

# PHOTOGRAPHY

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INFRARED PHOTOGRAPHY**







# PHOTOGRAPHY

## MASTERCLASS

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# EDITOR'S NOTE

**W**elcome to this edition  
of Photography  
Masterclass Magazine

In this issue, we're excited to feature a masterclass on infrared photography, a technique that reveals a spectrum of light invisible to the naked eye. IR images have a unique look and understanding and experimenting with this form of photography can be incredibly rewarding. Our Masterclass will equip you with all the knowledge you need to begin exploring the captivating possibilities of infrared photography!

We were lucky enough to interview US street photographer, Branden May. Branden's work has been exhibited extensively around the world, in

twelve countries, and has received critical acclaim in various street photography competitions. He has a signature style where a lot of his images feature a silhouetted person, and the people are unidentifiable that leaves the viewer with intrigue. Hope you enjoy his images as much as we do!

There's loads of other great articles, photos and videos in this issue. 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



By: [Alonso Reyes](#)  
Shot Details: Sony 7R IV, at 85mm,  
f/1.6, 1/800 sec, ISO 100  
[Instagram](#)











EDITORS CHOICE



**By:** Alonso Reyes  
**Shot Details:** Sony 7R IV, at 85mm,  
f/1.4, 1/320 sec, ISO 100

[Instagram](#)



EDITORS CHOICE



By: Khashayar Kouchpeydeh  
Shot Details: Canon 7D, at 50mm,  
f/10, 1/250 sec, ISO 100  
[Portfolio](#)





By: Venti Views  
Shot Details: Nikon Z6, at 300mm,  
f/14, 1/40 sec, ISO 100  
[Instagram](#)







EDITORS CHOICE



**By:** Philipp Pilz

**Shot Details:** Canon 6D, at 451mm,  
f/6.3, 1/1000 sec, ISO 1000

[Instagram](#)



EDITORS CHOICE



By: Alonso Reyes  
Shot Details: Sony 7R IV, at 85mm,  
f/5, 1/250 sec, ISO 100  
[Instagram](#)








# HOW TO GET YOUR SUBJECTS TO RELAX FOR GREAT PORTRAITS

By Jo Plumridge



**I** think one of the hardest things to do as a portrait photographer is to get your subjects to relax. Most people find having their photograph taken quite nerve wracking, so it's our job as the photographer to make them feel at ease.

The best photographs of people are those where they look relaxed and natural, so this is what you want to be aiming for. In this article I'll give you tips to help make your subjects feel at ease in front of the camera, allowing you to get the great shots you're looking for.



## TALK TO YOUR SUBJECTS

As a professional photographer, I don't always have lots of time with my subject but, however short our session is, I always spend a few minutes at the start just talking to them without taking any photographs.

I might pretend that I'm doing a few last-minute lighting adjustments or changing settings on my camera, but really I'm just chatting to the subject in order to help to start to relax them. If you have the time, you can suggest having a cup of tea or coffee before you start taking the photographs. This gives your subject time to relax a little and you time to observe them and think about how you'll take their photograph.

While you're having a chat remember that it's important to listen to your subjects. You can sometimes find out quite a lot about a person's character and there may be snippets of information that you can use to help improve your imagery.

## MAINTAIN EYE CONTACT

It's a good idea to stick your camera on a tripod when you're shooting. Why? Well, it means you can maintain eye contact with your subject more easily when you're shooting. You can compose the shot and look at your subject above the camera so that they see you and not the camera. People relax more easily if they're maintaining eye contact with a person, rather than staring back at a camera.





## BE UPBEAT

Your mood affects subjects, so if you're surly and uncommunicative you're not going to get great results from them. Obviously, it's unlikely that you're going to be either of these things when photographing – I'm just using extreme examples to illustrate the fact that your subject will pick up on your mood.

It can be difficult to maintain a cheery attitude, particularly if you're a bit shy or aren't having a fantastic day. But unfortunately this is one of those times where you need to 'fake it till you make it'!

## DON'T TELL YOUR SUBJECTS YOU ARE TAKING THE PHOTOS

The last thing you want to do as a photographer is to shout 'cheese' at your subjects. In my experience, nothing makes a person tense up more quickly than being told they're about to be photographed. I've already spoken about talking to your subjects before you take a photo, but in my experience it also helps to keep talking to them as you're taking the photographs.

Firstly, people are far more animated when they're talking and you'll get more natural facial expressions and gestures. And secondly, they won't have frozen up waiting for the shutter to release. If you've got a particularly nervous person in front of you, think about using a silent shutter release and continuous lighting as opposed to flash (if possible) to help them not notice that you are taking a photo at all.

In my experience it also helps to have a few awful jokes ready to tell or, if you're photographing children, some funny faces to pull!







Photo by: Stacey Koenitz

## **WALK THE SUBJECT THROUGH IT**

People don't automatically know how to stand or pose for an image. Make sure you demonstrate to them what you want them to do with their faces and bodies. It's far easier for a subject to copy a pose that's demonstrated by someone else.

I always get people to start by turning their body slightly to the side and then get them to turn their head back towards the camera, keeping their chin slightly pointed down. Explain to your subject that this pose helps to elongate the body, create angles and will make them look slimmer and taller. Everyone likes this idea and teaching your subjects tricks from a photographer will help them to feel more comfortable.

As your subject relaxes, they'll start to move out of a pose with their arms and possibly legs – this is what you ultimately want, to get those relaxed candid. If

they're getting a bit stiff, don't be afraid to suggest different poses and help them move around. And above all, make sure the poses are comfortable.

## **PRAISE YOUR SUBJECT AND DON'T BE NEGATIVE**

Make sure you give your subject encouragement as you go through the shoot. Tell them they're looking great, even if you think you need to change a few things to get the perfect shots. If they have a lovely smile, for example, point it out – praising someone will make them feel confident and this will show in your images.

If something isn't right with their pose, don't tell them this. Instead, suggest a different way to do things so you are not reacting negatively to any of their features or poses. This will give you a happy subject, which is obviously going to give you far better results.



## USE A TELEPHOTO LENS SO YOU'RE NOT TOO CLOSE

Using a telephoto lens for portraits can produce beautiful results and great perspectives. But it's not just useful from a results point of view. Using a longer lens means you can step back a little and be further away from your subject. This can be really useful at the start of a shoot, as it helps to make the camera less intimidating. Once the subject has started to relax, you can move in closer.

## IN CONCLUSION

These tips should help you to get better photographs, because your subjects will be more relaxed and not grimacing in horror at the sight of a camera. It's so important to try and connect with your subject, even if you've only got a short space of time to take an image in. Learning to read a person's body language quickly and tempering your behaviour to suit that person, in conjunction with these tips, will help to improve your portraits no end.



### 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: 5 TIPS TO INSTANTLY IMPROVE YOUR PORTRAITS

by GLYN DEWIS



Great portraits start with the person in front of the camera feeling relaxed. BUT how do you help someone to be relaxed? Here's 5 ways that I use ALL the time and work a treat!

#### ABOUT THE AUTHOR:

Glyn Dewis is a Photographer, Retoucher, Trainer and Photoshop World Instructor based in the UK. Working in both Studio and 'On Location' his main area of work sees him shooting Promotional and Commercial material for Musicians, Bands, Physique Athletes, Up and Coming Actors and other Industry Professionals. He also runs a series of workshops specifically concentrating on both Photography & Photoshop Compositing/Retouching Techniques. You can follow more of his work on his [website](#), [Facebook](#), [Instagram](#) and [YouTube](#).



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# MASTERING DEPTH OF FIELD IN YOUR PHOTOGRAPHY




*Photo by: [Andrey Zvyagintsev](#)*

**U**nderstanding depth of field ranks as a key skill in photography.

While opinions may differ, we firmly believe that once you grasp the concept, your photos are going to see a significant improvement.

To put it simply, depth of field refers to a range of distances around your subject, known as the focal plane, that appear sharply defined. There's no sudden shift from sharp to blurry; instead, it's a gradual transition. Depth of field is often categorized as either a small depth of field or a large depth of field.





Consider a close-up portrait where the subject's face is in focus while the background takes a backseat in a pleasant blur – this is a small depth of field.

On the flip side, a sprawling landscape where every detail is sharp denotes a large depth of field.

Now, how can you determine whether your shot will have a small depth of field (keeping only the subject sharp) or a large depth of field (rendering the entire image sharp)? The answer lies in three elements – the aperture size, the subject's distance from the lens, and the focal length of the lens. Let's explore each of these factors in depth.



## HOW APERTURE SIZES AFFECT DEPTH OF FIELD

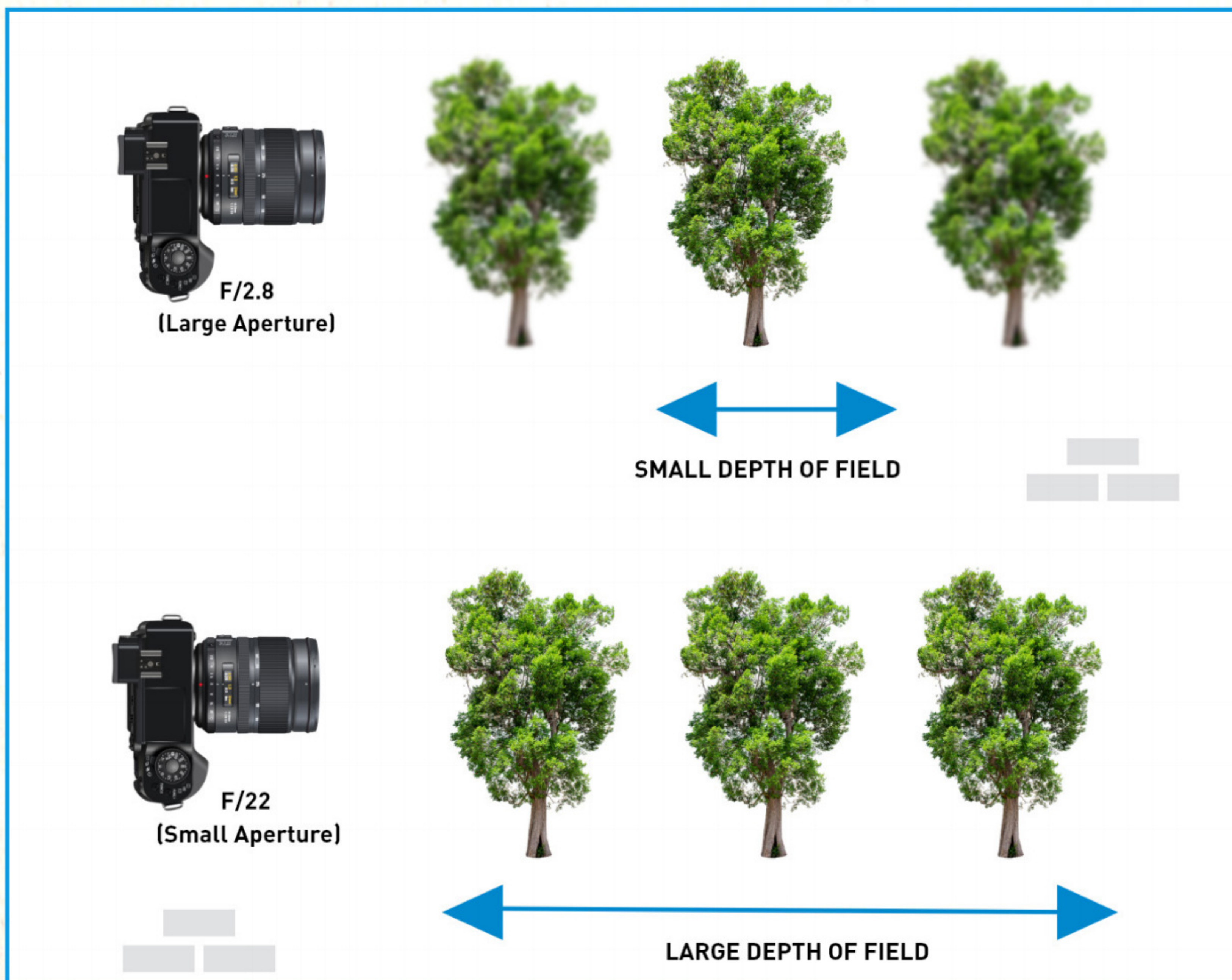
The aperture, situated at the rear of your lens, serves as the opening that regulates the amount of light entering the lens and reaching the camera's sensor. The various sizes of this opening are termed aperture sizes and are quantified in f-stops.

Adjusting your f-stop number, or aperture size, is the most straightforward and effective method to manage depth of field. While other factors play a role, as we'll explore later, the fundamental concept is that a small f-stop number (like  $f/2$ ) results in a shallow depth of field, whereas

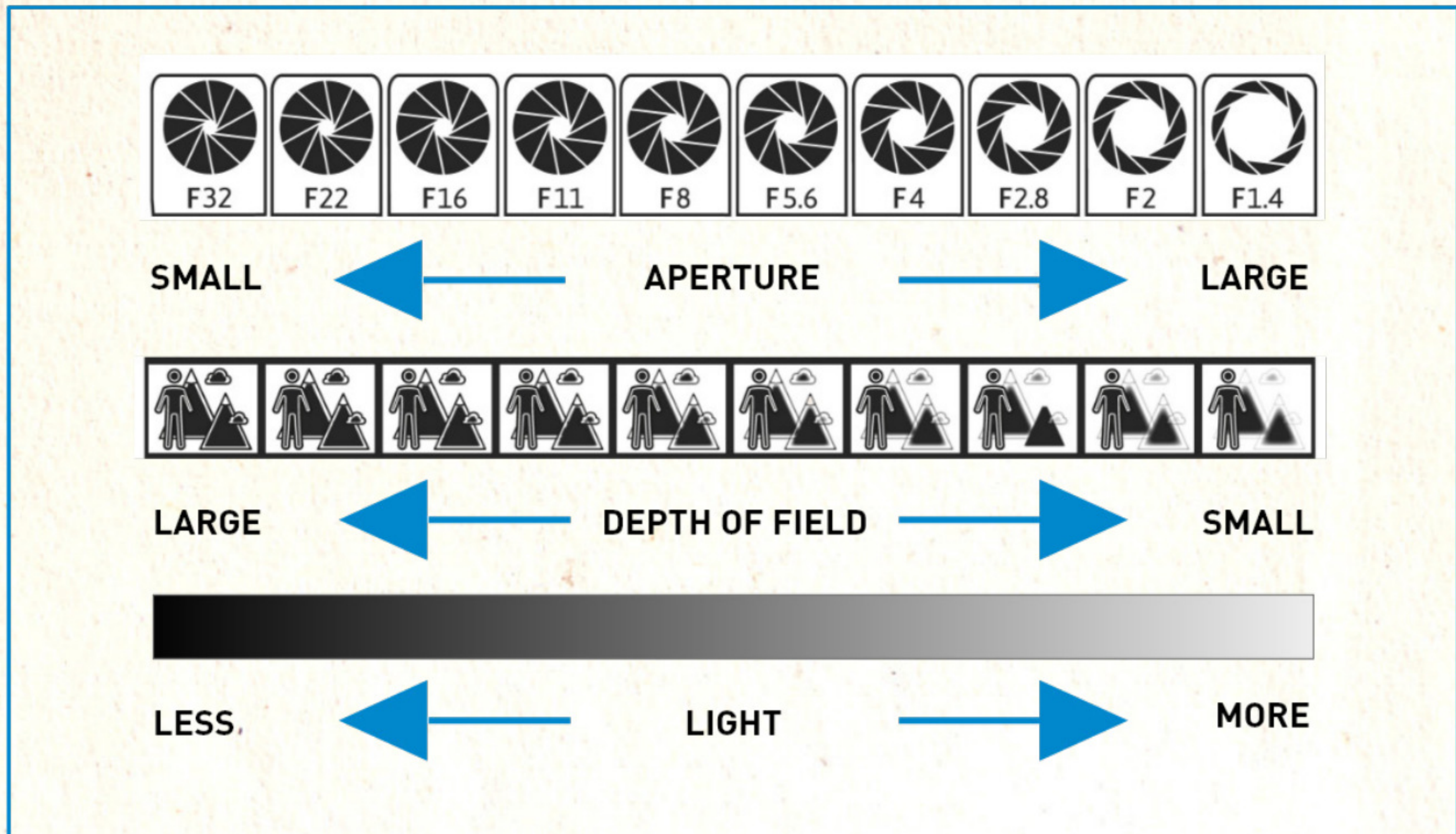
a larger f-stop number (such as  $f/22$ ) produces a larger depth of field. This is the important aspect to grasp.

Selecting the correct depth of field for the situation is critical. We often give the example of photographing the Taj Mahal in India, for instance. The shot could be ruined if you used a small depth of field, meaning only the pond in front of the palace was sharply focused!

On the contrary, opting for a smaller depth of field becomes indispensable in street portraiture, instantly isolating a person from the bustling crowd and directing attention to the subject.







## THE IMPACT OF THE RANGE OF APERTURES

Aperture range encompasses the spectrum of lens openings, from the widest to the smallest, with each f-stop representing one stop of light. The calculation for a stop involves the focal length of the lens divided by the diameter of the aperture opening, determining the quantity of light entering the lens.

Crucially, it's vital to note that while  $f/2$  signifies a small depth of field, it represents a large aperture – permitting a significant amount of light into the lens iris. Conversely,  $f/22$ , associated with a large depth of field, denotes a small aperture, allowing in only a minimal amount of light.

It's also important to understand the interaction between aperture size and shutter speed work together to create the exposure of your image. For instance, reducing the aperture by one stop increases the amount of light hitting the image sensor since the aperture size becomes larger. Consequently, to maintain a consistent exposure with the previous image, the shutter speed needs to be increased by one stop. This adjustment in aperture size also has a direct impact on your depth of field.





## THE EFFECT OF DISTANCE BETWEEN SUBJECT AND LENS

Changing the distance between your subject and the lens is another method to alter your depth of field. When your focus is on a subject, the closer that

subject is to the lens, the narrower the depth of field becomes, given the subject's increased prominence within the image frame. Conversely, if your subject is farther away from the lens and in focus, the depth of field expands, as your subject holds a smaller portion of the overall image frame.



FAR AWAY



LARGE

DEPTH OF FIELD



SMALL



CLOSE UP



Photo by: *Gabe Hobbs*

## HOW FOCAL LENGTH INFLUENCES DEPTH OF FIELD

Likewise, altering the focal length, achieved by changing lenses or adjusting the zoom, can have a direct impact on the depth of field. This stems from the inherent visual characteristics of a specific lens, resulting in either a large depth of field (common with short lenses) or a small depth of field (typical with long lenses).

So, why do different focal lengths seem to influence depth of field?

Consider a telephoto lens, often used to magnify a subject, which tends to create a seemingly shallower depth of field. The rationale behind this lies in the visual effect.

Wide-angle lenses, for instance, yield a gradual fading depth of field behind the focal point rather than in front. On the other hand, telephoto lenses, with their narrower angle of view, enlarge the background. This increases the perception of a shallow depth of field when using telephoto lenses, intensifying the background blur for a more pronounced effect.





## IN CONCLUSION

Mastering depth of field is one of the most important skills in photography, and once you grasp its nuances, the improvement in your photos is practically guaranteed.

Utilizing aperture to manipulate depth of field is the most effective means of altering your photo's characteristics without changing its composition. While changing the subject's distance from the lens and adjusting the lens's focal length can also influence depth of field, these alterations often come

hand in hand with shifts in composition. Consequently, leveraging aperture to control depth of field is the best choice, ensuring that the composition of your photo remains unaffected.

Here's a pro tip: consider using Aperture Priority mode on your camera. This way, you can focus on learning to master of depth of field and aperture, while your camera adeptly manages the shutter speed for you. It simplifies the process, allowing you to capture stunning images with precision and control.





# VIDEO TUTORIAL: 5 TIPS TO MAXIMIZE SHALLOW DEPTH OF FIELD

by SLR LOUNGE



Shallow depth of field is a great way to pull focus straight to your subject by blurring the background. Not only that, the blur, also known as the "Bokeh," also provides distinct aesthetic qualities to your image. While the usual choice of lenses for great shallow depth are the primes with fast apertures, you can still achieve great depth using a zoom lens and some in-camera tips maximize the effect. In this video, we'll be walking through 5 easy tips to get great bokeh and depth in your portraits.

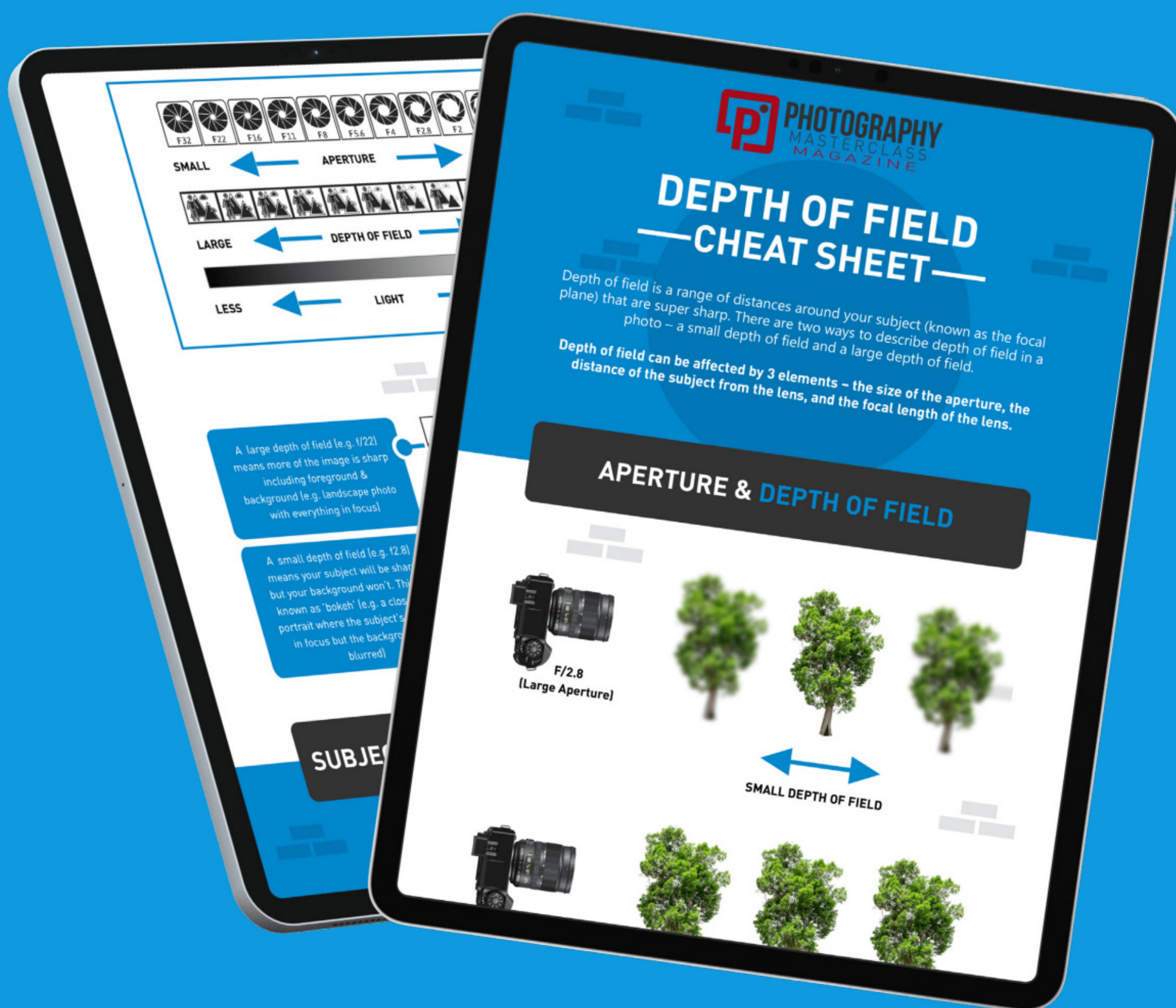
## ABOUT THE AUTHOR:

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](#).



# PHOTOGRAPHY MASTERCLASS MAGAZINE

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UNLOCK THE SECRET TO IRRESISTIBLE BACKGROUND  
BLUR AND ACHIEVE THE PERFECT DEPTH OF FIELD IN  
EVERY SHOT!

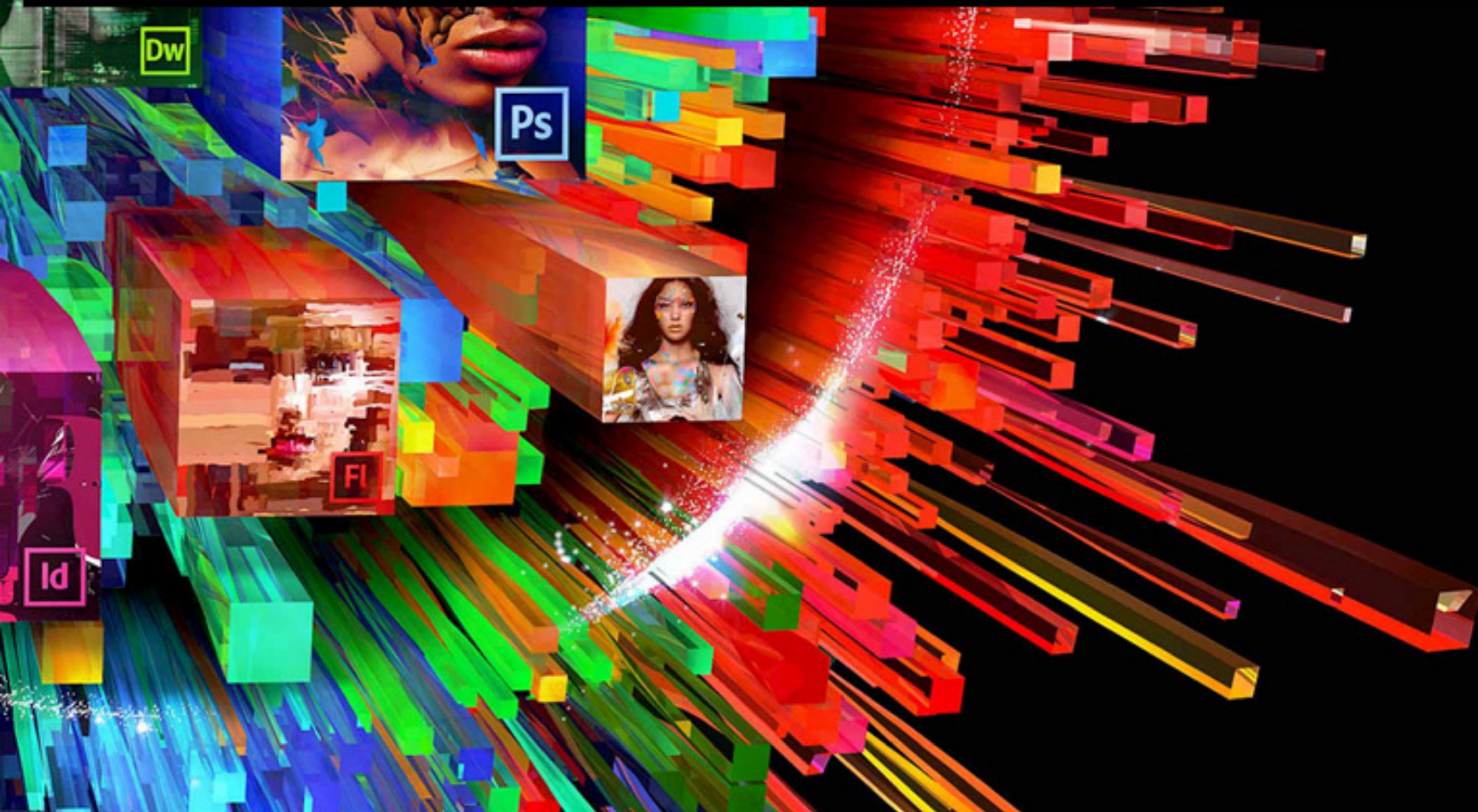
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# PHOTO EDITING:

5 Steps To Do Serge  
Ramelli's "Secret Sauce"  
Editing In Lightroom





# VIDEO TUTORIAL: 5 STEPS TO DO MY SECRET SAUCE IN LIGHTROOM

by SERGE RAMELLI



After 12 years of using Lightroom and retouching over 100 000 photos including 1000's of my students I have developed a very easy 5-step process that works on every single landscape image 90% of the time. I see so many photographers ruining their photos by over or under-retouching their photos. Try these 5 steps and presets on your photos, hope it works!

## 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](#).



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MASTERCLASS

# MASTERCLASS GET CREATIVE WITH INFRARED PHOTOGRAPHY

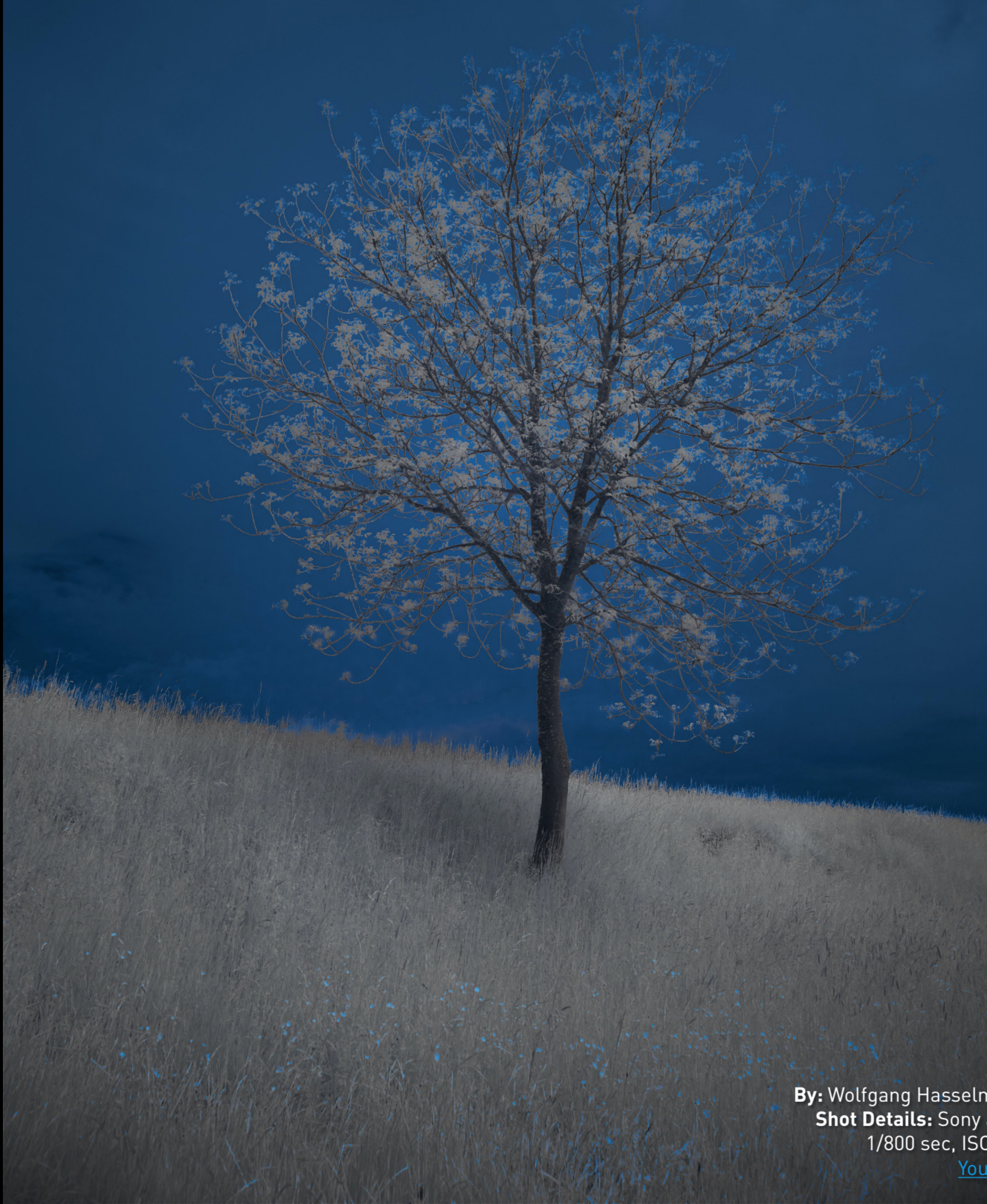


By: Jr Korpa

Shot Details: Panasonic DMC,  
at 4.1mm, f/4, 1/250 sec, ISO 80

[Instagram](#)





**By:** Wolfgang Hasselmann  
**Shot Details:** Sony a7 II,  
1/800 sec, ISO 100  
[Youtube](#)













**By:** Wolfgang Hasselmann  
**Shot Details:** Sony a7 II, at 55mm,  
f/10, 1/250 sec, ISO 100  
[Youtube](#)





**By:** Jr Korpa  
**Shot Details:** Panasonic DMC,  
at 6.1mm, f/3.6, 1/60 sec, ISO 80  
[Instagram](#)





**By:** Wolfgang Hasselmann  
**Shot Details:** Sony a7 IV, at 50mm,  
f/10, 1/125 sec, ISO 100

[Youtube](#)





**By:** Wolfgang Hasselmann  
**Shot Details:** Sony a7 II, at 85mm,  
f/11, 1/200 sec, ISO 100

[YouTube](#)





**By:** Wolfgang Hasselmann  
**Shot Details:** Sony a7 IV, at 200mm,  
f/8, 1/320 sec, ISO 100  
[Youtube](#)





By: Wolfgang Hasselmann  
Shot Details: Sony 7M4, at 85mm,  
f/10, 1/100 sec, ISO 100  
[Youtube](#)



# GET CREATIVE WITH INFRARED PHOTOGRAPHY



By: Wolfgang Hasselmann

Shot Details: Sony 7M2, at 52mm,  
f/5.0, 1/640 sec, ISO 100

[Youtube](#)

## By Jo Plumridge

**I**nfrared photography (also referred to as IR photography) presents an entirely new world to photographers, as humans cannot detect IR light. But the look it creates is very particular and might not be to everyone's taste, so

it's definitely worth dipping a toe into the world before going whole hog! In this Masterclass I'll tell you everything you need to know about how to start experimenting with IR photography. Let's get started.



## WHAT IS IR LIGHT?

Infrared (IR) light is a light that is just beyond the visible spectrum of what the human eye can see. Without getting too technical, light is made of electromagnetic waves. The human eye can only perceive a portion of this electromagnetic spectrum, along the wavelength ranging from 400 to 700 nanometres. But infrared waves are between 700+ to a little over 1000 nanometres (nm), meaning we can't see them at all.

We can, however, capture IR light using specially made film for analogue cameras, external IR filters or digital cameras modified to capture the IR spectrum (more on that in a minute).

## THE HISTORY OF IR PHOTOGRAPHY

The first experimentations with IR photography took place in the early 20th century, using special film plates. It proved invaluable during WW1, as IR photography wasn't as affected by haze in the atmosphere. This meant that it was easier to distinguish between buildings, waterways and vegetation, helping to identify enemy targets.

After the war IR film became more readily available for both amateur and professional photographers, while the military extended its use of it. Nowadays NASA use digital IR photography and it's also used extensively in the medical profession to help detect health issues. But of course, we're focusing on its creative uses and how you can introduce it to your photography.

## WHAT DO IR PHOTOGRAPHS LOOK LIKE?

Reflected IR light has quite an astonishing effect on photographs. One of the most startling is on vegetation (such as trees and shrubs), which turns almost white. Blue skies become more dramatic, and water appears darker.

Take a portrait with IR light and the skin becomes incredibly smooth and milky, while eyes have very dark irises and greyish whites. Black clothing can appear grey or even white, depending on what it's made out of, and IR light can even pass through sunglasses, make them appear as normal glasses. You should also expect high contrast, particularly in black & white images, which is crisper than you'll see with a normal image.



**By:** Wolfgang Hasselmann  
**Shot Details:** Sony 7M2, at 85mm,  
f/9.0, 1/160 sec, ISO 100

[Youtube](#)





## HOW TO CAPTURE IR LIGHT IN YOUR PHOTOS

As I previously mentioned, there are three ways of capturing IR light. If you still have a film camera lying around, there are several different IR films still produced. This is a quick and relatively painless way to try out IR photography, although I'd recommend checking there's a lab in your country that can process it. Do note though that color infrared film was discontinued in 2011, so you will be limited to black & white film. But if you're an analogue fan, this is a great way to start producing IR images.

The other cheaper way of experimenting with IR is to buy a dedicated IR filter. This filter prevents visible light from passing through to your camera's sensor,

and only allows IR light through. But these filters don't cover the whole IR spectrum, so colors or black & white will be rendered slightly differently.

If you're shooting color, look for a filter that covers the 720-860nm range. For black & white, go for over 800nm for really high contrast images. Again, this is a far cheaper way to experiment with IR, but there are some downsides. Firstly, you can't see anything when the IR filter is attached, so you'll need to focus before you attach it. Secondly, you're going to need very, very long exposure times (expect around a minute even on a bright day). For this reason, you're going to need a sturdy tripod and remote release for the shutter to avoid blur.

If you get really serious about IR



photography, you could investigate converting your camera to shoot IR images. Of course, the big downside to this is that you can't convert the camera back. This is a permanent adjustment. It's also not cheap to have it done and will void your camera warranty, meaning most people choose to convert an older camera that they've already replaced with a newer model. Not all cameras are suitable for conversion either, so you'll need to check with a reputable company before sending your camera off. Companies such as Lifepixel in the US and Protech Photographic in the UK are good places to start.

All camera sensors are sensitive to IR light, but manufacturers put a filter in to block these wavelengths. IR conversion

involves replacing this IR blocker with an infrared filter that blocks out everything except IR light. Doing this means that you can use the camera with normal exposure values and shutter speeds – just as if you were shooting with a normal camera. There's no fiddling about with long exposures, filters or manual focusing and you can just get out and shoot.

You also need to consider lenses. High end lenses that work beautifully with normal cameras may not necessarily work as well with IR, and sometimes you'll find that a cheap kit lens gives better results! I couldn't possibly list every lens on the market, but the aforementioned Lifepixel have a good database to start with.



By: Julio Angel Berroa  
Shot Details: Fujifilm X-T1, at 50mm,  
f/1.0, 1/250 sec, ISO 800

[Instagram](#)



## HOW TO SHOOT PERFECT IR IMAGES

Here are some tips to get you started but remember that experimentation is no bad thing.

### • CHOOSE THE RIGHT SUBJECT

Landscapes are the most common choice for IR photography, because they give the most dramatic and enjoyable results. Nature works beautifully with IR light – tree, shrubs and fields gain a white glow, while the sky is more vibrant and darker. The results are otherworldly but visually stunning. Of course you can experiment with portraits as well, although the skin can easily look a little too ghostly if you're not careful.

### • PICK A SUNNY DAY

Unlike normal photography, were you want to avoid shooting in the midday sun, IR photography works best when the sun is beating down. If you're using an IR filter you absolutely need the sun to be at its brightest to try and reduce exposure

times a little. Bright midday sun will also produce the most vivid results.

### • SET YOUR EXPOSURE

The exposure settings you need will vary depending on whether you're using IR film or a converted camera, or whether you're using an IR filter, as well as the prevalent lighting conditions.

Before you do anything else, make sure your camera is set to RAW for more flexibility in post production.

As I've already said, you're going to be needing a very long exposure if you're using an IR filter. Keep your ISO at its minimum setting – you don't want any distracting noise in IR shots.

Aperture wise, you can either use a large aperture to shorten the shutter speed and reduce the chance of lens flare or use a smaller aperture around f8 to keep your images sharp.

You'll need to experiment with both and with different long exposure times until you get the look you want – I'd recommend starting with 45 seconds and going up or down from there.

### • SET YOUR WHITE BALANCE

The white balance of cameras is calibrated to the part of the light spectrum that's visible to the human eye and there aren't any presets for IR photography. So you'll need to set a Custom white balance. Do this by pointing your camera to the ground and taking a photo of only grass. Make sure there's nothing else in the shot but grass. Set this photo as the source for your custom white balance and start shooting.



By: Wolfgang Hasselmann  
 Shot Details: Sony 7M2, at 0mm,  
 1/80 sec, ISO 100

[Youtube](#)





By: Julio Angel Berroa

Shot Details: Fujifilm X-T1, at 44.7mm,  
f/4.0, 1/250 sec, ISO 200

[Instagram](#)

## EDITING YOUR IMAGES

Unfortunately, or fortunately (depending on how you feel about editing!) IR images need to be edited. RAW images viewed straight from the camera will be a dull magenta / red color. Don't worry, you have done nothing wrong here – the images just need to be 'developed' in post production.

To get a quick idea of how your image should look, just open the image in Photoshop and go to Image > Auto Tone. But for the best results, you'll need to do a little more work. Obviously, you can save many of these steps as presets or actions in Lightroom and / or Photoshop.

Firstly, adjust your white balance, tone, contrast, sharpening etc. in either Camera Raw or Lightroom. The setting you need the most here is the white

balance. Experiment with the color temperature and tint until you get a result you like (I'd start with a color temperature of around 2000k and tint around -70).

In Photoshop, the easiest way to change the image to a true IR shot is to do channel swapping. Add a new Channel Mixer Adjustment layer and move the values from different colors in each channel until you get the result you want. You'll probably find that swapping the red and blue channels to varying degrees gives you the right 'look'.

Want to make your image black & white? Do all these steps first and then convert your shot to grayscale afterwards, using a Black & White adjustment layer. Don't forget to adjust the sliders to add contrast to the image.



## IN CONCLUSION

Infrared photography doesn't have to be expensive when you start out but be warned that it's an enjoyable and addictive form of photography.

It produces images like nothing else you've ever seen that still look like true photographs, as opposed to overly edited shots. This technique has been around for over 100 years and is still as popular today as it ever was.



By: Wolfgang Hasselmann  
Shot Details: Sony 7M4, at 28mm, f/5.0,  
1/250 sec, ISO 100

### 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: INFRARED PHOTOGRAPHY WITH THE HOYA R72 FILTER

by Adorama



In this video, we look at how to use the Hoya R72 Infrared filter.

#### ABOUT THE AUTHOR:

Shop [Adorama](#) for a powerhouse lineup of cameras, lenses, cinematography gear, studio lighting, tripods, pro audio, computers, printers, and every cutting-edge accessory you need to manifest your creative vision.



# VIDEO TUTORIAL: BASIC INFRARED PHOTO EDITING WITH LIGHTROOM & PHOTOSHOP

by Christian Möhrle



In this video I'm going through the basics of editing of a few infrared landscape images (shot with a modified camera) using Adobe Lightroom and Adobe Photoshop for the Editing and the Adobe DNG Profile Editor to create a custom camera profile.

## ABOUT THE AUTHOR:

Christian Möhrle is a landscape photographer based in southern Germany & has been shooting landscapes since 2009. His goal to become one of the best landscape photographers in Germany while still doing it just as a hobby. On his way to achieve this, he publishes post processing videos using Lightroom, Photoshop and other helpful tools, as well as doing timelapse videos. Follow more of his work on [Instagram](#) and [YouTube](#)



# SHARE YOUR MASTERCLASS SHOTS

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

# FEATURED PHOTOGRAPHER: BRANDEN MAY



In this issue, we speak to US street photographer, Branden May. Branden's work has been exhibited extensively around the world, in twelve countries, and has received critical acclaim in various street photography competitions. He has a signature style where a lot of his images feature a silhouetted person, and the people are unidentifiable that leaves the viewer with intrigue. Hope you enjoy his images as much as we do.



FEATURED PHOTOGRAPHER





***Photographic Speciality/Style:***

Street and architectural photography, focusing on the interplay of light, shadow, and human subjects.

***Short Bio:***

Atlanta-based street photographer with over 15 years of expertise. From film to digital, my journey spans capturing unique city moments. Recognized in global exhibitions, I emphasize the blend of human silhouettes with urban architecture.

***Your images are stunning. Tell us a bit about your story and how you ended up getting into street photography.***

Thank you! Atlanta's vibrant architecture enchanted me from a young age.

Unable to articulate my feelings, I turned to photography as my canvas. My mission is to spotlight the mundane, encouraging viewers to engage deeply with their surroundings.

***Your images are very captivating in the way that most of them feature a silhouetted person and the people are unidentifiable. How did you develop your unique style?***

I drew inspiration from iconic street photographers like Fan Ho, Berniece Abbott, and Gordon Parks. While capturing architecture, I noticed the mesmerizing interplay of light with passing humans. Marrying these observations with my inspirations birthed my signature style.











***Tell us, how do you typically go about getting the shot. It must be quite challenging to balance composition and positioning yourself to get the people in silhouette. I take it there is a specific time of day that you shoot at.***

The soft light of early mornings and late afternoons are my favorite. Achieving the perfect shot demands immense patience. Each session refines my technique, but every venture still offers fresh lessons in composition.





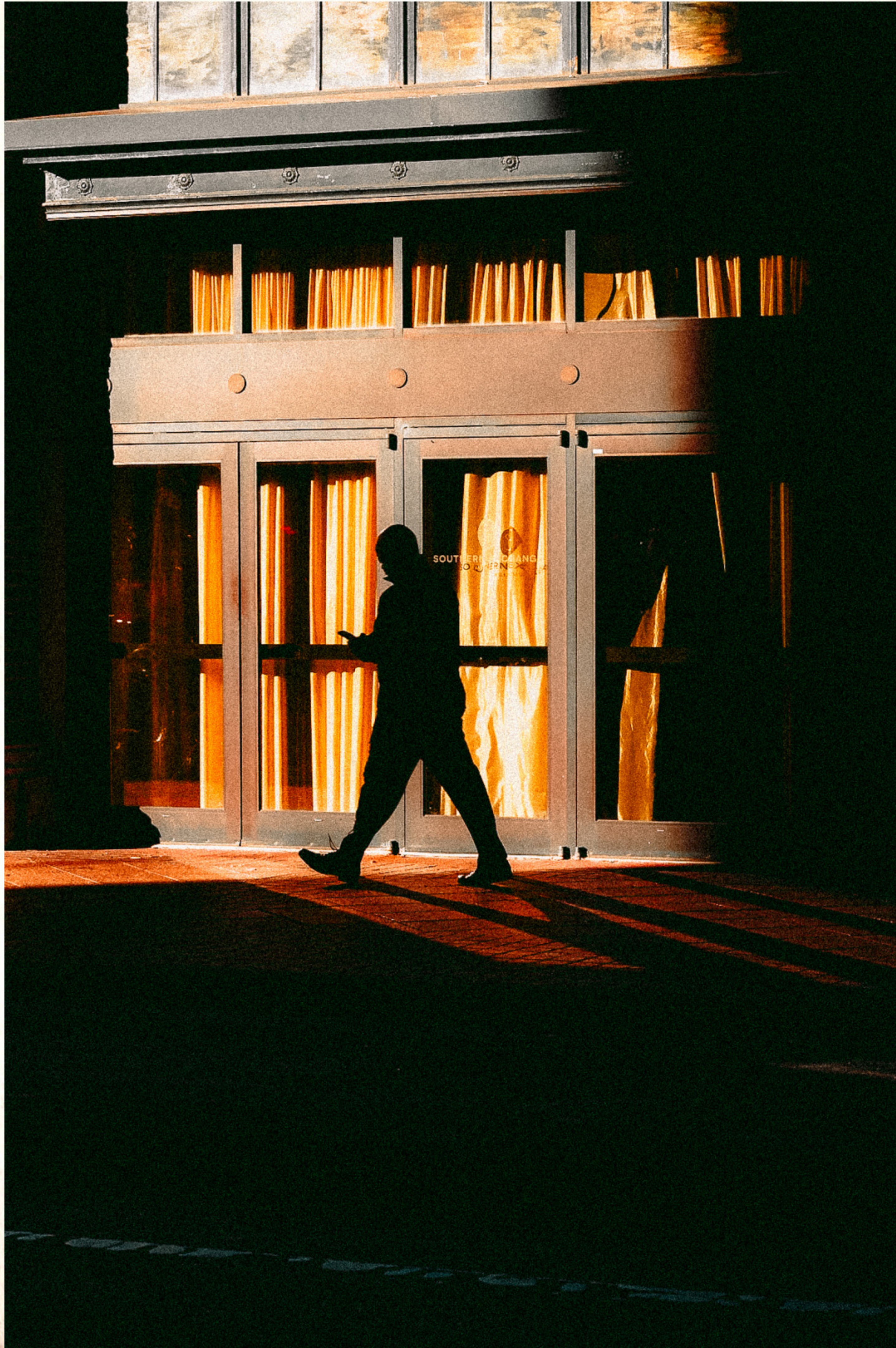


***Tell us a bit about how Atlanta has shaped your photography.***

Atlanta's diverse architecture provided endless canvases. Its vastness introduced me to the realm of street photography. Every alley and skyline narrate a unique tale.

***How do you decide on locations for your photography?***

While I have cherished spots from my years of shooting, Atlanta never ceases to surprise. Casual drives often lead to discovering captivating interplays of light, shadows, and urban life.











***Street photography can be challenging with shooting total strangers that might be unaware that you are taking images of them. How do you deal with the risk of being "caught"?***

Indeed, it's a delicate dance. A genuine smile and transparency have always been my armor. If confronted, I ensure the individual feels respected by sharing the shot and, if needed, deleting it. It's about the art, not conflicts.

***Tell us a bit about your post processing. Are you color grading your images and are there any specific techniques that are helpful to defining your style?***

Post-processing is crucial. I subtly color grade to amplify the mood. Techniques like dodging and burning emphasize the

light-shadow dynamics, enriching the narrative and accentuating my style.

***What's your long-term photographic ambition?***

I aspire to master street photography further and curate personal exhibits. Venturing into TV or film photography and collaborating with renowned brands for shoots are also on my horizon. Ultimately, I aspire to become a Magnum Photographer.

***Where does your photographic inspiration come from?***

Apart from iconic photographers, the ethereal dance of light and shadow in Atlanta's streets continually fuels my creativity.









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

Having my work showcased in over 50

exhibits stands tall. Venturing into NFTs, earning from my passion, and recently transitioning to full-time photography for an estate sale firm are milestones I cherish.







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

My favorite is an image called "you're late" (which you see below). This image really encapsulates all of the elements of street photography. I'm very proud of that one!

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

My Nikon D750 along with a 24mm-85mm, 50mm 1.4, and a 70mm-300mm. Those are my go-to lenses. I really love my 50mm. It's so fast and sharp. It's an ideal lens for street photography.





FEATURED PHOTOGRAPHER







***What words of advice would you give to beginners?***

Heed your intuition. Your attraction to photography has a purpose. Be patient,

relish the journey, and craft for your soul, not just the audience. But, most importantly, ALWAYS BRING YOUR CAMERA!







FEATURED PHOTOGRAPHER



Follow more of Branden May's work on his [website](#) and [Instagram](#).



TIMELAPSE

# STRASBOURG IN MOTION

## A 4K TIMELAPSE JOURNEY

by CHRISTIAN MÖHRLE



Welcome to a mesmerizing journey through the picturesque streets and enchanting corners of Strasbourg, France.



TIMELAPSE

BEHIND THE SCENES:  
**CHRISTIAN MÖHRLE'S**  
“STRASBOURG IN MOTION:  
A 4K TIMELAPSE JOURNEY

A day in  
**STRASBOURG**



**I**n this captivating film, I've condensed the city's charm into a time-lapse movie that will leave you in awe.

Explore Strasbourg's stunning landmarks, from the iconic Strasbourg Cathedral with its intricate Gothic architecture to the charming La Petite France neighborhood with its timber-framed houses, all in the blink of an eye.





Watch as boats glide gracefully through the canals, the heart of this city's unique and romantic ambiance.

Witness the changing moods of the city as day turns into night, and thousands of lights illuminate Strasbourg's streets and riverbanks.

Let [the music](#) carry you through this visual journey, composed to complement the beauty of Strasbourg and elevate your viewing experience.

Whether you're planning a visit, reminiscing about your time in Strasbourg, or simply

seeking a few moments of escapism, this time-lapse film will transport you to the magical streets of Strasbourg and inspire you to explore its enchanting beauty.

This time-lapse movie was recorded on my Sony a7 III and Canon EOS 6D. Most used lens was probably the TArtisan 50mm Tilt-Shift lens, followed by the Canon 16-35 mm L F/4 and the Canon 24-105 mm L F/4 to cover a wide focal length range.

All in all I shot almost 1 Terabyte of photos with nearly 30,000 photos taken during a 3 day period.

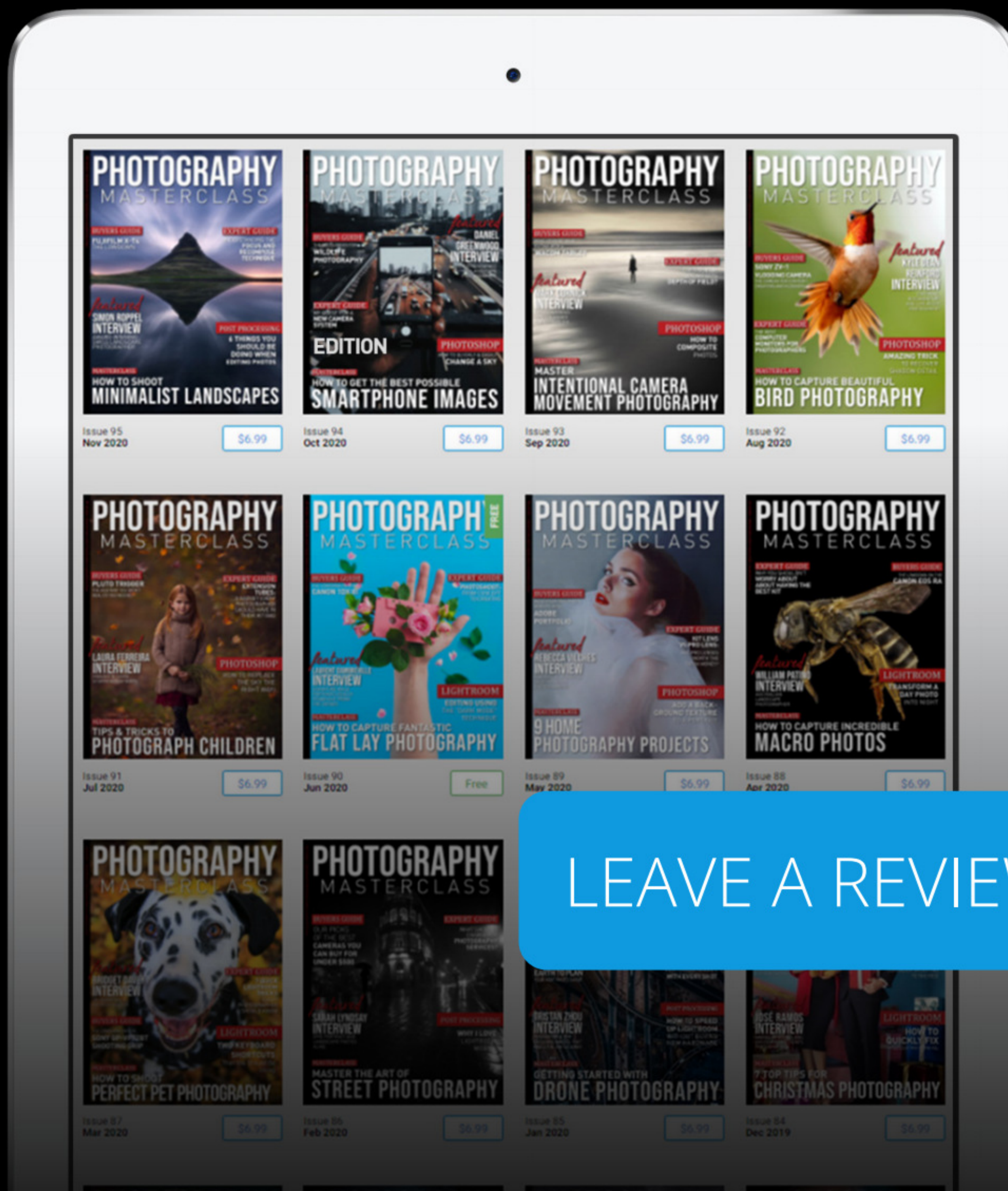
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Christian Möhrle is a landscape photographer based in southern Germany & has been shooting landscapes since 2009. His goal to become one of the best landscape photographers in Germany while still doing it just as a hobby. On his way to achieve this, he publishes post processing videos using Lightroom, Photoshop and other helpful tools, as well as doing timelapse videos. Follow more of his work on [Instagram](#) and [YouTube](#)



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# READERS GALLERY

Your Very Best Shots Showcased























**By:** Kieran Geehan  
**Shot Details:** Canon EOS 5D Mark IV  
at 16mm, f/2.8, 1/2s, ISO 250  
[Website](#) | [Instagram](#)









**By:** Wanda Sheppard  
**Shot Details:** Sony a7R III at 105mm,  
f/8, 1/80s, ISO 320





**AS THE SUN SETS**

**By:** Phil Pound

**Shot Details:** Nikon Z9 at 800mm,  
f/6.3, 1/1000s, ISO 360

[Instagram](#)





**GRACEFUL**

**By:** Phil Pound

**Shot Details:** Nikon Z9 at 800mm,  
f/6.3, 1/1000s, ISO 360

[Instagram](#)



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# PRIME LENS POWER: UNVEILING 6 MUST-HAVE FOCAL LENGTHS FOR PHOTOGRAPHERS



Photo by: *DLX Media*

by Gill Roberts

**P**hotography is all about telling stories, and the lens you choose plays a huge role in how those stories unfold. Today, we're diving into the world of prime lenses. We'll explore why these lenses matter, how they

sharpen your skills, and why having a mix in your camera bag can take your photos to the next level. So, grab your camera and let's get down to the nitty-gritty of prime lenses and why you should have them in your bag.





Photo by: [Wolfgang Hasselmann](#)

## DEBUNKING THE MYTH: ARE PRIME LENSES REALLY BETTER THAN ZOOM LENSES?

In the ongoing debate between prime and zoom lenses, the notion that one is definitively superior to the other is a common misconception. Each has its strengths, and the choice ultimately depends on your specific needs as a photographer.

Prime lenses are celebrated for their fixed focal length, simplicity, and often wider apertures, allowing more light to hit the sensor. This can result in sharper images and better performance in low-light conditions. On the other hand, zoom lenses offer flexibility by providing a range of focal lengths in a single package. This versatility is handy for various shooting scenarios, especially when you need to quickly adapt to changing scenes.

So, are prime lenses better than zoom lenses? It's not about better or worse; it's about what suits your style and requirements.

## HOW PRIME LENSES CAN ELEVATE YOUR PHOTOGRAPHY GAME

Photography is a craft where simplicity can be your greatest teacher. Prime lenses, with their fixed focal lengths and straightforward design, guide you toward a deeper understanding of specific focal lengths and apertures.

With a prime lens, you're compelled to physically move, finding the ideal position to capture your subject. This intentional process fosters a deeper understanding of composition and perspective, encouraging you to explore various perspectives, moving your feet to find the perfect angle.

Moreover, prime lenses often boast wider apertures, allowing for a shallow depth of field, and striking subject isolation.

There's nothing inherently wrong with zoom lenses – some of our favorites are zooms. But, incorporating prime lenses into your photography arsenal is akin to embracing a mentor that nudges you to refine your skills with each shot.



## EMBRACING THE LIGHTWEIGHT ADVANTAGE OF PRIME LENSES

One of the standout features of prime lenses is their lightweight build. Compared to their zoom counterparts, prime lenses have a much smaller and lightweight build because of their fixed focal length.

Whether you're on a day-long photo expedition or a spontaneous street photography venture, the reduced weight of a prime lens means less strain on your gear bag and your shoulders.

## THE AMAZING APERTURE RANGE OF PRIME LENSES

Unlike zoom lenses that often have a limited aperture range, prime lenses bring versatility to the table. Picture this: wide apertures like  $f/1.2$ ,  $f/1.8$ , and even the jaw-dropping  $f/0.95$ .

Yeah, these numbers matter, when you consider that most zoom lenses struggle to go past  $f/3.5$ .

Having a range like this in your prime lens arsenal is like having a toolbox with a bunch of different-sized wrenches. Each aperture gives you a unique power to control light, focus, and depth. Want a dreamy, blurred background? Go for that wide  $f/1.4$ . Need everything in sharp focus? Tighten it up with a smaller  $f/8$ . Sure, these faster apertures may come with a premium price tag, but the creative freedom they offer can be priceless.

With a prime lens in your hands, you gain the ability to capture extraordinary shots, even in challenging conditions. The wider aperture not only allows for beautiful, shallow depth-of-field effects but also empowers you to conquer tricky lighting situations. It's this expansive aperture range that makes prime lenses indispensable for photographers seeking to push boundaries and explore the full potential of their craft.







Photo by: [Thomas William](#)

## THE MAGNIFICENT SIX: EXPLORING 6 MUST- HAVE PRIME LENS FOCAL LENGTHS

Here's a quick rundown of six common must-have focal lengths that can significantly enhance your photography.

### THE 135MM LENS: CAPTURING THE ESSENCE

Let's talk practicality with the 135mm lens – a true multitasker in the world of prime lenses.

Why does it stand out? Well, when you need to shoot from a distance, the 135mm lens steps up to the plate. It's your reliable companion for freezing the excitement of a sports game or bringing the natural world closer without disturbing the scene.

In a nutshell, the 135mm lens is your solution for those moments when getting up close isn't an option. Its adaptability makes it a must-have, especially if you're into the outdoors, wildlife, or sports photography.



## THE 85MM LENS: PORTRAIT MAGIC

Now, let's turn our attention to the 85mm lens – another telephoto gem that many photographers find more versatile than the longer 135mm option.

Photographers often gravitate towards the 85mm focal length for one simple reason: it's a game-changer for

portraits. This lens has become a staple choice for both established and up-and-coming photographers alike.

If your photography is primarily focused on people, the 85mm is an essential addition to your gear. It consistently delivers portrait results that might just make you reassess every portrait you've ever taken in the past!





Photo by: Milind Ruparel



## THE 50MM LENS: VERSATILITY IN A FRAME

Now, let's dive into the 50mm lens, often affectionately dubbed the nifty-fifty, a lens that almost every photographer owns, or should own.

Now, why do photographers love it? Perfect for everyday shooting, it excels in various situations and still delivers stunning portraits. You want to capture a bit of everything? This is your lens.

These lenses are known for their portability. Most 50mm lenses are

lightweight, easily slipping into a small camera bag. Compact and manageable, they're the perfect on-the-go lens. Even with a larger aperture like  $f/1.2$ , it's still a manageable size.

Secondly, reliability is the name of the game when it comes to creating captivating portraits. The 50mm lens allows you to capture full-length portraits or waist-length close-ups with ease. Whether you're into portrait or street photography, the 50mm lens ensures great results, making it a versatile and indispensable tool in your photographic arsenal.



## THE 35MM LENS: EVERYDAY WONDERS

The 35mm lens is like the Goldilocks of focal lengths – not too wide, not too narrow, just right for a variety of situations.

The 35mm lens provides a more natural perspective, closely resembling what the human eye sees. It's your storyteller lens, perfect for capturing life as it

unfolds with authenticity. Think of it as your go-to for street shots, travel adventures, or documenting daily life. This lens is like your trusty sidekick, always ready to capture moments with a natural, true-to-life perspective.

The 35mm lens doesn't just stop at being versatile. It's also great for low light conditions. With a decent aperture, usually around f/1.8 or f/2, you can shoot in dimly lit environments without sacrificing too much detail.







Photo by: Aniket Bhattacharya

## THE 24MM LENS: EXPANDING HORIZONS

This lens is a fantastic all-rounder. It's like your Swiss Army knife for various situations. Great for capturing cityscapes, group shots, or even documenting your latest road trip. It's a reliable choice when you want to capture a bit more of the scene without going too wide.

With excellent sharpness and a knack for compressing backgrounds, it's a tool that's precise and delivers clear shots even when you can't physically move closer or further away.

Planning to do some outdoor photography? The 24mm lens has got your back. From weddings to sports events, street photography to exploring landscapes, it works wonders. Its compact design and manageable weight make it an excellent companion for photographers on the move.

So, if you want a lens that's reliable, versatile, and ready for whatever the day brings, the 24mm lens is there to capture your everyday adventures with clarity and ease.



## THE 16MM LENS: IMMERSIVE STORYTELLING

Alright, buckle up, because we're diving into the 16mm lens – the wide-angle wonder that expands your creative horizons. If you're a landscape photographer this is your lens.



This lens offers a broader field of view, letting you squeeze more into your frame. Think sweeping landscapes, architectural wonders, or capturing the energy of a bustling crowd – that's the 16mm lens in action.

Now, because it's wider, you get this cool effect where objects closer to the lens appear larger, and you can emphasize the foreground in your shots. This makes

it perfect for storytelling photos where you want to draw attention to specific elements in the scene.

However, keep in mind, the 16mm lens may not be your go-to for portraits. It can distort facial features when you're up close. But for those grand, expansive shots, or if you're working in tight spaces, the 16mm lens is your go-to tool.

## IN CONCLUSION

Remember, the key to choosing the right lens is understanding what you want to capture. Each of these primes has its own superpower.

Know your story, and your lens will tell it. Whether it's a tight portrait, an epic landscape, or the hustle of the streets, pick the lens that fits your vision. Keep shooting and have fun!





VIDEO

# STREET PHOTOGRAPHY: CHOOSING YOUR FOCAL LENGTH (85MM, 50MM, 35MM, 28MM)

by SEAN TUCKER



In this video I share some thoughts around choosing your focal length in street photography. My focal length journey took me from 85mm, to 50mm, to 35mm, to 28mm, and each had something to teach me as I worked to take better images on the street. Hopefully some of the advice I offer here will help you find your own focal length of choice.

## ABOUT THE AUTHOR:

Sean Tucker is a Photographer and Filmmaker based in London. His stills work focuses on Portraiture and Street Photography, and he runs a YouTube Channel where he seeks to inspire and encourage other creative people on their own journeys. Follow him on his [website](#), [YouTube](#) and [Instagram](#)



# VIDEO

## HOW TO CHOOSE THE RIGHT FOCAL LENGTH PRIME LENSES - 5 TIPS

by TOMS JURJAKS



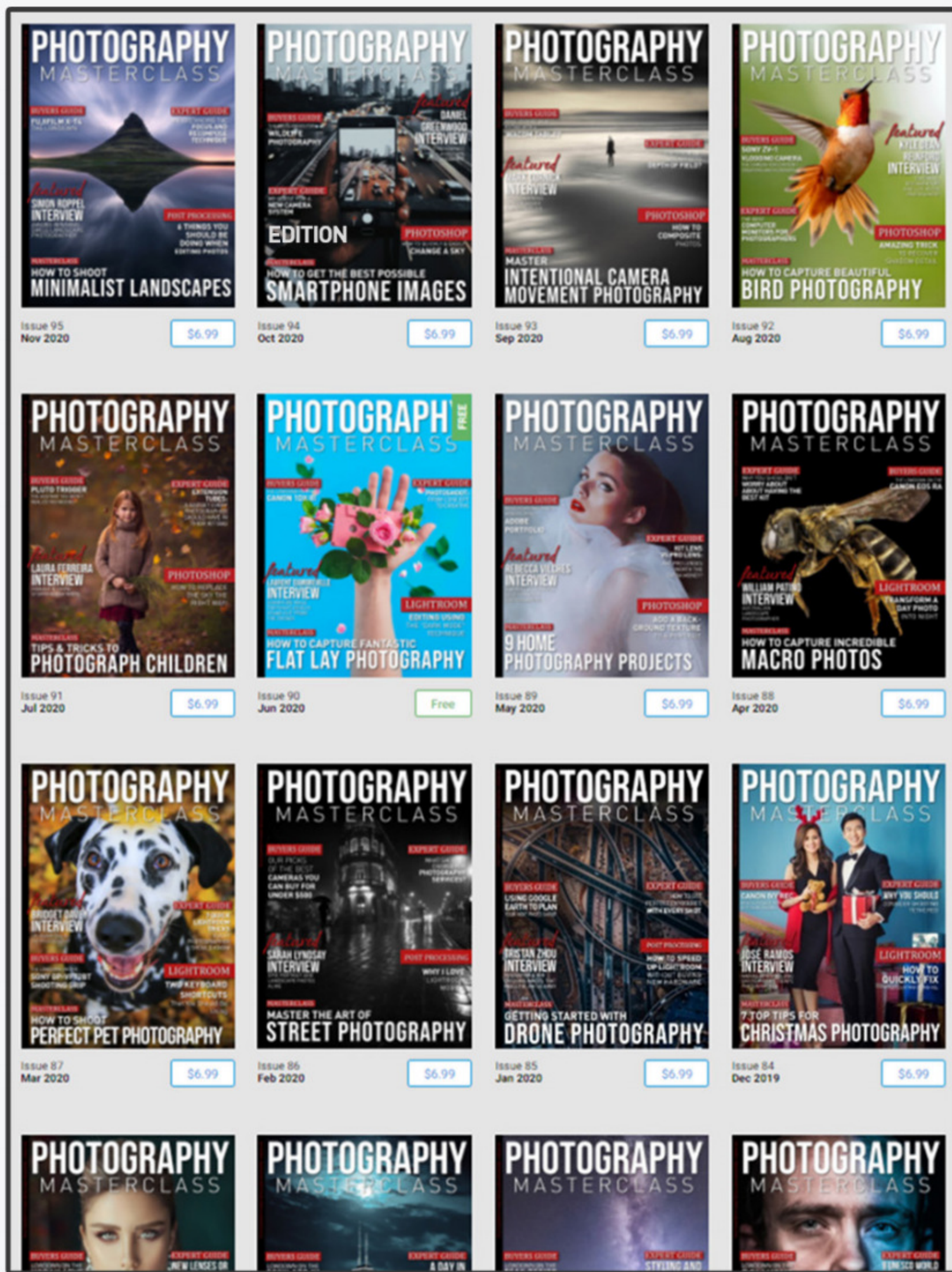
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### ABOUT THE AUTHOR:

My name is Toms Jurjaks and being in nature and taking pictures is my passion. I also do YouTube videos because I love to teach stuff. You can find more of my work on my [website](#), [Instagram](#) and [YouTube](#).



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