

PHOTOGRAPHY

MASTERCLASS



INSPIRATION
FINDING YOUR PHOTOGRAPHIC VOICE

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HOW TO GET STARTED WITH FILM PHOTOGRAPHY

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EMANUEL SCARPONI
INTERVIEW
ITALIAN LANDSCAPE PHOTOGRAPHER

PHOTOSHOP
STUDIO PORTRAIT TO FINE ART

MASTERCLASS
MASTER THE ART OF FASHION PHOTOGRAPHY



PHOTOGRAPHY

MASTERCLASS

MAGAZINE

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EDITOR'S NOTE

Welcome to this edition
of Photography
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The fashion industry is a multibillion dollar affair, and it relies heavily on photography to sell clothing and promote brands. There's a huge amount to experiment with in the fashion photography genre, giving you almost endless creative possibilities. In this issue, we'll cover the different types of fashion photography, the equipment you'll need, and our 6 top tips for shooting stunning fashion photography.

In this issue, we interview Italian landscape photographer Emanuel Scarponi. With an unwavering passion

for the outdoors and a keen eye for composition, Scarponi's work transcends mere imagery, inviting viewers into a world where light dances on rugged terrain and every frame tells a story of serenity and wonder. Join us as we delve into the creative mind behind the lens, exploring the inspirations, techniques, and philosophies that shape Scarponi's captivating photographic journey.

We hope you enjoy this issue. 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, at 24mm,
f/2.8, 1/250 sec, ISO 250
[Instagram](#)

EDITORS CHOICE



By: Cameron Venti
Shot Details: Nikon Z6, at 105mm,
f/40, 1/200 sec, ISO 400
[Instagram](#)



By: Anthony Tyrrell

Shot Details: Canon 6D, at 66mm,
f/22, 1/6 sec, ISO 100

[Instagram](#)



EDITORS CHOICE



By: Cameron Venti
Shot Details: Nikon Z6, at 70mm,
f/8.0, 1/200 sec, ISO 100
[Instagram](#)



By: Charl van Rooy
Shot Details: Canon IV, at 300mm,
f/6.3, 1/1000 sec, ISO 320
[Instagram](#)



By: Tom Morbey
Shot Details: Canon 700D, at 21mm,
f/4.5, 1/800 sec, ISO 100
[Instagram](#)



EDITORS CHOICE

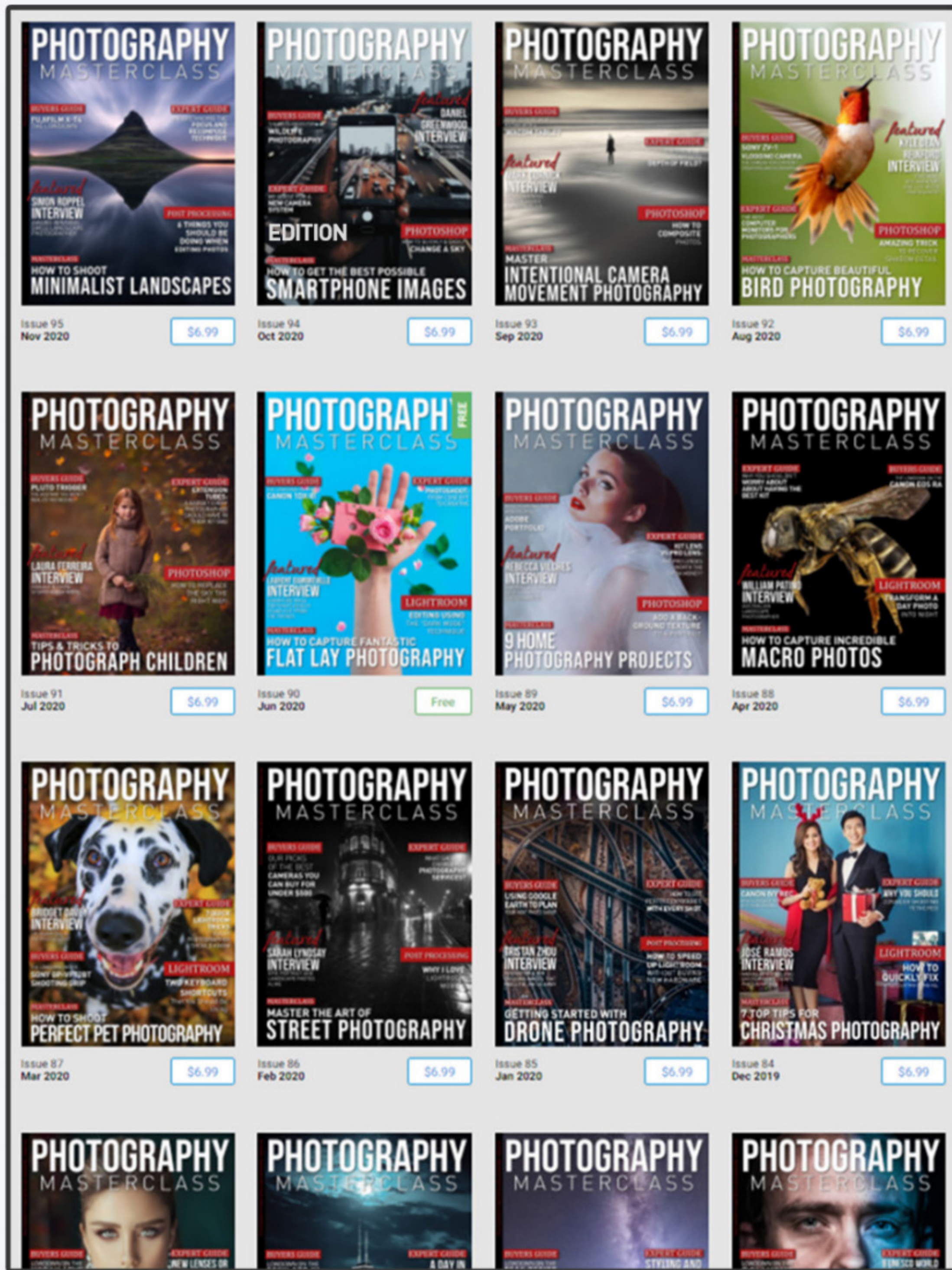


By: Hongmei Zhao
Shot Details: Canon 500D, at 55mm,
f/11, 1/250 sec, ISO 200
[Instagram](#)



By: Cameron Venti
Shot Details: Nikon Z6, at 43mm,
f/7.1, 1/200 sec, ISO 100
[Instagram](#)

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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 consider featuring your content in Photography Masterclass Magazine.

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UNVEILING YOUR VISION: A GUIDE TO FINDING YOUR PHOTOGRAPHIC VOICE



Photo by: [Andrew Ly](#)

Have you ever stood before a beautiful sunset, camera clutched in your hand, yet felt a pang of uncertainty? You see the fiery colors bleeding across the horizon, the silhouetted figures basking in the golden light, the raw emotion of the scene. But translating that vision into a compelling image can feel like an elusive task. This struggle often stems from the quest to find your photographic voice – that unique perspective that elevates your photographs from mere snapshots to personal expressions.

Technical skills are undeniably important in photography. Mastering exposure, composition, and lighting techniques equips you with the tools to capture a scene effectively. However, a truly captivating image goes beyond technical proficiency. It resonates with an intangible quality, a whisper of the photographer's soul woven into the frame. This is the essence of your photographic voice, the signature style that sets your work apart and allows viewers to connect with your vision.

THE MULTIFACETED NATURE OF PHOTOGRAPHIC VOICE

But what exactly constitutes a photographic voice? It's a multifaceted entity encompassing your subject matter preferences, the way you compose a scene, the emotions you evoke through your images, and the influence of your personal experiences.

For example, wildlife photographer [Ami Vitale](#) is renowned for capturing the raw power and vulnerability of animals in their natural habitat. Her work is characterized by a sense of intimacy and respect for her subjects,

often showcasing them in their most unguarded moments. This resonates with viewers who connect with the emotional intelligence and storytelling woven into her photographs.

In contrast, architectural photographer [Hélène Binet](#) is known for her minimalist compositions and dramatic use of light and shadow. Her images highlight the geometric beauty and stark lines of modern architecture, often conveying a sense of awe and solitude. These two photographers, despite their vastly different styles, exemplify how subject matter preference and compositional choices contribute to a photographer's unique voice.

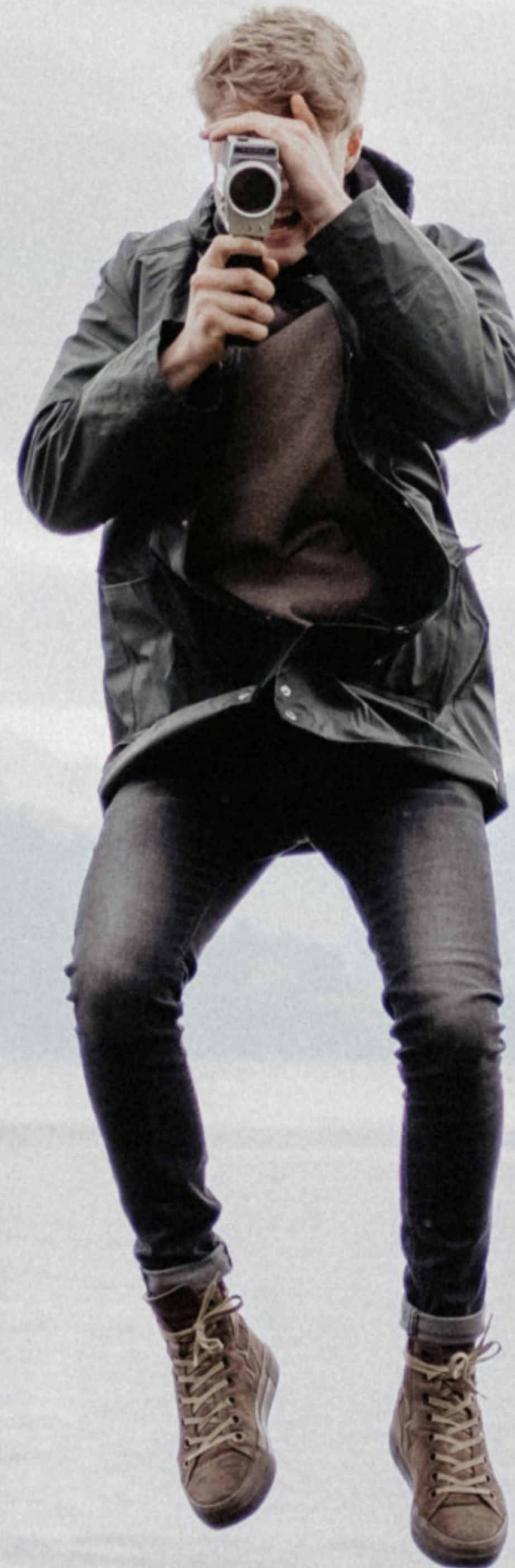


THE SHAPING FORCES: INFLUENCES ON YOUR PHOTOGRAPHIC VOICE

Finding your voice isn't about creating in a vacuum. It's shaped by external factors like photographers you admire, artistic movements that resonate with you, and life experiences that have left an imprint. Identifying these influences can provide valuable insights into your own developing style.

Perhaps you were captivated by the evocative black and white portraits of [Ansel Adams](#), inspiring you to explore the timeless beauty of this medium. Or maybe the documentary photography of Dorothea Lange, capturing the human condition during the Great Depression, sparked a passion for social commentary through your lens.

Even personal experiences can shape your voice. A childhood spent exploring the vibrant markets of Southeast Asia might translate into a fascination with capturing the chaos and energy of street scenes. The experience of loss could lead you to focus on capturing fleeting moments of beauty in the everyday. By acknowledging these influences and experiences, you gain a deeper understanding of the stories your photographs yearn to tell.



EXPERIMENTATION: THE KEY TO UNLOCKING YOUR POTENTIAL

The path to finding your voice is paved with exploration. Stepping outside your comfort zone and trying new techniques, genres, and perspectives can unlock hidden potential and lead to unexpected breakthroughs. Embrace the freedom to play with light, shadow, focus, and composition. Explore different genres such as

portraiture, macro photography, or abstract imagery.

For instance, a landscape photographer might experiment with long exposure techniques to create dreamlike renditions of a familiar scene. A portrait photographer might delve into street photography, honing their ability to capture candid moments and raw human emotions. Every experiment, even if seemingly unsuccessful, adds a layer of experience and refines your understanding of the visual language you want to develop.

Photo by: [Alex Alvarez](#)



CONQUERING THE COMPARISON TRAP: FOCUS ON YOUR OWN JOURNEY

Social media feeds can be a double-edged sword. While inspiring, they can also fuel the temptation to compare your work to others. Remember, comparison is a thief of joy. Every photographer has a unique voice to develop, and comparing your beginning to someone else's middle is a recipe for discouragement.

Instead, focus on your own artistic journey. Celebrate your progress, no matter how small. Did you finally master the art of manual mode? Did you capture a candid moment that perfectly encapsulates an emotion? These are milestones worth acknowledging. Learn from your mistakes. Analyze your unsuccessful shots and identify areas for improvement. Most importantly, find inspiration in the work of others without succumbing to discouragement.

HONING YOUR CRAFT: TECHNIQUES FOR REFINING YOUR VOICE

As you refine your voice, continuous practice takes center stage. The more you shoot, the more comfortable you become with your camera and the more intuitively you can translate your vision into a photograph.

Deliberate composition becomes crucial. Don't just point and shoot; actively consider how each element within the frame contributes to your message. For example, leading lines can draw the viewer's eye into the image, negative space can create a sense of isolation, and foreground elements can add depth and context. Experiment with different compositional techniques to see how they influence the overall feel of your photographs.

Finally, train your eye by actively viewing photographs. Look beyond the subject matter and analyze how other photographers use light, composition, and storytelling techniques to convey their vision. Visit museums and galleries, attend photography exhibitions, and immerse yourself in photography books. Pay close attention to the work of photographers whose style resonates with you, and try to identify the specific elements that contribute to their voice.

EMBRACE YOUR VOICE AND SHARE YOUR STORY

Finding your photographic voice is about embracing your unique perspective and using photography as a language to share your stories with the world. When you shoot authentically, expressing your emotions and experiences through your images, you create a powerful connection with viewers. Your photographs become windows into your soul, inviting others to experience the world through your lens.

Take, for instance, street photographer [Vivian Maier](#). Her work, discovered posthumously, offers a glimpse into everyday life in mid-20th century New York City. Her candid shots capture the raw emotions, humor, and struggles of ordinary people, creating a social commentary that transcends time. Her photographs resonate because they are infused with her unique perspective and her ability to connect with her subjects on a human level.





THE JOURNEY CONTINUES: A LIFELONG EXPLORATION

The quest to find your voice is a rewarding lifelong journey of exploration and self-discovery. By embracing your individuality, experimenting freely, and honing your craft, you'll develop a signature style that sets your work apart.

There will be moments of frustration and uncertainty, but also breakthroughs and moments of pure joy. Embrace the process, celebrate your progress, and never stop learning and experimenting. As Alfred Stieglitz so aptly stated, "In photography there is a reality so subtle that it becomes more real than reality." Strive to capture those subtle realities with your unique voice.

VIDEO

FINDING YOUR VISUAL VOICE (FEAT. DAN BAKER)

by SEAN TUCKER



In this video Dan Baker talks about finding his own visual voice by photographing the same stretch of beachfront in his hometown of Cleethorpes. He covers his process for focusing on a very specific geographical location, how he approaches composition and framing, and how photography has helped him overcome his battles with dyslexia by uncovering his unique visual voice.

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](#)

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HOW TO GET STARTED WITH FILM PHOTOGRAPHY



Photo by: [Sami Abdullah](#)

by Jo Plumridge

If you're from a younger generation than I am, you may never have shot on film. But while digital photography is the dominant medium, film is still around and becoming increasingly popular again

with those looking to expand their creativity, or just try something new. Having learned photography entirely on film cameras, I'm going to give you some advice on how to get started with film in this article.



FILM CAMERAS

Somewhat unsurprisingly, the first thing you will need is a camera that takes film. Unless you are very experienced with film cameras, I'd recommend buying from a store so you've got a guarantee. Also, make sure to ask your friends and family if they have any lurking around! You might be surprised what turns up from the back of a cupboard.

35MM CAMERAS

Although compact point and shoot 35mm film cameras are available, I wouldn't really recommend them. The whole point of film photography is to shoot at a slower and more thoughtful pace with a limited number of exposures. Yes, little compact cameras can be great fun but they're not where I'd recommend starting out.

Instead, I'd look into a manual SLR with interchangeable lenses. They're great value for money and use minimal battery power. The most important things you'll need to check are that the light meter still works (hence the recommendation to buy from a store) and that they've been regularly serviced.

The classic manual SLR options are the Pentax K1000 or ME Super, the Olympus OM-1 or OM-2, the Canon AE-1 and the Nikon FM. Pair any of these with a 50mm lens (which is what most are sold with to be honest) and you're ready to go.

You'll also find automatic SLRs if you'd prefer a camera that you don't have to manually focus. Again, there are lots to choose from but a few to look out for include the Canon EOS-3 and EOS-1V, the Nikon F5 and F100 and the Minolta Ag.

MEDIUM FORMAT

When I shot on film, I mainly used a medium format camera, sometimes known as 120 cameras (as they use 120 film). Because the film is three times the size of 35mm, you'll get higher quality and greater detail in your shot. Of course, I'd only recommend investing in a medium format film camera if you've got the funds and the time to take advantage of the process.

There were a huge number of medium format cameras produced, but some of the most popular are the Hasselblad

500C and the 501CM, the Mamiya c330, 645 J and RB / RZ, the Bronica SQ and SQ-A, the Pentax 6x7 and the Rolleiflex 3.5C. There were also some automatic medium format cameras worth using, such as the Fuji GA645.

LARGE FORMAT

Just so you recognise these if you come across them, large format cameras generally have a flexible bellows and use film sold in sheets or plates. The most common sizes are 5x4" and 8x10". Famous brands include Cambo, Horseman and Linhof.



Photo by: [George Milton](#)



CAMERA FILM

Whatever camera you're using, you'll need film to shoot on. The main types are color or black & white negative and color slide film (there used to be black & white slide film as well, but it's sadly long been discontinued. By the way, film should be kept in the fridge to keep it viable for as long as possible.

35mm is the most common film still available and you can buy it in either 24 or 36 exposures. 120 film for medium format will give you between 8 and 16 shots, depending on the size of negative the camera shoots (for example 6x4.5, 6x6 or 6x7). Large format film is sold in packs with each film an individual sheet – they're usually sold in packs of 10 or 20.

You should all be aware of ISO from seeing it on your digital cameras, but this is how film sensitivity is displayed on a roll of film. ISO was usually called ASA in the States by the way. A low ISO makes film less sensitive to light and is generally used on sunny days or in a studio. Slow speed films come in ISO 25, 50, 100, 125, 160 or 200. A high ISO makes film more sensitive to light and is used on overcast days, indoors or for shooting fast subjects. They will have more grain as the ISO increases. Fast speed films come in ISO 400, 800, 1600 or 3200. Here are some films I'd recommend:

COLOR NEGATIVE:

- Kodak Portra 160
- Kodak Portra 400
- Kodak Portra 800

BLACK & WHITE NEGATIVE:

- Ilford FP4 125
- Ilford HP5 400
- Ilford Pan F 50
- Ilford Delta 100
- Ilford Delta 400
- Ilford Delta 3200
- Kodak Tri-X 400
- Kodak TMax 100
- Kodak TMax 400
- Kodak TMax 3200
- Agfa Photo APX 100
- Agfa Photo APX 400
- Fujifilm Neopan Acros II 100

COLOR SLIDE:

- Kodak Ektachrome E100
- Fujifilm Velvia 50
- Fujifilm Provia 100F

Of course, these are just some suggestions. You'll also find cheaper film available, which is great to start out with so you don't make costly mistakes. And there are also companies making specialist and unusual films to try out – Lomography is a great place to look. A couple of places to look for film are [Analogue Wonderland](#) in the UK and [Film Photography Project](#) in the US.

PROCESSING

Film needs to be processed and nowadays you can normally choose to get prints or digital scans of the negatives (or both, as I'd recommend). Some people choose to develop black & white film themselves (although that's a whole different topic). Although they're not as common as they used to be, there are still labs in major cities and online that will develop your film.



OTHER ACCESSORIES TO CONSIDER

Although you don't need tons of gear to get started with, there are a few accessories that could be useful.

- **A cable release** – If you want to take long exposure images without camera shake, you'll need a cable release to screw into the shutter button.
- **Tripod** – A tripod will give you more creative possibilities, and you will need to stabilise your camera sooner than you would with digital.
- **Filters** – I'd recommend a UV filter for all lenses, but there are lots of filters you can experiment with on film cameras. For instance, yellow and red filters can be used on black & white film for added contrast, and both polarising and neutral density filters are essential to have in your camera bag. There are also filters

available to balance out tungsten light, or different tones, colors and effects to add to a shot.

- **Light meter or light meter app** – If the light meter in your camera is broken or you aren't convinced by its reliability, a light meter can ensure that you get accurate exposures.
- **Extra film** – Always make sure you've got a couple of extra rolls in your camera bag, so you don't run out midway through a shoot.
- **Batteries** – This is less of a consideration and more of a must – if your camera takes batteries, make sure you've always got a spare one with you.

IN CONCLUSION

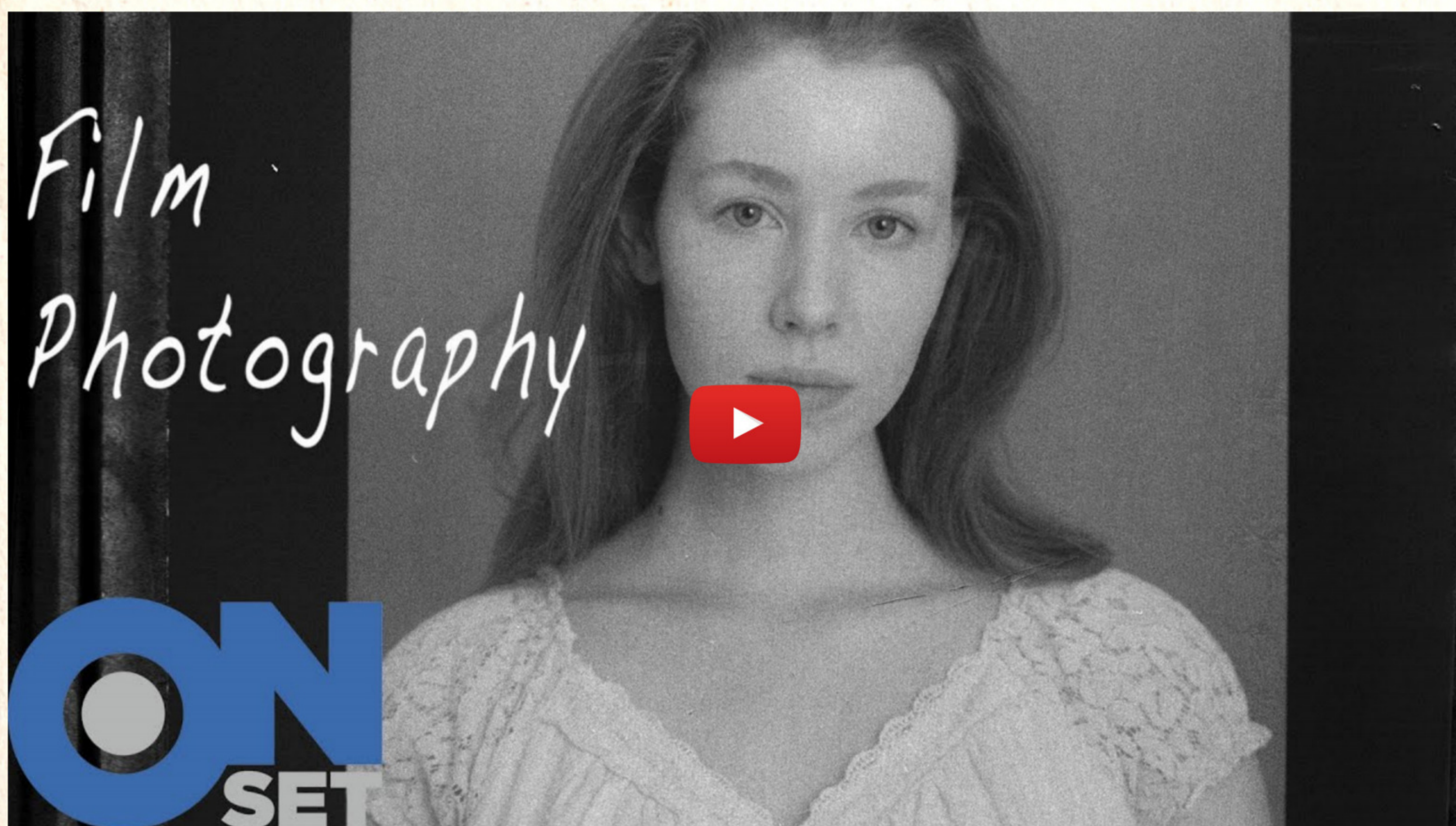
Hopefully this guide will give you a good overview of the world of film photography and some ideas on where to start. I think it's well worth the effort – there's something magical about film and the tonal depths you can achieve.

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: FILM PHOTOGRAPHY ON SET

by ADORAMA



Join Daniel Norton on set as he explores some reasons and techniques behind working with film (analog). For some, using film might be nostalgic or something different to break up their typical work. For others, it may be an exploration of a medium that was out of practice before they made their first photo. In any case, working with film can be a rewarding experience.

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.

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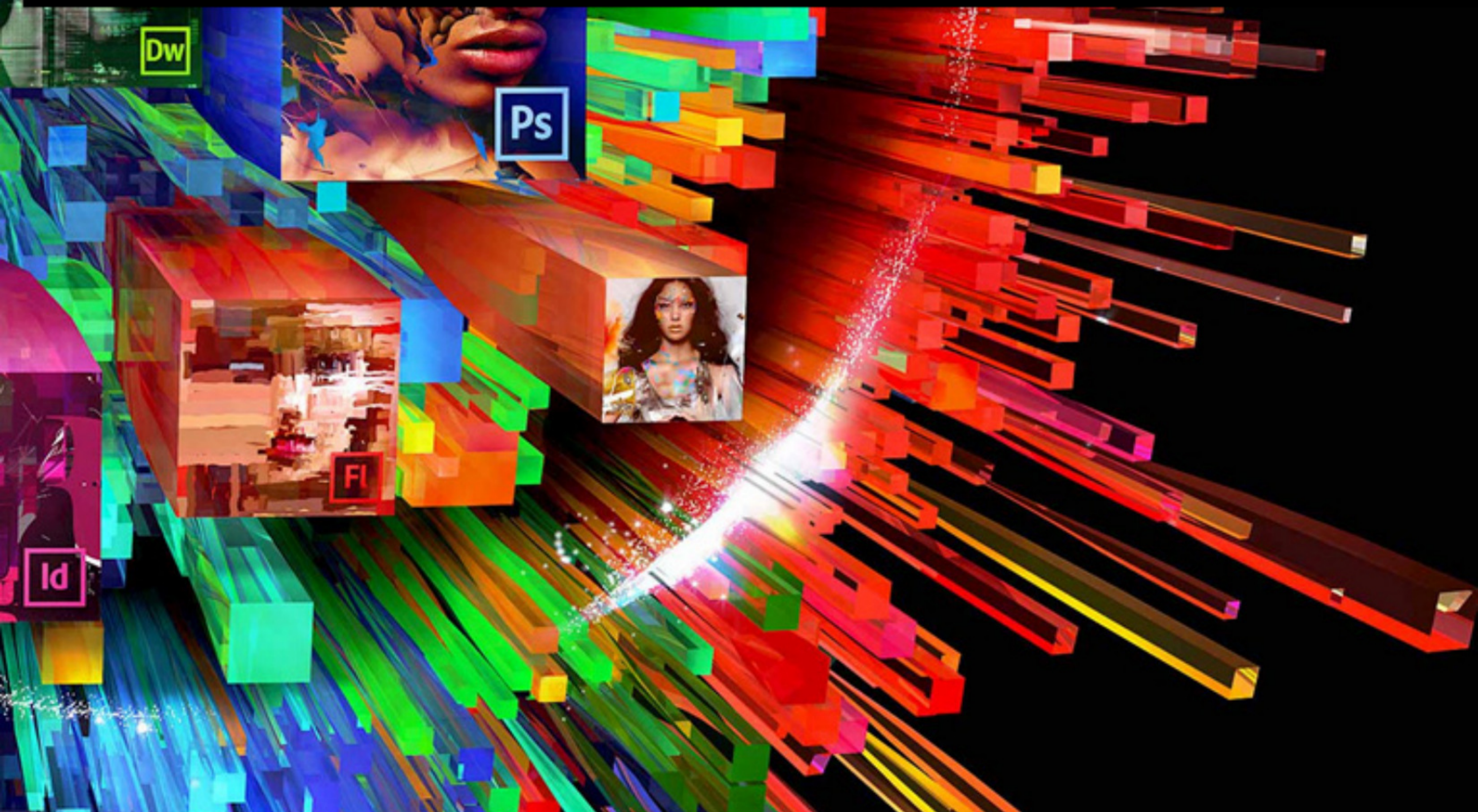


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PHOTO EDITING:

Studio Portrait to
Fine Art In Photoshop



VIDEO TUTORIAL: STUDIO PORTRAIT TO FINE ART IN PHOTOSHOP

by ADORAMA



Not every photo has to be perfect straight out of the camera. In fact, sometimes post-processing is the only way to create the look you are after. If you know your studio session is only part of the journey, getting it right for your computer should be your aim. In this deep dive tutorial, photographer Gavin Hoey has two fine art photo looks in mind, and both require swapping out the background in Photoshop.

ABOUT THE AUTHOR:

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MASTERCLASS MASTER THE ART OF FASHION PHOTOGRAPHY



By: Soroush Golpoor
Shot Details: Canon 5D III, at 24mm,
f/4.0, 1/3200 sec, ISO 100
[Instagram](#)



By: Reza Delkhosh
Shot Details: Canon 5D Mark III, at 50mm,
f/4.5, 1/200 sec, ISO 320

[Instagram](#)





By: Osman Ali
Shot Details: Nikon D600, at 50mm,
f/2.8, 1/320 sec, ISO 100
[Instagram](#)







By: Ben Scott
Shot Details: Canon 5Ds, at 105mm,
f/11, 1/160 sec, ISO 100
[Instagram](#)







By: Soroush Golpoor
Shot Details: Canon 5D Mark III,
1/640 sec, ISO 320
[Instagram](#)

MASTER THE ART OF FASHION PHOTOGRAPHY

by Jo Plumridge



By: Naeim Jafari
[Instagram](#)

The fashion industry is a multibillion dollar affair, and it relies heavily on photography to sell clothing and promote brands. Within the genre you'll find a number of sub-sections, with each one requiring a

different skillset. Because fashion photography covers such a wide range there's plenty to explore. Whether you're interested in working as a professional fashion photographer, or just want to shoot within the genre, this guide will help get you started.

WHAT IS FASHION PHOTOGRAPHY?

Fashion photography is any type of photography involved with the world of fashion. It covers different subsets within the genre, and also crosses over with a number of other photography genres such as portrait and product photography. Let's briefly look at the different types of fashion photography:

1. HIGH FASHION PHOTOGRAPHY:

This is where fashion crosses over with art photography and could also be described as conceptual fashion photography. This is fashion photography with well-known models or celebrities, showcasing unrealistic attire, exaggerated poses and often exotic locations with a flawless finish. These concepts are big productions – you'll find the results in fine-art exhibitions or on high-end books and magazines.

2. EDITORIAL PHOTOGRAPHY:

Similar to high fashion, editorial work has lots of styling and production values, but is shot to be more relatable to a viewer. So the clothing is aspirational, but still fashion that you could wear or might desire to own. Editorial shoots are there to tell a story and to illustrate current trends. You will find the results in fashion and lifestyle magazines and websites.

3. RUNWAY PHOTOGRAPHY:

Is this a form of fashion photography? In some ways, this is more of a documentary genre as you have no control over lighting, settings or what the models will be wearing. But the purpose is still to capture the clothing on display so, in my mind, this is still a part of fashion photography as a genre.



By: Soroush Golpoor
Shot Details: Sony a7r II, at 24mm,
f/2.8, 1/640 sec, ISO 320

[Instagram](#)



By: Naeim Jafari
 Shot Details: Nikon D800, at 52mm,
 f/6.3, 1/160 sec, ISO 320
[Instagram](#)

4. CATALOG PHOTOGRAPHY:

This subset of fashion photography is used by brands and stores to showcase clothes for sale on their websites. It's a type of product photography, with the aim being to show off the clothes clearly so potential purchasers can see how they'll look and fit. Models are normally photographed against a plain background and the images will usually include a few flatpack shots of the clothes on their own as well.

5. STREET FASHION PHOTOGRAPHY:

Street fashion is all about what people are wearing in the real world and how they're styling it, with shots often taken for social media channels. However, it can also cover more niche areas, such as what people are wearing at major fashion weeks. You could also classify staged photoshoots shot on location with a model as street fashion.

6. ADVERTISING FASHION PHOTOGRAPHY:

In a similar vein to catalog photography, advertising fashion photography is all about focusing on the clothes and products to sell an item or brand. An ad campaign could be as simple as a plain shot of a belt, or as complicated as several models on location being shot in a variety of outfits.

7. LOOK BOOK PHOTOGRAPHY:

A look book is a small book (either physical or digital) that portrays the latest collection from a designer. They'll be more conceptual than catalog photography as the designer will be trying to convey a particular mood for each item of clothing.

EQUIPMENT

The equipment you need will vary depending on what type of fashion photography you're shooting. But, in general, fashion photography is a genre that can require a lot of gear. Besides your camera, you'll need a variety of lenses (or a zoom covering different focal lengths) for the work. I would suggest that 50mm and 85mm lenses are particularly useful for those starting out, not least because of the large maximum aperture you'll get with them both. (50mm lenses are either f1.2, f1.4 or f1.8, while 85mm lenses tend to be f1.4 or f1.8.) A 135mm lens would also be a great addition. Prefer to use zoom lenses? Look at the 24-70mm and 70-200mm options – f2.8 if you can afford it, although f4 will be more than adequate to start out with.

If you're shooting out on the street, you can get away with just a camera and lens, although I'd recommend carrying a small reflector if you're going to ask people to pose, just so you can throw light back onto their faces.

Most fashion shoots take place in highly controlled environments, using a variety of studio lighting. Setting up studio lights is another article all in itself.

But most fashion photography setups take advantage of large softboxes and / or beauty dishes to help diffuse and spread the light, whilst still highlighting a model's features.

Want to start experimenting with shooting fashion photography indoors but don't own studio lights? You could start by using a flashgun – preferably off-camera, with a diffuser or mini softbox attached. A reflector will also allow you to bounce light back onto your subject.

A tripod is essential for most fashion work as it allows you to take repeated shots in the same position and helps to keep the camera completely steady for pin sharp shots.

This is just a basic overview of gear – quite obviously there will be a lot of other pieces of equipment you can add in, depending on what you're shooting. In addition to your own gear, high-end fashion shoots also come with make-up artists, hairstylists and clothes stylists at the bare minimum. I'd really recommend finding a make-up artist to work with on a trade for prints basis – you can ask a model to do their own hair and style clothes yourself to start out with.



Photo by: [Nothing Ahead](#)



By: Naeim Jafari

Shot Details: Canon, EOS 5D Mark IV, at 33mm

f/5, 1/500 sec, ISO 160

[Instagram](#)

FASHION PHOTOGRAPHY TIPS

Here are some tips to help you get started with shooting fashion.

1. FINDING A MODEL

As you might expect, you're not going to be shooting with a supermodel on your first shoot (unless, of course, you happen to be friends with one!). If you're just interested in shooting a fashion story, I'd recommend starting with a fashionable friend or perhaps a friend's child who you know will look good on camera. If you're into fashion yourself, you will have plenty of interesting clothes to photograph and put together 'looks' with. If not, second hand and vintage stores are your friend.

If you want to take things to the next stage, use these photos you've shot of

friends and family to approach model agencies. All agencies will have 'new faces.' These are models that have just been signed and need photographs for their casting cards and portfolios. The idea here is that you get a free model to shoot with in return for providing them with digital files of the images you've shot.

2. RESPECT THE MODEL

Whoever you're shooting with, you need to be respectful of them and their personal space. Never grab a model to try and turn them into position or move wayward hairs out of their face, for example. Always try and demonstrate a pose yourself or, if you have to touch them, ask permission first. Be encouraging and supportive, and always make sure that your model is comfortable with what they're being asked to wear and do.

3. REMEMBER THAT THE CLOTHES ARE THE FOCUS

It doesn't matter what type of fashion photography you're shooting; the clothes must be the focus of your image. This is where fashion photography differs from portrait work. In portraiture your main focus is the subject and making them look good. In fashion photography, the model is there to make the clothes look good. I'd recommend starting by placing your model in the centre of the image to draw attention to their outfit. This doesn't mean you can't shoot with angles, or people off to one side – it's just a good way to get started and practice prioritizing the clothes.

4. USE THE RIGHT BACKGROUND

If you're shooting in a studio this is easy to control – a plain background isolates the clothes and throws the focus onto

them entirely. Shooting on location can be more challenging. Obviously, controlling depth of field is vitally important here. You can blur out a distracting background to throw focus back onto the subjects. However, you still need to be careful that there are no colors behind your model that will clash with the outfit they're wearing.

5. CONVEY A STORY OR A THEME

If you're shooting a series of images, make sure you convey a story or theme with them. Out on location? Get your model to interact with their surroundings. You could photograph them in a café, walking down the street, shopping at a market...the possibilities are endless. Of course, if you're shooting in the studio you can experiment with a variety of outfits and looks as well.



By: Hannah Korn
Shot Details: Canon EOS R, at 35mm,
f/1.4, 1/320 sec, ISO 100

[Instagram](#)

6. KEEP UP TO DATE

No industry moves more quickly than fashion. Trends change continuously, fashions come and go and, with all this, the way that fashion is photographed alters as well. If you're interested in getting into the industry, you need to be looking at all the big fashion magazines, websites and brands to see what 'looks' are in at the moment.

The history of fashion photography is actually quite fascinating – you can see the state of the world in different styles of photography over the years. From

big and brash in the 1980s through to the more understated looks of more recent years (for example), there's a wealth of styles to look at and take inspiration from.

IN CONCLUSION

There's a huge amount to experiment with in the fashion photography genre, giving you almost endless creative possibilities. There's bound to be one aspect that appeals to you in particular, so why not start there?

By: Elise Wilcox

Shot Details: Sony a7r III, at 28mm,
f/2.8, 1/160 sec, ISO 400

[Instagram](#)



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: 3 ONE-LIGHT FASHION SETUPS

by Adorama

INSIDE FASHION AND BEAUTY PHOTOGRAPHY

**3 ONE
LIGHT
FASHION
SETUPS**

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Fashion lighting doesn't need to be complicated to be striking or high fashion. Furthermore, one light doesn't mean they are 'boring' either. In fact, many of the lighting setups on the covers of the biggest fashion magazines are achieved with a single light. In this video I share 3 of my favorite fashion (full length) setups that you can achieve with a single light, and here's what's great about it - they all look totally different. They have completely different vibes and could be used for a commercial catalog, dramatic portrait, or fashion editorial. Even better, my setup uses simple modifiers! Take a large umbrella with diffusion and some v-flats, and that's all you need! Simple can be better and in fact, some of the most timeless, memorable images in fashion photography have simple lighting!

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.

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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: EMANUEL SCARPONI



REFLECTION

In this issue, we speak to Italian landscape photographer Emanuel Scarponi. With an unwavering passion for the outdoors and a keen eye for composition, Scarponi's work transcends mere imagery, inviting viewers into a world where light dances on rugged terrain and every frame tells a story of serenity and wonder. Join us as we delve into the creative mind behind the lens, exploring the inspirations, techniques, and philosophies that shape Scarponi's captivating photographic journey.



Photographic Speciality/Style:

Landscape photography

Short Bio:

Born in 1992 in a small town in central Italy, I started taking photographs at the age of 18 after buying my first reflex camera with the sole idea of capturing better images than those taken with a cell phone, during my travels.

From there, the curiosity to better understand this medium was born, giving birth and growing my passion for photography.

Being in contact with nature, searching for the most hidden details and being able to admire the beauty of the night were the things that satisfied me most and made me feel good. It can be said that it is precisely from this feeling of well-being that the passion for landscape photography developed in me.





TIME TO RETURN

Your images are stunning. Tell us a bit about your story and how you ended up specializing in landscape photography?

First of all thanks for the compliment - it's always nice when people appreciate your efforts. I started, as I believe many do, to take photographs by experimenting with all photographic genres starting from "street" to "still life", passing through portrait photography and ignoring at the beginning, paradoxically, landscape photography.

Over time, I then signed up for various courses to try to improve in each of these genres but, beyond the additional knowledge, the feeling was always that

I was taking a photograph that I didn't feel was entirely mine.

As a nature lover, out of pure curiosity one day I decided to take part in a landscape photography course, almost for fun, and in that moment I discovered a wonderful world. In addition to being able to spend time in contact with nature away from everyday life, I also understood that for me the real challenge consisted in studying how to get the shot I had in mind when I found myself in those places. The spark was born precisely at the moment where I discovered how to combine an old passion (nature) with a new and ever-growing one (photography), and since then I have never stopped.



How do you decide on locations for your photography?

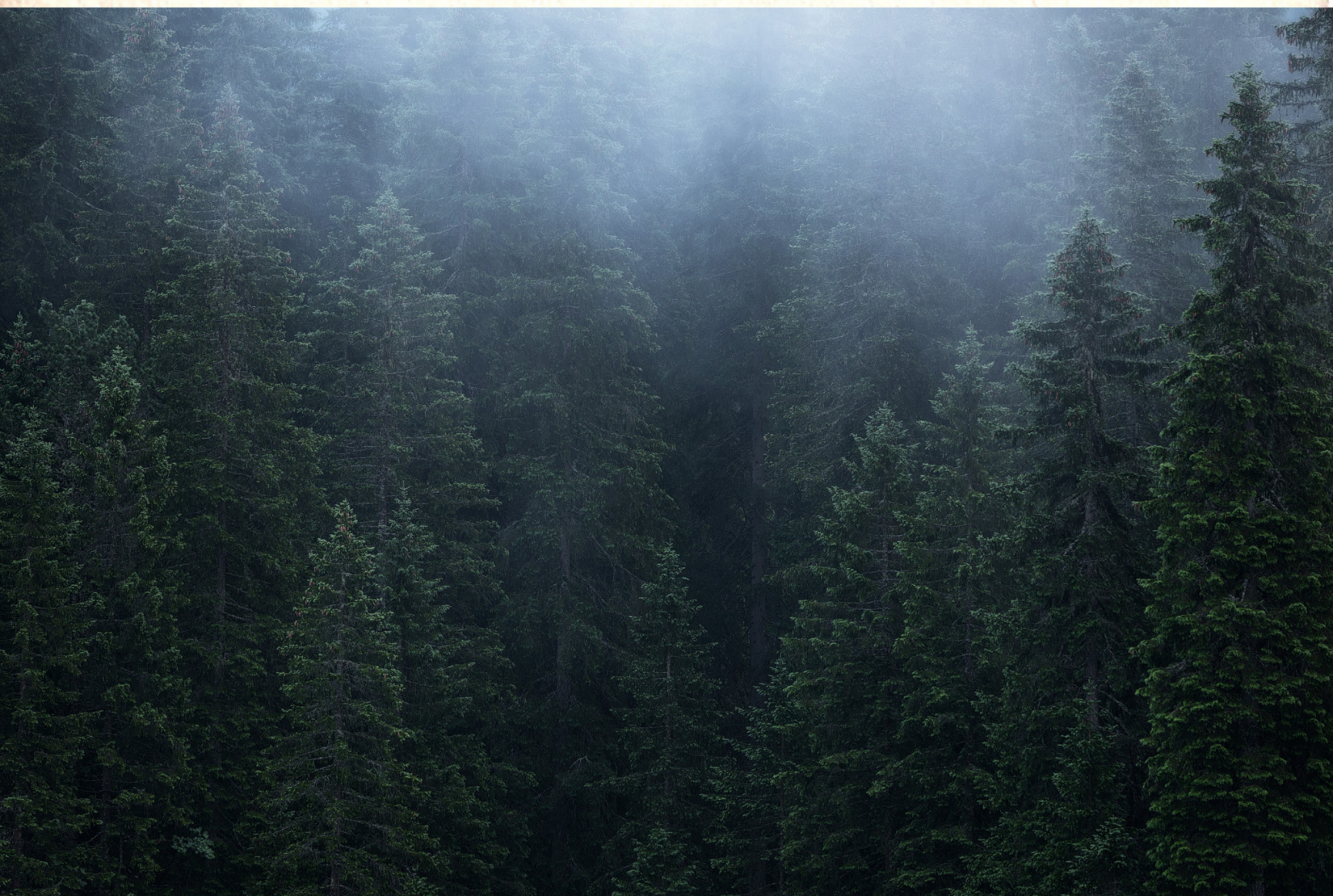
It might seem trivial, but my research very often begins with a photo of a more or less well-known location, seen by chance on social media or an advertisement and which particularly attracted my attention. Nowadays we are literally bombarded with images and it is true that many photographic locations have become too popular,

reaching the point that they could bore those who are always faced with the same subject.

However, given that my photographic research is done primarily to satisfy myself, what I really like is finding a personal interpretation of the places I visit, in order to make the shot unique. It is for this reason that I can actually say that my shots often originate from social media or other photographic channels.







You've travelled to so many great places. Which have been your favorite locations to shoot so far and why?

Fortunately (or unfortunately) I still have to visit many places as Patagonia, Japan, Morocco, America and much more are still missing from my list. However, I am lucky enough to have been born in a country like Italy which, among other things, is a nice amusement park for this kind of photography since you can range from the beautiful mountains of the Dolomites

to the sinuous hills of the Val d'Orcia, passing through the southern coasts up to the night skies of Sardinia.

But I don't deny that my love currently remains fixed for Iceland, a nation that can offer so much to a landscape photographer with all the pros and cons of it. Although I have visited it in all seasons, I figured out that it can offer something different for every occasion and perhaps its beauty lies precisely in it being so wild and sometimes unpredictable, especially due to the weather.

FEATURED PHOTOGRAPHER



ETHEREAL HEIGHTS



BETWEEN CURVES AND LIGHT

Tell us a bit about how you go about planning a shooting a specific location and getting the final image.

In Italy or abroad I love to plan, albeit slightly differently, every photographic outing trying to associate the shot with the weather conditions and the shooting session (be it a sunrise, a sunset or a night time) to exploit the best light conditions.

For this reason, before traveling I always rely on various apps and websites that help me with this and I spend a lot of time studying them.

Furthermore, especially when it comes to a new location, I also try to understand the environment in the vicinity of the shooting location in advance to avoid finding myself completely lost when I arrive. Also in this case I help myself with various 3D maps which often offer me the possibility of even studying a minimum composition in advance.

I am so meticulous in this process that my goal before departure, in addition to having memorized the location in broad terms, is also to predict which technique to use when shooting for the composition I have in mind (focus stacking, HDR etc.) so as to better optimize the timing and possibly have the chance to try something different that I couldn't have foreseen from home.

Your images always have such great lighting. Is it luck or are you able to plan it to some extent?

Luck certainly plays a fundamental role in every photographic outing: who wouldn't want to have this factor always with them? However, it is normal for the unexpected to be around the corner even if, as mentioned before, trying to match each location with its ideal light and weather conditions minimizes the risks, in the hope that all the predictions will then come true. Sometimes it goes wrong, but very often you get results that are even better than you imagined.



It's great to see that you alternate between day and night photography. Could you tell us how you get such great dynamic range in your images regardless of whether it's a day or a night shot?

Let's start from the assumption that I always try to represent and interpret in a personal way what my eyes have seen and that very often, as I believe has happened to many of you, it is not what the camera manages to capture.

As regards daytime photography, I often use shooting techniques by subjecting the same image to different exposures to then combine in the post-production

phase to increase the dynamic range of the scene. Less frequently I use graduated filters, which I leave only for certain environmental conditions or when I am looking for specific water blurring effects.

For night shots, however, I try to lengthen the shutter speed as much as possible to capture more details (which in my opinion make the difference in a successful photo) thanks also to modern sensors which allow excellent recoveries in very low light conditions. However, I don't like to exaggerate too much, because for my photographic vision the shot must remain nocturnal and must never turn into daytime.



FEATURED PHOTOGRAPHER



KISS THE STARS



What's your long-term photographic ambition?

Wow, good question... Definitely continue to travel to visit and therefore photograph as many places as possible.

Over time, I would also like to create new collaborations with brands in the sector and organize courses dedicated exclusively to landscape photography directly in the field.



Where does your photographic inspiration come from?

Mainly from other Italian (and not only) photographers who I admire and follow most on various social networks.

I believe that nowadays we are surrounded by people with a lot of talent for this photographic genre and being able to study their vision encourages me to do more and improves my inspiration. For this reason, if I have the opportunity, I also like to meet them in person and organize some shooting sessions together, since I always find the discussion stimulating and I consider it a fundamental moment of both professional and personal growth.

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

In the early days, one of my biggest flaws was arriving at the location

and, if there hadn't been the planned weather conditions, returning home without any shots - even sometimes without even having taken the camera out of my backpack. For many it might seem trivial, but having understood how this behavior was a strong limit to growth for me and finally being able to overcome it was a great personal achievement! In this regard, one of the most recent photos that got an award in a competition was taken in conditions that until a few years ago I would never have thought of capturing.

If we are talking about personal recognition, in recent months I have managed to establish collaborations with various companies in the sector and win some more or less well-known competitions. I am a very humble person and I realize that I have a long way to go, but for the moment I am satisfied with the path taken.



FEATURED PHOTOGRAPHER



NOCTURNAL SYMPHONY



**SIT BACK, RELAX,
AND ENJOY
THE SOUND OF
FLOWING WATER**

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

This question puts me in great difficulty because just as I dedicate a lot of attention to planning the shot, I am equally self-critical when I find myself in the post-production phase. It is for this reason that each of my photos is published only after having passed a long selection phase, sometimes remaining still on my hard disk for months, and therefore one could say that each of them is my favorite.

However, if I had to indicate one that I am particularly proud of, I would choose the shot "Sit back, relax and

enjoy the sound of flowing water" (see above) that I took a few years ago in Godafoss in Iceland, whose title refers to exactly what I was experiencing at that moment.

What's inside your kit bag?

I currently use a Nikon Z6 II with various lenses, including a Sigma 14mm f/1.8 Art lens, a Nikon 14-30mm f/4 S, a Nikon 24-70mm f/4 S, a Sigma 100-400mm f/5 - 6.3 and K&F and Kase magnetic filters, all well kept inside my two faithful f-stop backpacks Tilopa and Ajna.



What's inside your dream kit bag?

I have never been a great lover of photographic equipment for its own sake, in the sense that I have never dreamed of the latest camera model or a particular lens just for its own sake. In fact, my aim has always been to find the equipment best suited to my needs, although at the moment I think it wouldn't be a bad idea to combine my Z6 II with a Z8, especially after having had the opportunity and pleasure of using it on some occasions.

Which piece of kit couldn't you do without?

My ace in the hole is certainly the Nikon Z6 II combined with the Nikon 14-30 or, alternatively, with the Sigma 100-400, given that these are the lenses I use most: I love the ultra wide-angle lens for capturing the great landscape and I love the zoom to capture glimpses and smaller details, I consider them the strong points of my photographic vision.





TUSCANY HILLS

What words of advice would you give to beginners?

The first advice I would give to everyone is to have fun and enjoy every moment they want to immortalize, since in my opinion photography should mainly be this. Also because I believe that a shot taken mechanically, without enjoyment, is unable to convey anything to the viewer and has no sense of existing.

Another piece of advice that I would like to give, and which in my case has proven to be very useful, is to observe and study as many photos as possible to understand,

among those that capture our attention, why they do so. In fact, in my opinion, it is essential to pay particular attention to the composition, the light and the choices made in the post-production phase for each of them in order to research the tricks and techniques that made it successful and then be able to re-propose them in your own shots.

Find photographers who are a source of inspiration for you and perhaps even try to imitate their shots but adding something personal, to understand over time what the elements that characterize your vision and style might be.



Follow more of Emanuel Scarponi's work on his [website](#), [Instagram](#) and [Facebook](#).

TIMELAPSE

ONE DAY IN BRUGES, BELGIUM TIMELAPSE

by LITTLE BIG WORLD



Embark on an incredible timelapse, tilt-shift and aerial journey, where filmmaker Joerg Daiber captures the beauty of the City of Bruges and its canals in 3 minutes!

BEHIND THE SCENES: LITTLE BIG WORLD'S "ONE DAY IN BRUGES, BELGIUM"



Brugues is a picturesque town in the Flemish region of Belgium. The historic city centre is a prominent World Heritage Site of UNESCO and a major tourism destination within Belgium.

Along with a few other canal-based northern cities, such as Amsterdam and Saint Petersburg, it is sometimes referred to as the Venice of the North.

Enjoy this ride through the city and canals in less than 3 amazing minutes.

GEAR:

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

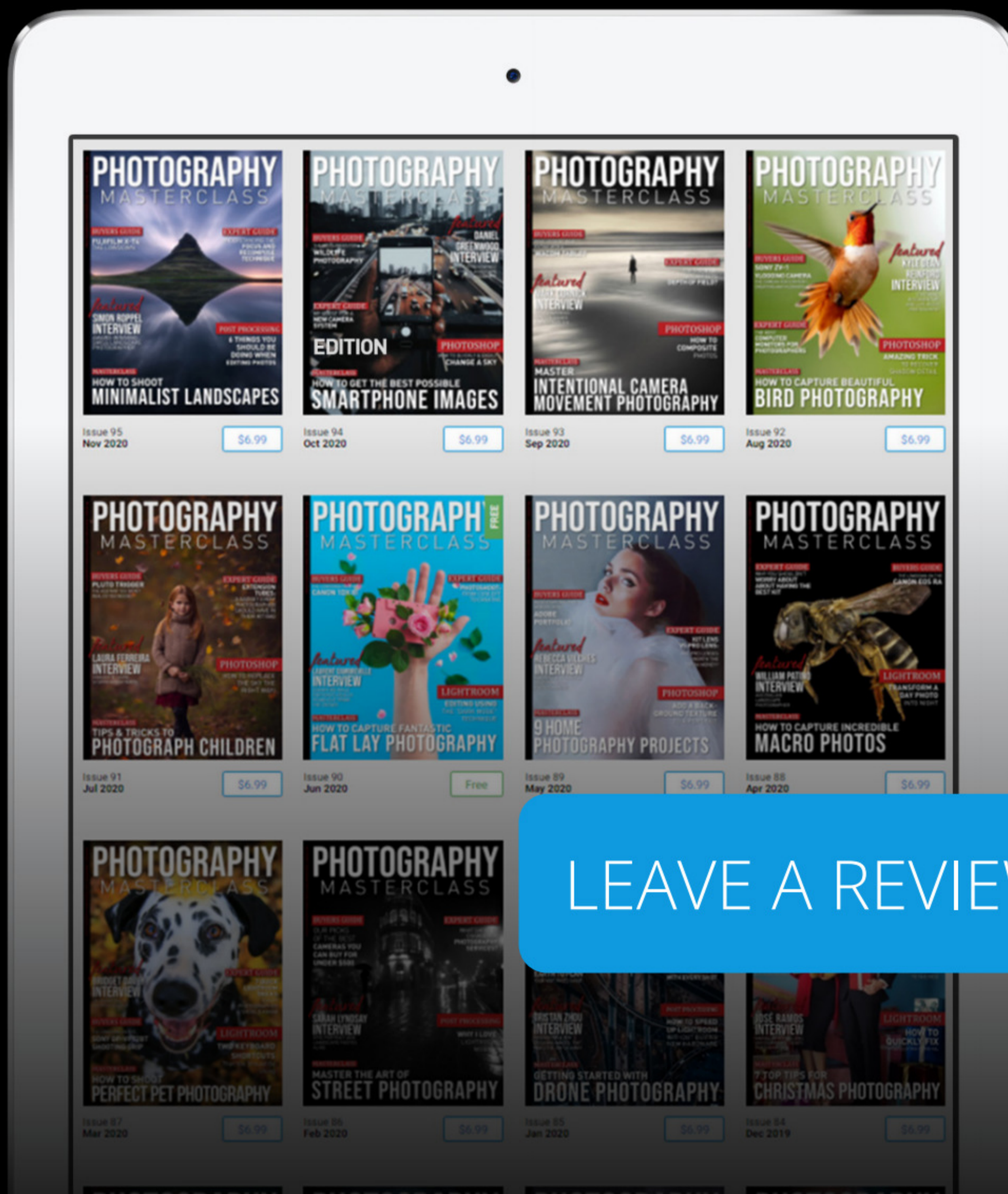
MUSIC:

Tritsch Tratsch Polka by Joahann Strauss Jr.

Follow more from Joerge Daiber on his [website](#), [Facebook](#), [Instagram](#), [Twitter](#), [YouTube](#) or [Vimeo](#)

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READERS GALLERY

Your Very Best Shots Showcased

SWANS

By: Kjell Værøy Ljøstad

Shot Details: Leica Q3l at 28mm,
f/8, 1/500s, ISO 2500

[Instagram 01](#) | [Instagram 02](#)





AUTUMN CANAL PATH

By: Lee Kershaw

Shot Details: Olympus E-M1 Mark II,
at 97mm, f/2.8, 1/40s, ISO 800

[Website](#)









By: Rich Einert
Shot Details: Olympus E-M1X,
at 500mm, f/6.3, 1/500s, ISO 6400
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FIND OUT MORE

THE LOWDOWN ON THE SONY A9III

By Ryan Sitzman



A game changer with the world's first
full frame global shutter sensor

Sony recently made waves in photographic circles when it released the a9iii, the first consumer camera that uses a global shutter. Admittedly, the ripples from the hype wave didn't reach

me right away. The phrase "global shutter" didn't mean much to me, although it conjured up images of some Bond Villain-style weapon that could destroy the entire world.



Fortunately, the reality of the global shutter proved better (and less deadly) than my imagination, and it really does seem like this technology heralds the future of cameras. In fact, the agiii looks like quite the fantastic package all-around, but it likely won't be the best camera choice for everyone. Let's take a closer look, starting with the global shutter.

The phrase "game changer" gets thrown around a lot these days, and it's mostly just exaggeration. Sure, mashing a banana before putting it on a peanut butter and honey sandwich is certainly delicious, but it's a bit of a stretch to call it a "game changer for snacking." At best, it's a tasty food hack, but let's not get carried away now.

However, the global shutter may actually be accurately described as a real game changer, since all future camera shutter technology will have to measure up to it.

I could spend the rest of this article trying to explain the difference between a global shutter and a traditional one, but I'll try to keep it simple here. To the uninitiated (e.g., myself, up until a few hours ago), if a camera has a global shutter, it simply means that the shutter exposes all the pixels in a sensor at once.

A traditional shutter on a digital camera exposes one line of pixels at a time, which can result in a lag in recording images, as well as a type of image distortion called shutter roll. Global shutters are faster—the agiii can shoot up to 120 RAW images per second, which is completely bonkers - and they also eliminate the need for a mechanical shutter of any kind. The drawback of this technology is that the agiii "only" shoots 24-megapixel images. Still, that's very respectable, and for the right kind of photographer, that slight drop in maximum image resolution will absolutely be worth the trade-off of greatly increased speed.

I will also say right now that I'm not the "right kind of photographer" that I just mentioned. I rarely need to shoot images in bursts, let alone at 120 images per second, so the global shutter is way more technology than I need. However, for photographers shooting sports, wildlife, or other fast-moving subjects, then the global shutter can be an amazing tool.



The agiii also offers loads of additional features that will make it a strong contender for photographers who are shopping for a super high-end camera. It also includes all of the features that we've come to expect from modern cameras, such as in-body stabilization, 4K video shooting at 120 fps, dual memory card slots, and a fully articulated swiveling touchscreen.

There are other areas where the agiii stands out from the pack, such as in its use of artificial intelligence to aid the camera's autofocus capabilities.

The agiii has Sony's already excellent autofocus, but it has been enhanced to automatically detect a range of subjects, from humans to insects, and from airplanes to birds. The camera then adjusts the focus points based on the subject and that action that the autofocus detects.

Continuous Shooting Speed Boost is another example of an interesting improvement over already existing technology. Burst shooting is no big deal in cameras these days, but the agiii takes the burst one step further by temporarily increasing the frames per second when you hold down the shutter button. That helps you get the perfect shot in a fast-moving scene.



The final technological improvement that I want to mention is called "Pre-Capture," and it kind of blows my mind. Apparently, this is a feature that is offered on some other cameras from other manufacturers, but it still sounds like science fiction to me.

Basically, you can set the Pre-Capture technology to record up to one second before the shutter is released. That means that if you're just a bit slow to capture a fast scene, such as when your kid is jumping in the air, or when a person is blowing out the candles on their birthday cake, the camera can capture the scene before you even know that you've missed it. I've always been a big fan of Back to the Future, and I'm excited that this technology exists because it's the closest I'm likely to ever come to time travel.

Other than those features and specs that I've mentioned already, the agiii has all the bells and whistles that you'd expect from a modern Sony mirrorless camera, but I won't list them all here. Some people may possibly want to know or confirm specs like the agiii's

use of Sony Z batteries, or they may be interested to note that it has lots of physical dials and buttons in addition to the touchscreen menu, but the main selling point of this camera is that it has the global shutter. Other features are essentially just side notes.

If you're enticed by the idea of a global shutter, especially when paired with Sony's reputation and the agiii's other standout features, then this may be a great camera for you. For sports and nature photographers, this could be the best chance you have to capture images at the exact perfect moment. You'll also have to accept that it doesn't have the absolute top-of-the-line megapixel count, but that's not why most people would consider this camera in the first place.





At a cost of \$6,000, price is the other main consideration that will cause most photographers to pause and examine their bank account - and possibly to also examine their life decisions that led them to this point. There's no denying that \$6,000 is a lot to pay for a camera. Even though I can't justify paying that much myself, I also can't begrudge that expense to someone else who might be able to make good use of this camera. As a wise old woman I know likes to say, every mind is a world of its own. Only you can determine if the agiii is right for you.

However, I think that the more exciting and relevant consideration is how this will affect future cameras. Until Sony

or another camera maker develops something like a "universal shutter" or a camera that you can control with your mind, the Sony agiii will stand out as the top option for action photographers who simply must have the best, newest camera with the most modern technology.

Now that the cat is out of the bag, so to speak, all the other camera manufacturers will feel pressure to up their game and offer global shutters also. Or, if they can't do that, they may try to entice or win back consumers through other means, such as different innovations or lower prices.



I also think that like any new technology, the global shutter will evolve and improve to become faster, better, and cheaper, and it will make its way into other, less expensive Sony cameras eventually. Although this camera isn't for me, I am still excited by the changes and the possibilities that it represents for other cameras in the future. These positive effects are bound to "trickle down" to consumers in some form or another, so the introduction of the a7R V is a great piece of news for all photographers.



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

SONY A9 III REVIEW: ULTIMATE WILDLIFE & PET CAMERA?

by TONY & CHELSEA NORTHRUP



Is the Sony a9 III the best wildlife camera? Is the Sony a9 III the best camera for action photos of pets? Let's find out! Tony & Chelsea Northrup review the new Sony a9 III mirrorless full-frame camera for how it performs for pets & wildlife. They use the global shutter to shoot 120 FPS with full 24 megapixel raw files, and absolutely no rolling shutter! First they test it with their dogs, a common task for pet photography. Then they take it to the park to test it for bird photography, for both perched songbirds and flying birds.

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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