.

As I already mentioned, aperture has two functions, with the second being that it controls depth of field. To simplify this down, depth of field is a range of distances around your subject known as the focal plane that are in acceptable sharpness. This acceptable sharpness is the area that appears sharp to the human eye –

you might also hear it called the circle of confusion.

A small depth of field is represented by a small number (e.g. f2), which is a large aperture. As you can probably work out, this means that a large depth of field is represented by a large number (e.g. f22), which is a small aperture.

How do you decide what's the best aperture to use? In most photographic situations, this is the first part of the exposure triangle that you'll set, because depth of field is, in my opinion, the factor that can make or break your images.

For example, if you're shooting a portrait in a crowded street, you'll want to blur out the background to stop it distracting from your subject. So you'll need a large aperture to give you a small depth of field.

Photo by: Andrea Piacquadio



Conversely, if you're shooting a landscape you'll want a large depth of field, meaning that you'll need a small aperture.

SHUTTER SPEED

Shutter speed relates to how long the shutter in your camera is open for in order to allow light to hit the sensor. Shutter speeds usually range from 1/4000th (1/8000th on more high-end cameras) down to around 30 seconds. Cameras nearly always also have a Bulb setting that allows you leave the shutter open for as long as you choose.

In relation to stops, shutter speed is relatively easy to understand. To double the amount of light, we need to double the length of the exposure. So, for example, slowing your shutter speed from 1/60th to 1/30th will add a stop as your shutter will be open for twice as long.

What are different shutter speeds used for? Here are some rough guides but remember there are no absolutes. Also remember that the faster your shutter speed is, the less light will be coming into your camera. This is particularly important when you're shooting fast action shots, as you'll need to compensate for the lack of light with your aperture and ISO.

1 – 30+ seconds:

Night and lowlight photos, using a tripod.

2- ½ second:

To create an ethereal look on flowing water, and Landscape photos to add an enhanced depth of field.

½ - 1/30th second:

To add motion blur to the background of a scene.

1/60th – 1/100th second:

Hand-held photos without a large telephoto.

1/250th – 1/500th second:

Freezing sports / action shots; and Hand-held photos with a large telephoto.

1/1000th – 1/4000th or 1/8000th second:

Freezing fast / up-close motion shots.

ISO

ISO refers to the sensitivity of your camera's sensor. A low ISO means that your sensor will have to gather more light in order to obtain a correct exposure; so as ISO gets higher your sensor will need to collect less and less light.

If you ever shot on film, you'll recognise ISO from the film you purchased. Of course, the big advantage of digital photography is that you can change your ISO from shot to shot. Here's a very rough guide to ISO speeds:

ISO 100 / 200: sunny and bright daylight

ISO 400: cloudy days, indoors with bright window light

ISO 800: indoors without a flash

ISO 1600+: low light situations

Just FYI, each increase of the ISO value doubles the sensitivity of your sensor (e.g. ISO 200 is double the sensitivity of ISO 100), with this equating to a one stop increase in exposure. Do note though that this refers to the traditional film ISO scale (100, 200, 400, 800, 1600, 3200, 6400,



Photo by: Anete Lusina

12800 and 25600). Digital cameras add in more ISO values, such as 320 or 500 which equate to a 1/3rd of a stop.

ISO really should always be the last of the exposure triangle that you change. This is because the more you raise your ISO, the more noise you'll get in your image (noise is digital grain). And whilst modern cameras cope really well with noise, it will start to show on your images and eventually cause deterioration in the quality.

However, in certain situations you may have no choice but to raise your ISO. For

example, if you're shooting in low light with no flash or shooting action on an overcast day. Just remember to exhaust your other options (aperture and shutter speed) first.

IN CONCLUSION

Understanding the exposure triangle and what different settings do is the crucial first step in becoming a proper photographer, as opposed to someone who's just 'snapping' images. This guide should hopefully point you in the right direction.

ABOUT THE AUTHOR:

Jo Plumridge is a UK based photographer, writer and lecturer. She specializes in portrait, corporate and travel photography, and writes photography, travel and comedy pieces for magazines, websites and books. You can see some of her work at her [website](#) or follow her on [Twitter](#).

VIDEO TUTORIAL: **HOW TO CHOOSE THE BEST** SHUTTER SPEED, APERTURE & ISO

by NIGEL DANSON



In this video, I go through real life examples of choosing my ISO, shutter speed and aperture and talk through my favorite App for helping out.

ABOUT THE AUTHOR:

I am passionate about landscape photography and the great outdoors. Follow my adventures taking beautiful landscapes in the UK and US on my [website](#), [Instagram](#), [Twitter](#), [YouTube](#) & [Facebook](#). My aim is to inspire with Landscape photography tips and techniques.

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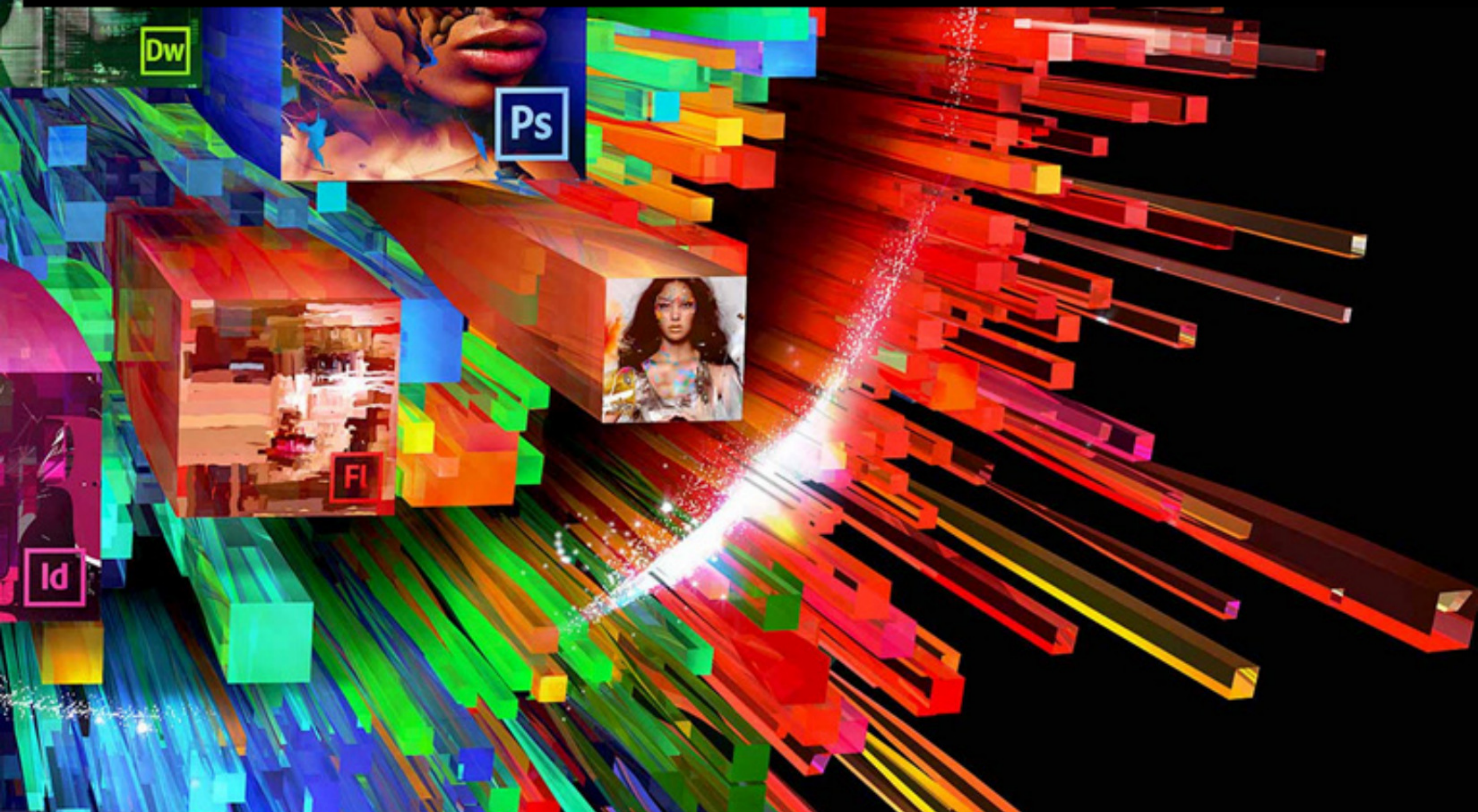


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PHOTO EDITING:

Using AI In Your Retouching Workflow



VIDEO TUTORIAL: USING AI IN YOUR RETOUCHING WORKFLOW

by SLR LOUNGE



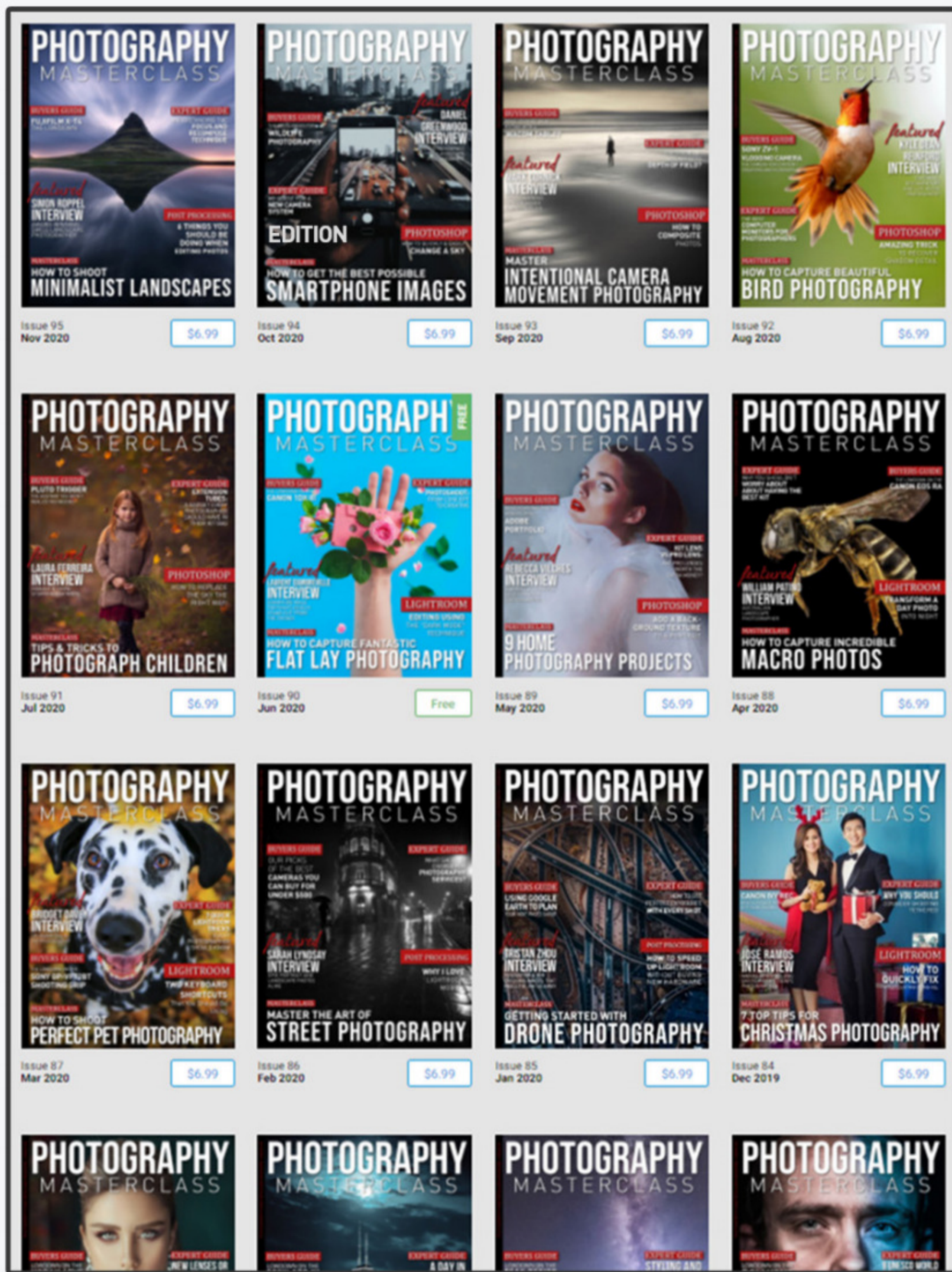
Are you still manually retouching your photos? We bet you also still shoot with DSLR's. Just kidding (or are we?). Truth is, you can save a TON of time by integrating AI into your editing workflow with virtually the same or dare we say... even better results!

Look, it's not 2015 anymore and your time is your most important asset. Why do everything the hard way? In this video, Pye shows you how you can use the power of AI to transform your retouching workflow with just one click!

ABOUT THE AUTHOR:

SLR Lounge is a photography community dedicated to providing photography tutorials, Lightroom Tutorials, Photoshop Tutorials, photography news and more! As long as it is photography related, we will discuss it! Follow on our [website](#), [Facebook](#), [YouTube](#) or [Twitter](#).

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If you are a photographer with tips to share and are interested in helping others improve their photography, then we'd love to feature your content in Photography Masterclass Magazine.

Your submission can be based on any topic relating to digital photography, including post production. We also accept reviews of cameras, lenses and equipment.

Submit your articles or videos at Photographymc.com and your content could appear in an upcoming issue!

FIND OUT MORE

MASTERCLASS HOW TO CAPTURE INCREDIBLE CITYSCAPES



By: Trace Hudson
Shot Details: Canon EOS 5D Mark IV,
at 28mm, f/5.6, ISO 100
[Instagram](#)

















By: Shea Rouda
Shot Details: Nikon D3300, at 18mm,
f/3.5, 1/50 sec, ISO 1600
[Instagram](#)



HOW TO CAPTURE INCREDIBLE CITYSCAPES

by Jo Plumridge



Photo By: Benjamin Suter

Shot Details: Sony a7R II, at 24mm,
f/16, 30 sec, ISO 100

[Instagram](#)

Cityscapes, as you might imagine, concentrate on photographing elements of the cities around the world. From iconic skylines to interesting individual streets, there's always something of interest to photograph. And, of course, you could try many of these techniques in smaller towns.

Cityscape photography can also showcase everyday life in a city, particularly in public areas. You're essentially capturing the landscape of a city – whether you choose to include people in that is up to your interpretation.

In this masterclass I'll tell you everything you need to know about cityscape photography and how to get the best results.



Photo By: Essow Kedelina

Shot Details: Canon EOS Rebel T6i,
at 18mm, f/4.5, ISO 100

[Instagram](#)

EQUIPMENT

You can shoot cityscapes on a phone if that's all you have available, but the below is the optimal list of equipment I'd recommend shooting with.

A camera with interchangeable lenses gives you plenty of options. I'd recommend a lighter weight camera that you're happy to carry around all day. Many mirrorless cameras are on the lighter side, making them ideal for this kind of work.

The classic cityscape of a skyline will need a wide-angle lens, but you'll also want the option to zoom in to photograph smaller areas of the city. A 24-70mm, or equivalent if you're using a crop frame camera, is ideal for this sort of work. Ultra-wide and fisheye lenses can be fun in dense urban scenes, while telephotos can provide some nice perspective compression if you're a bit further from the city. A telephoto will work well for a classic skyline photo as it will make the

buildings look the right size relative to one another.

A tripod is essential for night time and blue hour cityscapes, but it also reduces any shake and gives you the option of long exposures and using neutral density (ND) filters. Speaking of filters, a ND filter will allow you to reduce the light coming into your lens, which allows for longer exposures and helps to blur out people during the day. The other filter that could be useful is a circular polariser, which will enhance the sky and either reduce or enhance reflections from glass and water.

Finally, I'd recommend choosing a camera bag that's also lightweight and waterproof so as to deal with any unexpected showers. If you're going to be out in a busy city, I'd also suggest choosing a bag that's fairly inconspicuous – you don't want to draw attention to expensive gear. A bag that you wear across your body also adds to security – make sure it's got plenty of pockets for all your extras!

CAMERA SETTINGS

As with all photography, there are no absolutes when it comes to shooting cityscapes. Shoot in RAW so you've got as much control over your images in post production as possible. Cityscapes can contain really mixed lighting sources – particularly if you're shooting at night. But even in the daytime you could come across LEDs, neon signs and fluorescent bulbs. So it pays to have the ability to adjust your exposure and white balance without degrading the image.

When it comes to focusing, I prefer to use a single AF-point autofocus. Camera's autofocus systems are amazing, but you still want to have control over where the camera is actually focusing. If you're shooting in lowlight conditions or at night though, you may need to switch to manual

focus – a trick here is to zoom in on the live view and then check the focus manually.

Use the lowest ISO possible – if you're shooting with a tripod this should always be your camera's base ISO (usually 100 or 200). If you're shooting handheld in the daytime, you may need to up your ISO if you can't get enough light into the camera any other way. Talking of shooting handheld remember that if you are, you'll need a shutter speed of at least 1/60th to keep images sharp. If you're using a telephoto lens, remember that you'll need a shutter speed at least as fast as the focal length of the lens (e.g. 1/200th for a 200mm lens). Obviously, if you're using a tripod, you can use longer exposures, but do make sure that your tripod is completely stable so that there's no shake added by that moving around.

Photo By: Aleksandar Pasic
Shot Details: Canon EOS 5D Mark IV
 at 17mm, f/8, ISO 4000
[Instagram](#)





Photo By: Max Bender
Shot Details: Nikon D810
at 35mm, f/2.5, 1/160 sec, ISO 200
[Instagram](#)

Much of the time you'll be able to shoot at your [lens' sweet spot](#) (normally around f8) when it comes to your aperture setting. If you're using a wide-angle lens then it's unlikely you'll need extensive depth of field for distant buildings. Of course, if you're shooting with a telephoto lens and still want everything to remain sharp,

I'd recommend an aperture of around f16. This will stop your lens down quite a bit though, so be aware you'll need to get light into the camera in other ways. If you're shooting a small area you may want to use a larger aperture / smaller depth of field to blur the background and help isolate your subject.

FINDING LOCATIONS

Of course, you may already live in a city and know plenty of great photography locations. But what if you're just visiting and want to make the most of the opportunities of a particular city?

Firstly, social media is your friend in this case. Simply by using hashtags you can find out a lot about a city and its best shooting options. Do some research on photographers that live in the city and see where they go to take photographs as well. And make sure you research the city in general to see what areas interest you. Apps like PhotoPils and The Photographers Ephemeris will help you plan your shoot.

If you've got the time, you can spend a day scouting locations and snapping photos with your phone. This gives you a chance to analyse the images for the best angles to capture your cityscapes. Otherwise, look for a day ticket for the city's public transport that allows you to hop on and off for one price, meaning you can explore the major points of interest in your chosen city.

One other point, if you're going out in the evening / at night, do take someone with you if you'd feel safer and let people know where you're going.





Photo By: Phil Goulson
Shot Details: iPhone 7
at 4mm, f/1.8, ISO 200

[Portfolio](#)

CITYSCAPE PHOTOGRAPHY TIPS

• CHECK THE WEATHER

It's easy to forget to do this, but knowing what weather conditions you're going to be met with makes it a lot easier to dress accordingly and decide when (or if) to leave the house. Stormy and dramatic skies can make for wonderful skyline images, but make sure you're not caught outside when the heavens open!

• BRACKETING

Because cityscapes can contain tricky lighting, I'd recommend bracketing your shots. This gives you more margin for

error, as well as the option of combining your shots and merging them to HDR. Try shooting three shots at -1, 0 and +1 – you can extend this to -2 and +2 if the scene has a lot of contrast.

• SKYLINE COMPOSITION

Look for a vantage point that allows you to capture the skyline of a city from a distance. Perhaps there are hills nearby or a body of water to place in front of the skyline? Use the basic rules of composition – the rule of thirds will keep your image balanced and you can use leading lines created by the buildings and surroundings / sky to draw your viewer's eye into the shot.

- **SHOOT DURING THE BLUE HOUR**

The blue hour is a perfect time to capture cityscape images. It refers to the time after sunset and before total darkness, which only lasts for around 45 minutes maximum (and often less depending on where you are in the world). As the sky grows darker, the city lights will start to come on, but you'll still have some golden tones left from sunset. Make sure you use the camera's self-timer or a remote to avoid any camera shake and meter carefully to ensure you don't overexpose the image.

- **CAPTURE INDIVIDUAL BUILDINGS AND DETAILS**

Cityscape photography isn't just about photographing a skyline. Many cities have

iconic individual buildings to capture and there are hundreds of interesting little details that might grab your eye. Be careful with your verticals when shooting buildings – try and keep them as straight as possible but be aware that you might need to correct them in post production.

- **REFLECTIONS**

Reflections work really well in cityscape photography. The reflection of buildings in either the night or the day adds dimension and interest to your shots. You do need to take care to wait for the water to be as still as possible to avoid distortion. Reflections aren't just limited to large bodies of water either. Reflections in glass buildings can also produce interesting and varied images.



Photo By: Aleksandar Pasaric
Shot Details: Canon EOS 6D,
at 45mm, f/4.5, 1/320 sec, ISO 100

[Instagram](#)



Photo by: *Florian Wehde*

• SYMMETRY

Cityscapes also lend themselves well to symmetrical photographs. Buildings in a city are often symmetrical themselves, or symmetrical to other buildings around them. You can use this to produce interesting patterns and a starkly attractive renditions of a city.

• CITY LIFE

Broadening out a little bit from traditional cityscapes, use the opportunity to capture life in the city and people interacting with the buildings around them. You can place people in shots of a building or a bridge to add a sense of scale and life to a shot.

• LIGHT TRAILS

If you're photographing at night in a city with a lot of traffic, use a long exposure

to turn the headlights and rear lights into long light trails. You'll need an exposure of at least over 10 seconds, possibly much longer. Remember to use the Bulb mode for exposures over 30 seconds. You can also use these light trails to direct a viewer around your image and add interest to a shot.

IN CONCLUSION

Cityscape photography offers a wealth of photographic opportunities and more than I've covered here to get you started! The great thing about it is that there are photographic opportunities at all times of day and night, so you'll never be constrained by the time! I hope you enjoy putting some of these ideas into practice.

ABOUT THE AUTHOR:

Jo Plumridge is a UK based photographer, writer and lecturer. She specializes in portrait, corporate and travel photography, and writes photography, travel and comedy pieces for magazines, websites and books. You can see some of her work at her [website](#) or follow her on [Twitter](#).

VIDEO TUTORIAL: MY BEST SECRET FOR AMAZING CITYSCAPE PHOTOGRAPHY

by Serge Ramelli



There is a very specific time that will make your cityscape look great 90% of the time - it is really my best trick for cityscape photography. It is a magic minutes window, called the blue hour but the best is right the beginning - it is all about the contrast and details in the sky.

ABOUT THE AUTHOR:

I'm passionate about photography. I specialize in landscapes, cities and interior designs. I love to learn new photography or retouching techniques and share them. I like very dramatic type photos, inspired by world famous movies. I think that creating images for people to enjoy is the most amazing job in the world. For more tutorials visit my [website](#) or [YouTube channel](#), or view my [portfolio](#).

VIDEO TUTORIAL:

CITYSCAPE PHOTOGRAPHY IN LONDON WITH A TILT-SHIFT LENS

by First Man Photography

CITYSCAPE PHOTOGRAPHY

London with a tilt-shift lens



I am in London shooting some cityscape photography and use the very special Canon TS-E 24mm f/3.5L II tilt shift lens to capture some images with nice straight lines.

ABOUT THE AUTHOR:

I'm Adam, owner of First Man Photography, which is your gateway to capturing beautiful images every time. We have everything you need to take the next step in your photography journey. With tips, tricks, reviews and tutorials, we have something for everyone. Follow First Man Photography for the latest updates on [Instagram](#), [Facebook](#), [Twitter](#), [Medium](#) & [YouTube](#), or get the [book](#).

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We want to see your own masterclass shots! If you've put the techniques from this issue to the test, share your results with us. Use the hashtag #PhotographyMasterclassMagazine on Instagram for a chance to be featured. We can't wait to see your stunning shots!

#PhotographyMasterclassMagazine



FEATURED PHOTOGRAPHER: JB LIAUTARD



In this issue, we speak to French action sports photographer JB Liautard. JB has been recognized for his incredible images by Canon where he has been selected as one of their Europe Ambassadors. He primarily focuses on mountain biking where he captures fast paced and technically challenging images that are simply jaw dropping.

JB had four of his images in the Semi-Final and two images in the Final of the Red Bull Illume 2019 Image Quest. One of his creations even made it all the way to the top and took away the win for the all-new Emerging by Red Bull Photography Category. Be sure to check out his book, Climax, featuring some of his best images.

FEATURED PHOTOGRAPHER





Photographic Speciality/Style:

Action sport photography

Short Bio:

I'm a 28-year-old French photographer and I love spending time in nature, whether I'm taking pictures, hiking, fishing or riding bikes.

Your images are amazing. Tell us a bit about your story and how you ended up getting into sports photography. I take it you have a passion for mountain biking.

I grew up in a small town near Lyon, in the southeast of France and my parents live next to a little hill with a lot of mountain bike trails which naturally led me into getting into it when I was fourteen years old. After a crash, I slowly started shooting my friends with action cameras. I had no real idea of what I was doing but I was

enjoying it as much as riding. I bought my first DSLR at age eighteen as I was just finishing high school and it quickly became my full-time job.

Your images are very captivating in the way that most of them feature a silhouetted person (usually a bike rider) in a vast and dramatic landscape. How did you develop your unique style?

Photography is an expensive hobby and when I started, I thought having an external light could help me get creative. Having just one flash is a challenge and after experimenting different things with it, I noticed that backlight was my favorite thing, and it was the only position of the flash that was giving me great results. I used it more and more, and the ability to highlight any particle in the air such as dirt, fog, rain is something that I liked a lot and learned to master over the years.



FEATURED PHOTOGRAPHER



How do you go about coming up with an idea, planning a specific shot and decide on locations for your photography?

I'd say the process is never the same. I spend a lot of time looking for concepts or locations on my computer but sometimes the ideas come naturally when I'm doing something else or when I see a great looking location on the side of the road. It can also come from the rider and their own experience.

Tell us, how do you typically go about getting the shot. It must be quite challenging as sports photography is very fast-paced and I guess getting the rider to complete a trick at the right place (sometimes in darkness) and capture it makes it even harder.

The key thing for me is to anticipate as many things as I can. Because there are

always some problems at the very last minute and if I'm already trying to solve other things, it just doesn't work. Indeed, it's a fast and dangerous sport which makes it harder to shoot in low light conditions on both sides of the lens. I try to communicate a lot about what I'm doing with the athlete so we know exactly what's happening.

We see that you're very creative in your lighting etc. for each of the shots. Talk us through some of the equipment and techniques that you use to create such stunning images.

I often get questions about the gear I'm using for those shots and it's pretty simple. I always have to be on the move, so it has to be really lightweight and portable. I have two small DJI drones, 3 Canon flashguns and a very powerful headlamp as well.



You're a Canon Europe ambassador. Could you give us a bit of insight as to what the role entails?

As an Ambassador, I have the opportunity to test any lens or equipment I want to and give feedback about it. I was also part of calls with the other ambassadors where you get to know all the upcoming new products etc. I was working with Canon during the Covid period so unfortunately, I didn't take part in any conference or meetings.

Where does your photographic inspiration come from?

I'm not sure. I spend a lot of time looking at other people's images so I'm getting inspiration from other photographers of course, but sometimes the ideas just

come from the things I see around me every day. A ray of light in the fog while driving on the highway for example.

Tell us about your book, "Climax" and where our readers can find out more about it.

Climax is a photo book I did one year ago, and it gathers a selection of 70 photos. I think it became harder and harder to find a good place for photos as they don't really belong to social media anymore with all the video content. I wanted to have a physical object with my images and something that lasts more than a couple of seconds in people's memory. You can find out more about it on my website and order it via the link at the end of this interview



FEATURED PHOTOGRAPHER





What's your favorite photo/image that you've ever taken & why?

This is probably the hardest question you can ask to a photographer. It's like picking which of your kids you like the most (ha-ha). But obviously, we all tend to like our most recent work when it comes to photography, and I did a photo on the highest sand dune in the world with Kilian Bron that could be my favorite. I've never seen such a place with my eyes, and it was a real struggle to get this shot for many reasons. So, there is the story

behind it and also the visual content as the geometry and the surreal look of this place makes me like this photo a lot.

What's your long-term photographic ambition?

I would love to shoot a lot of different subjects. After 10 years of mountain bike shooting, I feel the need to shoot something else as well. But basically, I don't have any particular ambition - I just want to feel that happiness of capturing moments that I love.





What would consider to be your greatest achievement (or achievements) in your photography to date?

Becoming an ambassador for Canon or winning a category at Red Bull Illume were of course good achievements. But even just making a living out of something I love is probably what I consider being the biggest achievement.

What's inside your kit bag and which piece of kit couldn't you do without?

I have a Canon R3 & R5, and a lot of lenses (RF 50mm 1.2 / RF 85mm 1.2 / EF 16-35mm 2.8 / EF 100mm 2.8 / RF 70-200 2.8 / EF 15mm 2.8 Fisheye).

I have 3 Canon Speedlight 600 EX RT II.

I also have a DJI AIR2S drone and a DJI Mavic pro.

I guess my 85mm 1.2 is one of my favorite pieces of equipment and it would be hard to do without it.

What words of advice would you give to beginners?

Find a subject you love and shoot it the way you see it and feel it. If you want to become pro, shoot as much as you can - training is not just for sports. You'll fail a lot but learn a lot.





FEATURED PHOTOGRAPHER



Follow more of Jb Liautard's work on his [Website](#) and [Instagram](#).
You can get his book, [Climax](#), [here](#).

TIMELAPSE

TIMELAPSE VIDEO QATAR IN A NUTSHELL

by LITTLE BIG WORLD



Experience a beautiful timelapse journey
around the small country of Qatar in the
Middle East.

BEHIND THE SCENES: LITTLE BIG WORLD'S “QATAR IN A NUTSHELL”

Joerge gives us a behind the scenes look
on how he put it all together



Qatar is a small country in the Middle East and received a lot of international attention by hosting the FIFA World Cup in 2022. I was invited by

'Visit Qatar' to explore what Qatar has to offer beyond football. After two amazing and very hot weeks of shooting, I have condensed hours of footage into a bite sized film with less than 3 minutes that you might hopefully enjoy.



Check out stunning desert landscapes, breathtaking art installations, amazing beaches, oriental markets and a vibrant and futuristic urban capital.

Thanks to Ghayd Chammas, Sanae Karmass and Iris Wagner for making this episode happen.

GEAR LIST:

Lumix GH5

Lumix 7-14 mm

Lumix 14-140mm

Gimbal Weebill S

360° Camera

Actioncam

DJI Mini 3 Pro (Great with new EU regulation)

SSD

SD Cards

Boom Pole for Gimbal

Gorillpod

Tripod

Tall Tripod for „No drone zones“

Backpack

Macbook Pro

iMac

iPhone SE as screen for drone and Gimbal

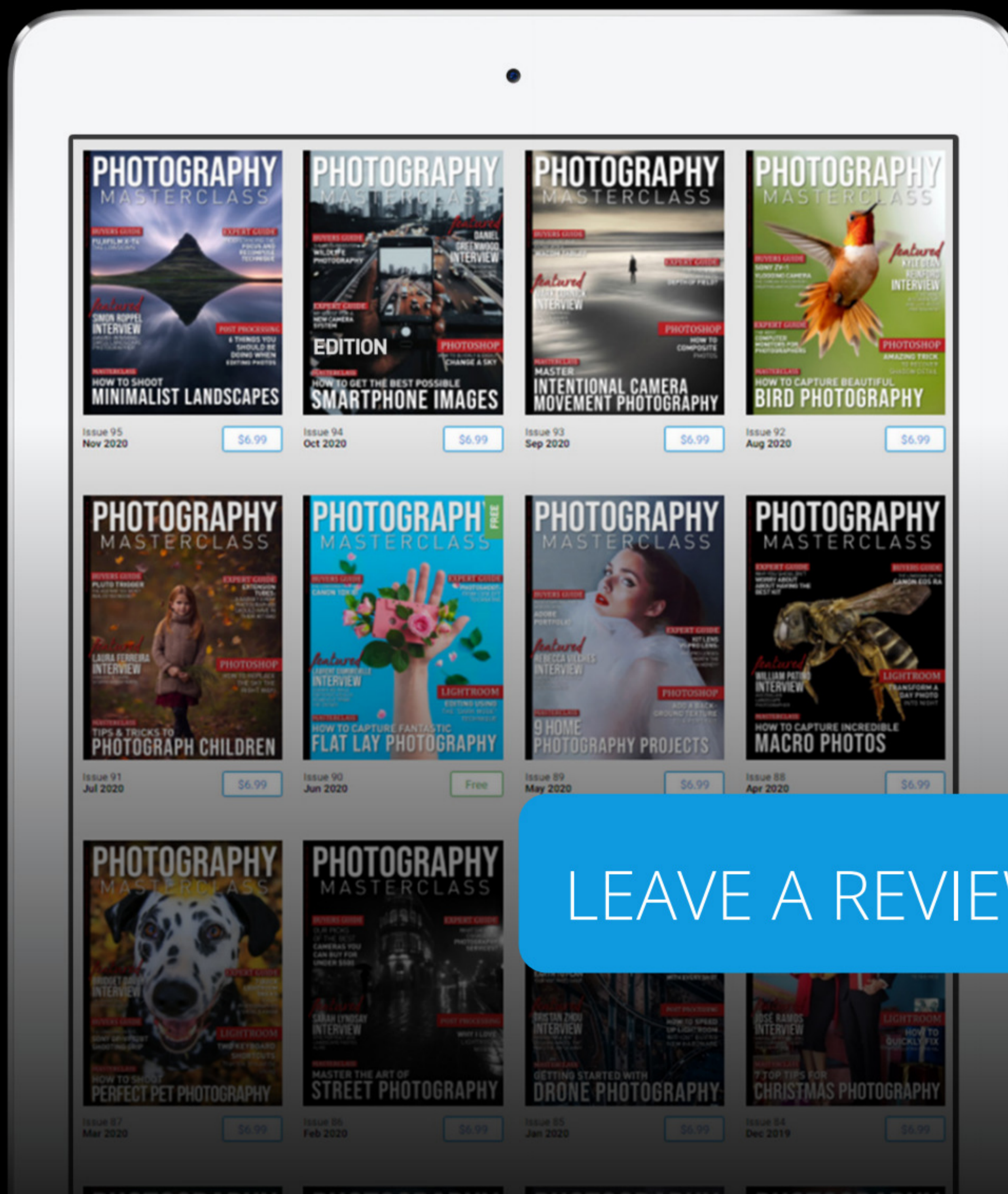
Phone wristholder for „gimbal on pole shots“

SHOT WITH:

Lumix GH4 and GH5, 14-140mm and 7-14mm Lumix Lenses and DJI Mini Pro 3. Postproduction with DaVinci Resolve Studio.

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By: Russell Wynter
Shot Details: Canon EOS R5 at 200mm,
f/10, 1/400s, ISO 640
[Instagram 01](#) | [Instagram 02](#)





By: John Price
Shot Details: Nikon D3300 at 105mm,
f/8, 1/100s, ISO 6400
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Peter Rompf
PHOTOGRAPHY

By: Pete Rompf







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FIND OUT MORE

THE LOWDOWN ON THE RAVEN FUSION TLC FLASH TRIGGER

By Ryan Sitzman



Is this the best flash trigger you can buy?

I hope that this doesn't trigger you, but I want to let you know that today we'll be talking about a flash trigger. It's a great flash trigger, though - it's arguably even the best flash trigger you can buy. So please

consider this your "Trigger Warning." Or, more accurately, consider this your "Trigger Reassurance," because this article is all about the Raven Fusion TLC flash trigger, which is a pretty awesome flash trigger.



Since I already issued the Trigger Warning, I suppose I should now also include the other common hallmark of modern reviews: the Spoiler Warning. Although I'm not really spoiling the ending, I can say right from the start that this Raven flash trigger is probably the best and most feature-packed flash trigger on the market today. However, it's quite expensive, and it likely isn't for many users - I'm looking in your direction, Sony supporters, Fuji fanboys, and Panasonic proselytizers. But if you're in the right demographic and have the right needs, this flash trigger could be darn near perfect for you. Let's have a look at the Raven and see what it can do.

Just by looking at the Raven Fusion TLC, you can see it's not your Old Man's flash trigger. In fact, if you show the Raven to your Old Man, he might not even recognize that it's a flash trigger, and he'll tell you to buzz off and leave him alone so he can keep watching *Yellowstone*. Whereas your cranky Old Man might have been used to using a boxy trigger sporting a low-res LCD screen, the Raven looks like a little spaceship mounted on your camera's hot shoe. Shiny, classy, and sleek, the Raven is the love child of an Apple Watch and a radar gun.



In fact, the Raven's bright OLED touchscreen and the rotating "command ring dial" really do make the Raven look like a smart watch, or at least the cousin of a smart watch. The display menus are navigable through the touchscreen, or by using the dial and the physical buttons on the side of the screen. There are four buttons, labeled A-D, and each of those lets you control a separate flash or light. Technically, the Raven can control up to 16 different lighting elements, but if you're at the point where you need to control 16 flashes for your photography, you probably already know all about this flash trigger and have already decided whether it's right for you.

Another notable feature is that the Raven can simultaneously control multiple brands of lights, including Godox, Profoto, Paul C. Buff, and Pocketwizard. That's nifty, although I do wonder how many photographers regularly use a mishmash of flashes and strobe lights from several different

brands. But if that describes you, then it's your lucky day.

Synchronizing the Raven to your camera is quick and painless, and once you're connected, the controls are easy and intuitive. You can control your lights separately or all together, and it's simple to make precise adjustments to light temperature and brightness. It also offers a power tracking mode; that mode links the light to your camera's ISO and/or aperture settings, and automatically adjusts the light output proportionally so you don't have to constantly adjust the flash as you change your camera settings.



High Speed Sync And SyncView: Freeze moving subjects seamlessly and control ambient light using HSS. Use Sync View to see exactly where your flash power starts and stops, then tweak it to sync studio flashes up to 1/8000

The light at the front of the Raven can also be used as a fill light or a continuous light for autofocus assist (or a really expensive flashlight, I suppose). You can even set the light and any remote lights to automatically power down when you turn off the camera, thus saving battery life.

The Raven Fusion TLC is packed with so many additional features and settings that we can't go into detail about all of them here. Suffice it to say that if there's something you'd like a flash trigger to do, the Raven can probably do it. Do you need an intervalometer so that you can light your timelapses? The Raven has one. How about a microphone, for sound triggering? It's got one of those, too, as well as a speaker. While many of these features are already included on most modern cameras, it's still good to know that Raven took this seriously and made the trigger as useful as they could.



RF Noise Indicator: Find the cleanest Channel to maximize range and reliability

What's more, the Raven is ready to adapt to future developments. This may be the first time that "easily download" and "firmware updates" have ever been used in the same sentence, but in what may be the coolest feature of all, the Raven has built-in Wi-Fi, letting you easily download firmware updates directly to the device. No need for cables, and no plugging the Raven into your computer and trying to navigate a Byzantine product support website. Instead, you just tap a few buttons on the Raven's screen and you're good to go.



Remote Camera Triggering: Trigger remote cameras set up in different places to get multiple angles of the same shot using the PocketWizard radio protocol

So far, everything that we've talked about has been overwhelmingly positive, but there are a few areas where the Raven isn't quite perfect. Notably, there is no removable battery, and the internal battery can only be recharged through the MicroUSB connection. That's not necessarily a deal-breaker, and it is more environmentally friendly than using AA or AAA batteries. But it's still something to keep in mind, especially if you're working away from power sources, and it's not something that can be addressed through a firmware update.



MultiPop And SpeedCycle: *Trigger multiple flash pops in a single frame at a click of a button using MultiPop. Use SpeedCycle to sequentially trigger multiple flashes to create hundreds of unique portraits in a single session*

One other potential limitation that could well be a deal-breaker is camera compatibility. When the Raven was introduced a couple of years ago, it just worked with Canon, Nikon, and Hasselblad. Admittedly, that covers a large group of potential customers, but it notably left out the likes of Sony, Fuji,

and Panasonic. Compatibility with Sony is apparently being worked on as we speak. That's good news, and it opens the Raven up to an even larger market. Of course, before buying you should check the site to ensure that the Raven is compatible with your specific camera and flashes.

As I noted before, though, the main drawback is surely the price. The Raven Fusion TLC is normally listed around \$450, but you can often find it a bit cheaper (as I write this, it's even on sale for \$399 on the Raven website). It's difficult to justify paying more than \$400 for a flash trigger

when most other triggers on the market sell for closer to \$70. The top-of-the-line Raven is clearly a "better" trigger with more features, but it's not necessarily six times better than a trigger from a brand like Godox, so it's hard to rationalize paying six times as much.



Rear Curtain Sync: Enhance light trails and minimize streaking



Although it's got loads of great features, the Raven arguably has too many features for the average user. It may be a great option for a pro photographer who frequently needs to use multiple flashes, but it could be overkill for the rest of us. On the other hand, we've certainly seen many other photography accessories and

gadgets that cost hundreds of dollars, but which still don't noticeably improve one's pictures. It may well be enough for some users to know that the Raven is an excellent product that works well and is easy to use. And for that group of users, the Raven could be the perfect flash trigger.

ABOUT THE AUTHOR:

Ryan Sitzman splits his time between the coffee fields of Costa Rica and the mountains of Colorado. You can find him on one of his [several websites](#).

VIDEO

ULTIMATE FLASH TRIGGER FOR GODOX, PROFOTO, POCKETWIZARD

by TONY & CHELSEA NORTHRUP



The RAVEN is the most powerful wireless flash trigger ever made. It has a sophisticated operating system (literally more powerful than your camera's) and can trigger a variety of different wireless flashes and strobes, including those made by Godox, Profoto, PocketWizard and Alien Bees (Paul C. Buff). The triggers are available for Canon, Nikon, and soon Sony.

Doing flash photography in the studio, we found it to be a joy to use, and it's definitely our favorite flash trigger on the market. But is it worth \$450? It might be, if you use all the sophisticated capabilities, such as triggering multiple cameras, triggering multiple different flash systems simultaneously, tweaking the flash trigger delay in order to improve your X-sync speed, shooting in intervals, adjusting the output automatically based on your camera settings, and more.

But honestly, I just want to turn my flashes up and down. So for me, it's overkill.
For you, it might be perfect.

ABOUT THE AUTHOR:

Chelsea and Tony Northrup are photographers based in Connecticut. They are the creators of the top-rated photography book, "[Tony Northrup's DSLR Book: How to Create Stunning Digital Photography](#)" which features over nine hours of video training and free lifetime updates. To see more of their tutorials and photos you can follow them on [Facebook](#) and [YouTube](#)

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