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TOP 5 TIPS YOU NEED TO KNOW
BEFORE PHOTOGRAPHING
YOUR FIRST
WEDDING

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DRAMATICALLY IMPROVE YOUR COMPOSITION
WITH LEADING LINES

featured

CATHARINE MACBRIDE
INTERVIEW

INTERNATIONALLY
PUBLISHED CREATIVE
PHOTOGRAPHER

EXPERT GUIDE

UNDERSTANDING AND
USING WHITE BALANCE
TO ENHANCE YOUR
PHOTOGRAPHY

BUYERS GUIDE

MEMENTO SMART
PICTURE FRAME
WORLD'S MOST ADVANCED
4K SMART FRAME

PHOTOGRAPHY

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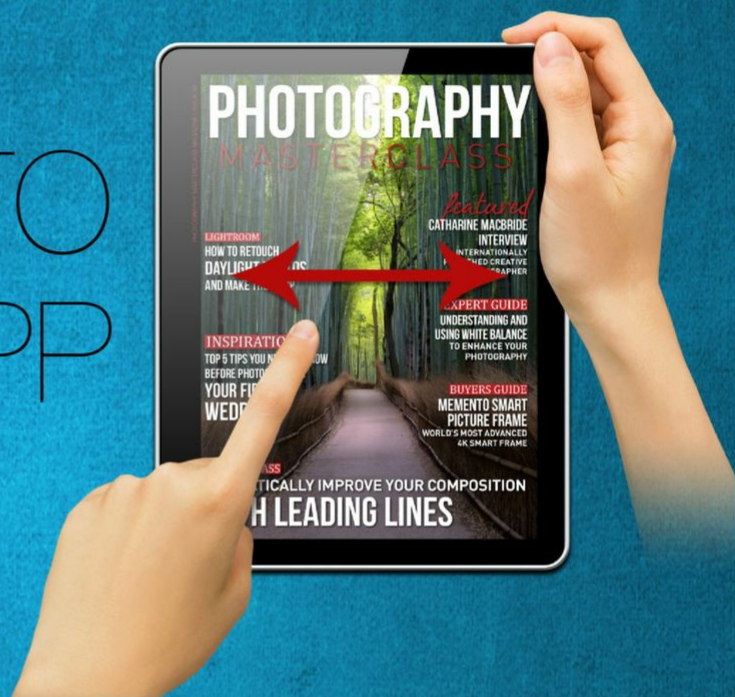
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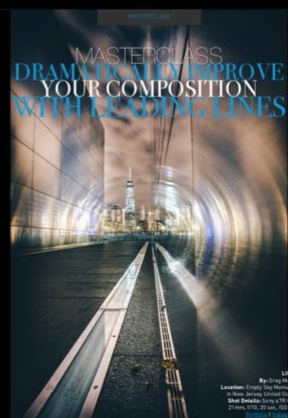
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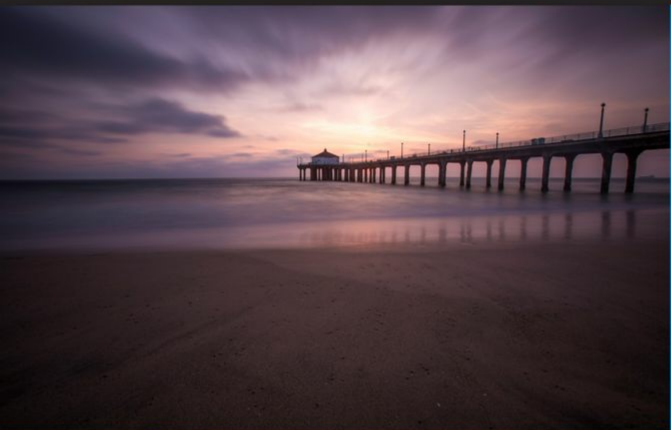
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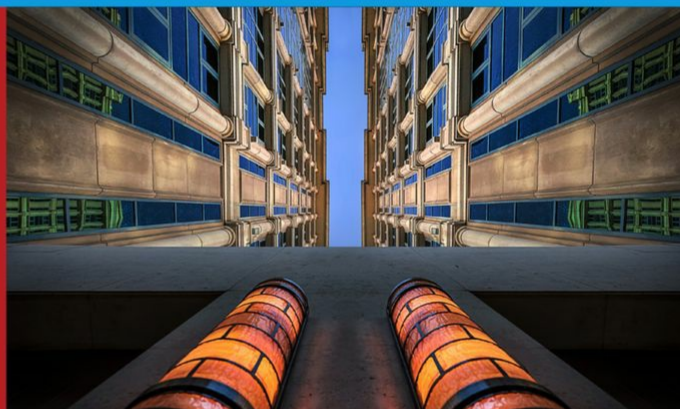
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EDITOR'S NOTE

WOne of the most powerful composition tools photographers have at their disposal is making use of leading lines. In this issue we look at exactly how leading lines can dramatically improve your images, and how you can use them to best advantage in your photography. Once you realise how important leading lines can be, you'll begin to see them everywhere, and they'll soon become a solid and dependable tool in your creative photography arsenal. Also in this issue:

Professional wedding photographer, Chris Garbacz, shares what he considers his top 5 tips that every photographer needs to know before photographing their first wedding.

In our expert guide, we look at how understanding and using white balance effectively can seriously improve your photography.

We interview creative photographer, Catherine MacBride, whose images

have been used internationally in a huge number of places from book covers to children's clothing.

We feature a handpicked selection of our favourite photos in our Editor's Choice section.

You'll learn how to retouch daylight photos and make them pop in a great Lightroom video tutorial.

We showcase an incredible 8K time-lapse, which is the culmination of tens of thousands of images shot, and presents the beautiful variety of Norway at its best.

We also give you the lowdown on the world's most advanced 4K smart digital picture frame.

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 on our Flickr Group or Facebook page. Happy Shooting!

Gill



MESSAGE FROM GILL ROBERTS
THE EDITOR

EDITOR'S CHOICE

A Hand-Picked Selection
of our Favourite Photos

ARABIAN NIGHTS

By: Stergos Skulukas

Location: Castle of Monolithos,
South Rhodes, Greece

Shot Details: Canon 6D, with
Samyang 14mm f/2.8 lens. A
composite of 2 different exposures
(Foreground f/8, 30 sec, ISO 800 +
Milky Way f/2.8, 20 sec, ISO 6400)

[Portfolio](#) | [Facebook](#)



BIG EYES

By: Isabella Bubola

Shot Details: Canon 600D, at 50mm, 1/250 sec, ISO 100. Self portrait created with natural light

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

EDITORS CHOICE



BOKEH FOX

By: [Lukas Wawrzinek](#)
[Portfolio](#) | [Instagram](#)



DUST STORM AT PLAYA BURNING MAN

By: Gleb Tarro

Shot Details: Canon 5D,
at 24mm, f/7.1, 1/64000 sec, ISO 500

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



FRECKLE BEAUTY

By: Jovana Rikalo

Shot Details: Shot this photo on a cold winter day in January. I love girls with freckles and unique faces and Kristina was one. I added white lashes to give dreamy effect. Canon 5D Mark III, at 135mm, f/2.2, 1/800 sec, ISO 200

[Facebook](#) | [Instagram](#)



**I WANT TO SIP THE LAST
LIGHT WITH A STRAW**

By: Oscar Nilsson

Shot Details: Canon 5D Mark III,
at 41mm, f/4, 1/200 sec, ISO 100

[Portfolio](#) | [Prints](#)



NO COFFEE HERE!

By: Susana Guzmán

Location: Venice, St. Mark's Square on a foggy winter night

Shot details: Fujifilm X-E2, with Fujinon XF10-24mm F4 R OIS lens, at 10mm, f/5, 1.5 seconds, ISO 200

[Portfolio](#)



WINDY DAY

By: Junichi Hakoyama

Shot Details: Leica M
Monochrome (Typ 246),
at 16mm, f/16, 1/1500
sec, ISO 1600

[Portfolio 1](#) | [Portfolio 2](#)



WINTER SUNRISE

By: Alan Sheers

Shot Details: Panasonic
DMC-LX5, at 5mm, f/3.2,
1/500 sec, ISO 125

[Portfolio 1](#) | [Portfolio 2](#)

TOP 5 TIPS YOU NEED TO KNOW BEFORE PHOTOGRAPHING YOUR FIRST WEDDING



by **Chris Garbacz**

Are you freaking out about shooting your first wedding!? This article will give you the top 5 MOST IMPORTANT wedding photography tips that you need to know and implement before shooting your first wedding!

This is the holy grail, beginners guide to get-

ting you prepared and ready for your first wedding shoot.

I wish someone had told me these tips when I shot my first wedding, but unfortunately I had to learn the hard way! So let's celebrate...woohoo! Because if you follow and actually practice these 5 steps you'll be ready.

So, let's set the scene: you've booked your first wedding about a year ago and at the time you were super excited! It may be a paid job or you might just be doing it for free for a friend to get some experience. Either way, it's one of the most important days of the couple's life so you need to make sure you nail it!

The wedding is about two months away and your excitement has turned to fear, you find beads of sweat appearing on your forehead just thinking about the wedding, and as you see the big day quickly approaching it's time to get organized.

Hopefully this list of wedding photography tips can help calm your nerves and get you as prepared as possible for the big day. And remember to have fun, because it's going to be the first day of doing the best job in the world!

Before we get started, you need to know that being an awesome wedding photographer is NOT all about photography!

Having good photography skills is only about 30 percent of what it takes to being an awesome wedding photographer.

The other 70 percent includes:

- Being happy, friendly and building rapport with anyone and become everyone's best friend
- Being an awesome problem solver when things go wrong (e.g., car breaks down, camera breaks, mother-in-law faints, etc., and yes, these have all happened to me!)
- Being able to think quickly on your feet, make big decisions, and convince everyone it's the right thing to do
- Being bold, getting people to listen to you but never be rude - crowd control :)
- Being an entertainer. Having fun with the bridal party, cracking jokes, playing games
- Giving the bride and groom the best possible experience so they enjoy having their photos taken.
- and lots more...

I wrote an article summarizing a day in the life of a wedding photographer in [Issue 30](#) of the magazine; I suggest you read it to give you a really good idea, step by step, total overview of what it's like to actually be the photographer on the day.

Lastly, I want to talk about the number one, holy grail, mother of all beginner wedding photography rules:

PREPARE, PREPARE and PREPARE!

Although this may seem obvious to most people, it's amazing how little preparation some photographers put into their first wedding!

Please don't expect to rock up and just wing it. It's irresponsible and totally unfair for the couple who are expecting you to know what you're doing.

So what does prepare, prepare and prepare mean? I personally find that preparation is the key for success in any industry so I have focused the following 5 top wedding pho-

tography tips on helping you to be as prepared as possible so you can rock up with confidence and nail it!!

1. KNOW YOUR GEAR INSIDE OUT

Let's begin with one of the most important tips, know your gear!

This should be a no brainer. Pick up your camera and make sure you know all the settings, understand the modes, get to know the settings that are available on your lenses (image stabilizer for example), work out all the options available on your speedlite, etc etc.

If you want to know what wedding photography gear I use, [click here](#).

****Real life horror story****

During one of my first weddings, I thought I knew my gear and then suddenly, BANG! My camera's shutter speed stopped increasing once it hit 1/250 of a second, the couple is looking at me waiting impatiently for direction and I'm red in the face and frantically trying to get my settings right.

FYI, when your speedlight is attached and turned on, your camera does not allow you to shoot faster than 1/250 of a second. Simply turning on the 'high speed' mode on your speedlight fixes this! I wish I had known that before the day!!

Once you think you know your stuff, grab a friend or partner and practice getting per-



fectly exposed images quickly and in a lot of different locations.

I used to torture my poor girlfriend at the time (now wife!) by taking photos of her all around the house. It doesn't need to be flattering, — just practice so you get used to getting your settings right, so on the big day you can be prepared.

My wife is going to kill me for showing these images but it is what I did to learn so I wanted to share it with you. I even grabbed some branches from the neighbors' yard to use as the bouquet! Here are some before shots (me learning at home) and after shots (real wedding examples).

Try This:

Go into the lounge, position your subject where you would position your bridal party (ideally photographer's back to a window), and take a photo of him/her as quickly as possible with perfect exposure.

Then walk outside to the backyard and do the same: find the best spot, either in the shade or with the sun behind the subject, and shoot.

Next, head to the front yard, then the kitchen, study, wherever!

Use your flash, practice in a darker room with little window light, as this would be similar to





the conditions you will be up against in the reception. Bounce the flash off the roof or the wall, or turn it off and crank your ISO to see what happens.

Practice all these options and see what works best, so that on the wedding day, you'll be prepared.

Funny story:

I used to watch the TV through my camera and try and move my focal points around as quickly as possible to follow the person's face on the screen!

Sounds silly, but now I can do it without thinking, and it saves me getting a lot of camera blur issues when shooting.

2. SCOUT THE LOCATIONS

Scouting locations is another **MUST DO** before the wedding so you can be prepared. You most likely won't get a chance to see the groom's house or bride's house before the day, but you can assume it is like any average home. As long as there is light in the lounge and master bedroom, then you'll be OK.

Extreme Example:

I shot groom coverage in a one bedroom apartment with five boys in the bridal party *plus* 50 family members standing around waiting for me to finish so the bride could arrive and they could start the tea ceremony! Talk about pressure as well as working in tight spaces!

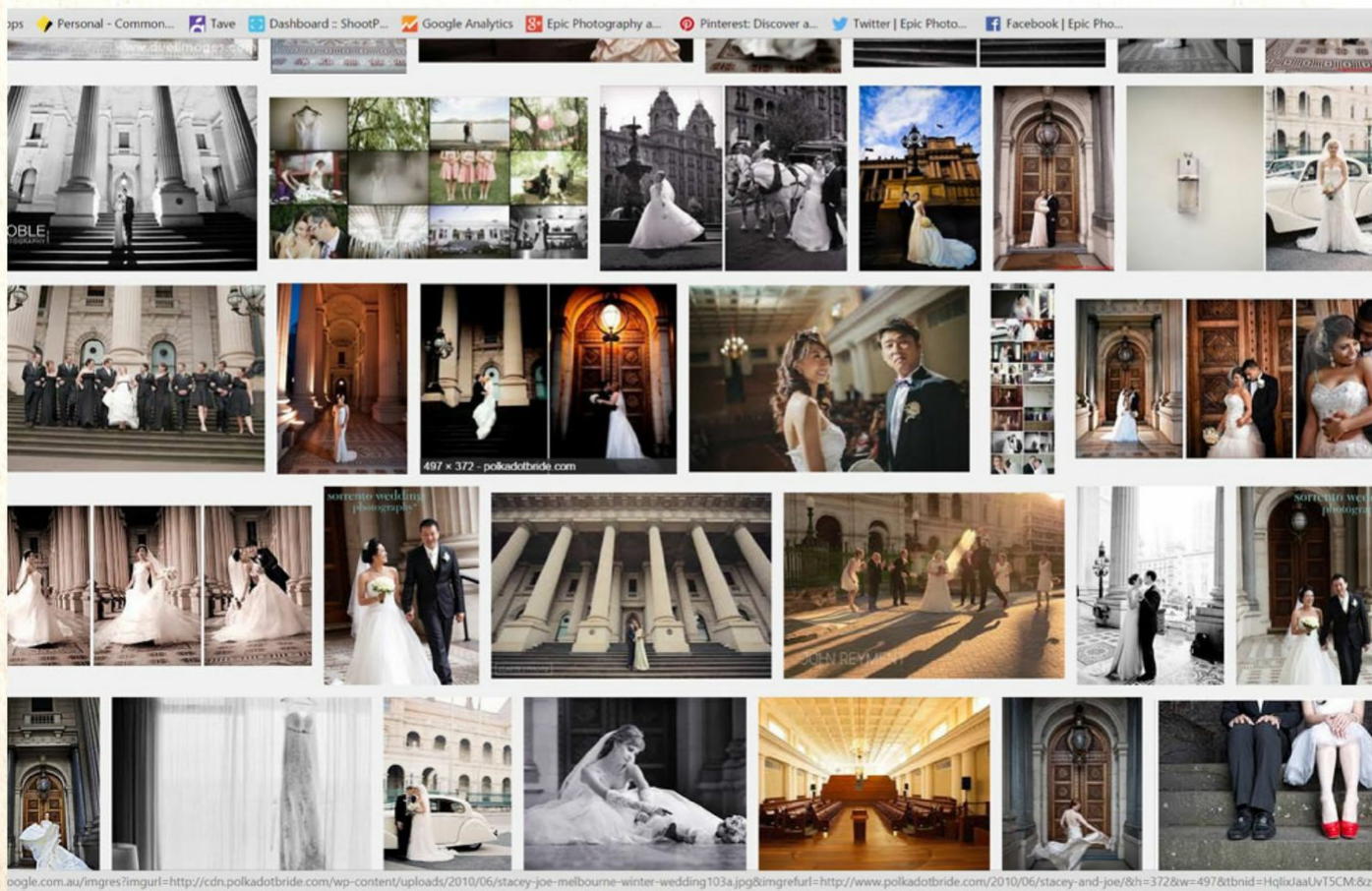
So, apart from the groom and bride coverage you should definitely scope out the scenes at the church/ceremony location, as well as the locations you intend to go to, and even pop into the reception to see what you're up against.

Tip:

It would be awesome if you could go to these locations at roughly the same time of day as you will be there on the actual wedding so the lighting will be similar.

I would suggest googling the locations before you go on your shoot and see what other photographers have done there in the past. Then head over, use their shots as inspiration and work out your own ideas. Walk around everywhere, find the best spots, and use your camera. Take photos pretending the couple is standing there so you can work out your compositions. Below I simply google "Parliament House Wedding" and heaps of examples pop up, which makes for a really good reference!

I know this sounds like a lot of work, but like I keep mentioning, preparation is key. If you've already been to the locations, worked out your ideas, and photographed your imaginary couple in the best spots, you're going to kill it on the actual wedding day!





3. WRITE A SHOT LIST AND MEMORIZE IT

This is another really important tip that I used to do for at least my first 20 weddings! Write a shot list of exactly what you're going to do at every location.

Feel free to be as specific as possible and then try and memorize it. Also, I feel that writing it with pen and paper actually helped me to remember everything a lot more than just typing it out.

I literally used to write the following info down the day before every wedding:

Groom Coverage Shot List

Details

- Flower
- Tie
- Cufflinks
- Rings
- Cologne
- Watch?
- Ask the groom if there is anything else he wants

Boys Getting Ready

- Boys helping groom with cufflinks
- Boys helping groom with tie
- All boys putting vests on

- All boys helping adjust the back of each others vests
- Slap each on the ass shot!
- All boys grab jackets and do the Roger David shot
- All boys put on jackets
- Hero shot of all the boys fully dressed looking awesome
- Serious and gangster!
- Big smiles
- Hugging and ruffing up the groom!
- The wedding rings
- Groomsmen helping groom prepare for his wedding at Montsalvat
- Groom and his boys hanging out in the alleyway
- Bright colorful portrait of the groom before going to Montsalvat
- Groom and groomsmen having a beer before the ceremony at Montsalvat
- Portrait of the groom using orange video lighting
- Etc, etc, etc... You get the point :)

I know this is super detailed, and all weddings are different, and things happen and you can't always do all these shots, but at least I have all my shots memorized so whatever happens, I'll be prepared and always have ideas up my sleeve!

Do this for the bride coverage and definitely the locations too. Bring a pen and paper with you when you're doing your recce and as your finding spots, write stuff down.

For example:

- Bride on her own in archway (full length)
- Back of dress shot
- Bride looking down at flowers
- Bride looking away into the distance
- Bride looking at camera
- Groom on his own in archway (full length)
- Hands in pockets looking cool at camera
- Looking into the distance
- Looking at his bride
- Serious and smiling at camera
- Bride and Groom together (full length)
- Looking at each other
- Nosey nosey
- Kissing
- Looking at camera
- Bride hugging groom from behind (close up)
- Both looking at camera
- Looking into the distance together
- Bride kissing groom on the cheek
- Bride sticking her tongue in the grooms ear!! Get the reaction!!

Tip:

For every scene try and shoot a series of wider shots, and then mix things up and shoot another series of close up shots in the same location. Doing this will make it a million times easier when it comes to designing the wedding album! All the pages will just fall into place.



4. ASSIST AS MUCH AS YOU CAN

This is another super important thing that you should definitely do before you go out and shoot your first wedding! Ideally start trying to find someone to assist as soon as you book your first wedding or even before that.

The sooner you start assisting the more prepared you will be.

Tip:

Finding a job as an assistant or even volunteering is not an easy task. Especially because every other beginner photographer is looking for the same job.

Find the best 20 wedding photographers that you LOVE and shoot in a style that you really like and start emailing them one by one. Make sure they have your details on file and know you are available at the drop of a hat. Even email them once a month (but don't be annoying).

I generally find that if your timing is right, you'll get the job. Imagine, their current assistant is sick, they need someone urgently, and suddenly your email pops up—you're in!

If you have no luck, then just make yourself a cup of coffee, put some music on, and start emailing all the wedding photographers in your city. One will eventually get back to you, and you can start heading out and getting some experience.



This will give you first-hand experience from a pro (hopefully) of exactly what goes on behind the scenes of a wedding. Try to put yourself in their shoes and guess what shots they're going to do next. Imagine what settings you would use on your camera as you go from location to location.

Best of all, you get a decent amount of one-on-one time with the photographer while driving around, so you can ask plenty of questions (without being annoying!). Pick their brains; most of the time they'll be more than happy to help you and divulge their knowledge, as they know that once upon a time they started out just like you.

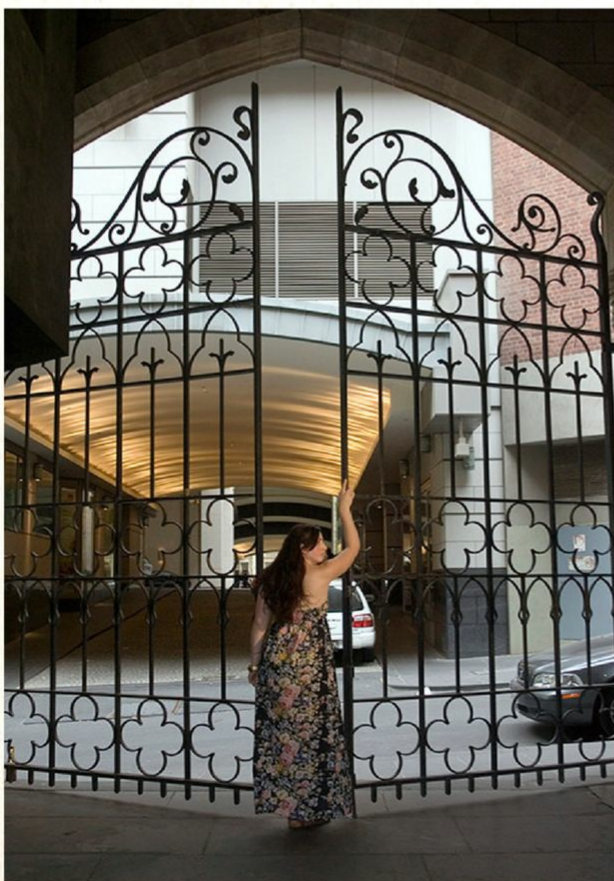
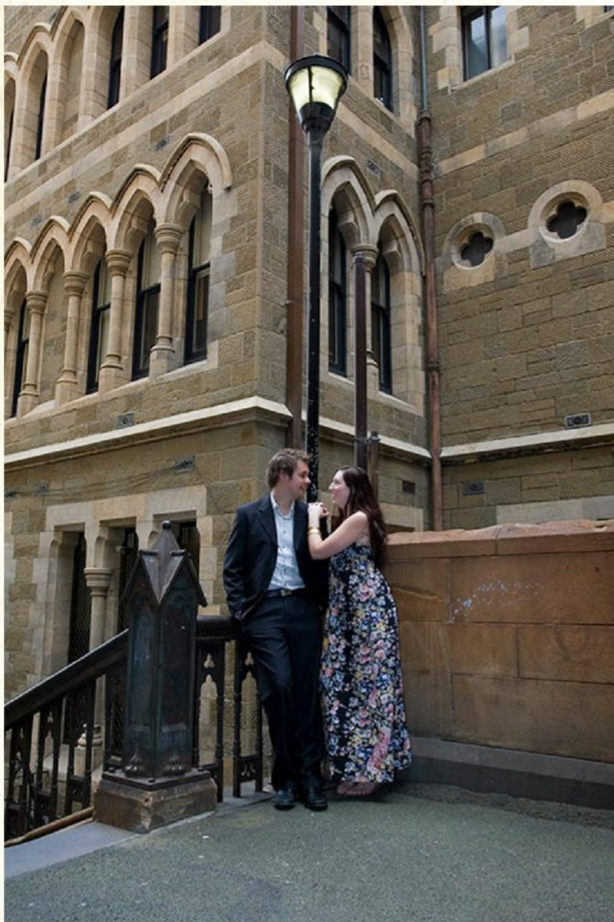
5. SHOOT A FAKE WEDDING

One of the best ways to prepare for the real wedding is to shoot a fake wedding! Get some friends together or a couple that you know and try and mimic some of the shots that you are actually going to do on the wedding day.

Shoot the groom coverage in a lounge, try and memories the shots you need and practice getting the images perfect in camera. Same as the bride coverage, don't worry about the dress, just try and get the shots.

Go on location to the actual spots you are going to use for your first wedding and shoot all the images you would for the real day. Practice getting it right in camera. There is no pressure doing it this way, so take your time and get it right, until it becomes almost second nature!

I just found some old photos in my archives of me doing this. I dragged some friends of mine to the city and acted out the scenes that I actually was going to do on the wedding day. Check out my super embarrassing before shots compared to my half decent real wedding after photos on the next pages:



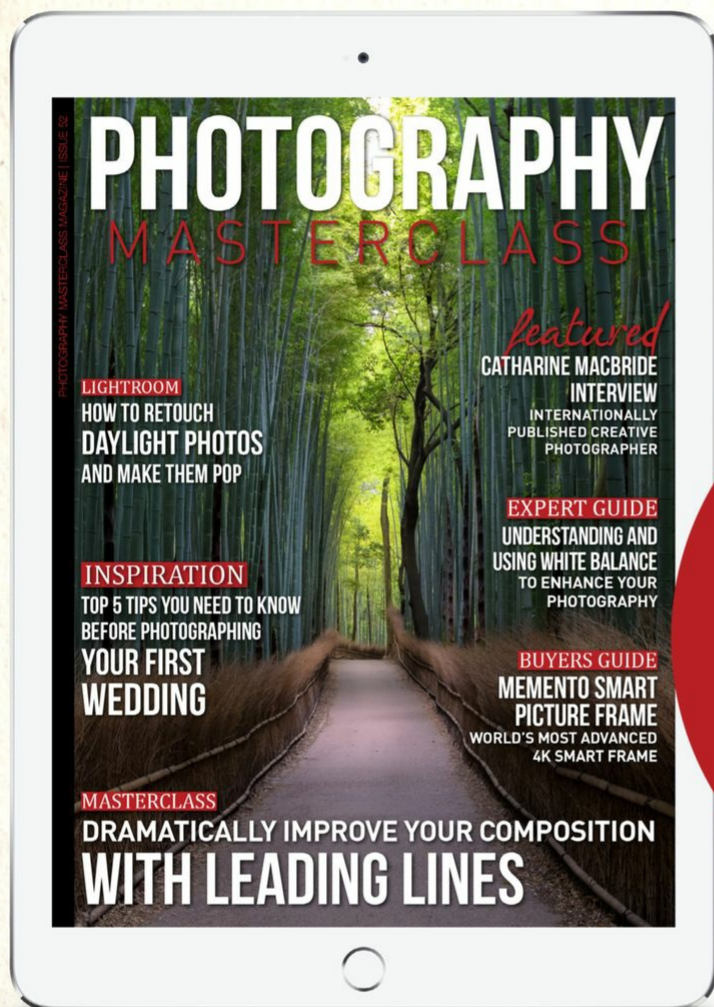


Thanks so much for reading. I hope you enjoyed my opinion on the 5 top tips to get a beginner photographer ready for their first wedding and that this guide has got you prepared and ready for your first wedding shoot.

ABOUT THE AUTHOR:

Chris Garbacz has 10 years of experience as a Melbourne wedding photographer (weddings.epicphotography.com.au). He's photographed just shy of 400 weddings, says he has seen it all and experienced almost every scenario imaginable. The best part is that he still loves photographing weddings and jumps out of bed feeling excited to see each couple's wedding day unfold.

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UNDERSTANDING AND USING WHITE BALANCE TO ENHANCE YOUR PHOTOGRAPHY



by Jacob Williamson

Get white balance right in the camera & see your images dramatically improve!

Photography is the act of writing with light so it's fair to say that we as photographers should gain an intimate understanding of

the various light sources at our disposal. Part of that is understanding that it's rare to ever find two identical light sources. Short of using identical studio strobes, you will always be up against light sources that all offer unique qualities that can either help or hurt your creative process.

Perhaps one of the most important qualities of lighting is the color it casts on your subject. It is no secret that different types of light put out different color casts. As the laws of physics haven't changed yet, we should all know how to adjust our workflow to accommodate them.

As a photographer, you may need to get true to life color when shooting for catalogues or fashion publications, or you may want to adjust the color to achieve a more artistic look. Either way, color correction can mean the difference between photographic success and failure. In this article, we are going to look at understanding color temperature, how to correct for it using white balance, and how we can use white balance to be more creative!

COLOR TEMPERATURE AND WHAT IT MEANS TO YOU AND ME

Just like everything learnt in life, you will always gain a deeper understanding of a subject if you get to know the significance of it. In the case of photography, color temperature rules our creative world, although you may not be aware of how much.

Color temperature marks the type of light that is radiated from a "blackbody" at that surface temperature. Now if you are anything like me, or any other photographer for that matter, then you don't necessarily care what the true defini-

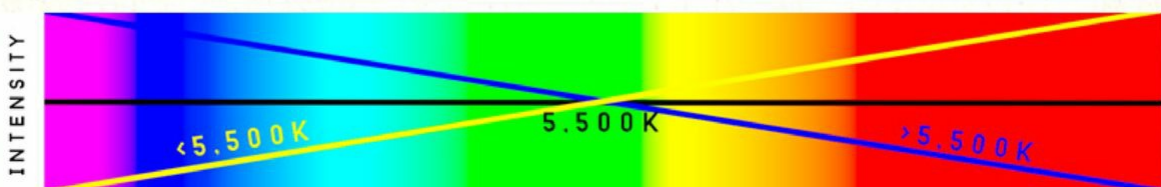
tion of color temperature is. I am sure there is a use for the true definition of color temperature in the world of physics and engineering but we are artists and just want to know why our images sometimes turn out too blue or too orange.

We will start with light. If you only understand one thing about light it should be temperature, because the color profile of your images can make or break your photography career.

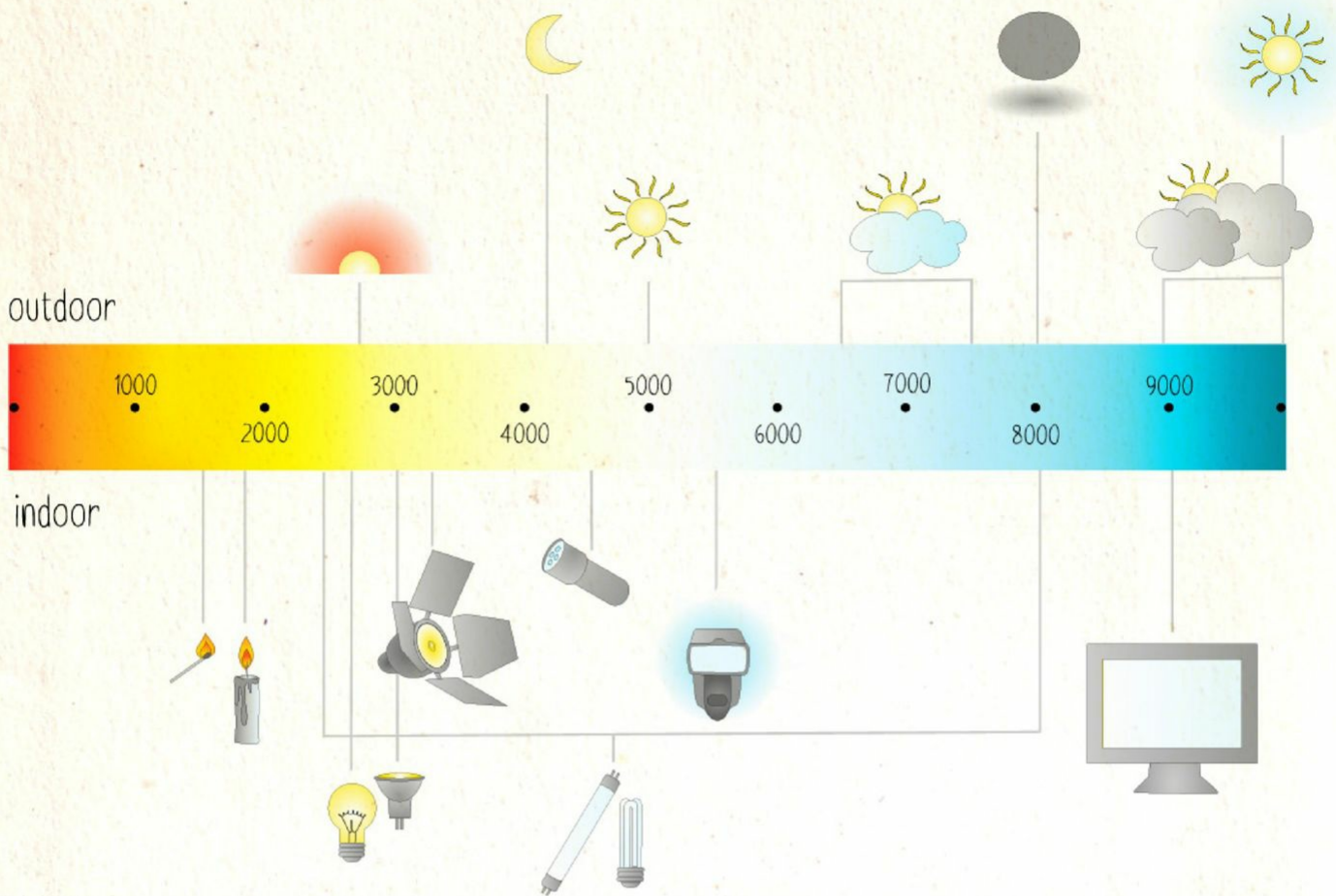
The down and dirty of color temperature is that every type of light has a color tint. To us, we just see a candle and know that it has an orange/yellow flame or we see a commercial fluorescent light and know that it has a blue-green tint. These colors can be measured in degrees Kelvin and represented on a color spectrum like you see below.

As you can see, when the color temperature (expressed in Kelvin) shifts from low to high, the appearance of the color shifts from warm colors to the cool colors respectively. It is also important to note that around 5,500K is the neutral point at which all colors are represented equally (white light).

We have so many light sources in the world that it can be absurdly confusing to think about the many temperatures associated with each one, so let me offer some advice.



Colour Temperatures In The Kelvin Scale

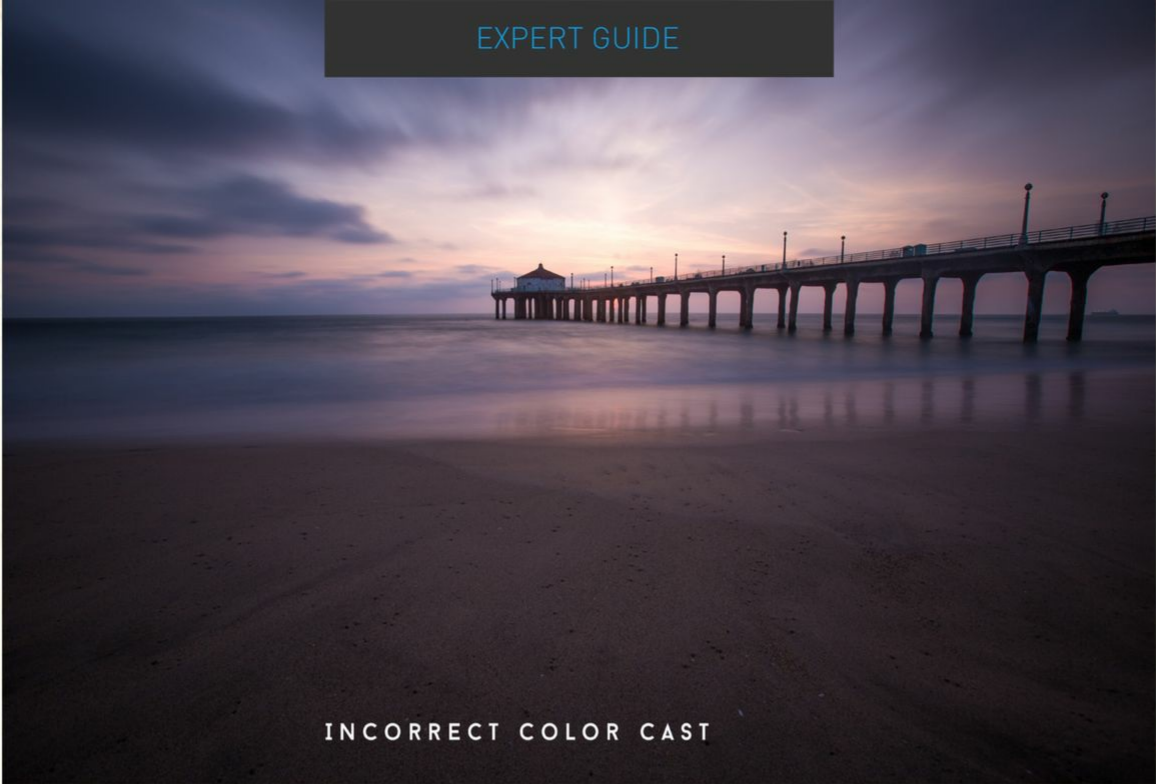


OUTDOOR	
Sunrise/Sunset	2800-3000K
Moonlight	4100K
Noon sunlight	5000-5500K
Cloudy sky	6500-7500K
Shade	8000K
Very cloudy sky	9000-10000K
Blue sky	10000K

INDOOR	
Match flame	1700K
Candle light	1900K
Incandescent light bulb	2700K
Halogen light	3000K
Quartz lights	3200K
White light LEDs	4500K
Electronic Flash	5500K
Neon light	2500 – 8000K
Computer screen	9000K

Just associate a few color temperatures with some common light sources using the table on this page. This will give you some real-world references that can help you become better at estimating color temperatures when you're out shooting.

Ok great, so now you know a bit about color temperature, but why should you care? Simple - if you can estimate the color temperature of the lighting in your scene, you can use your camera to adjust for it. This is where the idea of white balance comes in.



INCORRECT COLOR CAST



CORRECTED COLOR

USING WHITE BALANCE EFFECTIVELY

White balance is the tool we use to correct for strange color casts in our photos. Your camera can do this automatically, if

you choose to set your camera to shoot with an automatic white balance, but it often gets it wrong! With a better understanding of color temperature, you can force your camera to capture images to fit your needs.

In addition to the automatic white balance setting, your camera will most likely have several white balance presets that will correct color in many common situations:

Daylight (approx. 5200K): Best used for daylight conditions or when shooting with studio strobes. Sometimes this can force a slight bluish tint.

Shade (approx. 7000K): This setting is great for shade, cloudy days, or subjects that may be backlit. This would also be the setting for embellishing the warm tones in a setting sun.

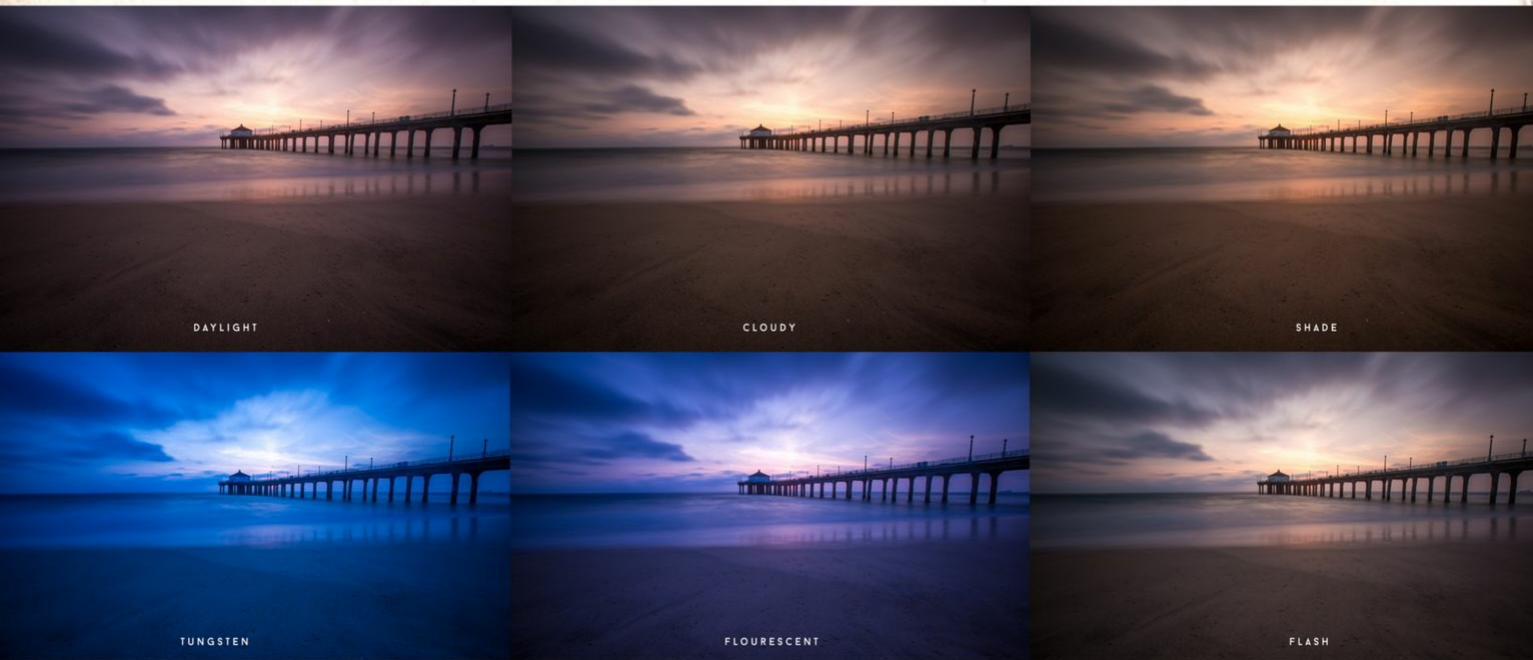
Cloudy (approx. 6000K): This setting will provide a slight warm tint to cloudy days or even daylight situations.

Tungsten Light (approx. 3200K): The only time this remotely works is at night and indoors. This setting will usually result in blue tinted photos.

White fluorescent light (approx. 4000K): Use this setting in commercial offices and sports stadiums.

Flash: Flashes are usually slightly biased toward the blue end of the spectrum so use this setting to warm up photos taken with flash.

The white balance presets in your camera will generally serve you well but they may often not be quite right. I have found that they usually only produce the correct results about 90% of the time! Because of this, I tend to



set white balance manually. You can do this easily by setting your camera to the Kelvin white balance setting and selecting the K number that best represents your creative vision with regards to the lighting at hand!

One last way you can achieve picture perfect color correction in camera, is by using the custom white balance option in your camera. You simply take an image of a neutral colored object and tell your camera to use that as your white balance. There are commercial white balance cards (grey cards) that you can purchase, but you can just as easily snap a picture of a white sheet of paper or the cup that holds your favorite to go coffee!

ADJUSTING WHITE BALANCE IN POST PRODUCTION

Most photographers know that shooting in RAW file format will yield more opportunities in post-production. There are a number of reasons for shooting in RAW but perhaps

the most significant is the ability to adjust the white balance of an image after it was taken!

Take the before and after of the image below as an example. The RAW image was taken with the white balance set to an incorrect Kelvin value, which rendered an image that had an inappropriate color cast. However, since the image was taken using the RAW file format, I was able to adjust the white balance using the appropriate sliders in Lightroom.

I wanted to shed some light on adjusting white balance in post because I never, EVER, want to see you throwing away perfectly good images because of color issues. However, you should not rely solely on adjusting white balance in post production, because it can distract you from the creative process while on location. Think about it, if you constantly see funky colors on the back of your camera, then you might pay less attention to other important factors like composition or subject matter!

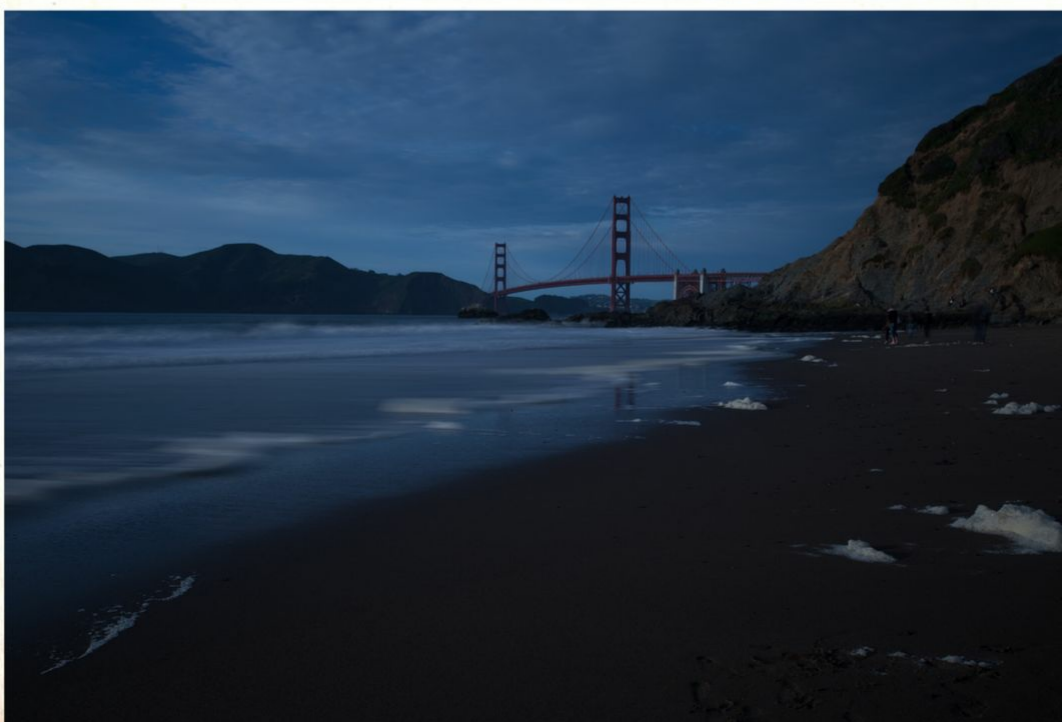


WHITE “OFF-BALANCE”

Let's talk about breaking the rules, because after you've learnt the guidelines for taking great pictures throwing some of those guidelines out of the window is much more fun!

White balance can most certainly be included on the list of rules to break in pho-

tography. In fact, color is one of the most powerful tools that you can use to craft more creative images. For instance, adjusting white balance to around 3,000K and reducing your exposure by a stop or two can make a bright daylight scene look like it was taken at night.



Another great use of white balance is emphasizing a sunset by pushing the white balance of your camera into the 6,000K realm. This will make your warm colors more vibrant and will impress those around you...or not, but it's worth a shot!

IN CONCLUSION

Clearly, white balance can be complicated if you let it be, but hopefully, by seeing the lighter side of the subject you will think twice about ignoring it in your next photographic adventure!

Just remember to focus on what white balance can do for you, not on the fact that scenes have drastically different light sources, all with unique color temperatures. Just adjust your camera settings using presets, Kelvin, or a custom white balance until you achieve the look that you are going for.

It is ultimately all about improving your skills, so expand your photography tool kit and use white balance to your advantage and see your images dramatically improve.



ABOUT THE AUTHOR:

Jacob Williamson is a commercial photographer and digital artist based in Portland, OR. Doing all of his own shooting and retouching in house, Jacob creates bespoke bodies of still and motion work for a variety of clientele. Compositing became a passion of his after delving into the architectural photography industry. While shooting interior and exterior photography for designers and architects, he learned how to piece several images together to produce one amazing result. From there, he became obsessed with composite images and what possibilities it provides creatives. Now he spends his time creating personal and client work, podcasting, and hosting photography seminars around Oregon and Washington. You can follow more of his work on his [website](#), his podcast [Full Frame: The Business of Creativity](#), [Twitter](#) or [Instagram](#).



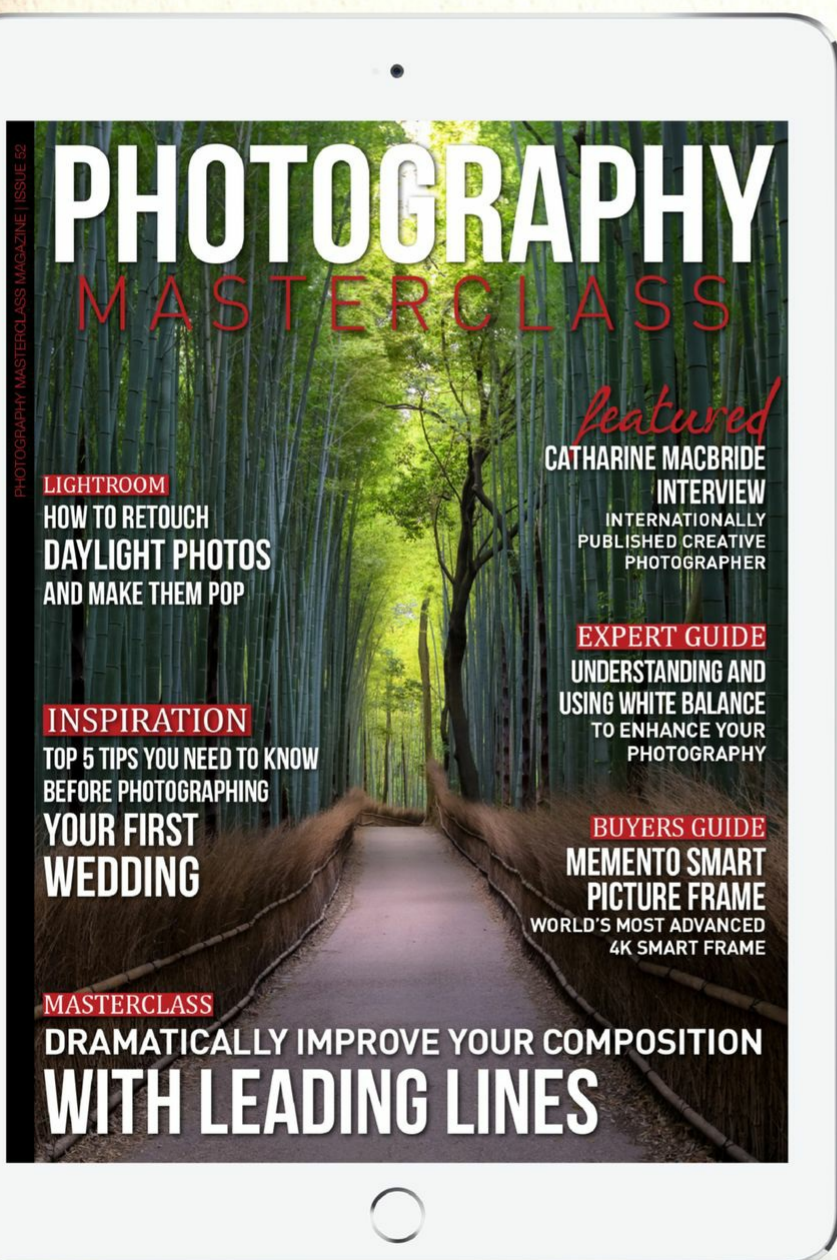
LIGHTROOM:

How to Retouch Daylight Photos
and Make them Pop in Lightroom

**ABOUT THE AUTHOR:**

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

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MASTERCLASS DRAMATICALLY IMPROVE YOUR COMPOSITION WITH LEADING LINES



LINES

By: Greg Meyer

Location: Empty Sky Memorial
in New Jersey, United States

Shot Details: Sony a7R II, at
21mm, f/10, 20 sec, ISO 320

[Portfolio](#) | [Instagram](#)



LEADING LINES

By: Hanaa Turkistani

Shot Details: Nikon

D810, at 24mm,

f/9, 24 sec, ISO 1000

[Portfolio](#)



PATH TO SERENITY

By: Cheah Nan Zhing

Shot Details: Canon 5D Mark III,
with 24-70 f4 lens, at 34mm,
f/6.3, 1/30 sec (with 1/100 sec to
recover the highlights), ISO 100

[Website](#) | [Instagram](#)



PALACIO DE LAS ARTES REINA SOFÍA

By: David Rodríguez Palomar

Shot Details: The idea was to shoot this building differently to what I had seen before in other photographs. I used this angle and the leading lines to create this S-shaped composition. Canon 550D, at 10mm, f/8, 1/60 sec, ISO 100

[Portfolio](#)

mohammed ibrahim

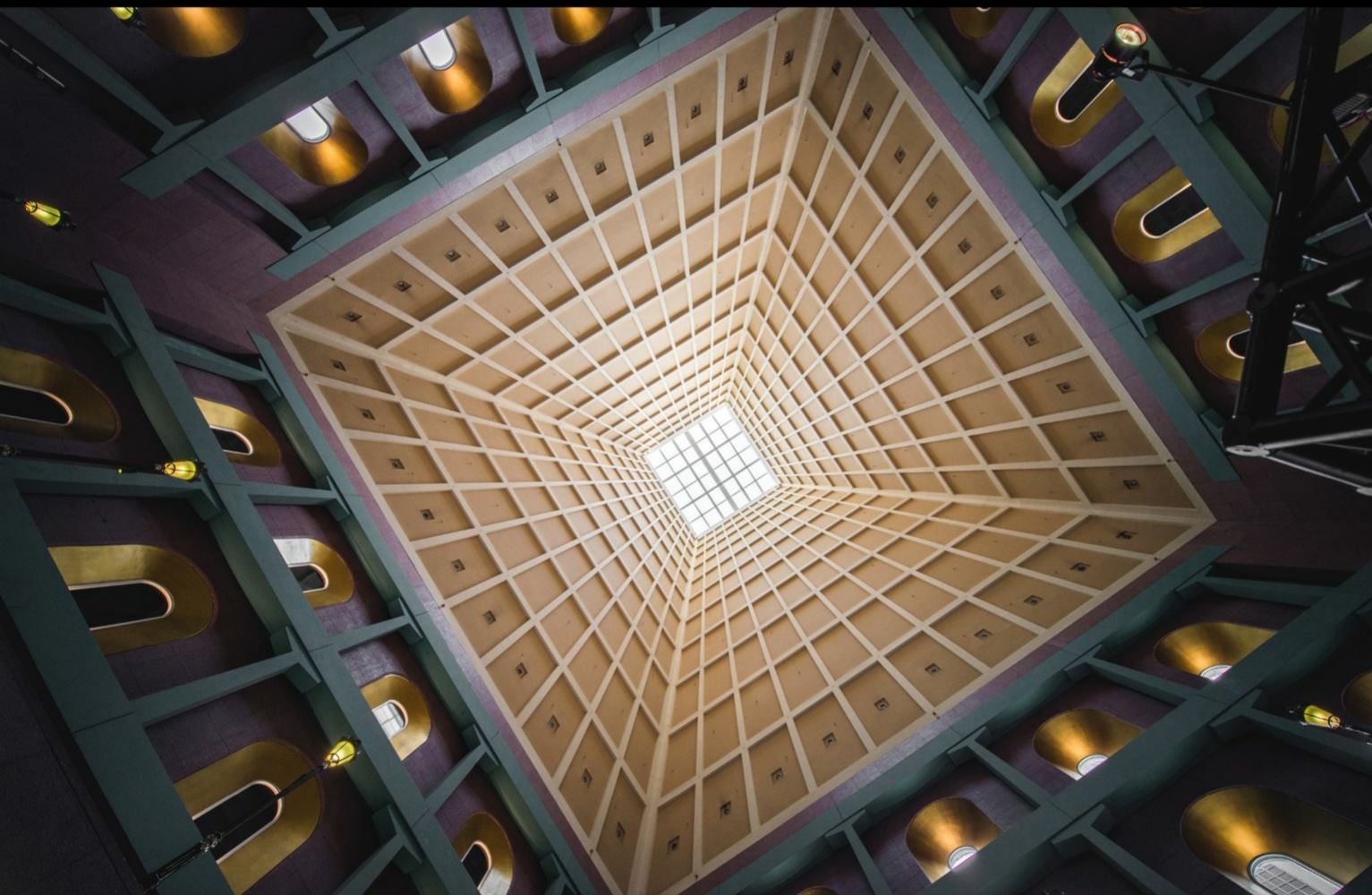


ENERGY STAR

By: Mohammed Ibrahim

Shot Details: Nikon
D800E, at 22mm, f/22,
1/20 sec, ISO 100

[Portfolio](#) | [Facebook](#)

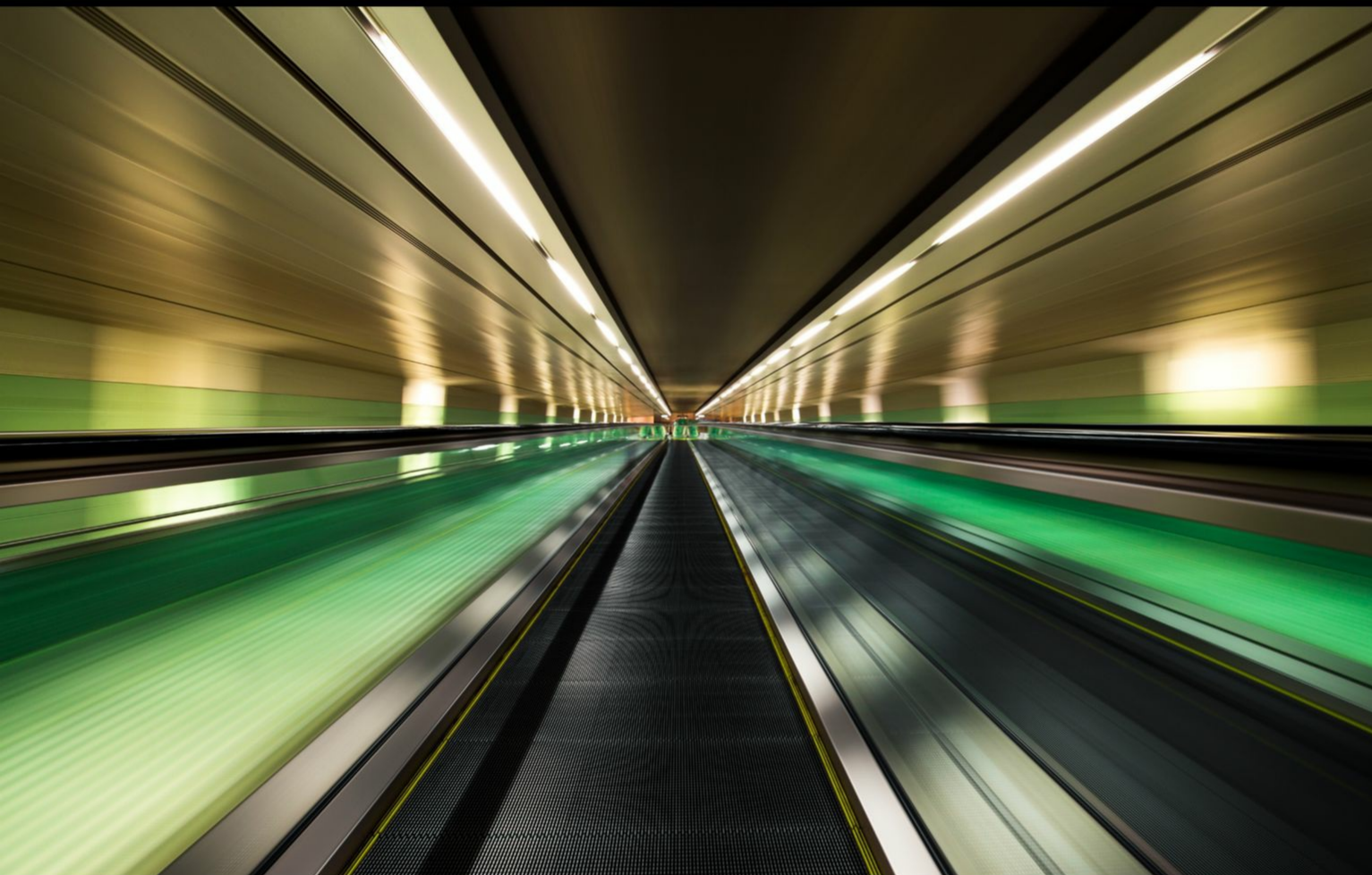


LOOK UP / PYRAMID

By: Zachary Voo

Shot Details: Nikon D800 with
Nikon 14-24mm f2.8G lens, at
14mm, f/5, 30 sec, ISO 250

[Portfolio](#) | [Instagram](#)



OTHER TRANSPORTER

By: Zachary Voo

Shot Details: Nikon D800, with
Nikon 14-24mm 2.8G lens, at
14mm, f/13, 3 sec, ISO 100

[Portfolio](#) | [Instagram](#)



WINTER ROAD

By: Lauri Lohi

Shot Details: Canon 6D, at
100mm, f/13, 1/6 sec, ISO 100

[Website](#) | [Facebook](#)





THE SOUND OF DARKNESS

By: Carlos Gotay

Shot Details: Canon 7D with
Tamron 24-70mm f2.8 lens, at
24mm, f/5.6, 15 sec, ISO 320

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

DRAMATICALLY IMPROVE YOUR COMPOSITION WITH LEADING LINES

by Jo Plumridge

Leading lines are one of the most useful compositional tools available to photographers, but many people don't understand how best to use them. In this article, we'll look at how using leading lines can dramatically improve your composition and how to use them to your best advantage.

THE RULE OF THIRDS

Before we discuss the use of leading lines, I feel it's important that you understand the Rule of Thirds. This is one of the first composition rules new photographers should learn about, as it's the basis for well-balanced shots. So, even when you're working with other composition techniques like leading lines, you'll need to bear the Rule of Thirds in mind. Basically, the idea is to break down a photograph into thirds both horizontally and vertically, like so:



If you start by looking at the three horizontal lines, you'll see an easy way of dividing up a landscape shot. Try to aim and get a third of skyline in the top box, a third of horizon in the middle box and a third of foreground in the bottom box. This will immediately balance your image. You can then add points of interest at the four points where the vertical and horizontal lines cross. Once you've mastered this aspect, you'll see that the rule of thirds can also work really well with any type of image to keep things balanced.

Like all rules though, this one can be broken! For instance, if you're shooting a stunning sunset, you'll want to give over more than a third to the skyline. The key here is to learn the rule well and practice it repeatedly before you attempt to break it.

WHAT ARE LEADING LINES?

Leading lines refer to a technique whereby the viewer of your photograph is drawn into an image by lines leading to the main subject of the image. Essentially, they give an easy path for a viewer's eye to follow through the various elements of a photo. Leading lines can work with any type of shot that's taken in a natural environment. Our eyes are naturally drawn to look for lines and follow them along, so using them within your imagery helps a viewer to connect, and can even make them feel like they're standing in the shot themselves. This, however, is obviously dependant on you learning to use them both correctly and effectively!

LOOKING FOR LEADING LINES

Leading lines can be found in obvious and some less obvious places! Man made environments tend to offer more obvious leading lines, such as:

- Roads
- Bridges
- Fences
- Buildings
- Piers
- Boardwalks
- Doorways
- Window Panes
- Things in a row, such as lampposts

Nature also provides plenty of leading lines, but you will need to think more creatively to use them. Places to look for leading lines in nature include:

- Cliffs
- Hills and Mountains
- Rivers
- Sand Dunes
- Shorelines and Waves
- Trees
- Tall Grass
- Rocks
- Sun Rays
- Clouds

So, when you're starting to set up a shot, take a few minutes to examine your scene and look for the prominent lines therein.

What you may also have noticed from these examples is that not all leading lines have to be straight! Curving and diagonal lines can also be an important part of this technique. Do bear in mind though that straight across horizontal lines don't tend to work well, as they cut the image in half, and don't lead the viewer anywhere.

USING LEADING LINES

When you start to work with leading lines, it can seem like a daunting task. So, it's a good idea to start with something simple! An easy place to find leading lines is on a road. A road always leads somewhere! You can use the road to guide your viewer from the foreground of the image to the background, where you'll have your main subject. Roadways are great leading lines as eventually they will begin to converge inwards to a vanishing point – i.e. where the two lines converge into theoretical infinity. I think roads are also a good place to start, as you can choose a straight piece of road that leads vertically into the frame – and straight lines are simpler to work with as a first subject choice.

In addition, this type of shot makes it very easy to use your leading lines in conjunction with the Rule of Thirds. This means that you can get a nicely balanced shot quite simply.

Once you've got the hang of using simple leading lines, you can start to experiment

with different lines in your images. For instance, one of my favourite ways of using leading lines is to work with diagonal lines, because they create such a strong 'point' and allow you to really draw a viewer's eyes to the subject of your photo.

Remember as well that whilst many photographs using leading lines use the 'foreground to background' approach, this isn't your only option. Another way that humans' eyes work is to look from left to right at an image. You can use this to your benefit by placing a strong subject on the right hand side of your image, and then having diagonal lines converging across the image to your subject. For example, placing a lighthouse on the right hand side of the image, and then using the diagonal line of the coast with a converging diagonal line in the sky to meet at the lighthouse.

CREATING LEADING LINES

As you become more experienced with working with leading lines, you could consider 'creating' your own leading lines. To do this, you'll be using long exposures to create 'streaks' in your images. These streaks can then be used as leading lines. To create artificial leading lines, you will need to use a tripod to keep your camera steady. You'll also need a Neutral Density (ND) filter. ND filters essentially 'darken' the image down by a specified amount of stops (2, 4, 6, 8 and 10), thus allowing you to keep your shutter

open for longer without over-exposing your shot. This is important, as you'll need a longer exposure to create the streaks. Obviously, you can only create streaks with something that moves – water and car lights at night are two obvious examples. Experimenting with this can lead to really interesting and unusual leading lines.

LEADING LINES AND ENHANCING YOUR COMPOSITION

So, you've identified strong leading lines, but how will they enhance your composition? Here are a few ideas to get you started:

- Position strong lines leading from the foreground to the background to create depth and perspective in an image.
- Use curving lines to lead your viewer on a journey around the image.
- Place your subject at the point where your leading lines converge so that your viewer's attention is drawn to the subject.
- Make sure your leading lines always lead to 'something', even if it's just an infinity

point. You don't want the lines to suddenly disappear out of the image, as this will just confuse a viewer.

- Lines created by repetitive structures (such as a row of lampposts or a series of archways) can create particularly strong images, as they add a great sense of depth to a shot.
- Don't forget that even humans have lines created by their bodies and faces! Whilst not exactly leading lines, you can use angles when shooting people to create a stronger photo.

IN CONCLUSION

Once you understand the concept of leading lines, you'll start to notice them everywhere! They are such a strong and useful tool for improving composition and, when used correctly, can really add depth and pathos to your images. Use the tips in this article to help get you started but always remember that there's no limit to your imagination and creativity when it comes to working with leading lines. As long as the lines create a powerful composition, you'll have a winning photo.

ABOUT THE AUTHOR:

Jo Plumridge is a UK based photographer, writer and lecturer. She specialises 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](#).

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FEATURED PHOTOGRAPHER: CATHERINE MACBRIDE

We speak to creative photographer, Catharine MacBride, whose images have been used internationally in a huge number of places from book covers to children's clothing





Photographic Speciality/Style:

Art/Creative Photography

Short Bio:

My name is Catherine MacBride and I'm a creative photographer based in Dublin, Ireland.

I love finding and photographing the fun side of ordinary everyday objects, but I also really love making things to photograph, usually out of paper. I've made everything from houses to space ships, creating little worlds as an escape for my imagination.

My images are now represented by a number of agencies (Getty Images, Stocksy and Trevillion) and have been used internationally in a huge array of uses, from book covers to children's clothing. I love how my photographs go out into the world to be used in so many different ways :)





***How did your love of Photography start?***

I have always taken photographs but I never set out to be a professional photographer, that just evolved over time and now it's wonderful working at something I really love.

As a child, my father took and developed his own photographs, so photography always had a magical quality to it. I loved his old camera and the black and white shots he developed. As a teenager, most of my pocket money was spent buying film and getting it developed. I have continued taking photos all through my life; there really hasn't been a point when I didn't have a camera.

What's your Long-term Photographic Ambition?

I hope to be able to continue to take photos till I'm old and grey, photography makes me happy :)



Where does your photographic inspiration come from?

Nearly all my photographs are taken as part of an ongoing photo a day project.

I started a 365 project back in January of 2011. Over 6 years later, I'm still taking photos. I've never missed a day. Pushing myself to take a photo everyday really gives my creativity a boost. You start to see everything as a possible picture.

Regular deadlines push me to take photos even when there is nothing to photograph. This was why the idea of making things to photograph came about. If there was nothing to take a photo of, I made something...usually out of a piece of paper. It's been a huge challenge, but it's a great learning experience. I feel my photography and paper craft has improved dramatically since I started it.

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

I've had lots of times in the last few years where I have been proud of my photography including seeing my work on billboards and lots of book covers and on exhibition. I also really love that people have taken the time to write to me to tell me how much they like my photography.





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

I don't think I could possibly pick just one photo! I've taken so many I now have a lot of favourites :)

What's inside your kit bag?

My main camera is a Canon 5D Mark III but I also have a backup Canon 6D and a small compact FujiFilm X100S that is great for bringing out and about. I also always carry my Samsung Galaxy S6 Edge so I always have a camera with me. My go to lens is a Canon 50mm f/1.4 L lens. I'm also very fond of the Lensbaby lens.

What's inside your dream kit bag?

My dream kit would be my present kit kept up to date over time.

Which piece of kit couldn't you do without?

My favourite lens is a Canon 50mm f/1.4 L lens - I really do love shooting wide open.







What words of advice would you give to beginners?

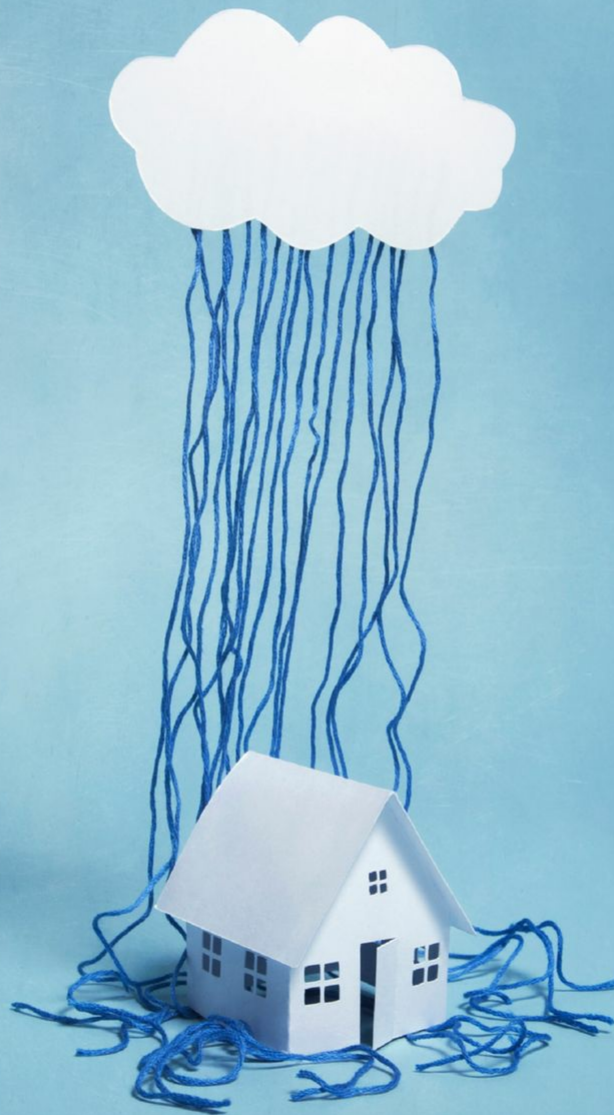
I think the best advice I could give to other photographers is not to be afraid to tell your own story and shoot what you want to shoot.

Don't try to do something because it's popular or copy other photographers because they do well. Find what you love to shoot and do that.

Creative photography will never be as popular as portrait or landscape photography, but it's what I love so that's why I shoot it!



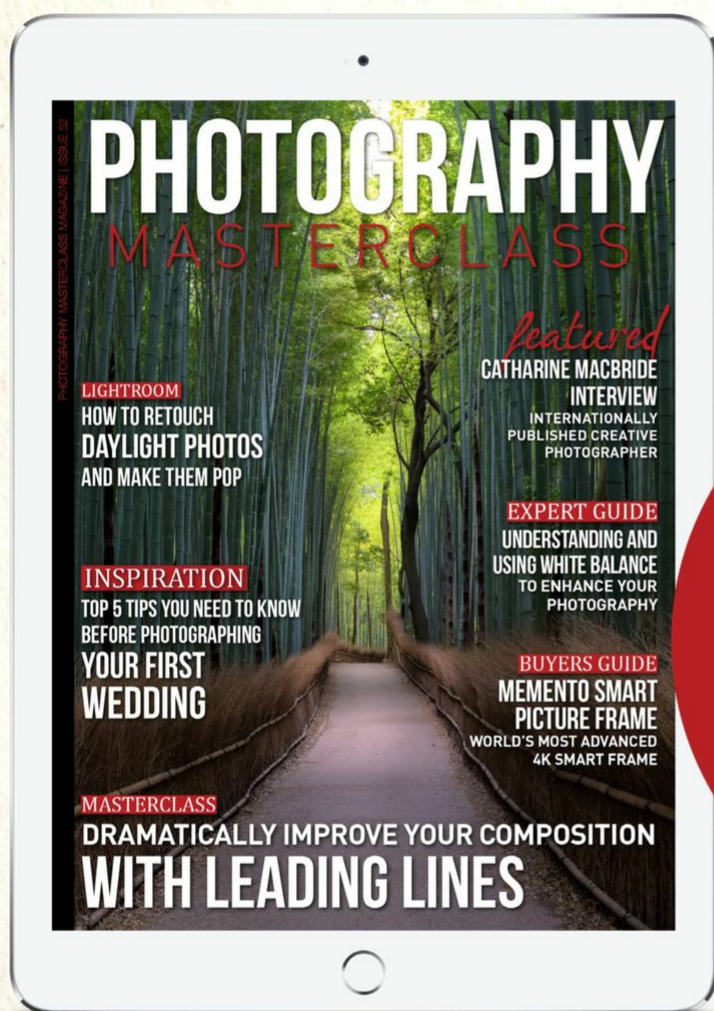




ABOUT THE AUTHOR:

Follow more of Catherine MacBride's work on her [website](#), [500px](#) and [Instagram](#).

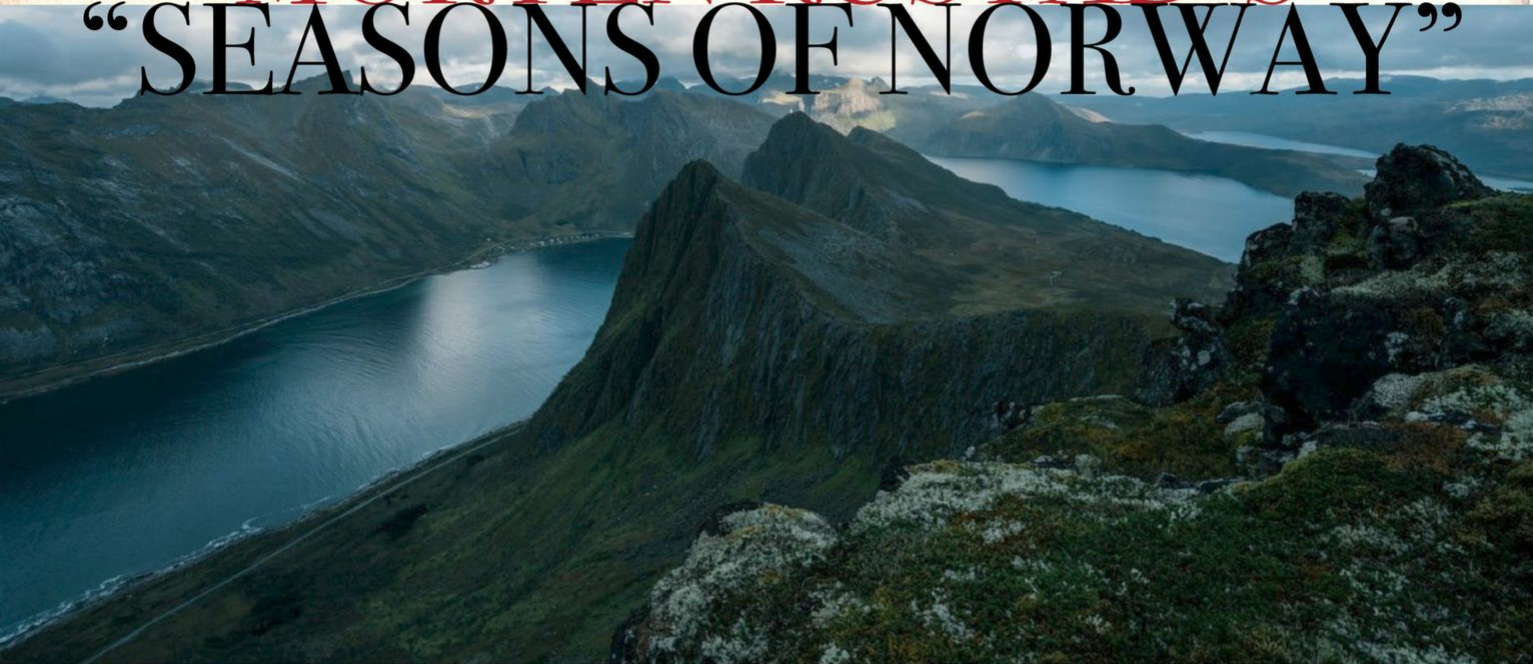
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BEHIND THE SCENES: MORTEN RUSTAD'S “SEASONS OF NORWAY”



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



With its imposing mountains, endless plateaus and echoing valleys, Norway is a country where nature takes the lead. Using time-lapse, this film attempts to capture the ebb and flow of the seasons and is a result of one year of planning, a second year of shooting and four months of editing.

20,000 kilometers have been travelled, 200,000 photos taken and 20 terabytes worth of hard drives filled. Months have been spent hiking through the mountains, sleeping in tents and travelling through the entire country hunting for the best locations.

LOCATIONS:

Click on the map on the left to see locations from the video.

[This video](#) is a travel guide to Norway showing the top 10 places you must see if you're visiting.



GEAR:

Main Camera:

- Sony a7R II

Additional Cameras:

- Sony A7S,
- Panasonic GH4
- Canon 5D Mark III

Lenses:

- Sony 16-35mm f/4
- Canon 17-40mm f/4
- Sigma 20mm f/1.4
- Rokinon 85mm T/1.5
- Rokinon 35mm T/1.5
- Rokinon 24mm T1.5

Motion Control:

- Syrp Genie
- Syrp Genie Mini
- Syrp Magic Carpet

Filters:

- Syrp Variable ND Filter
- B+W ND 3.0

Tripods:

- iFootage Wild Bull T7
- Manfrotto 055CXPRO4

Ball Heads:

- Benro S6 Video Head
- Manfrotto MH054M0-Q5 054
- Syrp Ball Head

Software:

- Lightroom
- [LRTimelapse](#)
- After Effects
- Final Cut Pro X

BEHIND THE SCENES VIDEO:

Check out this video to get an impression of how the time-lapse was created.

VIDEO PLACEHOLDER
Internet Connection Required





SOUNDTRACK:

The soundtrack from the film is specially composed by fellow Norwegian [Jogeir](#). Vocals on the track are done by Katrine Stenbekk, mix by Sivert Hagtvvet and sound design by Viljar Losnegård. See the behind the scenes video of how the track was made in the video below.

VIDEO PLACEHOLDER
Internet Connection Required

PRODUCTION:

SEASONS of NORWAY is shot and edited by Morten Rustad. The video is available in up to 8K resolution (7680*4320 letterboxed) and is produced by Anders Graham / [Turbin Film](#).

ABOUT THE AUTHOR:

Follow more of Morten Rustad's adventures on his [website](#), [Facebook](#) and [Twitter](#).



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READERS GALLERY

Your Very Best Shots Showcased

MASTERPIECE

By: Gabriel Olude

Shot Details: Canon Rebel T2i,
at 57mm, f/9, 1/40 sec, ISO 200

[Portfolio 1](#) | [Portfolio 2](#)



ALL-SEEING EYE

By: Alina Autumn

Model: Catherine Jarosova

Shot Details: Canon 1100D,
with Helios 44-2 50mm lens,
f/1.4, 1/2000 sec, ISO 100

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



ALONE

By: Geoffroy Hauwen

Shot Details: Canon 600D,
at 28mm, f/9, 1/200 sec

[Website](#) | [Facebook](#)



CHRISTINE

By: Daniel Hollister

Shot Details: Nikon

D7200, at 50mm, f/2,

1/800 sec, ISO 200, -0.7 EV

[Portfolio](#) | [Facebook](#)



DUNSTANBURGH BY MOONLIGHT

By: Rainer Mirau

Shot Details: Canon 1Ds Mark III,
with Zeiss Distagon 2.8 21mm lens,
f/4, 15 min, ISO 100

[Website](#) | [Facebook](#)



Dani Elles Photos

REVERIE

By: Daniela Georgieva

Shot Details: Sony NEX-3N, at
210mm, f/7.1, 1/500 sec, ISO 200

[Portfolio](#) | [Facebook](#)



FOR VAN GOGHS POTATO EATERS

By: Tammy Ruggles

Shot Details: Sony DSC-RX100,
at 10mm, f/1.8, 1/30 sec, ISO 320

[Portfolio 1](#) | [Portfolio 2](#)



UNTITLED

By: Panos Mourtzis

Shot Details: Fujifilm
X-E2, at 60mm, f/10, 1/60
sec, ISO 200, +0.3 EV

[Portfolio](#)

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THE LOWDOWN ON THE MEMENTO SMART PICTURE FRAME

World's most advanced 4K Smart Frame



By Ryan Sitzman

One Christmas about 10 or 15 years ago, my family gave my grandma a digital picture frame as a gift. So that everything would be ready to go when we gave it to her, we all emailed a few pictures to a family member in charge of loading them onto the frame's memory card and dealing with the complicated interface.

Now, my grandma was very smart, but she wasn't particularly technologically inclined, so I remember wondering even then what she would make of it. She seemed to like it, but you could tell that she didn't quite "get" it. At least for that day, the frame was up and running with the pictures we'd loaded onto it, but I can't recall it ever actively showing pictures after that day.

Whenever someone from the “younger generation” visited, she’d ask them to monkey around with the frame to see why it wasn’t working right, but eventually everyone, including grandma, gave up on it. That experience had formed nearly my entire impression of digital picture frames up until now.

Why do I bring up this story? To tell you this: The Memento Smart Frame ain’t your grandma’s digital picture frame. Or at least it ain’t *my* grandma’s digital picture frame. If your grandma *does* have one, she’s definitely cooler than I am.

In fact, the Memento seems to have effectively formed a category of its very own. I

know it sounds like hyperbole, but it basically seems to have turned the idea of a digital picture frame into a dynamic art exhibit.

Personally, I generally dislike looking at more than a few pictures on a computer screen, let alone a smaller cell phone screen. It’s not that they look bad or that it gives me a headache, but I do think there’s something special about a photo that someone loved so much that they went to the effort to print it out and put it in an album or a frame. However, I also recognize that it’s a digital world, and that there’s no going back. And that’s not necessarily a bad thing.





20 years ago, I may have taken a roll of 36 pictures in a month or so, especially if I took a particularly interesting trip. But these days, in just a few moments I can take 36 pictures of different bolts at the hardware store, and then immediately erase the 35 of them I don't need.

The point is that one of the biggest changes is that people take many more pictures these days, and a lot of those pictures aren't art. That's fine, too, since we're taking all those pictures for different reasons. But even when you think of printing your most amazing digital pictures, it can quickly become overwhelm-

ing if you consider the time, effort, and cost it would entail to print even some of them and put them in albums or frames.

Even though it's a bit sad to think about, very few people make prints of their pictures these days, and they almost certainly don't make a bunch of poster-sized prints to hang in their living rooms.

But that's essentially what the Memento Smart Frame does: It gives new hope to those of us who love new technology yet still long for the days of big, beautiful, framed photos. In a sense, it even returns

the art of photography to its roots by letting people physically experience a digital photograph, without having to gather around a cell phone.

The first thing that makes the Memento stand out - quite literally - is its size. The company offers 25-inch and 35-inch models, which makes both models at least twice as large as most other digital frames on the market.

Obviously, when it comes to displaying and enjoying photographs, whether digitally or in print, the most important factor to consider is how they look. Your pictures may be gigantic but if they look like garbage, they'll be gigantic garbage.



Fortunately, both models have 4K resolution, giving the frames significantly higher resolution than nearly any other digital display of any kind on the market. So if the pictures look grainy or fuzzy, you might need to blame the photographer, not the frame.

In terms of ease of use, the Memento also seems to have taken several huge steps ahead of older picture frames. You don't have to mess with USB drives or memory cards; instead, pictures are uploaded and controlled through a Wi-Fi connection. That means that you can control everything either through a smartphone or a computer (at which point you're welcome to mess with USB drives or memory cards if you really want to).

Once you've connected the frame to a Wi-Fi network, you can manage all its controls for through your computer or an intuitive smartphone app. You can choose which pictures to upload to the frame's internal memory, which stores up to 3,000 images, regardless of their size.

The smartphone app may not have all the controls that power users would like, but it does let you easily select which pictures to display, and you can add or subtract them instantly. You can also change the lighting and color settings, make slide-shows of certain pictures, adjust how long each picture is displayed, and set the hours that you want the frame to operate.

One advantage of the digital and electronic format is that it can be updated through firmware. If you buy a regular picture frame, it won't one day suddenly gain the ability to do new things, but with software updates, the Memento will.

For example, based on customer feedback, one feature that early users had requested was the ability to update and change pictures remotely, without needing to be connected to a local Wi-Fi network. That would allow you to remotely change the settings if the owner isn't tech savvy. The frame currently can't do that, but the company has indicated that it will be possible after a future upgrade.

Another interesting feature of the Memento is its built-in ambient light sensor. The sensor automatically makes the display brighter during the day so that

the pictures are still visible when the sun is shining, and it dims it in the evening when less light is needed. The frame automatically shuts off at night, and you can program in additional "away" times-like when you're at work - so it can turn off and save power.

That brings up one more point: How does the Memento get the power it needs to display those high-resolution photos?

It comes with an A/C adaptor, but one interesting add-on is a flat power cable. That optional accessory looks more like a wide strip of tape than a cord, and it actually is adhesive, so you can stick it right to the wall. It can even be painted to match the surrounding wall, making it less conspicuous and letting you avoid having to look at an unsightly cord dangling from the frame.



The downside is that the flat cable costs \$79. If you're handy with a toolbox, you could potentially come up with some other workarounds for a bit less. But if you're already looking at this frame as a decorating investment instead of a just gadget that you might play around with occasionally, then paying a bit more for the flat cord may indeed be worth it.

You may have noticed that I've avoided mentioning the price. Quite frankly, that's because it's a bit pricey at first glance. The 25-inch model costs \$599 and the 35-inch goes for \$899. Now, if you compare that to other digital frames on the market, then yes, it's certainly a lot more expensive.

However, as I've noted in previous articles, we photographers can be an interesting bunch when it comes to spending money on gear and tech that helps us take better pictures or share them in novel ways. Not even considering camera bodies and lenses themselves, which can be soul-crushingly expensive, many photographers don't seem to bat an eye when it comes to laying down some seri-

ous cash for a good product or accessory, if the product is well-made and useful.

Considering that this is a hobby in which \$400 might seem like a reasonable price for a good backpack or a nice travel tripod, paying \$600 or \$900 for the best digital frame out there doesn't seem all that crazy, if it helps you get your pictures out into the world and lets you actually enjoy them with others.

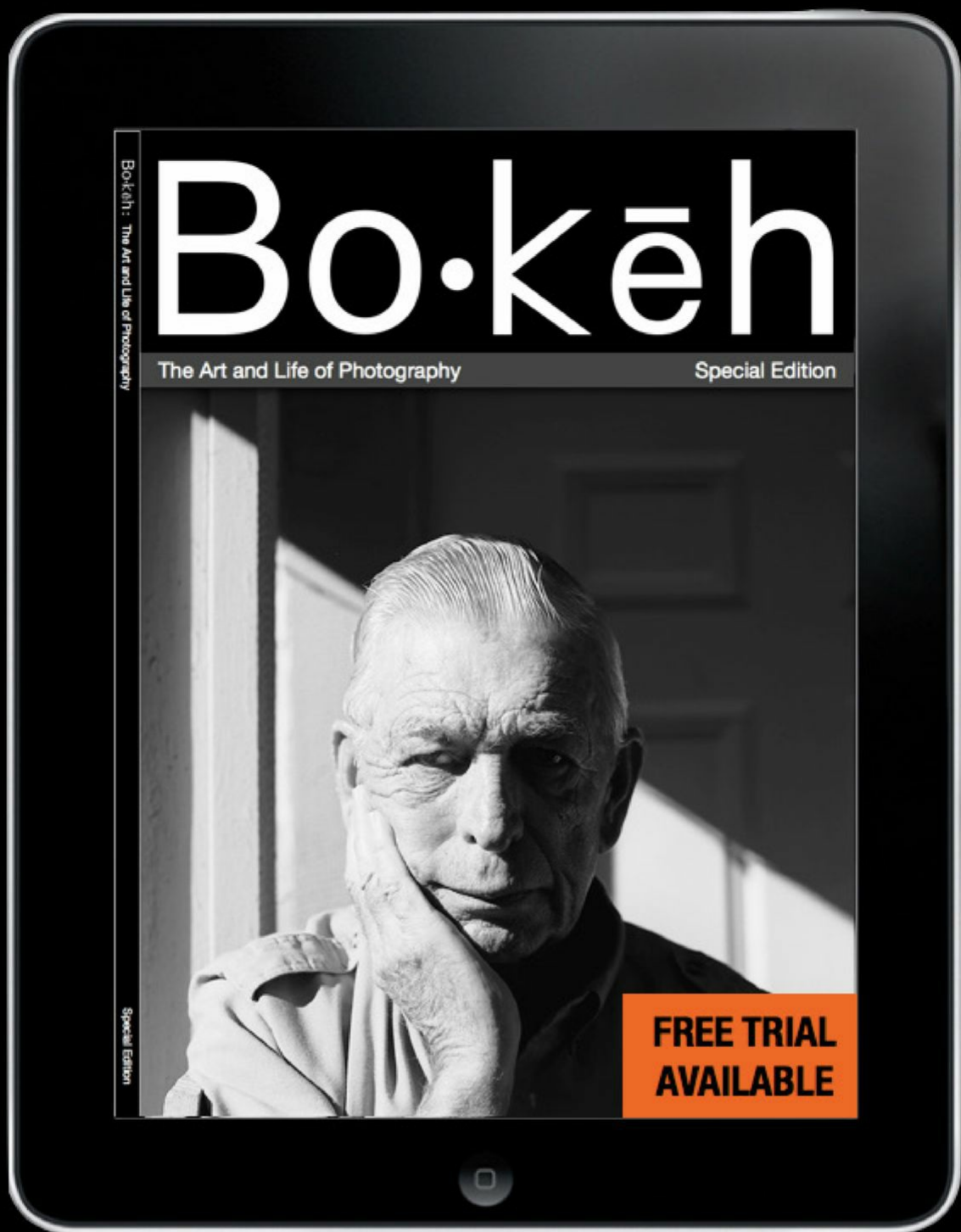
In all these cases, even though you could always get something that's cheaper, if you choose to buy more expensive accessories, it's often because you want the best. And the consensus is that the Memento Smart Frame truly is the best digital picture frame on the market now.

While I doubt that my grandma would have had the patience to deal with the technological aspects of the frame, I'm sure she would have enjoyed looking at big, beautiful photographs in a frame like this. Or at least I know I would.

You can find out more about the Memento Smart Frame [here](#).

ABOUT THE AUTHOR:

Ryan Sitzman is a teacher and amateur photographer who lives on a mountain in Costa Rica, surrounded by fog and coffee fields. You can find him lurking on his [personal website](#), his [language website](#), or his [500px portfolio](#).



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