

PHOTOGRAPHY

MASTERCLASS

BUYERS GUIDE

**THE LOWDOWN ON THE
SONY A7 V**

INSPIRATION

**IF I STARTED
PHOTOGRAPHY
TOMORROW
THIS IS WHAT
I'D DO**

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INTERVIEW**

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AND NATURE
PHOTOGRAPHER**

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SKILLS INSTANTLY**

LIGHTROOM

**REMOVE
DISTRACTIONS
IN LIGHTROOM**

MASTERCLASS

**CRAFTING TIMELESS STORIES WITH
WEDDING PHOTOGRAPHY**



PHOTOGRAPHY

MASTERCLASS

MAGAZINE

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FEATURED PHOTOGRAPHER



We interview landscape and nature photographer, Stefan Fischer, who blends a designer's eye with a deep love of the outdoors to create calm, cinematic images rich with light, depth, and atmosphere.

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The Lowdown on The Sony a7 V - The Evolution of a Modern Classic

EDITOR'S NOTE

Welcome to this edition
of Photography
Masterclass Magazine

Step inside the world of wedding photography, where you're not just capturing images, but preserving memories and emotions for a lifetime. In this issue of Photography Masterclass Magazine, our masterclass goes beyond camera settings, guiding you through meticulous preparation, technical mastery, and the art of storytelling. Discover how to create visual narratives that truly resonate and stand the test of time.

Also in this issue, we interview landscape and nature photographer, Stefan Fischer, who blends a designer's eye with a deep love of the outdoors to create calm, cinematic images rich with light, depth, and atmosphere. From

treetops rising through blankets of fog and once-in-a-lifetime encounters with wild geese to intimate scenes that quietly invite viewers to "take a seat" and stay awhile, his work is all about slowing down and seeing the world more consciously. In this interview, Stefan shares how his passion for photography began, the moments and locations that shaped his vision, the gear he relies on in the field, and why emotional connection with the viewer means more to him than prizes or accolades.

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: Martin Sanchez
Shot Details: DJI FC220, at 4.7mm,
f/2.2, 1/13 sec, ISO 553
[Portfolio](#)







By: Ian Dooley
Shot Details: Sony a6000, at 38mm,
f/5.6, 1/400 sec, ISO 100
[Website](#)



By: Kevin Young
Shot Details: Canon EOS 5D Mark III,
at 24mm, f/8, 1/80 sec, ISO 800
[Portfolio](#)







By: Johannes Plenio
Shot Details: Sony a7, at 104mm,
f/13, 0.7 sec, ISO 100
[Website](#)





By: Georgi Kalaydzhev
Shot Details: Sony a7R III, at 25mm,
f/2, 1/2000 sec, ISO 320
[Instagram](#)

**IF I STARTED
PHOTOGRAPHY
TOMORROW
THIS IS WHAT I'D DO**



VIDEO: **IF I STARTED** PHOTOGRAPHY TOMORROW THIS IS WHAT I'D DO

by NIGEL DANSON



I have a special guest join me to talk about what I would do if I started photography tomorrow....

ABOUT THE AUTHOR:

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

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LEADING LINES PHOTOGRAPHY

INCREASE YOUR CREATIVE SKILLS - INSTANTLY!



by School of Photography

If you want a really easy technique that will increase your creative skills, Leading lines in Photography is it! In this tutorial, we look at what Leading Lines are in photography, where you can find them and how easy it is to use them to create stunning compositions.

In our example, we have purposely chosen an uninspiring location to show you that lines can be found anywhere and adding them into your compositions can turn the duller pictures into something special! We'll then follow this by showing you lots of different examples of using leading lines in photography.



Photograph showing lines from a wall leading into the main subject which in this case is a model. Camera settings - 1/800th Second - f/2.8 - ISO 100 - 85mm Focal Length

WHAT ARE LEADING LINES IN PHOTOGRAPHY?

A good photo allows the viewer's eye to flow around the frame with ease. As the word suggests leading lines leads the viewer's eye through the image, and although not always the case, the lines will normally lead you to the main focal point of the photo.

As you can see by the examples on this page, leading lines in photography is really easy to achieve. All you need to do is find something that leads you through the frame to a main focal point. An important thing to note here is that lines can come into the frame from anywhere, e.g. top, left, right etc. However, if they come from a corner and travel diagonally through the frame, they will create a more dynamic feeling in the image. Diagonals in images create a dynamic feeling. Using leading lines is a perfect compositional technique to add that wow factor to your photo. And for a viewer, leading lines create a path for their eyes to explore the image.



The same scenario, taken 30 seconds later with the model moved away from the wall. Camera settings - 1/640th Second - f/2.8 - ISO 100 - 85mm Focal Length



WHY ARE LEADING LINES IMPORTANT?

Leading lines are important to use as they help to create a flow within your composition. The easier it is for a viewer to look at your picture the better. Leading lines naturally take the viewer on a journey around the photo. This in turn, keeps them engaged and wanting to look at the picture for longer. And in this fast photography Insta world, that can only be a good thing!

TYPES OF LEADING LINES

Leading lines can be anything: rivers, logs, yellow lines on a road, lines you create in the sand, the brickwork on a

house, shadows and literally anything that creates lines.

There are many examples of using leading lines in photography but there are some very common ones that are sure to improve your pictures. These are as follows:

In portraiture to lead your eye into the model and create interest around the frame.

In landscapes to add foreground interest and lead your eye from the foreground through to the background of a scene.

In architecture to create a feeling of you travelling through the building.



*Using lines in Landscape photography to give foreground interest and lead you from the foreground to the background.
Camera settings - 70 Seconds - f/22 - ISO 400 - 17mm Focal Length*



Using leading lines in Portraiture.

Camera settings -

1/125th Second - f/2.8 - ISO 1250 -

50mm Focal Length





CONCLUSION

Leading lines are an easy but powerful compositional technique that you can use to improve your photography. Just remember though, after finding lines, it

is important to pay attention to how you use them. Think of them as a path for the viewer's eye. They should guide the eye to the focal point of your image making it easier to view and more aesthetic.



Photo By: SnapsByFox Photography

ABOUT THE AUTHOR:

The School of Photography deliver high-quality photography courses online, in person and in books, and are a leading provider of photography education to schools and colleges in the UK. You can follow more from The School of Photography on their [website](#), [Facebook](#), [Instagram](#) and [YouTube](#).

VIDEO TUTORIAL: LEADING LINES PHOTOGRAPHY - INCREASE YOUR CREATIVE SKILLS - INSTANTLY

by SCHOOL OF PHOTOGRAPHY



LEADING LINES

If you want a really easy technique that will increase your creative skills, Leading lines in Photography is it! In this tutorial, we look at what Leading Lines are in photography, where you can find them and how easy it is to use them to create stunning compositions.

In our example, we have purposely chosen an uninspiring location to show you that lines can be found anywhere and adding them into your compositions can turn the duller pictures into something special! We'll then follow this by showing you lots of different examples of using leading lines in photography.

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REMOVE DISTRACTIONS IN LIGHTROOM: A SIMPLE HOW-TO GUIDE

by The School Of Photography



Distractions can ruin an otherwise great photograph. Reflections in glass, people walking through a scene, or unwanted elements pulling the viewer's eye away from the subject are all common frustrations for photographers.

Thankfully, Lightroom's Distraction Removal tool makes fixing these issues

easier than ever. Powered by AI, it can remove reflections, eliminate people, and intelligently rebuild backgrounds, all without leaving Lightroom.

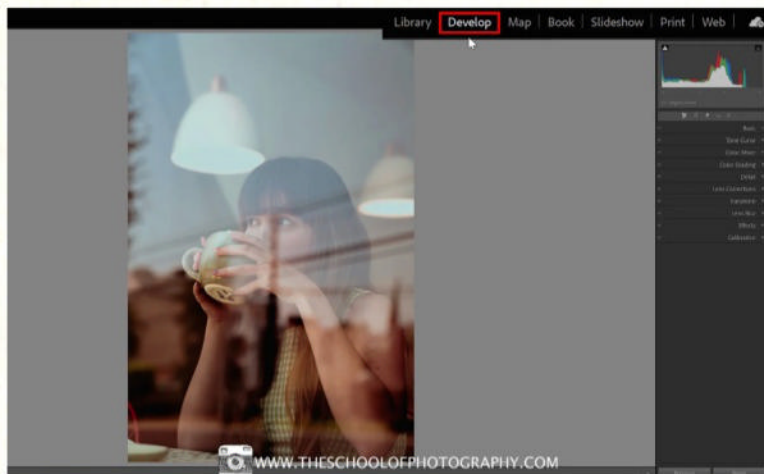
In this tutorial, you'll learn how to use distraction removal in Lightroom, where to find it, and how it compares to removing distractions using other popular photo editing software.

WHERE IS DISTRACTION REMOVAL IN LIGHTROOM?

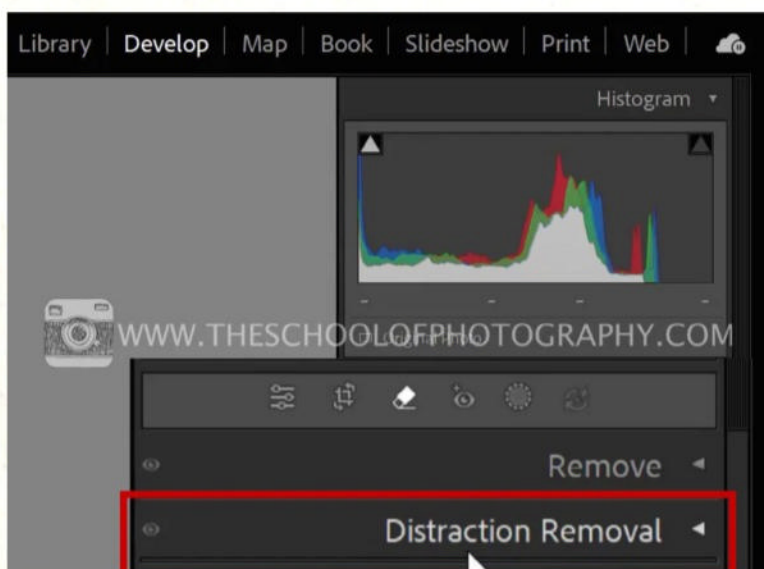
One of the most common questions photographers ask is: where is distraction removal in Lightroom?

You'll find it in the Develop module:

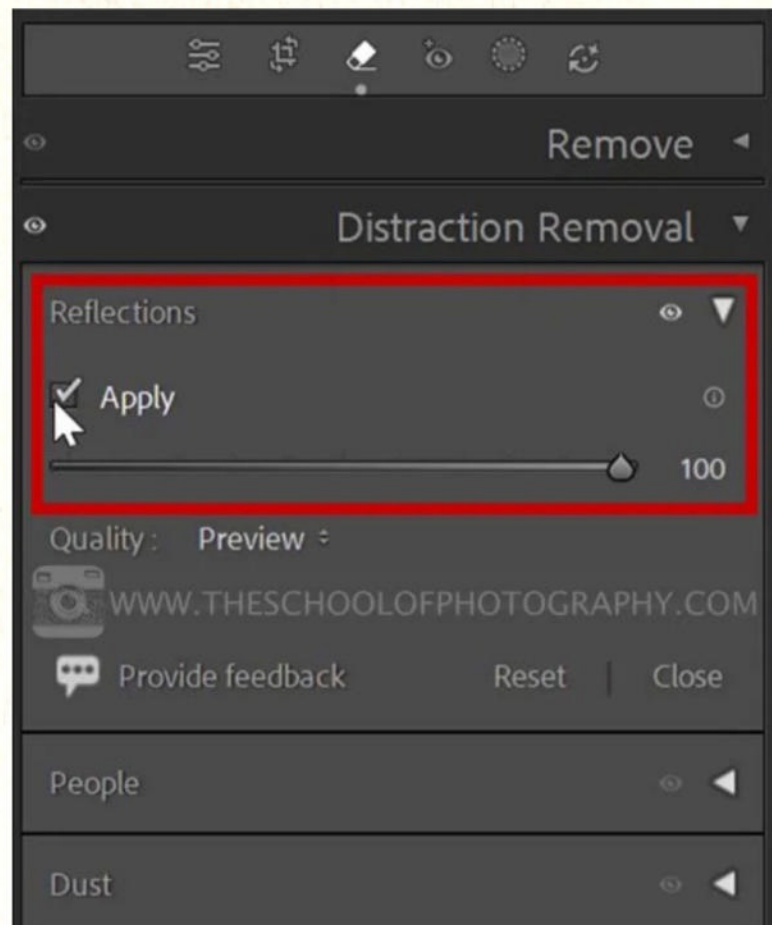
1. Open your image in the Develop module.
2. Select the Remove tool (the bandage-style icon).
3. Under the Remove tool, click the Distraction Removal dropdown.



Open image in the develop module



Select remove tool



Distraction Removal dropdown

From here, Lightroom gives you some powerful options:

- Reflections
- People
- Dust

Both are AI-driven and designed to solve very specific real-world problems quickly.

HOW TO USE DISTRACTION REMOVAL IN LIGHTROOM FOR REFLECTIONS

Reflections — especially in windows and glass — can be difficult to remove convincingly. This is where Lightroom's reflection removal really shines.

Step-by-step:

1. Open the Reflections panel under Distraction Removal.
2. Click Apply and let Lightroom analyse the image.
3. Lightroom automatically removes the reflection.



Before reflection removal

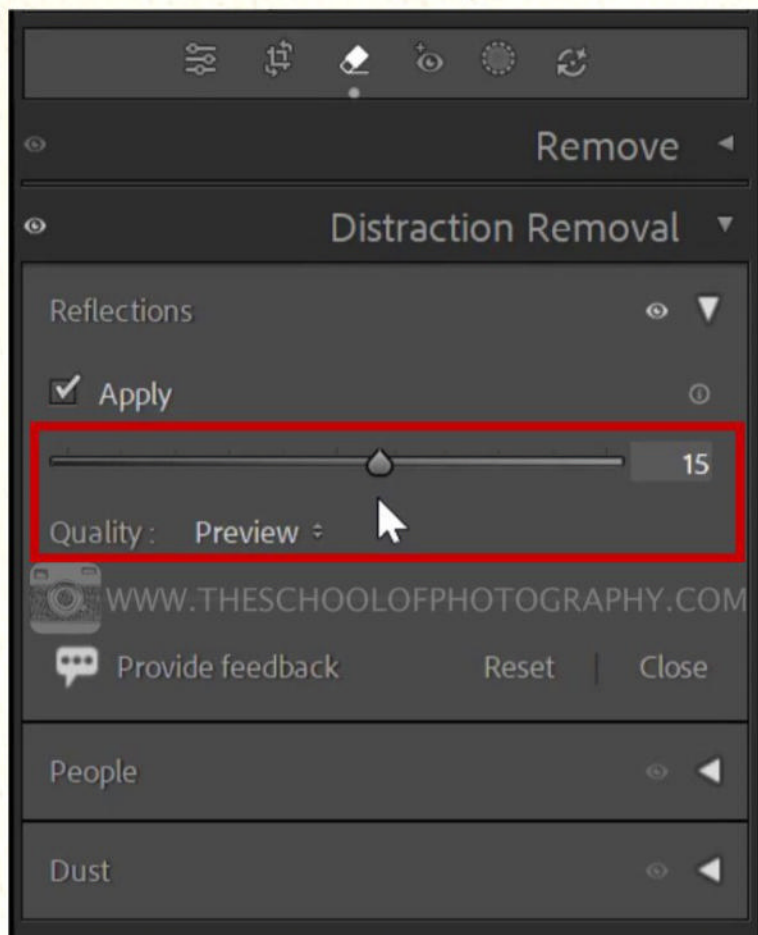


After reflection removal

You can then use the slider to control the result:

- Drag left to see only the reflection.
- Drag right to fully remove it.

This makes it easy to preview how effective the tool will be before committing.



Distraction removal slider

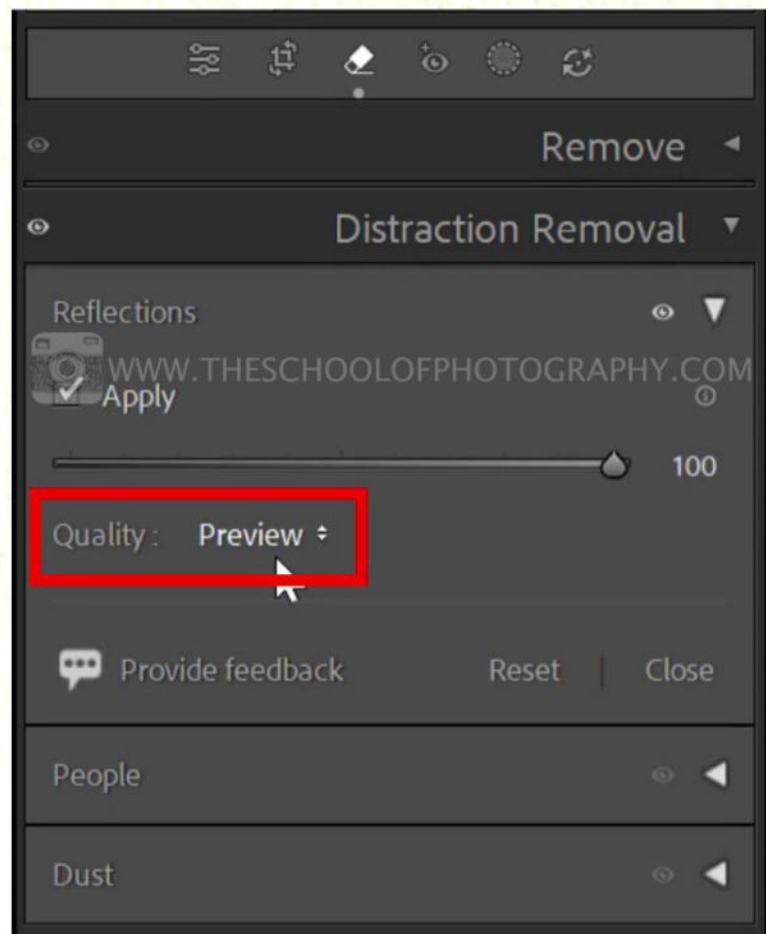
PREVIEW VS BEST QUALITY

When testing the effect, leave Quality set to *Preview*.

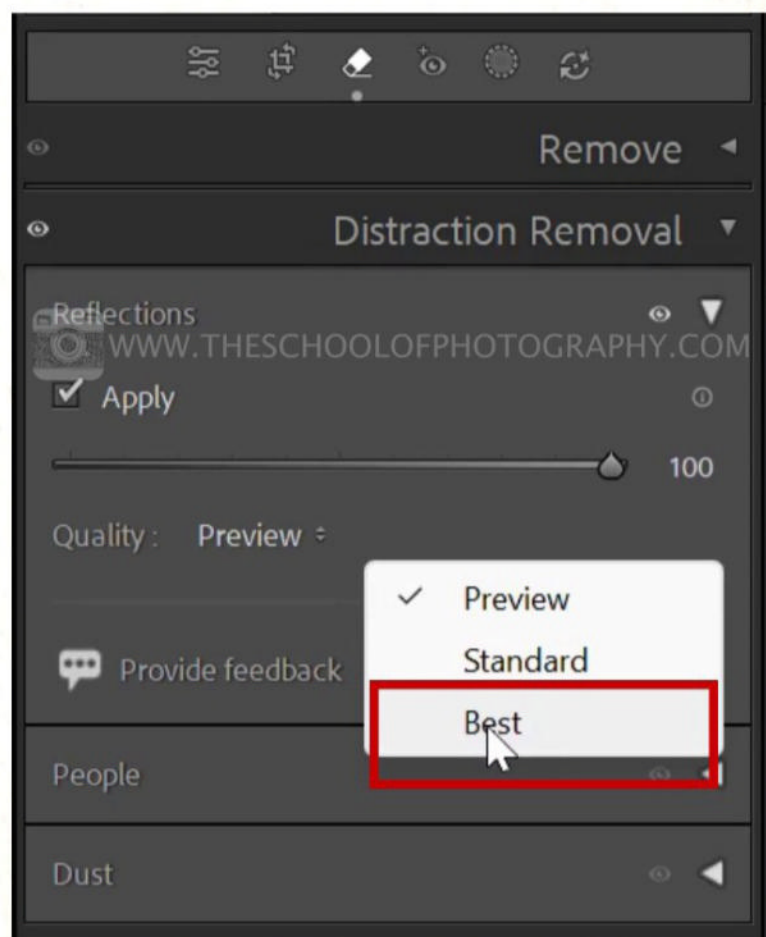
Once you're happy and ready to export, switch it to *Best* — this tells Lightroom to fully process the image at maximum quality.

Tip: Reflection removal won't work on every image, but when the reflection is

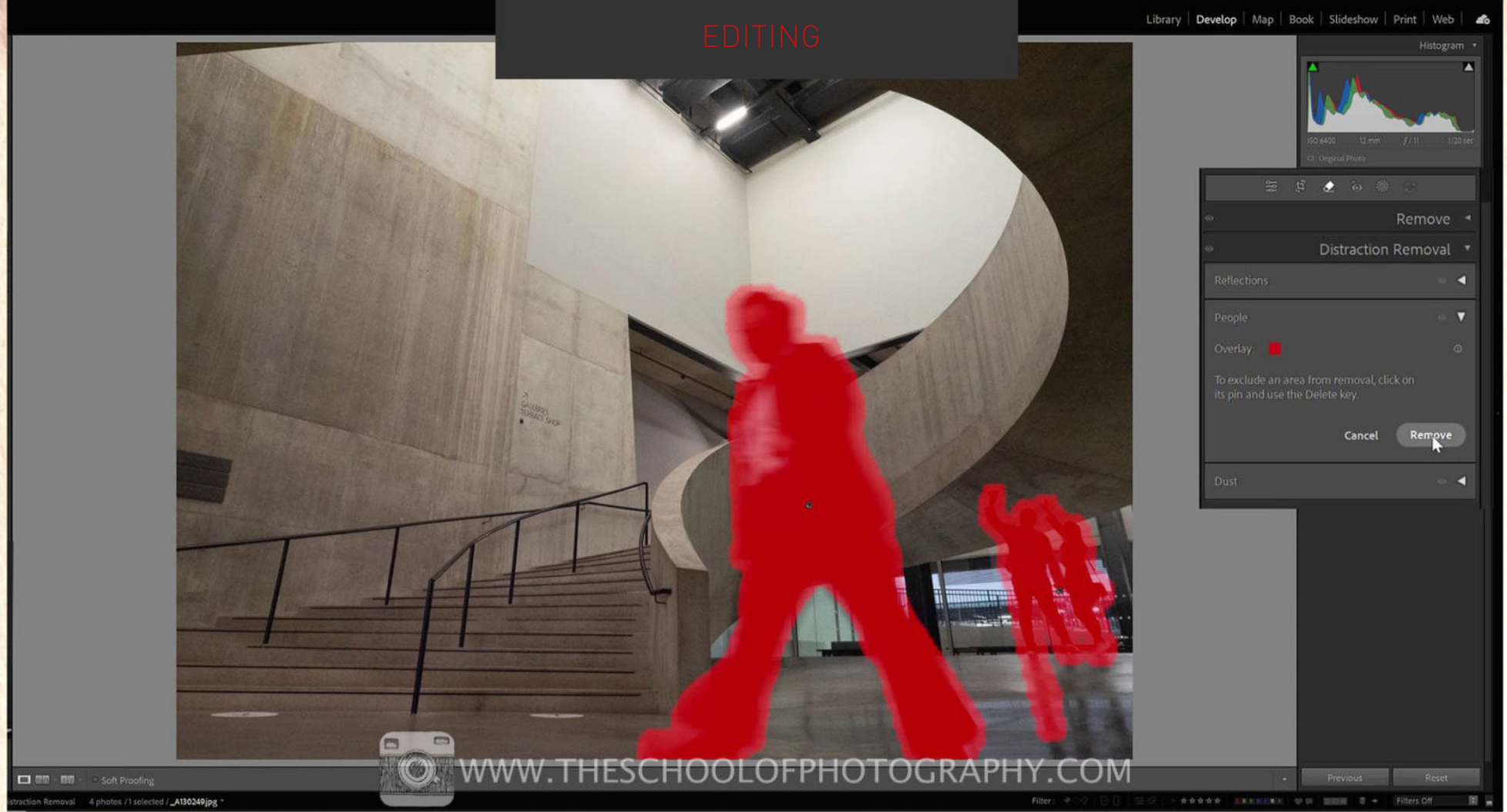
clear and well-defined, the results can be remarkably convincing.



Preview



Best option



Removing people - Mask overlay

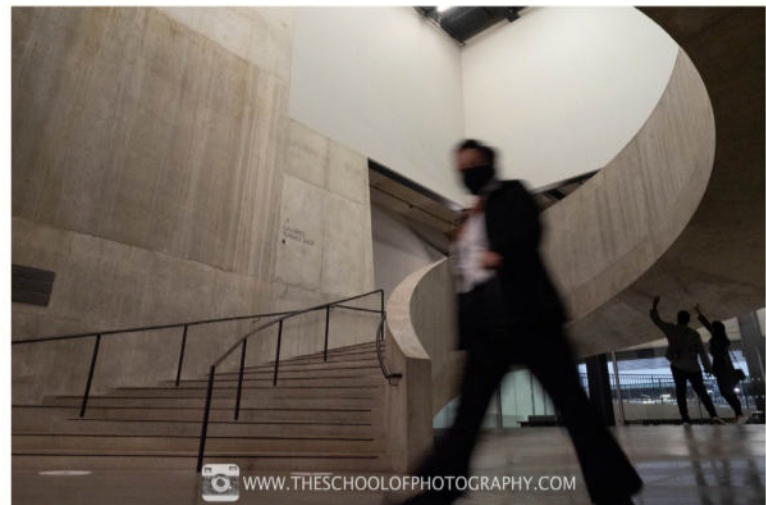
HOW TO REMOVE PEOPLE FROM PHOTOS IN LIGHTROOM

In Lightroom, removing people is now built directly into the same Distraction Removal tool.

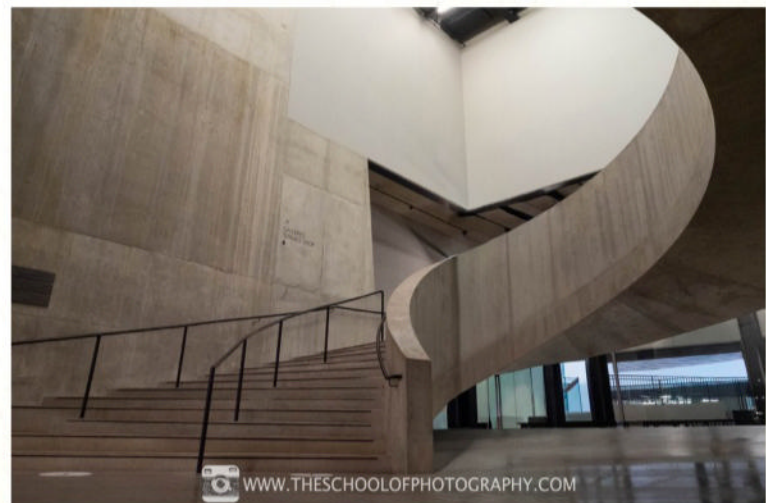
Step-by-step:

1. Open the People panel under Distraction Removal.
2. Lightroom automatically detects people in the image.
3. A mask overlay appears showing the detected subjects.
4. Click Remove

Lightroom fills in the background intelligently, often producing a clean, natural-looking result in seconds.



Removing people - Before



Removing people - Before

FINE-TUNING THE REMOVAL RESULTS

AI doesn't always get it perfect on the first attempt and Lightroom gives you control when that happens.

Choosing Variations:

If you don't like the result:

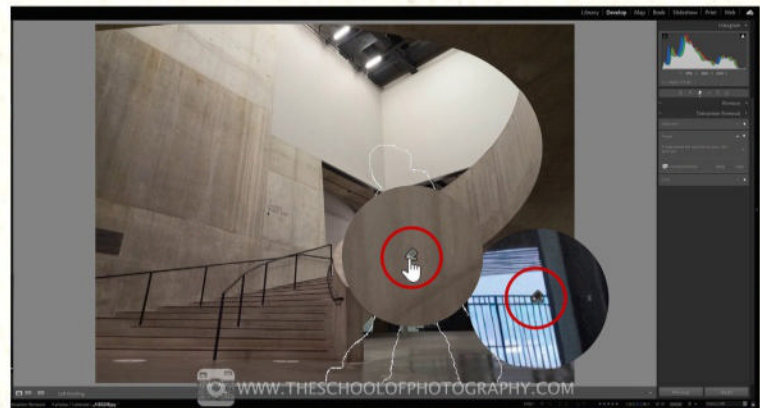
1. Click on one of the pins (the small black markers).
2. Select Variations.
3. Click through the options to choose the best-looking result.

Removing Only Certain People:

If you want to keep one person but remove others:

1. Click the pin over the person you want to keep.

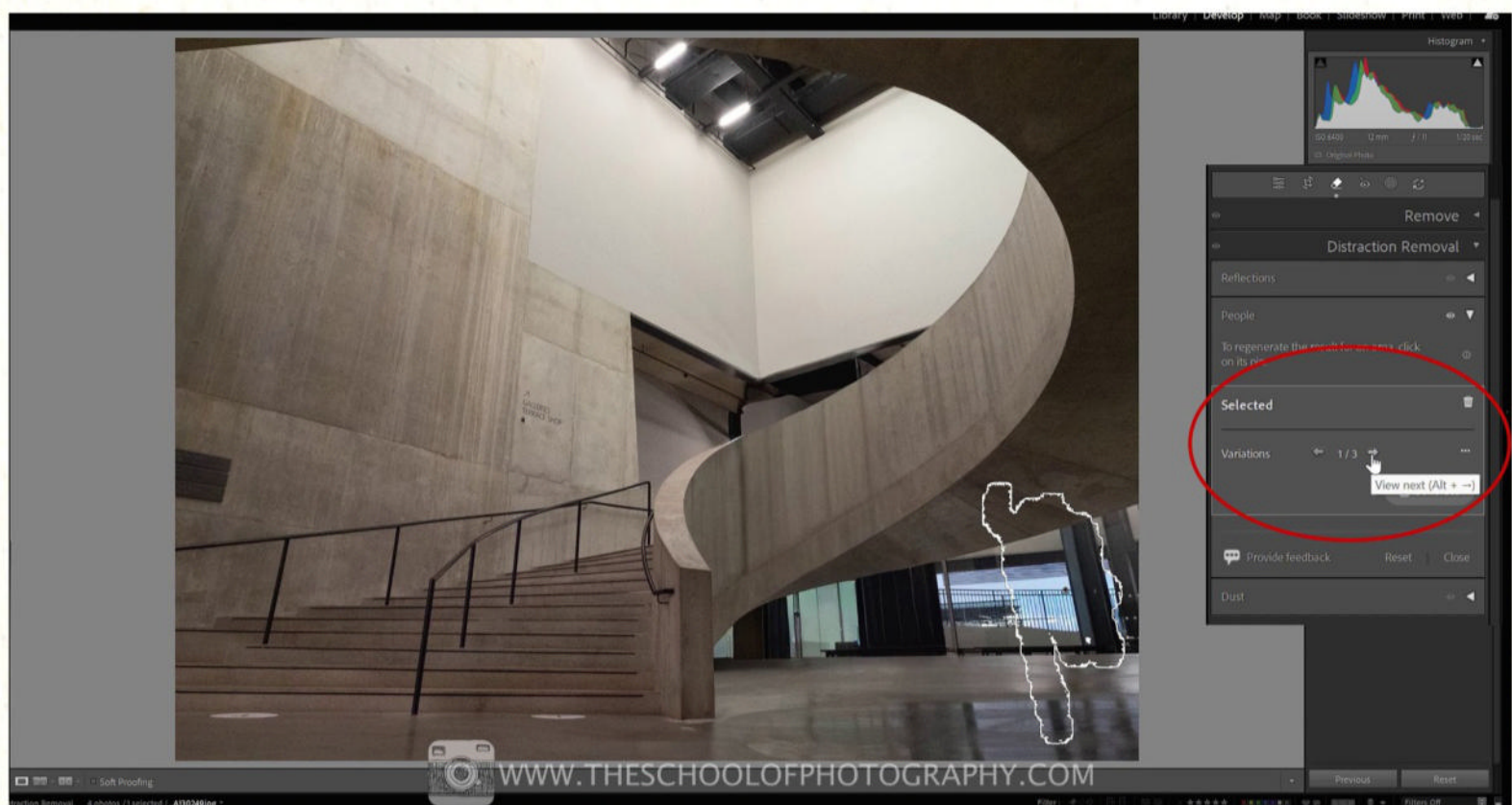
2. Disable the removal for that specific pin.



Removing Only Certain People

This is ideal for situations where a main subject is important, but background people are distracting.

Once removed, you're free to finish the image creatively — convert it to black and white, increase contrast, or stylise it for social media without those distractions pulling attention away.



Variation options after removal

HOW LIGHTROOM COMPARES TO OTHER PHOTO EDITING SOFTWARE

Many photographers ask how to remove distractions from photos using popular photo editing software — and until recently, the answer usually involved Photoshop.

While tools like Photoshop's Content-Aware Fill and Generative Fill are still extremely powerful, Lightroom's Distraction Removal has closed the gap significantly:

- No need to switch applications
- Faster workflow
- Non-destructive editing
- AI trained specifically for reflections and people

For photographers who prefer an efficient, streamlined workflow, Lightroom's approach is often more than enough for everyday distraction removal.

WHY DISTRACTION REMOVAL MATTERS

Distraction removal isn't about "faking" photos — it's about directing attention. By removing elements that don't add to the story, you allow viewers to focus on what matters most in the frame.

Used carefully, Lightroom's AI tools help photographers refine images without losing authenticity or intent.



Final image

CONCLUSION

Lightroom's Distraction Removal tool is one of the most powerful additions to the software in recent years. Whether you're removing reflections from glass or clearing people from a scene, it allows you to clean up images quickly and convincingly.

If you've been wondering how to use distraction removal in Lightroom, where to find it, or whether it can replace other editing tools — the answer is simple: it's fast, effective, and well worth learning.

To truly master Lightroom, including AI tools like Distraction Removal, Masking, and advanced retouching, explore our in-depth Lightroom course

ABOUT THE AUTHOR:

The School of Photography deliver high-quality photography courses online, in person and in books, and are a leading provider of photography education to schools and colleges in the UK. You can follow more from The School of Photography on their [website](#), [Facebook](#), [Instagram](#) and [YouTube](#).

VIDEO TUTORIAL: **REMOVE DISTRACTIONS** IN LIGHTROOM

by THE SCHOOL OF PHOTOGRAPHY



In this tutorial, you'll learn how to use distraction removal in Lightroom, where to find it, and how it compares to removing distractions using other popular photo editing software.

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MASTERCLASS HOW TO CRAFT TIMELESS STORIES WITH WEDDING PHOTOGRAPHY





By: Asdrubal Luna
Shot Details: Fujifilm X-T3, at 33mm,
f/1.8, 1/400 sec, ISO 640
[Instagram](#)



By: Daniel Franco
Shot Details: Nikon Z 6_2, at 50mm,
f/1.8, 1/200 sec, ISO 400
[Instagram](#)







By: Jonathan Borba
Shot Details: Canon EOS 6D, at 135mm,
f/2.2, 1/320 sec, ISO 250
[Instagram](#)

















By: Vadim Paripa
Shot Details: Canon EOS R6, at 35mm,
f/1.4, 1/1600 sec, ISO 100
[Instagram](#)

HOW TO CRAFT TIMELESS STORIES WITH WEDDING PHOTOGRAPHY



MORE THAN A PHOTOGRAPHER, YOU'RE A STORYTELLER

To be invited into the intimate circle of a wedding day is a unique privilege, and to be tasked with preserving its memory is an immense responsibility. The role of a wedding photographer extends far beyond a technical grasp of aperture and shutter speed. You are a historian, an artist, a director, and a quiet observer, all at once.

This masterclass moves beyond the basics to explore the pillars of exceptional wedding photography: meticulous preparation, technical mastery, empathetic storytelling, and a flawless final delivery. It's about learning to see not just what's happening, but the emotion behind it, and crafting a visual narrative that will be cherished.

*Photo by: [Ahmed Photography](#)
Canon EOS 5D Mark IV, at
35mm, f/2, 1/8000 sec, ISO 100*

THE FOUNDATION OF SUCCESS IS PRE-WEDDING PREPARATION

The most breathtaking wedding galleries are not born from luck, but from foresight. The work you do before the wedding day is what gives you the freedom to be creative when it counts.

THE CONSULTATION AS A CREATIVE BRIEF

Your initial meeting with a couple should be less of a sales pitch and more of a discovery session. This is your opportunity to understand who they are, not just what package they want.

Ask questions that dig deeper: "What part of the day are you most excited about?"; "Describe the feeling you want your photos to evoke—is it epic and dramatic, or intimate and candid?". Listen for the stories, the inside jokes, and the key relationships.

This conversation builds trust and provides you with a creative compass, ensuring the final images feel personal and authentic to them.

SCOUTING, PLANNING, AND THE SHOT LIST

Familiarity with the environment will give you confidence. If possible, visit the venues at the same time of day as the wedding to understand the light. Identify primary locations for portraits and contingency plans for bad weather. Collaborate with the couple and their planner on the timeline. Your most valuable contribution here is advocating for pockets of time for photography, especially during the "golden hour" before sunset.

The shot list should be treated as a safety net, not a rigid checklist. Cover the essential family formals, but then allow the day to unfold, trusting your preparation to free you up for the spontaneous, unscripted moments that truly tell the story.

GEAR & LIGHT

The best camera is the one that gets out of your way, which means you can focus on the moment, not your settings.

Your gear choices should be guided by a philosophy of redundancy and versatility. This means having at least two camera bodies (one as a backup), multiple lenses, and an overabundance of charged batteries and memory cards.



A versatile lens combination, such as a 24-70mm f/2.8 zoom for its flexibility and a 50mm or 85mm f/1.4 prime for its low-light capability and beautiful portraits, can cover most scenarios.

More importantly, you must know your equipment so intimately that changing settings becomes muscle memory. The day is too fast-paced to be fumbling with a menu; your tools must be an extension of your vision.

THE WEDDING EXPOSURE TRIANGLE

For individual portraits and detail shots, shooting wide open (e.g., f/1.8 - f/2.8) creates that desirable blurred background and isolates your subject. However, for group photos where multiple faces need

to be in focus, you must stop down to at least f/4 or f/5.6.

To freeze human motion and prevent camera shake, aim for a minimum shutter speed of 1/250s when photographing people. For static scenes, you can go lower, but for key moments like the confetti toss or dancing, push it higher (1/500s or more).

Modern cameras handle high ISO exceptionally well. Don't be afraid to push it to 3200, 6400, or even higher in dark churches and reception venues. A slightly grainy, sharp photo is infinitely better than a blurry, clean one. Master noise reduction in post-production. Use Auto ISO with a minimum shutter speed set, allowing the camera to adapt while you control aperture and composition.





MASTERING LIGHT

Your ability to find, shape, and create light is what separates the amateur from the professional. During the day, become a hunter of good light. Look for soft window light for bridal prep, the dramatic sliver of light in a hallway, open shade for family formals, and the golden hour for romantic portraits.

When natural light fades, you must create your own. Learn off-camera flash (OCF). A single speedlight on a stand, positioned strategically, can create dynamic, directional light that adds dimension and a professional polish to your reception photos. It can turn an uninspiring reception hall into a dynamic, atmospheric scene or create a stunning, cinematic portrait after

the sun has set, far surpassing the flat, uninspired look of on-camera flash.

MASTERING THE WEDDING DAY NARRATIVE

With your foundation set, the wedding day is your stage. Your role is to navigate the energy of the day, capturing the set-pieces and the quiet, fleeting moments with equal skill.

THE ART OF ANTICIPATION

The most powerful wedding photographs often capture the reaction to a moment, not just the moment itself. This is the art of anticipation.

*Photo by: Eugenia Pan'kiv
Nikon D7100, at 50mm, f/3.2,
1/250 sec, ISO 100*

When the bride is walking down the aisle, remember to also turn your lens to the groom. Before the father of the bride sees her in her dress, focus on his face. Watch the grandparents during the speeches. Anticipation requires you to be fully present, reading the room and predicting where the emotion will land next. It's the difference between capturing an event and capturing a feeling. These are the moments that tell the real story. Use longer lenses (like an 85mm or 70-200mm) to give subjects space and capture moments unobtrusively.

For the formal group shots, efficiency is key. Work from a pre-agreed list and be assertive but friendly. Arrange the largest groups first and then dismiss people as

their photos are completed. This requires a confident, clear voice and the ability to organise people quickly, ensuring this part of the day doesn't drag.

DIRECTING WITH EMPATHY

The couple's portrait session is your opportunity to create the "wow" images—the ones that will be framed on the wall. Thanks to your engagement shoot, your couple will already be comfortable. Use simple, open-ended prompts rather than rigid poses. "Walk slowly towards me, holding hands and looking at each other," is far more effective than "Put your hand here, turn your head this way."

Photo by: Vadim Paripa
Canon EOS R6, at 35mm,
f/1.4, 1/800 sec, ISO 320



Focus on connection and emotion. Ask them to think about the ceremony, to tell each other what they love about one another. This elicits genuine smiles and intimate moments. Mix epic, wide shots that showcase the venue and landscape with tight, intimate portraits that highlight their connection. This variety is crucial for a compelling final gallery.

POST-PRODUCTION & CLIENT EXPERIENCE

Your work isn't finished when you pack away your cameras. The editing process is where you apply your signature style and perfect the story.

The final delivery should be an experience in itself. A beautifully designed online gallery is standard, but consider adding value with a sneak peek of 10-15 highlight images delivered within 48 hours.

CULLING WITH PURPOSE

The art of photography is also the art of subtraction. Delivering thousands of images is a disservice to your clients and your work. Your job is to curate the strongest narrative. When culling, ask yourself if an image advances the story or evokes an emotion. If the answer isn't a "hell yes," it's a no. A gallery of 500 impactful, beautifully crafted images is infinitely more valuable than a folder of 2,000 mediocre ones. Quality always trumps quantity.

DEVELOPING YOUR SIGNATURE EDIT

Your editing style is your artistic signature. Aim for a timeless look that enhances the image without overpowering it. While trends come and go, clean color, accurate skin tones, and rich contrast will always be in style.

*Photo by: Alvaro CvG
Nikon D750, at 28mm, f/8,
1/160 sec, ISO 400*





*Photo by: [Alvin Mahmudov](#)
Canon EOS 6D, at 70mm, f/2.8,
1/160 sec, ISO 500*

The key is consistency. Every image in the gallery, from the getting-ready shots to the final dance, should feel like it belongs to the same cohesive story. This professional polish is what separates an amateur from an artist.

DELIVERING THE EXPERIENCE

The final delivery is the culmination of the entire journey. Don't let it end with a simple email link. Present the digital gallery in a beautiful, user-friendly interface. More importantly, champion the tangible. An exquisitely designed wedding album or a set of fine art prints turns your digital files into a family heirloom. This is the final act of storytelling—placing the memories physically back into your clients' hands. A thoughtful delivery and continued

relationship (perhaps an anniversary card a year later) solidifies your value and turns clients into lifelong advocates.

IN CONCLUSION

Wedding photography, at its highest level, is a craft of deep empathy and technical excellence. By building a foundation of meticulous preparation, mastering the art of narrative storytelling on the day, and delivering a thoughtful, polished final product, you do more than just take pictures. You give a family the gift of their own history, captured with artistry and care—creating a gallery of timeless images that tells their unique wedding story for a lifetime. It's a privilege like no other.

VIDEO TUTORIAL: MY GO-TO WEDDING LIGHTING SETUP

by Adorama



Join award-winning wedding photographer Susan Stripling as she shares the Flashpoint lighting setup that enables her to move quickly and consistently create beautiful images at every wedding. From portraits to family formals to packed dance floors, Susan walks us through how she uses the Flashpoint XPLOR 100 Pro and eVOLV 200 Pro to adapt to unpredictable venues, timelines, and lighting conditions.

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.

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: STEFAN FISCHER



Born in the misty landscapes of Bavaria's Upper Palatinate, landscape and nature photographer Stefan Fischer blends a designer's eye with a deep love of the outdoors to create calm, cinematic images rich with light, depth, and atmosphere. From treetops rising through blankets of fog to intimate scenes that quietly invite viewers to "take a seat" and stay awhile, his work is all about slowing down and seeing the world more consciously. In this interview, Stefan shares how his passion for photography began, the moments and locations that shaped his vision, the gear he relies on in the field, and why emotional connection with the viewer means more to him than prizes or accolades.

FEATURED PHOTOGRAPHER



IT SOUNDS LIKE SILENCE

FEATURED PHOTOGRAPHER



HAPPY XMAS TIME

FEATURED PHOTOGRAPHER



NEVER LOOSE YOUR INNER CHILD

Photographic Speciality/Style:

Landscapes, Nature (sometimes wildlife and macro), Architecture

Short Bio:

I was born in a very rural area in Bavaria, Germany, called the Upper Palatinate. So, I was probably born into landscape photography. I worked as a graphic designer for many years and have now been a freelance art director and creative professional for quite some time, who

also loves to pick up a camera himself to simply express his own creativity.

How did your love of photography start?

I think it was the special moments in nature and the desire to capture these moments photographically as memories. At first it was analogue photography, but with my first DSLR it really took off. For me, it was like a door opening to another world. The possibilities that were suddenly available to me were incredible.









Where does your photographic inspiration come from?

Nature itself inspires me the most. There is so much to discover, experimenting with different lighting conditions, extreme weather conditions or what the world looks like in thick fog. Films, music and my social environment also inspire me. I never had a photographic idol as inspiration, but to name two photographers whose work I really admire: of course, the great Ansel Adams and currently the German photographer Kilian Schönberger.

Your landscape images are praised for their refined sense of light, depth, and atmosphere, and for transforming natural scenes into calm, cinematic moments. How do you approach capturing these qualities and storytelling in your work?

Mainly with a lot of patience. When I see an interesting motif, that doesn't

necessarily mean I photograph it right away. I compose it in my mind's eye and wait until the mood and light are right. On another day, another week, sometime.

Stories are best told when you incorporate a human factor. Sometimes intentionally, sometimes by chance. There is also a photo titled 'Take a seat'. It shows a chair in a cornfield, inviting you to sit down and enjoy the landscape and the atmosphere. In another photo, I have a young woman flying a kite, simply to remind us of our own childhood. There are countless ways to tell a story with photos, and in fact EVERY photo tells a story.

The finishing touches to my RAW files are done in Adobe Lightroom, by the way.





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

It's not the prizes or the mentions I've received. It's more the moments when I see it live, what I trigger emotionally in the viewer's eye with my photos.

One of my photos was featured at a large exhibition opening in Munich. The works were projected onto huge historic building walls, accompanied by classical music. I stood incognito in the crowd, and when it was my photos turn, a loud murmur went through the audience. For

me back then as a young photographer, that was a priceless feeling!

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

Oh, there are so many! One of my current favorite photos is a drone shot. I'm standing with the drone above a blanket of fog, photographing the treetops rising above it. Suddenly, wild geese fly into the frame right in front of my camera. It happened so quickly that I only had time to press the shutter button once. It is one of my favorites because it's probably a once-in-a-lifetime shot.









FRAMED MELANCHOLY

What's your long-term photographic ambition?

I strive to further develop my own visual style, to focus more on my inner self and to express this through my photographs.

What's inside your kit bag, and what's the one piece of kit you couldn't do without?

It depends on what I plan to photograph. In a fully packed camera bag, I have a Fuji X-H2S and an X-T50 as a backup. I mainly use the Fujinon XF70-300mm F4-5.6 and a Sigma 10-18 mm f2.8.

For aerial shots or special perspectives, I use the DJI Mini 4 Pro drone. I always take my SIRUI SVM-165P carbon fibre monopod and a Manfrotto mini tripod with me.

If I'm only shooting macros, I take the Canon R8 and my ancient Canon EF 100mm f/2.8 Macro USM lens, which I really love. Nothing else.

I can't be without the feeling of having a third charged battery on hand in case it takes a little longer than expected.





Your work invites viewers to slow down and look closer. What do you hope people take away from your images?

I would like viewers to take the time to imagine what it would be like to be there. The world is wonderful and there is so much to discover when you take a closer look. Just live more consciously and think about how the world is a gift and we humans are only a small part of the big picture.

Are there any particular locations or moments that have had a lasting impact on your photography?

I always enjoy returning to the area where I was born. Bavaria, especially the Upper Palatinate, has wonderful scenery to offer. Minimalist landscape photographers like me always find inspiration here.



STORMS MAKE TREES TAKE DEEPER ROOTS

FEATURED PHOTOGRAPHER



AUTUMN MEMORIES





IN THE SCHOOL GARDEN

What words of advice would you give to beginners?

To become a good photographer, it's less about having the most expensive equipment and more about mastering the basics of light and image composition and practising, practising, practising.

If you do upgrade, invest in quality lenses over new camera bodies, as lenses generally hold their value and impact image quality more significantly.

Look at the work of professional photographers or even classical painters to see how they use light and shadow but develop your own vision for your photography.

Learn basic post-processing (editing) to enhance your vision but remember that a good edit cannot fix a poorly composed or out-of-focus shot.

FEATURED PHOTOGRAPHER



SHE NAMED HER KIRA



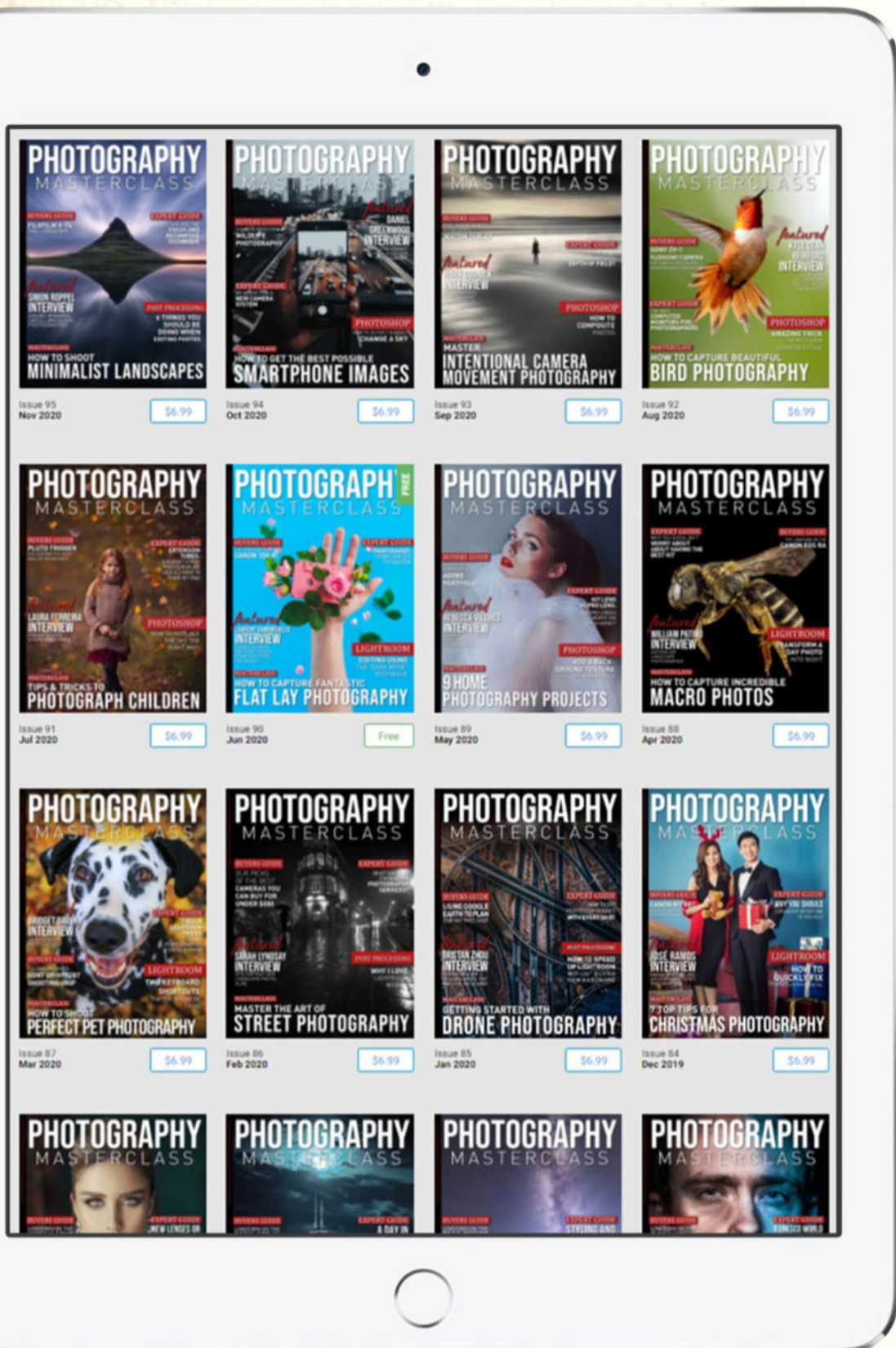
FEATURED PHOTOGRAPHER

(SOMETIMES) LESS IS MORE



Follow more of Stefan Fischer's work on
[500px](#) and [Instagram](#)

WANT TO CONTRIBUTE TO PHOTOGRAPHY MASTERCLASS?



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

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

FIND OUT MORE

YOU WON'T BELIEVE THIS BEAUTIFUL LANDSCAPE EXISTS! (4K TIME-LAPSE MOVIE)

by CHRISTIAN MÖHRLE



Experience the awe-inspiring beauty of the French Alps in this stunning 4K time-lapse, where light, shadow, and landscape unite in a breathtaking visual journey.

BEHIND THE SCENES: **CHRISTIAN MÖHRLE'S** YOU WON'T BELIEVE THIS BEAUTIFUL LANDSCAPE EXISTS! (4K TIME-LAPSE MOVIE)

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



Welcome to this mesmerizing 4K time-lapse movie showcasing the breathtaking beauty of the French Alps!

Immerse yourself in the grandeur of nature's masterpiece as I take you on a visual journey through the stunning landscapes that define the heart of the Alps.



This time-lapse sequences bring to life the ever-changing play of light and shadow over towering peaks, lush valleys, and serene alpine lakes. From the majestic Mont Blanc to the charming villages nestled amidst the rugged terrain, this cinematic experience will transport you to a realm of awe-inspiring beauty.

SOUNDTRACK:

SergePavkinMusic - [Lighthouse](#)
(@SergePavkinMusic)

EQUIPMENT USED:

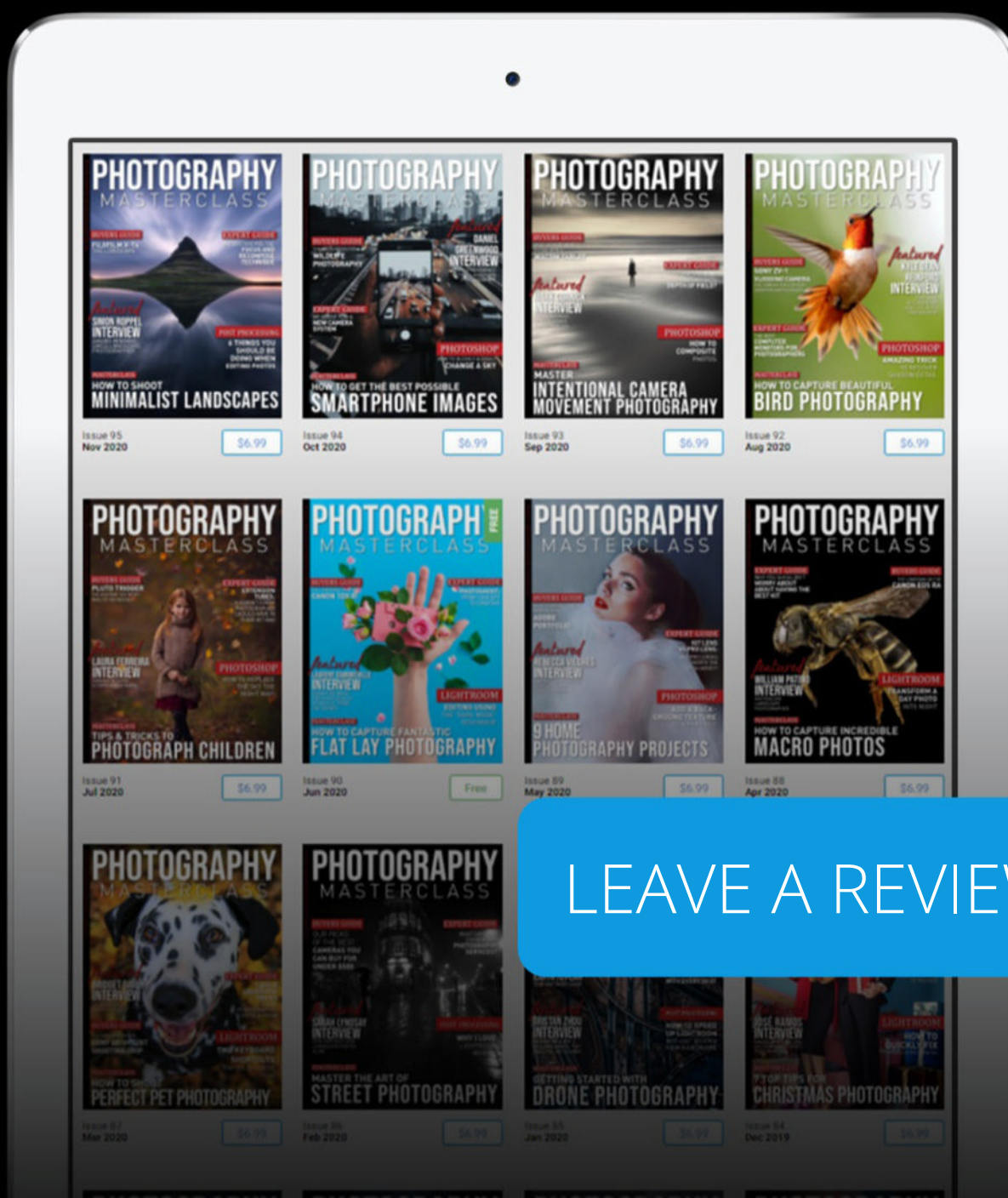
- * Sony a7 III & Canon 6D
- * Canon 16-35 mm
- * Canon 24-105 mm
- * Sigma 70-300 mm
- * Syrp Genie Motion System

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](#)

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READERS GALLERY

Your Very Best Shots Showcased



By: Zelma Smith van Wyk



**THE OLD SLAUGHTERHOUSE,
WEST OTAGO, SOUTH ISLAND,
NEW ZEALAND**

By: Simon Evans

Shot Details: Canon 5D Mark IV, with 14mm Sigma
Art lens, f/2.8, 16 sec, ISO 3200. 11 shot panorama.

[Website](#)



**WHERE PRAYERS ARE ANSWERED,
WEST OTAGO, SOUTH ISLAND,
NEW ZEALAND**

By: Simon Evans

Shot Details: Canon 5D Mark IV, with 35mm Sigma
Art lens, f/2.8, 6 sec, ISO 3200.

[Website](#)



GLENKENICH CHURCH

By: Simon Evans

Shot Details: Canon 5D Mark IV, at 14mm,
f/2.8, 7.3 sec, ISO 3200

[Website](#)



THE EAR OF THE WIND

By: Michael Smith

Shot Details: Nikon D850, at 50mm,
f/11/ 1/50 sec, ISO 320

[Website](#) | [Portfolio](#)



MEDIEVAL MAGNIFICENCE

By: Michael Smith

Shot Details: Nikon D850, at 58mm, f/11,
1/1000 sec, ISO 250

[Website](#) | [Portfolio](#)



CRAFTED BY NATURE

By: Michael Smith

Shot Details: Nikon D850, at 24mm, f/13,
1/200 sec, ISO 320

[Website](#) | [Portfolio](#)



**NORTH SIDE OF MT ST HELENS,
WASHINGTON STATE, USA**

By: Kieran Geehan
[Website](#) | [Instagram](#)



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FIND OUT MORE

THE LOWDOWN ON THE SONY A7 V THE EVOLUTION OF A MODERN CLASSIC

By Ryan Sitzman



SONY'S a7V REFINES ITS MIRRORLESS LEGACY WITH SMARTER FEATURES, IMPROVED VIDEO, AND A VERSATILE DESIGN FOR TODAY'S HYBRID CREATORS.

Sony recently released its newest upper-midrange mirrorless camera, the a7V. As the name indicates, this is the fifth iteration of the a7 (aka "alpha 7") camera series, so it has a lot in common with its predecessors.

Rather than arriving like a revolution, you should instead expect this camera

to represent an evolution of this family of cameras. You could even be forgiven for confusing the a7V with the a7 IV or even the a7 III at first glance, as they all look quite similar. But especially when you look beneath the surface, the new model boasts lots of tweaks and incremental improvements.



Let's take a closer look at what Sony has done to make the a7V stand out from earlier Sony cameras, as well as from the competition. We'll also consider if this camera might be a good option for you, or whether you might be better off looking for something different.

From its inception, the a7 series has been marketed primarily towards photography enthusiasts and "pro consumer" photographers. In other words, it's not Sony's flagship camera line, but it's by no means a budget camera, either. The a7 cameras are also packed full of features and options, but Sony has always held back a few of the especially fancy features and capabilities for the a9 series, or for their top-of-the-line a1 camera.

At around \$2,900 for the a7V body, the pricing also reflects that midrange status. Now, you should realize that that price is around \$900 more than the previous model (the Sony a7 IV), which is still widely available both new and used.

In fact, you can even find a new a7 III body for just under \$1,500 at the time of writing this. Therefore, most potential buyers who are evaluating this from a critical angle will ask themselves whether Sony has made at least \$900 worth of improvements, which could justify splurging on the new model.

That's all relative and a matter of opinion, of course, but I would say that Sony has a strong contender with the a7V, and yes, it could well be worth paying the extra money to get the newest model, depending on your circumstances.

First, there are a few immediately noticeable improvements, such as the fully articulating touchscreen. It tilts, it spins, and it can even rotate 180 degrees so that the screen is visible from the front of the camera. And actually, the touchscreen alone may be enough to seal the deal for some potential customers. It's very common for users to shoot videos of themselves these days, and I'd guess that there are at least some people who passed on earlier a7 models because they weren't as conducive to shooting selfie videos.

There's also a cool setting where if you turn the camera 90 degrees to take a vertical image, the screen menu and layout also automatically rotates to match the new orientation, thus making it easier to read anything that's on the screen.

The a7 is also significantly better at shooting video than some earlier Sony cameras. All Sony cameras are great for still photography, but most videographers have tended to gravitate more towards other Sony cameras, such as the a7S series, or the ZV series, which are marketed specifically to vloggers. However, with the a7V, Sony seems to have finally cracked the code to balancing fantastic still photography capabilities, while also offering equally impressive video. The super-fast video autofocus can lock onto a subject and track it while moving. Sony has also increased the number of autofocus "target" options, allowing the camera to track humans and animals, as well as cars, trains, airplanes, birds, and insects.



In-Body Image Stabilization—IBIS—has also been improved. The IBIS in the a7V can compensate for up to 7.5 stops of movement, whereas the a7 IV was good for around 5 stops. Frankly, I'm still confused about how they measure and calculate movement cancelation in stops, but suffice it to say, the new camera is better, and if you look at video shot while the user is walking, it's noticeably smoother and less bouncy when the IBIS is turned on. Just keep in mind that using IBIS does cause the image to be cropped.



In terms of hardware and connectivity, the a7V has two card slots—one for SD cards, and one that can be used for CF Express or SD cards. There's a full-sized HDMI port, a microphone jack, and two USB-C ports. The dual USB ports are notable because they allow for one port to be used for charging, even while the other port is used for fast file transfers.

Sony has also hyped up several improvements that have been made to the inner workings of the a7V, though many users might not notice a huge difference as compared to earlier models.

Specifically, there's a new 33-megapixel, partially stacked sensor, which leads to faster performance and less distortion due to rolling shutter in images with lots of movement.

The camera also has a new, more efficient processor, which improves battery life. The a7V can also shoot up to 30 frames per second when using the electronic shutter, and it has also improved the lag time caused by the buffer kicking in.

Again, for non-professional, everyday use, these features are very nice to have, but they're probably not 100% necessary, and they likely won't seal or break the deal.

At the risk of sounding unenthusiastic, "it would be nice to have, but it's probably not 100% necessary" is also my general opinion of the Sony a7V. I certainly don't mean to damn it with faint praise, because the a7V is absolutely an awesome camera.





I happen to already have the a7 III, though, and I've been content with it for several years. If all things (including price) were equal, then yes, I'd obviously choose the newer model over the older one. But in reality, the a7V costs almost twice as much as the a7 III, so I can live with the relatively minor limitations of the a7 III, such as the non-articulating, non-touch screen on the back.

If you're looking to switch to Sony from Canon, Nikon, Panasonic, or some other brand, I also don't know if the a7V would offer enough to convince you to "convert" to a new brand. That's not to say that the camera is lacking, but if you already have lenses from another brand, then you're more likely to just stick with that

brand. But if you do decide to switch over completely—lenses, body, and everything else—then it might make sense to pick up an a7V and one or two of Sony's excellent lenses.

Additionally, if you're starting fresh or if you're coming from a more beginner model of Sony, then the a7V could certainly be an enticing pick. It's got more than enough features to satisfy enthusiastic photographers and videographers, and it should remain competitive for years to come. It may not redefine photography as we know it, but the Sony a7V is a well-rounded, extremely capable camera, and it should be more than enough for most of us.

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 A7 MARK V VS. A7 MARK IV: HOW IT REALLY PERFORMS! (IT'S NOT EVEN CLOSE)

by TONY & CHELSEA NORTHRUP



The new Sony a7V is here! Chelsea compares it to the a7IV, reviews the upgraded specs and features, and puts it to the test with wildlife photos, portraits, and some test charts. The upgraded processing chip, 30FPS, and improved AF makes this sub \$3k camera feel a bit like a baby a1. Is this the right camera for you and is it worth the upgrade?

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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