

# PhotographyBB

YOUR GUIDE TO THE WORLD OF DIGITAL PHOTOGRAPHY *online*

*The Northern Beauty of*

## *Alaska!*

*-by Dave Seeram*

### *Night Photography*

Kenneth Fagan shows us:

**STUNNING NIGHT PHOTOGRAPHY!**

### *Winter Photography Tips*

Keeping your gear (and yourself) safe!

By Jon D. Ayres

**Plus: Digital Photography, Photoshop® CS4, and Lightroom® 2.0 Tutorials!**



## From The Editor's Desk

Dave Seeram is the Editor in Chief for PhotographyBB Online Magazine. As the administrator of the PhotographyBB Website and Forums, Dave is also an experienced author of several Photoshop® Actions and Tutorials which can be found on <http://www.PhotographyBB.com>

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### PhotographyBB Online Magazine Issue Ten: Gearing up for Winter!

**W**elcome to Issue Ten! I'd like to give my sincere thanks to all of the readers who enjoy what we do here, and who continue to motivate us through your readership and kind feedback to the magazine and contributors. This month, we're going to blast our way into winter with a few "winter's coming" themed articles for you.

As some of you may have noticed, I have been slightly absent from the forums recently. That's due to two things: First, I am in the process of building a new and improved forum, which will be launching very soon, so a lot of work is being done behind the scenes. The second reason is that I have been in Alaska, San Francisco, Las Vegas, and Victoria (BC), where I have had some amazing photographic experiences which I will begin sharing with you starting this month. That being said, I have the pleasure of contributing a little more than usual in the article department, as this month I am taking you to Alaska in our Photography Around the World column. Alaska is quite a beautiful, albeit cold place, with a unique character and charm. I am also going to show you how to create beautiful and personalized Christmas (or "Holiday") cards, just in time to create, develop, and mail out to your loved ones.

In keeping with the "winter's coming" theme this month, Jon Ayres has written an article about keeping your camera, and yourself safe while shooting in cold climates. Jon has had quite the experience in cold weather shooting, so give this one a read as there are some highly valuable tips provided in his article.

John Ogden has done another extraordinary job with the second half (from last month's first part) of the Lightroom 2 article, showing us some of the uses and benefits of going to Photoshop and back from within Lightroom 2. Additionally, John gives us a look at Photoshop CS4 and if it really is worth the upgrade from CS3.

Additionally, we have two guest contributors to the magazine this month. Jason Anderson is joining us again with another profound article on "Looking at Light" from a photographer's point of view. It's a pleasure to have you back again Jason! Additionally, Fred Moore is in the spotlight this month, with a look at his unique IR photographic techniques. Many of you know Fred from his IR photography contributions to the forums, now you'll get to know him a little better and just what makes Fred "click!"

Lastly, but certainly not least, Ken Fagan continues the antique camera series with a real beauty this month - the Argus C3 "Brick," along with a highly informative Photography 101 article on night photography techniques. We're all going to be shooting in the dark a little more over the winter months, and his tips are going to be extremely useful when shooting all the cityscapes and houses with their Christmas lights at night. Thank you again to all the contributors for their dedication and hard work - now on with the show!

Dave Seeram  
Editor and Publisher

# PhotographyBB

YOUR GUIDE TO THE WORLD OF DIGITAL PHOTOGRAPHY **online**

## Contributing Authors

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**JON AYRES** is a digital photographer from the United States, now living in Moscow since August 2003. He enjoys photography, writing, history, and taking beautiful scenes of Moscow on his walking photo-tours. Jon has been involved in writing, digital art and photography for over thirty years and is a published author having several articles and photos published.

**VICTORIA SARGSYAN** is a professional graphic designer with over 15 years experience. Her favorite software tool is Adobe Photoshop, and additionally, she is experienced in Illustrator, CorelDraw, Freehand, Lightroom, Adobe ImageReady, Flash,HTML, Dreamweaver, Motion Artist, Anime Studio, Poser.

**FRED MCWILSON** is a photographer and Photoshop-wizard from southeast Missouri. We're pleased to have Fred with us as a Photoshop tutorial and HDR column author. Some of his hobbies other than Photoshop and photography are caving and paintball.

**JOHN OGDEN** is an award winning London based digital artist and photographer. John lectures on Photoshop CS3 and Lightroom to adult learners in Further Education, is an Adobe Certified Instructor, and member of NAPP.

### GUEST CONTRIBUTORS THIS MONTH:

**Jason Anderson** - Photographic Food For Thought  
**Fred Moore** - PhotographyBB Member in the Spotlight

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## Before There Was Digital...

They say you cannot know where you are going, if you don't know from whence you came. In our "Before There Was Digital..." series, we'll journey back through time to take a look at photography before the digital age, from topics like film processing, to darkrooms, to antique cameras.

### DUSTING OFF THE ANTIQUES: CAMERAS THROUGH THE DECADES - By Kenneth Fagan

Another month has passed and the time seems to be going faster now than it ever did before. Perhaps I am getting old before my time, perhaps not, but as time goes by the old gets replaced by the new and everything moves that little bit faster. Technology is improving every day now, and no sooner is a new camera released there is a newer supposedly better model in the pipeline. There seems to be an obsession with megapixels and cramming in as much as possible into a small place, which is not always for the benefit of the camera but it seems to pull in the consumers; I guess that is all that matters!



**M**egapixels are the big sellers for the cameras of today, but fifty or sixty years ago, a megapixel was completely unheard of. Any mention of a megapixel and you would end up being displayed in the town square as the village idiot. Of course if you started talking about the Argus C3 or as it's more affectionately known, 'the Brick'. The brick was made from 1939 and was manufactured for around thirty

years. In that time, it became very popular with the amateur photographer, mainly because of its simplicity in its design. The camera became known as the brick, well for obvious reasons as you can probably see for yourself in the image.

I happened upon mine at an antiques fair a few months back, a dealer had picked it out for me. I had not



seen one in the flesh before then and I can remember the first thing I said to the dealer when I saw it; "Ooh it's a Brick, it looks ridiculous doesn't it," the dealer replied, "Yes indeed it does look ridiculous. Would you like to buy it?" Of course, I was in awe of its plainness, the square edges and of course its undeniable beauty. It is different than other cameras, not only in its shape, but also in its design. By design, I mean technical design. It is like something that was designed with bits left out of it at the beginning so they had to be added later. The focusing mechanism consists of a toothed thumbwheel, which is linked to the lens via another toothed wheel between the thumbwheel and the lens barrel. The thumbwheel allows you to focus the lens. The C3 is a rangefinder camera, and unfortunately, the rangefinder is tiny. A small window about five-millimeters in diameter makes it a little awkward to focus. It also has a separate viewfinder which can be used if the rangefinder was not accurate, which in my case it was. The thing with the C3 is that in its design it allows the photographer to adjust the settings of the rangefinder by adjusting the thumbwheel positioning, by removing it and then replacing it where the correct focus range is obtained. I loaded a roll of monochrome negative film into the camera to try it out for this article and developed it in my darkroom.

As I mentioned earlier, the focusing system can often be out of sync with the lens - in this case it was off, way off in fact. I have included some of the images, which are still blurry, but I still included them because they reminded me of the images produced by the likes of the Holga and Lomo cameras.

It is not the end of the world when you buy an antique camera that does not exactly do what you want it to do, the C3 is full of character, and it is a lot of fun to use. Mainly the reasons why I actually like the camera so much is the way it is built. The back door for the film is attached by a sort of piano hinge with eight very visible screws; to me this looks amusing almost like it was fixed later by its previous owner. The hinge itself sticks out like a sore thumb, as there was no intent in its design to cover it up in any sort of fashion like they do with cameras these days.

Loading the film is rather awkward and fiddly; it involves fitting the film into a take up spool by turning a knob and holding down a little button that allows the film to be moved on. Once the film is loaded correctly (all going well) to advance the film involves some more witchcraft, turning another dial until it stops, flicking the film advance button and repeating about



four times again and so on. Needless to say I had to download a manual to find out how exactly to do all that! At that point the real fun can start, the rangefinder I found to be awkward. Framing up an image with it is rather strange. I was not looking for award winning photography from it so I decided to set the lens to infinity and use the regular viewfinder to frame up the image. I checked for focus with the rangefinder to ensure that it was ok. The most fun part of the camera is the shutter cock, placed right in the way of your fingers it could not be more poorly placed. If your fingers get in the way you can ruin your exposure. The shutter cock needs to be reset after each frame and the film must be manually advanced also. Advancing the film after each frame is a little strange, there is a numbered dial from one to thirty-six, and the film advance button must be pressed down for a short while each time you turn the film advance knob. Releasing the film switch before the dial has done full circle or you could end up missing a frame (I did this three times at the start...oops!) as after each frame it has a catch and the dial stops at the next mark (for next frame).

If you miss a frame you can easily go back and expose it later when the film has reached 36 frames, provided you keep track of the dial and the number you need to stop at.

Since the rangefinder does not actually focus through the lens, working with a lens that was not set correctly ended up causing a problem or two. Even when my scene appeared to be in focus it obviously was not in focus where the lens was concerned. The negatives ended up all blurry. I was a little disappointed but nothing goes right all of the time, you never really know what you are going to get with an old camera; the fun is in the wait (for the film). Other than the lens focus issue, the rest of the camera is working almost as well as it would have 50 years ago, so the project was not a complete failure. The shutter speeds seem to be still spot on and there are no light leaks.

I have not shelved this camera for good; I had so much fun with this camera that I will give it another go. It will mean having to poke around with it a little, to sort out the focus but other than that it would be an absolute joy to use. If you ever get your hands on a Brick, you will see why it became so popular and stayed in production for so long. It may be slightly uncomfortable to handle and awkward to advance the film, but these only add to its character. Like all antique cameras you take what you get, remembering the fact that it was modern at one stage. Next month we continue our antique camera collection to bring you more from the days gone by.



# Photographic Food for Thought

Photographers of all genres face various issues from time to time. Sometimes they are contravercial, sometimes philisophical, and sometimes scientific. The Photographic Food for Thought column will explore these various issues, giving us all something to think about the next time we are out shooting.

## LOOKING AT LIGHT - By Jason Anderson

It's no secret that photography is all about capturing the light. Film and the more popular digital sensors actually are defined as photo-receptors. This means that they are light sensitive. As they are exposed to light, the color of that light, its intensity, its hue, and myriad of tones are captured and recorded, either to the film itself, or as digital 1's and 0's – all for the purpose of creating a picture. Cameras, in this sense, are like our eyes: they capture the images of the world around us. The difference is that cameras are a means to share a particular moment in time with others, recording the moment, and then reproducing it either on paper or on screen. So, all the camera does is record the light. How that light is framed, or controlled, is up to the photographer.



**T**he quality of light is always a consideration for photographers. Is there enough ambient light, or is there too much? Do you need a fill flash or a strobe light? Should the light be softened by a diffuser or bounced through an umbrella. All these questions go through our minds in rapid succession as we endeavor to capture a moment that is aesthetically

pleasing. Clearly, the technicalities of lighting can be a daunting subject to consider.

Technical considerations aside, light can be seen from several perspectives. One such perspective is that light is a tool, to be shaped, controlled, and manipulated to produce the outcome desired. Photographers who



think of light in such terms will often have thoughts like: "I have this vision, how do I get the light to do what I want it to do?" or "I like this scene, what will be the best way for me to light it?" Fine art, landscape, portrait, and still life photography all would fall within this first category to varying degrees. Lighting gurus usually have a vision and light is simply one of the many tools used to achieve that vision. Lights are positioned, angled, and the quality or nature of that light is adjusted, tweaked and manipulated to yield an end result.

Alternately, light can also be regarded in terms of time and space. Thought processes for this perspective



might be something along the lines of: "The lighting here is good, so I should see what events or activities I can capture in this space." Or "I am shooting an event here and I need this space to be well-lit, so how can I achieve that if it's not already lit properly?" Not surprisingly, perspectives regarding the purpose of light in such a manner come typically from event photographers and photo journalists. Here, the photographer sees something interesting and the photograph is a way of documenting that moment. Light, to the photojournalist or event photographer is either an asset or detracts from their main subject. When the natural lighting is a detractor, additional lights are incorporated to counter or off-set the ambient lighting for what they are trying to capture, whether it be a news event, candid street shots, or some other such event. When it's an asset, photo journalists tend to prefer to use just ambient lighting. This is why event and journalist photographers tend to lean toward faster glass (wider aperture lenses) – because they allow you to shoot with a wider aperture and maintain fast enough shutter speeds to freeze motion.

Journalists and event photographers usually don't have the luxury of positioning their subjects, lining things up just so, setting up a tripod, angling things a certain way, and possibly taking several different angles of the same scene. Events just happen, and to capture





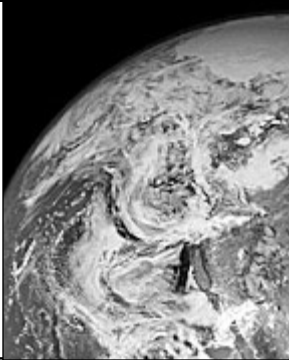
moments like this, you need to rely on available light or incorporate flash light in such a fashion that it does not distract or detract from the event or moment you are capturing. Photo journalists and event photographers will usually have lighting gear, but this is gear intended to light event scenes enough to capture these fleeting moments, so typically will be along the lines of hot shoe flashes. These flashes are usually mounted either directly on the camera, or on an L-bracket (with the latter being more preferable to the former) to allow for greater portability. Sometimes, photo journalists will hand hold their flash off-camera to the side to avoid things like red eye, and to provide angular light. When flash must be used, it is set to as minimal power as is needed so that the lens can capture as much available light as possible with the need for the flash to compensate.

As a result of these two alternative approaches to photography, each naturally views light differently. The former views it as a tool, while the latter views light as a circumstance. Neither approach is better than the other, because perspectives are simply a matter of happenstance. How you view lighting dictates thus, how you approach photography, and in due course, will also dictate the types of shots you will capture. With that realization in mind, it is always helpful to look at your own work because in this analysis, not only can you determine what genre you are most suited to, but

you can also define how you look at light.

To put it another way, light can be seen as either a means to accentuate some particular subject you wish to capture, or as a subject itself worthy of capturing. Each perspective carries with it unique challenges. By looking at the light around you, and making note of subjects that are well-lit, or interesting light, you can find truly unique and beautiful images. It's just a matter of looking at light.

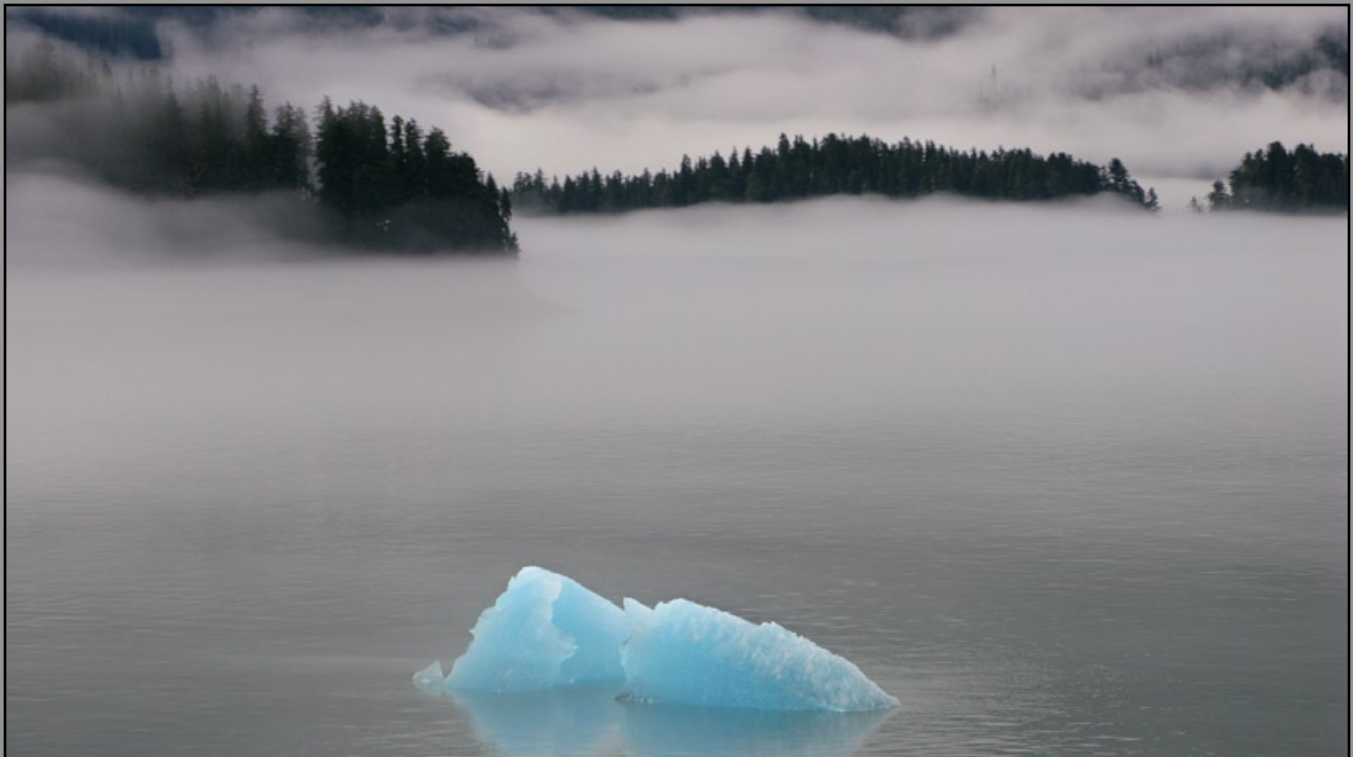




# Photography Around the World

Each month, the PhotographyBB Online Magazine takes you around the globe for a fascinating photographic exploration of different lands and cultures which enrich our beautiful planet. Join us as we travel the world, and become inspired by the photographic glory of far away places.

## JOURNEY ALASKA! - By Dave Seeram



*Glacier in the Mist; Photograph taken by Priscilla Ko*

**T**his past September, my wife and I had the pleasure of taking our honeymoon cruise up to Alaska from Vancouver. Although occasionally overlooked, Alaska is a unique and truly individual state. The cities in Alaska are smaller than most US cities, each holding their own individual character and charm. During our trip, we had the fortune of being able to stop from our cruise at two cities in Alaska; Ketchikan and Juneau.

With Alaska's main industries being oil and gas, commercial fishing, and gold mining, the cities are thriving and certainly appear to be growing, for those willing to brave the cold and damp weather! Since we were on a tight schedule with our cruise line, we

were not able to spend a lot of time in both of the two Alaskan cities we visited; only several hours in each city. However, during that time we were able to see many amazing things, which I will show you photographically here on this journey.

The first stop in Alaska was a very small city called Ketchikan. The first thing you notice when arriving (besides the colder temperatures) was the "feel" of the city. Ketchikan has a charming "small town" feeling, and somehow you get the sense that everybody knows everybody else. With a population of just over 7500 people making up approximately 3300 households, that may in fact be the case! It was a crisp and foggy



September morning when we arrived in Ketchikan, and this is the first scene we saw as we were disembarking from our ship.



Since we didn't know exactly where to go or what to do in Ketchikan, we decided it would be best to take a tour. That turned out to be one of the best decisions



we made, as we had a fabulous and informative tour of the city by horse drawn carriage, and an amazing tour guide. The town itself is quite beautiful, almost like something out of a movie. In fact, I remember commenting to my wife how it felt like we were on a movie set. The atmosphere is a buzz, yet somehow everybody is more relaxed, happy, and generally more friendly than most places. The architecture is also quite unique. There are no large buildings or skyscrapers, rather a quaint city hall, lots of wood-



built shops and offices, and the homes are something special all on their own.

Houses in Ketchikan are built up the mountain hillsides. Interestingly enough, it's easy for them to build these houses up the hillsides, however, a more challenging feat is getting to your house. There are no mountain roads leading up the hills as they are quite steep, so some houses literally have staircases of hundreds of stairs leading from the main road up to the house! I imagine the folks living in the upper levels are very fit, and I suspect the postal delivery people get quite the workout! Here's an example of one of the SHORTER staircases; some of them were up to 3 times higher!

One of the interesting things we learned about, was the salmon and halibut industry in Ketchikan. There are so many wild salmon, that they are able to farm wild salmon, as opposed to traditional "farmed" salmon. We stopped to watch the salmon jumping upstream, which if you have never seen it before, is really a sight to see. The sheer power and size of these fish was something I was not really aware of, so I stood there with my lens glued to my face as I snapped away trying to catch a salmon in flight!



Another amazing fact we learned was just how many salmon pass through the creek in Ketchikan. At the high point of the season, there are literally so many salmon packed in the creek, they say that you could actually walk across them in the water. The bears have worked out quite a system too; rather than swimming to catch their food, they will stand on the rocks and snag the jumping salmon out of the air as they leap upstream.

As we walked around the city, we couldn't help but notice just how important the cruise ship industry is





to this small city. At the port, there were 4 large vessel cruise ships docked for the day, who's compliments most likely exceeded the town's population itself! Ketchikan's small (maybe 3-4 square blocks) downtown center has over 60 jewelry stores who mainly cater to the rich cruise ship tourists, and they are all successful. In fact, when the cruise season is over (around late September), all but one jewelry stores close down until the cruise season starts back up again.

"Creek Street" as it is named, was my favourite sight in Ketchikan. As its name suggests, the street is built alongside the main salmon creek, where the entire street is elevated on wooden stilts. As you look down over the edge into the water, you can see hundreds of salmon swimming upstream, and even a few sea otters trying to catch a quick lunch.



While having spent only a few brief hours in Ketchikan, I was really able to appreciate the city and get a sense of the way of life for the people living there. Ketchikan is "land locked" meaning that you can only get there by air or boat; there are no roads leading into Ketchikan. As a somewhat isolated little town, the feeling of community pride is quite evident. Buildings, although old, are well preserved and cared for, and the town is a buzz of friendly locals keen on sharing their city with the tourists. It's just a beautiful place with a distinct atmosphere, but you would have to enjoy rainfall to live there. Ketchikan gets so much rain that our tour guide even joked about how local ball games are cancelled on account of sunshine (to allow everyone the time to enjoy it!). Although I was only there for that brief time, Ketchikan was my favourite stop in our trip. But, as all good things must come to an end, we boarded our ship and headed out to our next interesting destination, Juneau!

Juneau is quite different from Ketchikan, having more of the feeling of larger US cities. Although still small by relative standards, Juneau boasts several "big city" landmarks, such as big box stores like Wal-Mart and Costco. The federal building in Juneau is quite impressive too; a large building with a beautiful sculpture out front. The city is still built around Alaska's main industries, but definitely did not have the same small town feeling of Ketchikan. We also decided to do



a tour of Juneau so that we could see the city landmarks and sights. The first stop was the Mendenhall glacier in Juneau.

The Mendenhall glacier is approximately 19 kilometers long (12 miles) and is located about 19km from downtown Juneau. The Mendenhall glacier is also one of the world's only drive-to glaciers. If you are ever in Juneau for a visit, I would highly recommend visiting the Mendenhall glacier park, as there are several places to walk around and explore, take in the fresh mountain air, enjoy the view, and stop inside the park's observatory for some warmth and information about the Mendenhall and how glaciers are formed.

One of the interesting facts about the Mendenhall glacier is that it is steadily receding in size at a rate of several feet per year. It is a slightly puzzling fact, since Juneau also has another glacier which is growing in size.

Interestingly enough, glacier ice is blue in colour. This is due to how, over time, little pockets of air were trapped in the ice, and as the glacier grew in size and density, the air pockets would become compressed inside the ice and would refract mainly the blue wavelengths of light. They almost appear to glow

from the inside. Seeing a fragment of glacier ice is like finding a gem in the ocean, as it's brilliant blue colour is a spectacular sight to see.

We did not get to spend too much time here, as it began to rain, where we were treated to the true "Alaska experience" of donning our cheap ponchos and trying to keep the camera gear safe and dry. Upon leaving the glacier, we were able to see most of the downtown area of Juneau by tourbus, however due to the rain, we were unable to travel much on foot and take many photographs.





Of the many things we saw in Juneau were the city's federal building, the downtown shopping core (again mainly consisting of dozens upon dozens of jewelry stores and souvenir shops), and we did get to drive by the front of the infamous Governor Sarah Palin's house (where we actually could not see Russia!). After our tour was completed, we briefly walked around the soaking wet downtown to see what Juneau had to offer.

Upon heading back to the cruise ship, believe it or not within moments of leaving Juneau, the weather started to clear up! This was actually a blessing in disguise, because we were treated to yet another spectacular view of another glacier (Dawes) while cruise through the Endicott Arm. This was a real treat as the weather was just perfect, and we were able to comfortably enjoy the view and take some photos from our room's balcony.

Our trip to Alaska did not actually end here. In fact, we continued to sail on to stop at Victoria, B.C. as well as ending in San Francisco. I am going to save these two desitations for future articles, as I could go on for days about each of those two cities on their own. That being said, we had such a relaxing time during

our trip to Alaska, that I would highly recommend it to everyone at least once in your lifetime. Alaska is a place that holds such mystery, and when you are there you can feel the difference when compared to other states in the USA, or places in the world for that matter. You can truly see how Alaska has a culture of it's own, where man and nature live together in a perfect balance of tranquility and harmony.



*Tranquility of man and nature together.*



## Choosing the Right Accessories

With all of the photography gear on the market today, it's difficult to determine which accessories are right for you, and what to look for once you decide on an accessory. In this ongoing segment, we'll examine the things you should look for when choosing photography accessories, and help you to make an informed decision based on your photographic needs.

### BACKUP DEVICES, HARD DRIVES, AND STORAGE SYSTEMS - By Dave Seeram

There's nothing like the security and peace of mind from knowing that your works of art and precious memories are safe from the gremlins which can sometimes invade our computer systems. Having a solid backup strategy is just as important as your photos themselves. With all of the various backup options out there, we're going to take a look at what's available in the ways of hard drives, network storage systems, and what you need to know when looking for that ever-important hardware for backing up your photos.



Some photographers feel that a solid and comprehensive backup strategy is just for "the professionals," but the reality is a good backup strategy is something we all need to be concerned about. After reading a recent article about a photographer who had the misfortune of a system crash wipe out his entire hard drive, I got to thinking about my own backup strategy for my files and beloved photographs. System crashes and hard drive failures do occur, and although the occurrences are rare, they do happen from time to time. It could be due to a virus, and sometimes it can happen just randomly, but if it does happen do you, are you prepared?

If you think about it, we buy insurance for everything these days - Our cars, our homes, even our health! Extended warranties are pushed everytime we

purchase one of our favourite toys, and when we buy them we do so for peace of mind. Certainly we aren't expecting the worst, but at least we know that we are prepared should the worst happen. Yet when it comes to our memories preserved digitally, we sometimes look the other way. Perhaps it is because we got used to traditional photography, where we keep our photos in nice albums, and hang onto the negatives as our backup. Perhaps some of us are in denial and think that it will never happen to us. Or perhaps we are just being complacent and lazy when it comes to a solid backup strategy for that which is most important to us?

There are several options you can go with for your backup strategy and archival of your photos, so let's examine some of the various options and their practicality, cost, and functions.

#### Hard Drive Space

This is one thing that you can really never have too much of. Thankfully, the cost of hard drives keeps coming down almost on a daily basis. At the time of this writing, one can buy a 1TB (Terabyte) hard drive for approximately \$100 (internal drive). One of the most important things to look for when purchasing an additional hard drive, is quality. Like anything electronic, there are usually several brands available, and it's best to go with a trusted brand in this case. There is no point in saving a few small bucks on a brand which may fail due to poorer design standards.



## Internal or External Drives?

There are advantages in both cases here. Internal drives are great if your PC has the available space to install them. They are generally easy to install, and relatively cheap compared to external hard drives which are slightly more expensive due to the included power supply and casing which comes with them. When looking for an internal drive, most computer stores will sell them as OEM (Original Equipment Manufacturer) drives, which typically do not come with any packaging. This is normal for OEM equipment, so don't be deterred by the lack of fancy glossy packaging when searching for an internal drive.

As previously mentioned, internal drives tend to be a little bit cheaper too, so it's best to buy the largest capacity drive for what you can afford. The main benefit of buying an internal drive, is that it will integrate into your PC without taking up any additional desktop space or require the use of additional power cables and outlets. In most cases, your PC will have at least one available slot to install the drive, but before you go shopping for an internal drive, be sure to check your computer's owner's manual or specifications online to see what type of drive it requires. The two main types of internal hard drives are called ATA and SATA (or SATA-II), where as some older PC's may use the SCSI or SAS protocol. Always check first, and purchase the right drive for your computer!

The other option for hard drives are the external drives. These are a great solution if you do not have any available internal drive slots on your PC, and carry the added benefit of being portable for use on other PC's too. The one downside is that the cost may be a bit higher on these devices, since they do require their own power supply and casing (so it looks pretty on your desk). Most external drives will connect to your computer through USB or firewire, which will be fast enough for backups of your photos. With these USB external hard drives, there is no need to worry about what your computer specs require in the ways of the internal drives, as USB will be standard on all PCs.

Several major manufacturers of external hard drives also include some convenient features, such as included backup software. This type of software can assist you in enabling automatic backups of pre-determined folders on your computer, to be automatically backed up to the external drive. Some external drives even have a convenient "backup now" button on the front of them. Additionally, a popular new feature on some external hard drives is the addition of a network port. These types of drives will allow you to connect them to your network router (if you are using one), which will enable you to share the

drive between all the computers in your home. This makes for an excellent backup solution if you have several PCs, as everyone can access the backup drive without having to disconnect and physically move it.

## Network Storage Systems



*Image courtesy of Linksys®*

Similar to the external hard drives with network connections, a network storage system is a "box" which you can install hard drives to, that can be shared across a network in your home, or even over the internet to offsite computers. Most network storage systems will accommodate between 2-4 hard drives, which you would purchase separately. The advantage of a system like this, is that they are configured with the ability to enable RAID mirroring of the drives contained within. For those of you who are unfamiliar with this, it is one of the best and most secure ways to backup your photos and other data. An example of this would be: You have a RAID network storage system which contains 2 hard drives (always best to purchase hard drives of equal sizes). With the RAID mirroring enabled, you can drag a copy of your photos from your computer to the network storage system - as your backup. The files are then backed up onto the storage system (while the originals remain on your PC), while at the same time, the backup files are "mirrored" (copied again) onto the second drive within the network storage system. It feels as though you only have one drive, because you never see the second drive. It simply exists as a copy of your backup drive. This way, if your computer fails, you have your backup drive intact on the network storage system. If the network storage system drive fails, you still have a backup on the mirrored drive inside. Essentially you have 3 copies of your files, giving you the most security for your data. It may seem like overkill, but think about how you would feel if you suddenly lost all of your photos - not overkill anymore, is it?

Other than the rock solid security of having your photos backed up in this manner, the network storage system can also be configured to be accessed over your

home network to all computers in your house, as well as over the internet. There are some additional steps involved in setting up the internet access to your drive, but it gives you great flexibility and accessibility when away from home.

## Archiving Your Photos

There are many ways of archiving your images once you have printed them and filed away the digital copies on your hard drive. It's understandable that even after they have been printed, you would not want to delete them forever. Instead of letting them take up space on your hard drive, why not archive them on some type of removable media? This way, you can keep those memories safe, even if you may never go back to looking at them again.

## DVD Backup



When it comes to archiving your images on DVD, there are a few things to consider. The great thing about archiving to DVD is the cost, being next to nothing these days. Fitting 4.7GB of data on a DVD disc, you will be able to backup shoots onto DVD quite easily and for a very low cost. It is highly recommended to always make two copies when backing up to DVD, and keeping the second copy offsite somewhere else (a friend or relative's house, or even a safety deposit box if you like). It's something that nobody wants to think of, but the fact is that physical copies can either get damaged, stolen, or lost. Having an offsite backup for the cost of a DVD is well worth the time.

It's always best to check the brands of DVDs when using them for archival purposes. Archival lives of DVDs can really vary depending on which brand you are using. Some of the no-name brands will last as little as 5 years, where most of the higher end brand names will last 100 years or more (will we still be using DVDs?). These types of specifications can always be attained from the manufacturer's websites, and is a very important consideration when backing up to DVD.

DVD backups are a great way for professional photographers and wedding photographers to keep an archive of their client photos without having to use up their own valuable hard drive space.

This brings us to another popular method of keeping archived photos and freeing up hard disk space on your computer - the USB Key.

## USB Keys



With the cost of USB key storage systems coming down every day, this is quickly becoming another great way for professionals to store client photos. It may not be the most practical method for the everyday or amateur photographer to archive their images, but a USB key in your client's folder archive is a great way to save client images without taking up space on your computer's hard drive. Their small size and portability make them ideal for client photo archives, and their low cost can easily be factored in to the professional photographer's rates without breaking the bank for your client.

## Backup Strategy

This is a personal issue, and depends on the frequency of your shoots and editing processes for your images. However, a good idea is to run a backup every time that a change is made to any single image. A smart method of doing this is to create one single folder on your computer, into which all photos are kept (in their own respective sub-folders of course). This way, whenever any changes, updates, or deletion of images is performed, you can simply drag that single folder (which contains all subsequent folders of your photos) onto your backup device. Your backup device will then scan that folder for any changes, and complete the backup appropriately.

If you are using some sort of backup software, you can set it to automatically backup your photo folder at scheduled intervals (be it daily, weekly, monthly, etc...).

A good backup strategy is so important for photographers of the digital age. With the ability to snap thousands upon thousands of images, keeping these memories safe and secure will ensure that you never need to worry about losing them. Peace of mind is truly the best insurance policy you can have. I hope that this article has given you some insight and ideas into what your backup strategy could or should include. Do regular backups of your photos, and should something strange occur and your computer stops working, you will have the peace of mind in knowing that your photos and important data are still safe - and that is priceless!



# WINTER WEATHER SAFETY!

Keeping You and Your Camera Equipment Safe While Taking Great Winter Photographs - by Jon D. Ayres

**W**inter is one of the best times of year for photography; it makes no difference if you're in Southwest Georgia photographing a frosty morning or standing in waist high snow in Moscow, Russia. Winter photography offers the chance to take some really special photos that show feelings, like old Curtis and Ives paintings. Photos of Christmas decorations around your hometown are always special, when I was young I remember a businessman in my hometown who placed a waving Santa sitting in an old MG convertible. Santa's sledge and reindeers where on the roof of his house with Mrs. Claus, and the whole front yard was lit up with different colored blinking lights. Of course special places like the snow covered Alps or old churches blanketed in snow are special too, but remember while the cold weather can be beautiful, it can also be dangerous - Not only to the fragile electronics found in modern digital cameras, but also to yourself. Walking on ice is very dangerous not only to you, but it is not especially good for your camera when it slams against the ground when you bust your butt. Take my word for it; I know about slipping on ice very well and it happening while I am taking photos!

I am going to share with you some of my experiences with winter photography here in Moscow, Russia. In the first part I will tell you what I think are important considerations as far as you the photographer are concerned, and second some important considerations for your camera and equipment.

## Important Personal Considerations:

**Clothing:** The two most important things to bear in mind for winter photography are comfort and safety. You can not expect to take descent photos if you are cold or wet. Most cold weather work will probably be done in temperatures from freezing on down to 0 degrees F (minus 18 degrees C); the coldest weather I have taken photos in has been around minus 24 C. How you dress should be your most important consideration. You have to be comfortable in order to take great photos; you can not take nice photos if you're shivering, cold and miserable. The risk of camera shake is guaranteed if we're shivering. Dress right, protecting your body should be your first concern. A good pair of nonslip



winter boots, thick socks, thick pants which shield you from wind and water, long underwear if the climate dictates it, a good thick shirt, appropriate coat, good hat with ear flaps, scarf to protect your neck and shield your face if needed and gloves. Russian winters can be brutal; I have been out when it felt as if the camera would freeze to my ungloved hand when I removed one glove so I could operate the camera buttons. I am going to buy myself a pair of thin Thinsulate gloves that will allow me to easily operate the controls on my camera plus also a pair of wool mittens for extra warmth. The mittens have fingertips which can flip backwards to expose the thin glove when shooting, but are quickly flipped back over the fingers for warmth. I recommend a shirt with many pockets, maybe even wearing a camera vest between your shirt and coat so you can keep things like camera batteries both warm and accessible. Lightweight gloves under mittens are also good; you can remove a mitten and operate your camera with lightweight gloves.

Depending on the climate conditions of where you are shooting will determine how well you should dress of course. Proper foot wear is a must, not only for traction on ice and snow, but for warmth and water resistance. If snow and ice is on the ground, then you should realize your body is 90% water and it can freeze just as easy if you do not take steps to prevent it from happening.

**Comfort:** You have to be comfortable if you want to stay out in extreme weather. If you're cold and miserable, you'll not want to stay outdoors for long. Carrying a small thermos of hot coffee or hot tea will be refreshing and will keep you warm. A small or mid size thermos with a lanyard can easily be carried around your neck inside your coat or in your jacket pocket. Also a couple of small pocket hand warmers that run on lighter fluid or chemical heat packs will help provide warmth if kept inside you coat or shirt pockets. When your comfortable you'll not only be inclined to stay out longer and hunt for those special shots, but when you feel good, not shivering or shaking, and you'll get good shots as a result. Something as simple as a cup of hot coffee, tea, hot chocolate or hot soup sure can be refreshing and help you to stay out longer when you're out in extreme cold temperatures. Some photographers say coffee is not good, it robs the body of heat, but I like coffee and it does keep me warm.

One good tool you may wish to consider is a monopod that doubles as a walking stick. It will help you from not slipping, and you can use it to probe how deep the snow is before walking out, then just extend it on out and use it as a monopod to help support your camera. There are several models of monopod walking sticks made by several companies that are very good. But do not let a monopod give you a false sense of security, be familiar with the site you are going to or at least ask somebody who is familiar just what you should be careful with.

Know about where you are shooting: It is very important to be as familiar with the area you are taking photos at as you possibly can. Snow can hide many dangers - an iced over pond or lake covered in snow can look just like a field. You walk across it, the ice breaks and you find yourself in deep trouble! If you're lucky you'll only lose your camera gear, if your not lucky you could lose your life. Snow, both shallow and deep can hide things like ditches, gulley's, tree trunks, ponds, lakes, discarded junk, and many things which could cause you to fall and hurt yourself. Snow makes traveling difficult, the more snow, the longer it will take you to move from one location to another, especially if you're walking.

Always watch where you're stepping. Often times a photographer can get captivated and carried away with the scene they see. You're looking at the scene instead of where you're walking. Two years ago in the nature preserve next to my apartment I decided to go out and take some snow photos of the birds and squirrels. I saw a squirrel tail flickering behind a tree and decided to try and get closer without scaring it away. I was watching the squirrel tail instead of where I was walking. I crossed a gulley and as I was coming



up out of the gully, I slipped on ice, falling backwards onto my arm. I broke my arm right under the shoulder and it was a while before I could even hold my camera up to my eye to take photos again. Before I made it back to my apartment, I slipped three more times on ice. Luckily I picked a good camera bag to keep my camera and lens in, each time I slipped, I slammed my camera bag onto the ground, but my LowePro AW Nova bag protected my gear excellently. But I got careless and paid the price with a broken arm. My S5500 takes a licking and keeps on ticking while I break my arm. Always watch where you are stepping, especially if there is ice on the ground.

Never go out alone or without a mobile phone: Cold weather is dangerous and can make you weak very fast if you are not careful. I know because I slip all the time and have even broken my arm while out taking photos. In extreme weather always go with somebody or at least have a mobile phone with you. It's best to have somebody with you, so if something does happen you will have help near by. I have been winter photographing for many years, each winter I do slip on ice and luckily I have only broken one bone, but accidents can and do happen, even when you are careful. Be prepared; think about things that could happen and how you will handle it. Always be aware of what is going on around you, watch the weather while you are out. If it gets worse, pack it up and head for

home. You're out in the middle of nowhere and the snow starts falling heavily, time to head for home. I can show you photos of it snowing so hard that you can not see any more than 10 feet in front of you! It is impossible to photograph in these conditions; that is the time to pack it on in. Use common sense!

**Carry only what you need:** Carry only what you need so you can remain balanced while walking. Carrying a heavy camera bag, tripod and other equipment will place you off balance. In snow and ice it is easy to slip and fall, believe me, I know firsthand about this. A load of unneeded equipment and heavy camera bags will put you off balance, increasing the risk of falling and injuring yourself or damaging your camera gear. I like carrying what I need in a small or midsize camera bag and camera vest under my coat. My LowePro bags have both a shoulder strap and belt loops, so I can carry my bag at the front waist level.

### Considerations for Protecting Your Gear:

Just like cold weather can affect your body, cold weather, especially extreme weather can also affect your camera equipment. Today's digital cameras are mainly electronic instruments, just like your computer. As a matter of fact, your digital camera is just like a small computer which post processes and saves the





photos you take. Because today's digital cameras are electronic instruments, you have to take care and protect your equipment. Most digital cameras are well made and strong, I have a Fuji S5500 camera that I have used many years for photography in Russian winters. This camera has been slammed against the ground when I slipped on ice many times and it still keeps on ticking which leads to the first consideration which I feel is the most important.

**Camera bag:** Keeping your camera in a good bag is the best protection for your camera. I have slipped on ice many times and slammed my bag with my camera, lenses, batteries, memory cards, psd and other equipment against the ground when my hand would break my fall. I choose to use the LowePro All Weather Bag. It is well padded, insulated, water proof, dust proof, and provides excellent protection for my cameras. LowePro bags are the only bags I use because I know they will protect my camera to the fullest. There are many good bags, but choose one that is well padded and most importantly weather proof. The camera bag is your main protection for your camera, so do not choose a cheap bag if you want to protect your camera to its fullest. Always keep your camera as dry as possible, some like to carry their camera under their outer coat, but I prefer the camera bag. Keeping the camera next to your body will make it warm and when you take it out to shoot, this could cause condensation,

(though some photographers debate how true that is). However, if you fall, the camera has no protection, so I keep my camera in my camera bag so its fully protected if I were to slip and fall, until I'm ready to shoot.

**Condensation:** Changes in temperature can cause condensation inside your camera and lens. Condensation is water or mist that forms when temperature changes rapidly. You sometimes will see it on the EVF, LCD, and lens, especially if you breathe on your camera. Outer condensation is not a problem since you can just wipe it off, but when it forms or seeps inside the camera, it can cause the electronics of the camera to short out and could damage your camera. When returning inside from the cold, leave your camera in your camera bag for an hour or two. Leaving the camera in the camera bag will allow for the camera to become acclimatized to the warm temperatures. As a result the warm, moist air condenses on the outside of your camera bag instead of inside which could cause potential problems including frying the electrical circuits. Some photographers even place their camera inside a zip lock plastic bag which causes condensation to form outside of the bag instead of your camera before bring the camera inside. In extremely cold weather, try to avoid breathing out directly on your camera when framing. Otherwise, you may find your camera covered with thin ice. When you go inside the ice will turn into moisture and could seep into and damage your camera.



Also when out in cold, some photographers say do not keep your camera under your coat next to your body, it will warm the camera, taking the camera out and putting it back under your coat could cause condensation, (I tend to believe that it can). For me it's always better to place your camera back into your camera case. Plus, any snow that lands on the camera while you keep it out could melt and could seep inside. I generally will leave my case open for a few minutes when I take my camera out so the temperature is the same in the case as it is outside. Again, be careful and do not breathe directly on your camera as it can freeze and cause condensation. Wearing a scarf over your mouth and nose will help prevent this, plus it keeps your face warm.

**Batteries:** Cold weather can kill batteries pretty fast; all batteries are affected by cold weather. Keeping your batteries inside your coat, in a shirt pocket will keep them warm. During winter always carry extra batteries with you. I remember once that a set of batteries I was using which in summer would last for about 500 shots (about 5 hours) would die within 30 minutes during winter. Always carry extra batteries and keep them warm, some photographers even remove the batteries from their camera in between shots and place them in the pockets to keep the batteries warm.

**Memory Cards:** There have been reports of some memory cards failing in extreme weather; just how true this is I can not say since I have never had a memory card fail. If you're going to do some extreme weather photography, check the ratings of the card you will be using and see what temperatures it operates under. The Sandisk Extreme cards are specified for use down to minus 25 degrees C.

**Lens Fogging:** Lens fogging occurs with sudden changes in temperature, for example when you breathe on your camera LCD or EVF. This can lead to permanent damage of lenses if you're not careful when returning inside. Leave them in the closed camera bag for an hour or two so the temperature inside the sealed bag will warm up slowly. Never blow snow off the lens with your breath because it will freeze, always brush off snow from the lens.

**Snow:** When it's snowing or extreme weather, always keep a filter on your lens to protect the lens. I believe in the principle of 'better safe than sorry' and keep a UV filter on my camera lens. If you drop your camera in snow, it generally is not as bad as you might think. Just brush off the snow with a small brush (we all do carry these in our camera cases do we not?). Just brush off the snow and wipe it down thoroughly and let it dry, but act fast before the snow has a chance to melt and get inside your camera and you'll have no problems in

most cases. A good way to protect your camera from wet snow or even rain for that fact is place the camera in a plastic bag like a bread bag, let the lens stick out slightly, fasten the bag to the lens with a rubber band or with a filter you have on for protection. Try and choose a bag that has some clear areas so you can see how to aim and focus your camera - a popular quick and inexpensive way to keep water and snow off of your camera.

**Plastics:** Today most digital cameras are made with a lot of plastic especially plastic hinges and catches. At low temperatures can cause the plastics to become brittle and they will break before they bend. You will have to be careful when opening the plastic doors that most digital cameras have today. Be extra careful with doors like battery compartment and memory card doors to avoid accidental breakage.

**Other Considerations:** Carry a small lens cleaning cloth, small brush and tissues in your camera case, so you can clean off the lens when snow gets on it and also clean off your camera before coming back into a warm area. Before entering into a car or building, place your camera in the case and leave it there for at least an hour so condensation does not form on or in the camera.

When you take your camera out of the camera bag to shoot, always put the camera strap around your neck. It is very easy to drop a camera in wintertime, especially if your hands are naked. Know where you want to go and what is there, ponds, lakes, ditches, fences, and other dangers and problems, know what is where you are going! Plan out every last detail fully, even what could happen and how you will handle it. Professional photographers get good photos because they take time to plan out every detail and learn about where they are going.

Winter provides photo opportunities that are special and different from other seasons. Newly fallen snow and frozen water offer so many unusual and unique designs. When I was young we used to spray water on bushes to see the designs in the morning when the water was frozen. So bundle up and venture out in winter and take some unforgettable photos. Winter time is a great time for photography, everything covered in frost, ice and snow, so get out in the winter wonderland and take some great photos.

#### Editor's Tip:

Winter Photography is likely to be one of our upcoming "Photography Assignments," so keep these tips in mind when out shooting your winter wonderland masterpieces!



# Photography 101

Each issue of PhotographyBB Online Magazine will bring you helpful tips and tutorials on how to get the most of your digital camera and equipment. We'll cover camera techniques, principals of photography, digital photography issues, and how to get the most from the dreaded manual-mode!

## THE DARK NIGHT: SHOOTING AFTER THE SUN GOES DOWN - By Kenneth Fagan

Do you find the thoughts of shooting in the dark a little bit daunting? The fact is that even at night there is always some form of ambient light, so photography 'after hours' can be simple and as much, if not more fun, than shooting during the day. Depending on where you are in the world, beside a town or city, or under the stars in the countryside; the light from the moon, streetlights, or buildings can provide plenty of ambient light for some truly amazing photography.



**T**he satisfaction you can get from nighttime photography not only improves your ability to judge exposure lengths (shutter speeds) and apertures, it also builds up your confidence as you learn new techniques. Everyone has different ideas on night photography; some like a wide aperture for a reduced shutter speed while others like a smaller aperture and an extended shutter speed. There are also a few who run scared when they realize that the flash won't light the building on the other side of the lake. You have a right to be frustrated when you end up with a batch of rather underexposed images even after you have read the 'rule book'. In this month's 101 I have compiled a list of tips, techniques, and examples of how your photography at night can be just as good and as, if not more interesting than what you are capable of shooting during the day.

There are no short exposures in this article. The tips you pick up here will require the use of a tripod that is capable of supporting your camera, a cable release for working in bulb mode, and plenty of patience for waiting. So heat up your flask and make some soup as we are going outside!

First of all it is important to clarify a few things about using flash at night. Using your flash unit as a means of survival in the dark of the night when shooting cityscapes, star trails, moonlit landscapes, etc... is pretty much hopeless. It is fine if you are out with friends and taking snaps of each other outside the bar or on a park bench, but if you are trying to get a nice picture of the entire city sitting on the horizon across the lake from you, a flash will have no effect whatsoever. Flash units do not have that kind of range, and I think the only flash capable of lighting an entire city is that of a lightning bolt, so getting anything from your flash would be a miracle of sorts! There are however, many situations where your flash unit can come in useful for some cool effects. We will take a look at using flash for long exposure night photography and other interesting applications in the December issue of Photographybb magazine.

Nighttime photography is not something to be rushed, so be sure that you have plenty of time and it is important that you are dressed for the occasion. Depending on what part of the world you are from it can get very cold after the sun goes down so dress up warm as you could be standing around for a long time. I have separated this article into categories for ease of



understanding each shooting situation. You will most definitely need a tripod at the very least.

## Cityscapes:

Probably the best place to start your night time photography is in the city, or perhaps to be more precise just outside it in a place where you can get the best part of its skyline because after dark is the time when the city truly comes to life.

You can select part of the city skyline and shoot just one frame or you can do a panorama by shooting a few frames to cover the whole skyline. For both you will need a tripod as the exposure could be anything from ten seconds, to half an hour in some cases.

When shooting multiple frames of the city (when shooting panoramic images for example), each exposure should have the exact same shutter speed and aperture; otherwise, the result after merging the frames could look very strange.

Setting up for a panorama is straightforward; the tripod most importantly must be level as well as stable and on a flat surface. You can mount your camera in either a landscape or portrait position depending on how many frames you wish to shoot and the scale you want it to be (panoramas in the portrait position will usually require more frames but can allow a much bigger final image).

### **Before you begin to shoot, there are a few checks you should do beforehand:**

- Check your camera/tripod for stability
- Is your cable release attached (you will need on for working with long exposures in bulb mode)
- Your lens should be set to Manual focus
- Whilst looking in the viewfinder gently swing your camera on the tripod from left to right panning across the entire area you wish to photograph, this is to make sure that everything is level (i.e. if the horizon is ending up lower or higher on one side than the other). Adjust the legs on your tripod accordingly until the horizon line is straight across.
- Do you have a watch with a light, a mobile phone or a friend that can keep the time for you if your cable release does not have a time switch. Exposure lengths are important so it is often easier for someone else to keep the time for you while you release the shutter, as it is one less thing to worry about.

## How do I know what exposure time to use? What about my f-stops?

You could use a light meter but since the scene may be some distance away, it may not be very effective. Realistically speaking the best way to learn about nighttime photography is through trial and error. As with your photography during the day, your aperture will effect the exposure time; in the dark the longer exposure often yields better results. The longer the exposure the smaller the aperture will be. In bulb mode, the photographer has control over the shutter speed and the aperture. The shutter will not close until you give it the signal to put it in simple terms. Therefore, it is up to you to determine the exposure required. A wide aperture such as f5.6 on a long exposure such as 30 seconds will cause many blowouts (loss of detail in the highlights) in the image. Through personal experience, I have found that f11 is the widest aperture you should use; any wider and you will start to lose the best of the light, colour and something known as the star effect. The star effect is where the highlighted areas of the images appear as a star, the smaller the aperture and the longer the exposure, the greater the star effect will be, take a look at it for yourself in the image below you can see a close up of the star effect on the brightest areas of the image.



The star effect adds an extra little bit of life to a night scene so it is worth striving for when you can. The image above was exposed at ISO 100 for 30 seconds at f32. If I were to have increased the aperture so f22, the star effect would be less dramatic.

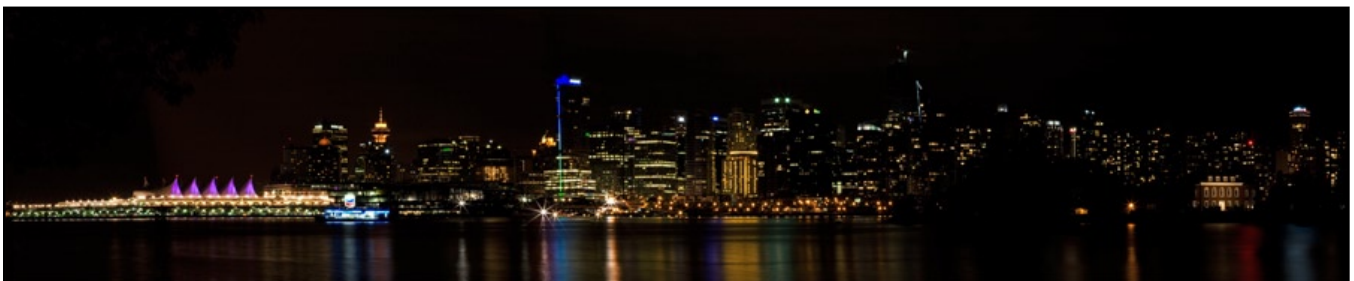
Working out the exposure time can be as easy or as difficult as you wish, experiment with different times and apertures, try something like this: Expose 3 frames at f11 for 15, 30 and 45 seconds, expose 3 frames at f16 for 30, 60 and 90 seconds and finally expose three frames at f22 for 60, 120 and 180 seconds. Of course you can start at whatever aperture or shutter speed you wish. These values are just an example of arbitrary times, as it all depends on the amount of light that is around on the night. Choose the shutter speed and aperture combination that has at least these four qualities:

- Light: Is there enough light to pick up the detail of the buildings etc without too many blown out areas?
- If you were looking for a starring effect, which exposure does it best?
- Are there parts of the image which are far too bright, or far too dark? Remember you want to be able to show it is night time in the final image, so the sky shouldn't be a bright yellow (from the street lights) unless you are intentionally trying to achieve this look. This can often make it appear like it was taken during the day and the colour can look a little off. If it is too dark, it will simply look like it is under exposed and drab to look at.
- Check for Camera shake: Check that your camera has not moved during the exposure from wind etc.

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## Cityscape Examples:

Have a look at these four sample images. The first image here is a panorama consisting of five individual frames; each frame has an aperture value of f32 with an exposure time of 70 seconds with an ISO of 100.



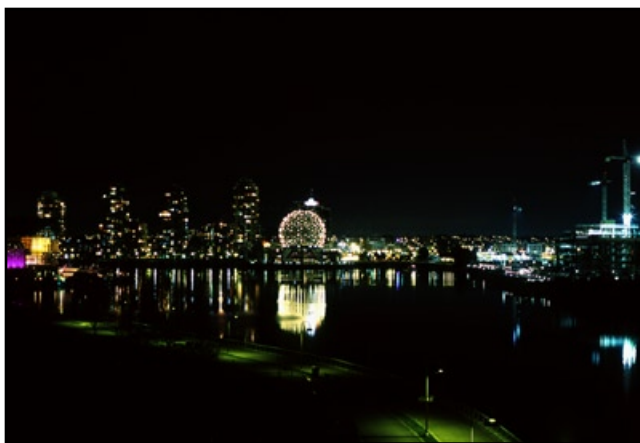
This second image is an example of the same set of exposures, but here only two images were merged.



In this third image you can see that I focussed on a small section of the city, the red brick building being the focal point. I used the same ISO for this image but reduced the shutter speed slightly to 65 seconds due to the white areas of the building to help prevent them from becoming over exposed.



This final image is part of the city using just one frame. I did not use a tripod for this image, instead I improvised by resting the camera on the railing of a bridge. It wasn't as successful as the other images due to the fact that I didn't use a tripod, but in some situations improvisations can be good for your learning curve.



It is essential when doing panoramic work that each frame of the panorama has a fraction of the previous frame for it to overlap. The best way to do this is to look for key points in the scene that are at the edge of the frame, such as a conspicuous light or building that you can end one section with and begin the next. If you miss part of the scene in your panorama, it will not work out successfully leaving the city with a void or two. There is a lot of software out there that you can use to merge your images into a panorama, I tend to use merge in Photoshop as it is simple to use and relatively accurate. It is sometimes the case that I will manually merge some parts of a panorama using the transform tool.

## Traffic Trails:

I would consider traffic trails to be one of the most exciting aspects of after dark photography; the simple reason being is that no two are ever really the same. Finding a good spot and the right time of night is essential to successful traffic trails. Find a bridge that is safe for you to set up a tripod and allows you to set your camera up so that it can get a good view of the road below without the bridge railing being in the view of the lens.



There is no point on setting up for traffic trails at a time that there are only a few vehicles passing every few minutes. I have included some images of Lions Gate Bridge in Vancouver, which you will see later in this article. The first night I arrived at a smaller bridge that overlooked Lions Gate straight on, it was near 11 pm and there was hardly any traffic. The next day, we were a bit sharper with our time and got there just as darkness fell. There was a good steady flow of traffic and the lighting was perfect.

I wanted the star effect of the lights on the bridge so I kept my settings from shooting the Cityscapes (f32/ISO 100) but just concentrated on the shutter speeds. I used a cable release on my DSLR in bulb mode. Determining the shutter speed depends on the amount of traffic. Too short of a shutter speed and you will only get short streaks of light. Too long of a shutter speed with very heavy traffic will cause the streaks from the headlamps of the vehicles to be blown out and end up just a white line with no detail, even the rear lights will become over exposed and lose the redness of the light. Therefore, the idea is to find a happy medium. If the traffic is rather heavy, try various shutter speeds from 10 seconds to 30 seconds. Normal traffic levels will have less 'light' (from the headlamps) so experiment

with shutter speeds from 20 seconds to 50 seconds, for light traffic you may need to try shutter speeds for a minute or more. I mentioned earlier that I was using f32 for my traffic trail images; this was because the traffic was not overly heavy so I needed to increase the exposure times accordingly. There was a lot of light on the bridge so even at f32 I needed to take care not to over-expose the image. I tried exposures from 20 seconds to over 60 seconds. The longer the exposure at f32, the colour started disappearing from the light because it was becoming over exposed (just like if you used a flash at too high a power).



As you can see from these images of the bridge, varied shutter speeds will have an effect on the amount of light and the amount of streaks in the image.

You don't have to stick to shooting straight ahead with traffic trails. Use your imagination and don't be afraid to move around. If you can zoom in on certain





areas of the scene or perhaps even try a Dutch angle, you might surprise yourself with just how creative you can be. You might be lucky enough to have the flashing lights of a police car or a fire brigade streaking across the image. Indicators can add a lot to traffic



trails too, if you are near a junction or something, try to include the merging cars their flashing indicators will create a streak of broken lines. Small details like that is something that you should consider when finding an area to settle down your camera and tripod. It is a good point to note that some bridges will shake as the traffic passes under (especially trucks) so a sturdy tripod is essential as a light tripod will be more sensitive to shaking.

If you have your camera hanging far over a lookout it is very important that it is fully secure on your tripod, if it decides to come loose it could end up through somebody's windscreen.

### Star trails:

Probably the biggest test of patience is photographing star trails. I must admit that it is something which I do not do too often, but it is a lot easier as it sounds. You will most definitely need a cable release for this, because I do not think anyone has a friend that would be willing to keep the shutter button pressed for two hours while your SLR is in bulb mode. Before I go into exposure times and apertures, getting set up for a star trail is just as important. Winter nights are the best for star trails, especially cold frosty nights, so wrap up well. A night when the stars are bright and very clear is the perfect opportunity for star trails, sometimes the moon will get in the way so a night with a full moon may not yield the best results because the sky may be too bright and the stars will not be as visible.

Shooting the stars on their own can look a little boring to be honest, I know this because I have done it myself! So you need to find a bit of foreground to add structure to the scene. In the image shown below there is a tree coming down from the top right. It is not the most exciting foreground but it does add a little structure to the image. The further away from an urban setting you are the easier it will be for you to succeed due to the lighting from streetlamps and buildings, the stars won't be nearly as visible as out in the countryside. The star trails image I have included here was an aperture of f11 for one hour at ISO 100. You will get more trails with a longer exposure. If I had decided to use an exposure length of two hours (instead of one) I would have closed my aperture down to f16. Leaving the aperture at f11 and doubling the exposure time may have caused more noise and over exposure of sorts.

(See the star trails image on the following page.)



Knowing what aperture to use in relation to the shutter speed is very important, I have included a chart from a previous issue, which explains the relationship between ISO, f-stops and shutter speeds. Use this guide to estimate the exposure you require for your star trails. Of course with extra long exposures like an hour or two being accurate down to a second isn't as important as shooting the traffic trails or a cityscape but try not to delay your desired exposure by any more than a minute or two.

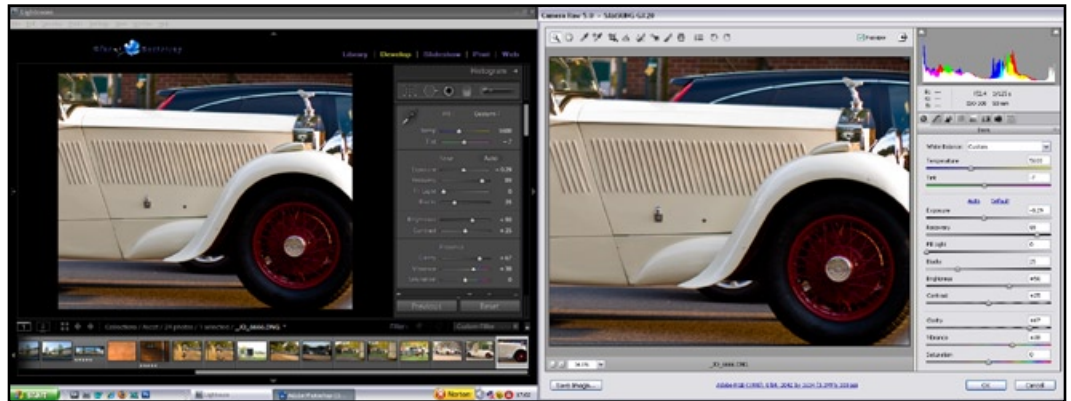
ISO	f8	f11	f16	f22
50	20 min	40 min	80 min	160 min
100	10 min	20 min	40 min	80 min
200	5 min	10 min	20 min	40 min

If you have your camera exposed to the freezing cold elements of winter for an extended period such as when shooting star trails you need to take the relevant steps for to protect your camera from irreversible damage. Check with your manufacturer about protecting your camera from the elements, and for operating temperature specifications. You do not want to leave your camera outside in the cold for over an hour only to discover then that it has frozen up.

Now that you have read this article, go out and try some night photography for yourself, although it does not end here. In next month's (December) issue, I will be continuing this night photography series with utilizing flash for illumination and special effects as well as light painting as well as some cool fun projects for you to do over the Christmas season. Have fun!

# Photoshop CS4

Is it trying to be Lightroom? - By John Ogden



The Rolls Royce of pixel pushing gets a face lift, but is it just cosmetic, to help it look like its younger brother? Or is it worth the upgrade?

As with CS3, this new release comes as two versions; Photoshop CS4 and Photoshop CS4 Extended. The latter is designed for specialist users in analysis, multimedia and 3D. This article concentrates on the “non-extended” version and the features that you may find useful as a photographer.

As with the previous release, Photoshop ships with three other major applications, Photo Downloader, Bridge and Adobe Camera Raw (ACR). The Downloader and Bridge together almost completely duplicate the functions of Lightroom’s Library module; and as you may already know ACR is simply the Develop module from Lightroom wearing a different skin.

## Bridge

Ok, granted this “next generation Adobe Bridge” is much more wizzier than its predecessors and boasts massive workspace improvements (even Lightroom style “collections”!) and now output direct to customizable PDF contact sheets and web galleries (HTML and Flash), but... it’s still not quite Lightroom!



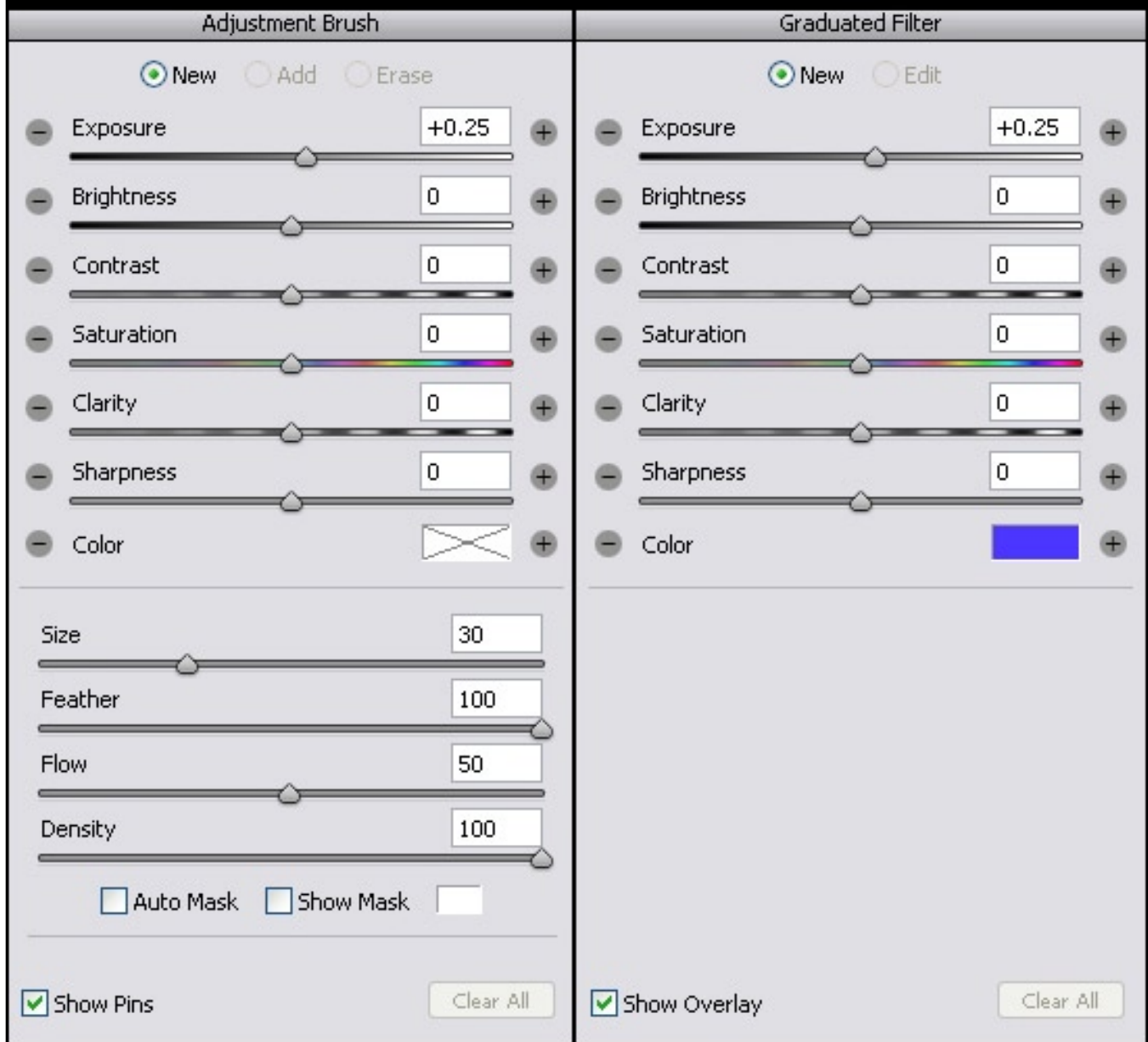
Bridge is a great tool if you want to “browse” your photos and other Adobe files, and better still if you work between different Adobe Applications, but it is not a database which is where the real strength lies in Lightroom’s library module.

That said, with the improvements described above, Bridge is now a much more useful option in the photographers asset management toolbox.

## ACR5

Talking of Lightroom; Adobe Camera Raw 5 (which ships with Photoshop CS4)

## Adobe Camera Raw inherits Lightroom 2's new edit functions



mirrors the advances in the Lightroom Develop engine with graduated filters, the adjustment brush and the post crop vignette effects I described back in issues 8 and 9.

In future dot releases (5.1, 5.2, 5.3 etc) we can of course expect to see more Lightroom Develop module tools included right inside of camera raw.

### Photoshop CS4

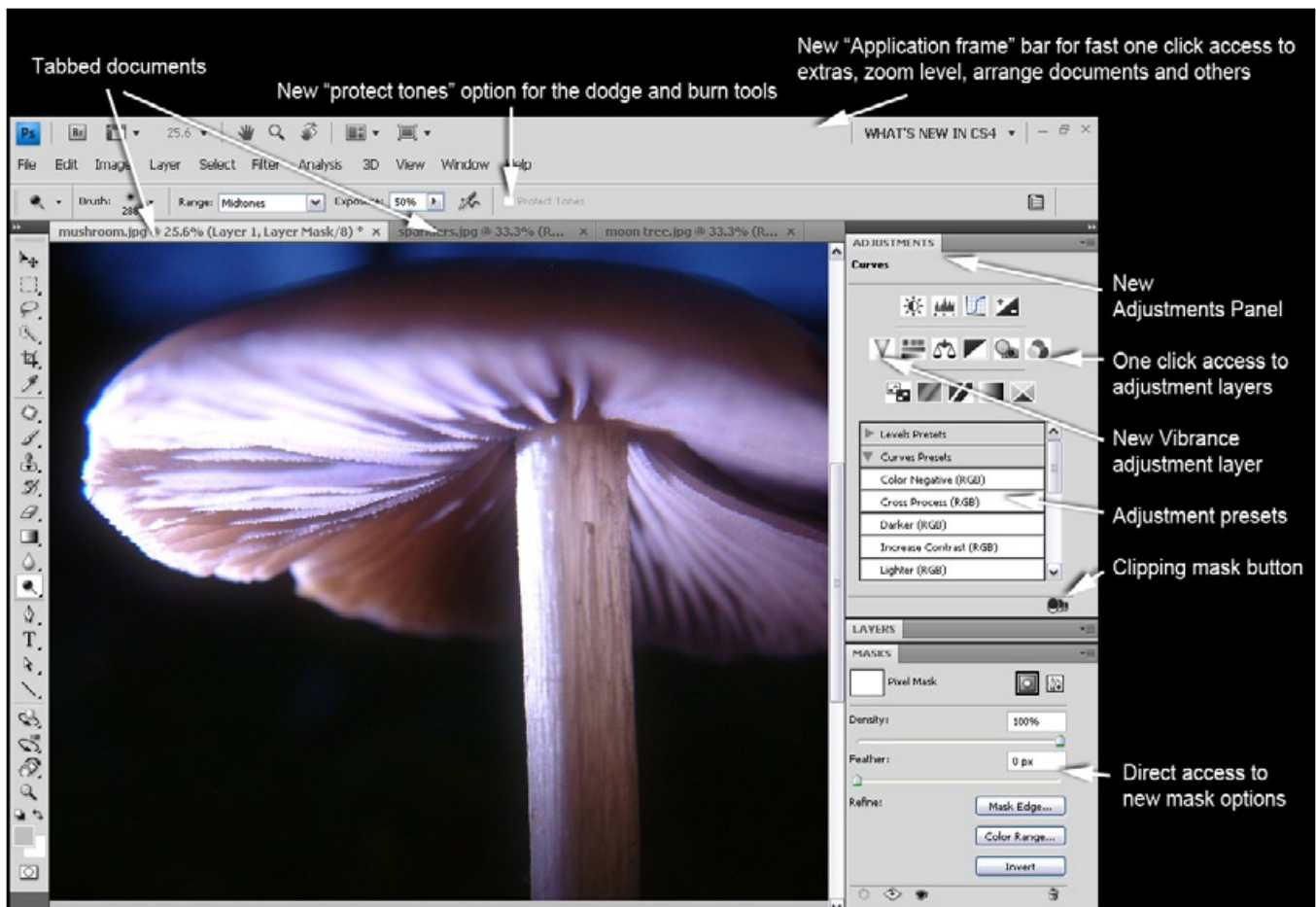
And now on to the star of the show! CS4 boasts improvements for both "user experience" and

productivity which means a faster, more natural, efficient workflow and a move to encourage users to follow a non-destructive editing workflow. For convenience I have classified the main improvements in two distinct ways, editing and productivity and listed them for your reference below.

### Improved Editing

- Live non-destructive corrections using the new adjustments panel.
- Re-editable feathered and density controlled masking from the new mask panel.





- Enhanced Auto-blend function for panoramas and collages.
- Adobe Camera Raw 5 with localised adjustments.
- “On-image controls” for Curves and Hue / Saturation adjustments.
- Clone and Healing brush preview at the cursor.
- Content Aware Scaling.

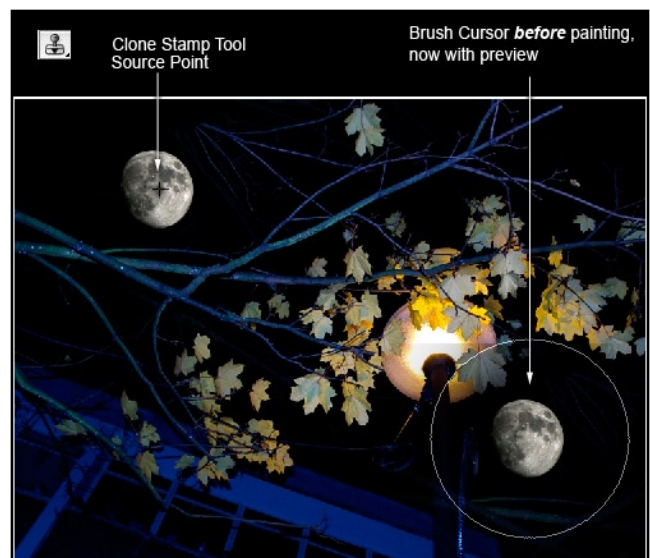
## Increased Productivity

- Unified tabbed interface and self adjusting panels
- Fluid canvas rotation
- Enhanced pan and zoom
- Refined dodge, burn and saturate
- Integrated Adobe Kuler application for colour swatches
- Improved powerful print options

The new panel for adjustment layers has presets for all adjustments, again very like the Lightroom model, it even sports a new “vibrance” adjustment layer as you can see in the illustration above.

There is a significant improvement with the use of the clone tool that builds on the developments in CS3.

Now you can preview the source pixels at your brush cursor before painting, this allows for pixel perfect editing when cloning.



Other legacy tools that have been significantly improved are the dodge and burn group. Enhanced algorithms now allow the tool option “protect tones” which maintains the underlying greyscale luminosity and hence a natural look when using these tools.

## Increased Productivity

The new interface with tabbed image windows takes a bit of getting used to but ultimately makes sense and saves a lot of time.

If your PC supports it, Graphics Processing Unit (GPU) accelerated features can now be invoked from the performance preferences. This allows smooth zooming and perfectly rendered edges (regardless of zoom percentage). Also included with this GPU functionality is the use of “toss physics” (sometimes called “flick panning”) for enhanced navigation when panning around the larger images, this allows the hand tool to literally “toss” the zoomed image around in the window.

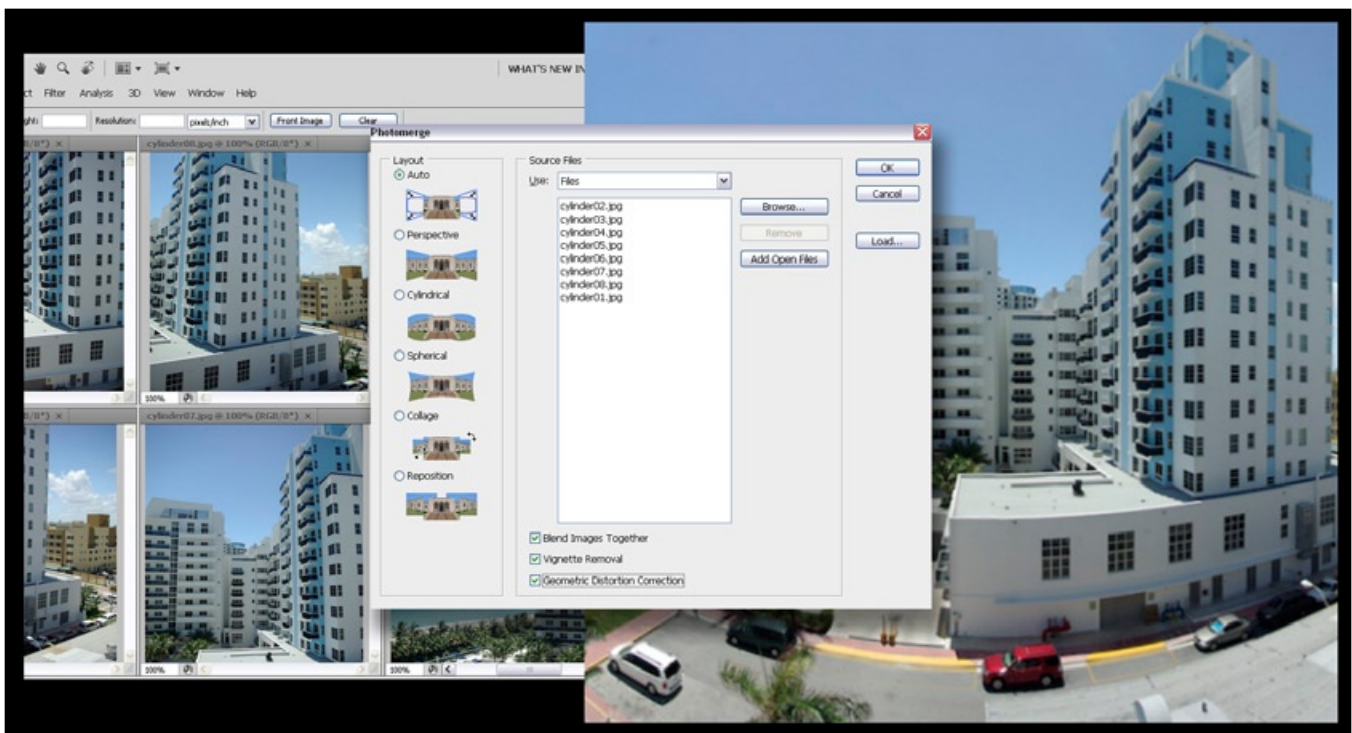
Adobe claims that 89 % of mouse movements have been made redundant with the improvements to the interface and new panels.

The majority of tweaks are behind the scenes and include many more than listed or described here, but of course Adobe like to put a couple of “Wow!” features in there with a new release.

## “Wow!” # 1 . Photomerge and Blending

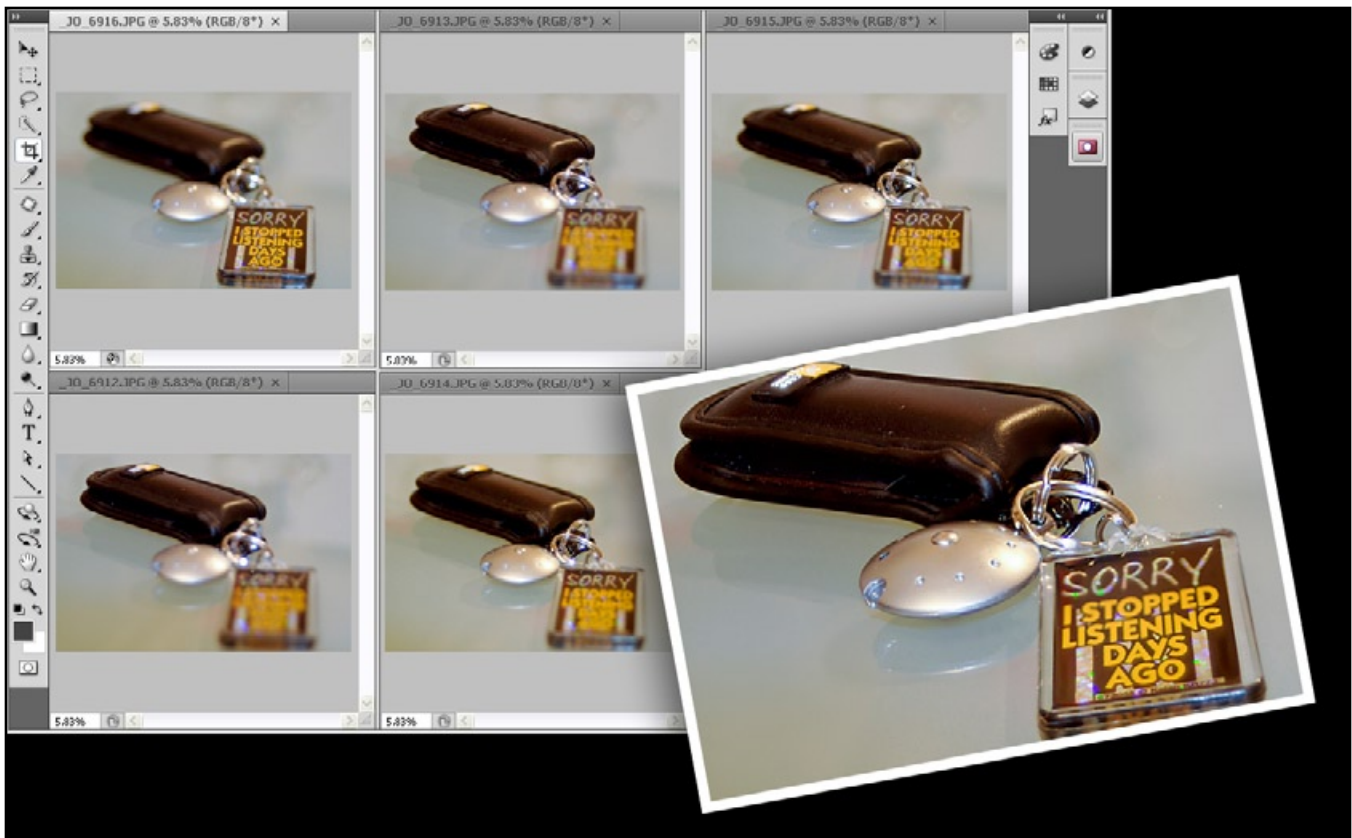
This is where Photoshop leaves the Lightroom world, zooming off on a pixel editing tangent, and this is where the first “Wow!” feature can be found.

In CS3 the Photomerge application (found under “Automate”) included an option to “Blend images together”. Now in CS4 we have additional boxes to tick in the Photomerge dialogue box, “Vignette removal” and “Geometric distortion removal”. Together these powerful algorithms produce fantastic composite results.



This shot from the window of a Miami Beach hotel room is made up of nine separate hand-held shots. Notice the new options at the bottom of the dialogue.

In the example on the following page, the five macro shots of the key fob were taken with slightly different points of focus and clearly show the small depth of field associated with Macro photography.



These new Photomerge enhancements also work with "Auto-blend Layers" and magically combine the images to expand the effective depth of field as shown.

## "Wow!" # 2. Content Aware Scaling

This is the new feature that raises the gasps of awe from the audience when CS4 is demonstrated live.

Content Aware Scaling (or "Scene Carving" as it is sometimes referred to) is a revolutionary new transform function that lets you resize and recompose simultaneously. Photoshop analyses the image in the background while you adjust it, and intelligently recomposes the scene to preserve the most visually interesting areas.

Not an everyday task for most photographers, but it's a fantastic time saver for designers who need to produce a variety of similar compositions to suit different image formats, (maybe a long thin banner, a double page magazine spread and a 10 x 8 Print) from the same original image.

See Adobe's Dr. Russell Brown demonstrating this new feature here:

[http://av.adobe.com/russellbrown/ContentAwareScale\\_SM.mov](http://av.adobe.com/russellbrown/ContentAwareScale_SM.mov)

## In Conclusion

Photoshop is built on the foundations of last century's technology and with the move to non-destructive editing it could be argued that its now too much of an eclectic mix. Web and Print designers will knock you down in the rush to upgrade if only for the Scene Carving capability... but photographers?

## So, is it worth the upgrade?

I suppose it depends on what you are going to be using it for. For proper data based asset management, stick to Lightroom. If you are Photoshopping purely in the realm of photography, the blending for increased depth of field may tempt you; otherwise the new modifications are more for the "time-is-money" professionals.

However, if like me, you fancy the odd drive round the block in the latest Phantom Drophead Coupe or just enjoy creative play, this is an upgrade you can't afford to miss.

For more information and photography, please feel free to check out my website at:

<http://www.csace.co.uk>



# Photoshop Tutorial

Photoshop tutorials will help you to get the most out of using Photoshop, while also helping you to discover the many tools and uses for our favourite image processing software. In this series, you'll learn tips, tricks, and techniques to wow your family, friends, and maybe even yourself!

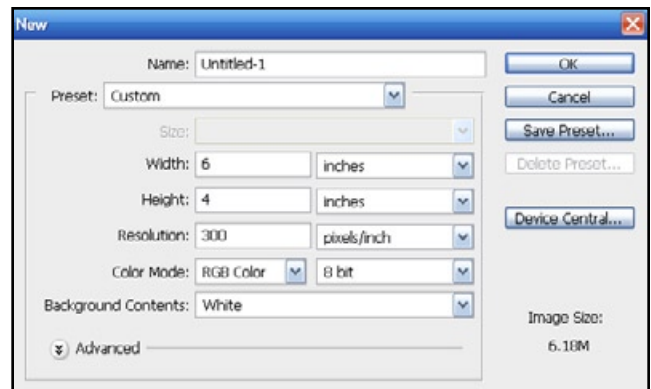
## PERSONALIZED "HOLIDAY" CARDS - By Dave Seeram

With Christmas just over a month away, it's time to start sending out those cards to your family and friends. Card shopping can be difficult, so instead of spending time hunting for the perfect card, why not make your own personalized cards this year? You have probably seen those photo cards that most of the print shops offer, where you submit your photo and they put it into a fancy template. This year, we're going to create our own templates, and personalize each card to the individual recipients. How's that for personalized holiday cheer! Why are we doing this now in November? This will give you plenty of time to create your cards, send them to the lab, and get them developed in time to still mail them out to your far-away loved ones!

This month, we are going to try a new tutorial format with directions on one side, and associated images on the other. Please send us your feedback if you like or dislike the look of this new tutorial layout.

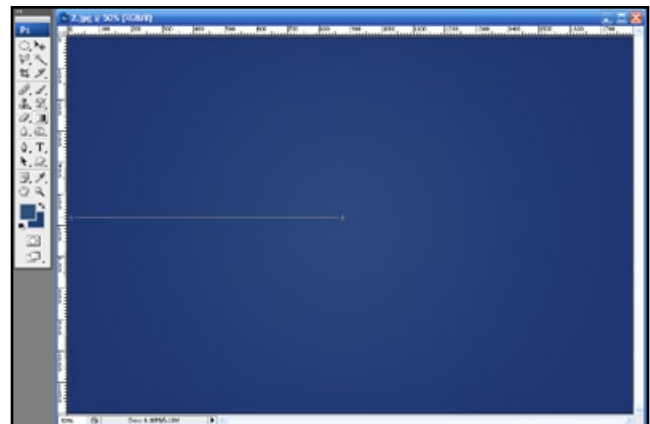
### Step 1:

Create a new blank document with dimensions suitable for print: 4 x 6 inches at 300 dpi resolution.



### Step 2:

Choose two similar colours for your foreground and background swatches, one slightly lighter than the other, and using the gradient tool set on "radial" mode, drag a gradient from the center to the edge of your image.



**Step 3:**

Here's what your document should look like at this point. Filling your card with a subtle gradient will lend a more classy finished look to the final product.

Next, create a new blank layer, to which we are about to add some snowflakes!

**Step 4:**

Select the Custom Shape tool which can be found in the drop down tool list under Rectangle Tool.

When the Custom Shape tool is selected, you will notice some options in the toolbar at the top of your screen. The important ones are to click on "Fill Pixels" at the top left of your screen, and shape, which we are about to choose next.

**Step 5:**

When you click on the "shape" option, you will notice a flyout selection of different available shapes to draw with. You may not have all of Photoshop's shapes loaded, so quickly load them all by clicking on the shapes menu icon, located in the upper right corner of the shapes window, and select "All" from the flyout menu as shown here.

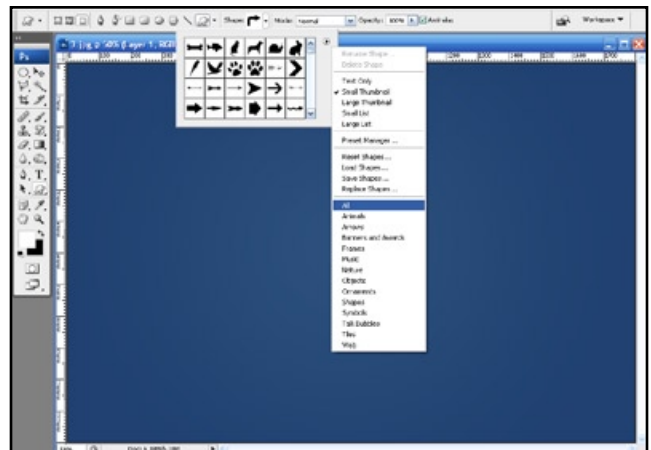
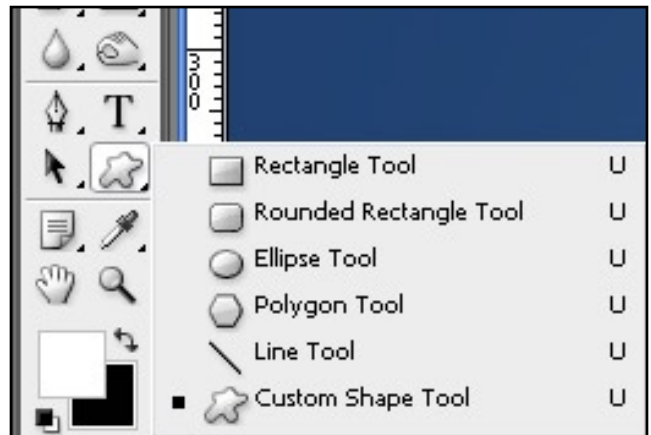
As you now scroll through the available shapes, you will find there are 3 default snowflake shapes; perfect for creating Christmas cards!

**Step 6:**

Ensure that white is the foreground colour in your swatches (shortcut: D, then X).

On the new layer we created back in Step 3, draw some random snowflake shapes on your screen. You can hold down the shift key while dragging and drawing to keep the snowflakes symmetrical. Don't be afraid to create very large or small snowflakes, even drawing some off the edge of the canvas is fine too.

Next, lower the opacity of this new snowflake layer (Layer 1 in this example) to somewhere around 20%.



**Step 7:**

Create a new layer and rename it "Mask." Now press Control-A (Command-A for Mac) to select all, then Shift-Control-C (Shift-Command-C on Mac) to copy a merged version of all of your layers. Next, paste it into your new "Mask" layer by pressing Control-V (Command-V on Mac).

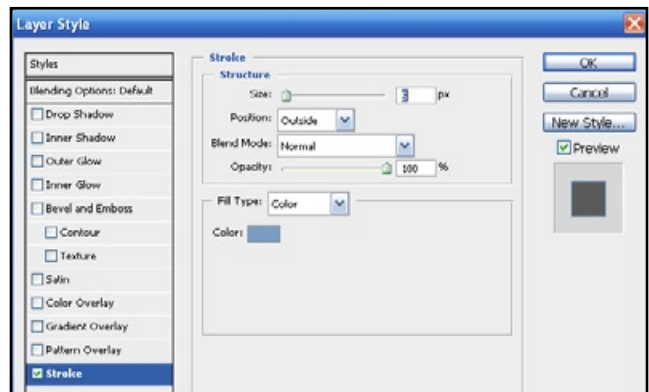
Off to the left (or right) side of your image, use the rectangular marquee tool to select an area where you would like your photo to be displayed. Invert this selection (Shift-Control/Command-I), and lastly, click on the "Add Layer Mask" icon at the bottom of your layers palette.



**Step 8:**

With the "Mask" layer still active, go to the menu: Layer > Layer Style > Stroke... and choose a border colour for your image. You can choose the thickness of the border too. Here I used a 5 pixel width stroke for my border, with a bright blue colour to suit my theme.

Once you have added this stroke, use the type tool to create some text on separate layers. I also added stroke effects and a drop shadow to my text layer by using the same menu as shown above. Experiment with different fonts, colours, and layer styles (like outer glow, emboss, drop shadows, and more!).



**Step 9:**

As a final step, you still need to add your image into the photo-card. To do this, open any image you would like to use for your card, and make any adjustments to the image. In this example, I first made my photo black and white, as I felt it would better suit this particular card.

Once your image has been prepared, use the move tool to drag it into your holiday card. Your image will appear on it's own layer, where you will need to reposition the layer underneath the "Mask" layer that you created earlier.

Use the transform tool (Command/Control-T) to resize, reposition, or even rotate your image until it best fits your holiday card.

Voila! You are finished! See the next page for my finished Christmas cards.





I mentioned at the start of this article that you can use this technique to personalize your Christmas (or "Holiday") cards for the recipient. By creating your own templates like these (as opposed to using pre-built holiday card templates from a print shop), you can simply have these developed as regular 4x6 prints. This way, instead of all of your cards looking the same, you can personalize each recipients message on the card, or even use a different photo for the different people you are giving them to. Wouldn't it be nice to have a family photo for your relatives, and maybe a shot of you and your pals for the ones you would be giving to them. Create your own elegant or wacky designs, experiment with clip art, graphics, or brushes; the possibilities are endless here.



Make sure you create and develop your cards as soon as possible, as most mail carriers will require 2-3 weeks delivery time to ensure delivery before Christmas day. It's not Christmas yet, but it certainly is time to get prepared,, so slap on some Christmas music and let's all get festive.



# Adobe Photoshop® Lightroom™

Adobe Photoshop® Lightroom™ 2 is Adobe's most powerful solution for working with camera RAW images, giving the digital photographer all the necessary tools to master their digital darkroom developing techniques. This series will explore various uses of Lightroom, and the types of processing and effects that can be achieved through working with RAW files.

## USING LIGHTROOM 2: ENHANCED PHOTOSHOP INTEGRATION AND OUTPUT - John Ogden

From the word go, Adobe Photoshop Lightroom was built with a smooth two way integration to its big brother in mind. Lightroom 2 has a range of new and exiting possibilities of working in partnership with Photoshop. Provided you have Photoshop version 10.01 or higher (10.01 is an update to CS3) you can now send multiple images to a new PSD document as layers, or send them directly to a range of other Photoshop functions including Photomerge for panoramas and the increasingly popular HDR processing.

In this month's issue, I am going to illustrate some of these options by taking images from last month's outdoor shoot and merging them into panoramic images.



Royal Ascot Race Course: three images "stitched" together

*TIP: You can read more about Panos and HDR in previous issues of PhotographyBB magazine*

For your convenience features that can only be found in Lightroom 2 are identified with a **L2** icon in the text.

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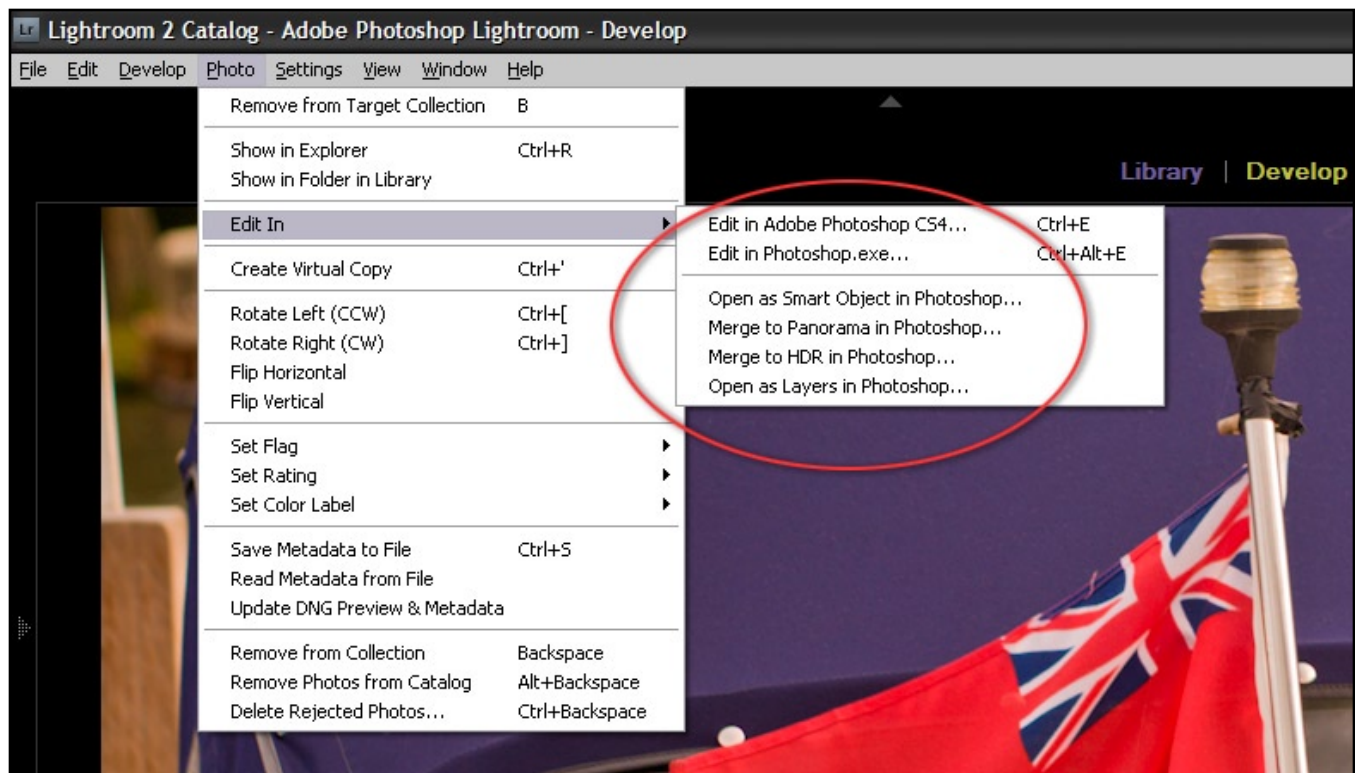
### New features to look out for in this month's article include:

- Enhanced integration with Photoshop
- Secondary display
- Enhanced detail panel (noise reduction and sharpening)
- New output options



## A Short Trip to Photoshop

The new options are accessible from the Library or Develop Module via the “Edit In” sub menu found under the Photo menu, or by right-clicking on the image. This new functionality provides great time saving benefits if you are looking to do further processing in Photoshop.



You can of course send individual or multiple files to Photoshop for specific editing tasks but now Lightroom 2 opens up new pathways with its expanded support.

### You can now:

- Open an image as a Smart Object in Photoshop
- Merge selected multiple images into a Panorama
- Merge selected multiple images to HDR
- Open selected multiple images as layers in a new document

*Note: The multiple image options will only be available if you have two or more images selected.*

### **L2** Opening an image as a Smart Object

This new option allows the image to be kept in RAW format once it has been opened in Photoshop. Further RAW adjustments can then be made in Adobe Camera RAW (which uses the same processing engine as Lightroom). A minor gripe here, unfortunately photos opened as Smart Objects are not automatically re-imported into the Lightroom catalogue.

### **L2** Merge to Panorama and Merge to HDR

The selected images are sent to the Photoshop automation/script function within Photoshop and can then be modified using the Merge or HDR settings prior to rendering the final image. The final panoramic image is then automatically imported back into Lightroom. In Lightroom 2 the maximum pixel dimension limit for imported images has been increased from 10,000 pixels per side to 30,000. Previously, larger completed panos would not be imported back into Lightroom, but now they are!

## L2 Opening multiple images as Photoshop Layers

This time saver is great for setting up for a multiple exposure project or other layer based effects.

### Multiple images and Stacking

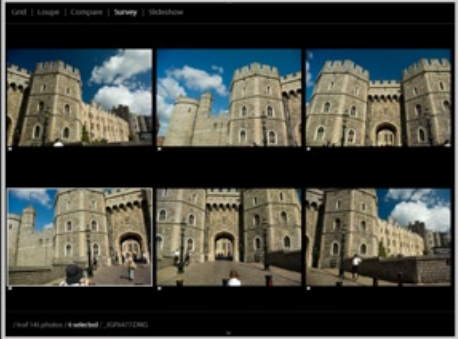
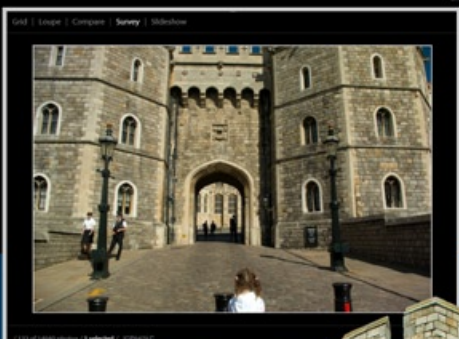
Stacking similar images reduces clutter in the grid and filmstrip and it is an ideal solution when setting up a group of images that you are planning to stitch into a panorama in Photoshop.

To create a stack you need to be working with folders as opposed to collections, then simply select the photos you need and use the shortcut "Ctrl-G" (G for group, I guess!). If you want to go the long way round, choose the menu item "Stacking > Group Into Stack" either from the Photo menu or from the context sensitive menu by right-clicking on the images.


Stacking has always been available in Lightroom but with the new Secondary Display L2 feature it potentially gets a new lease of life. With the secondary display set in Survey mode, either one or all the images in the stack can be viewed in the second window. This is a fully functional survey window which you can use as you would normally; even to remove images from the selection by clicking the X icon in the bottom right of the image.

### Secondary survey window & Stacks

Initially the top image only is displayed



Two clicks on the numbered stack icon opens all images



Royal Windsor Castle: six images "stitched" together

Clicking on a Stack thumbnail in the grid will result in a single large version of the image from the top of the Stack appearing in the secondary display. Clicking twice on the numbered Stack Icon in the top left of the thumbnail opens the group then displays all the images from the Stack in the survey window.

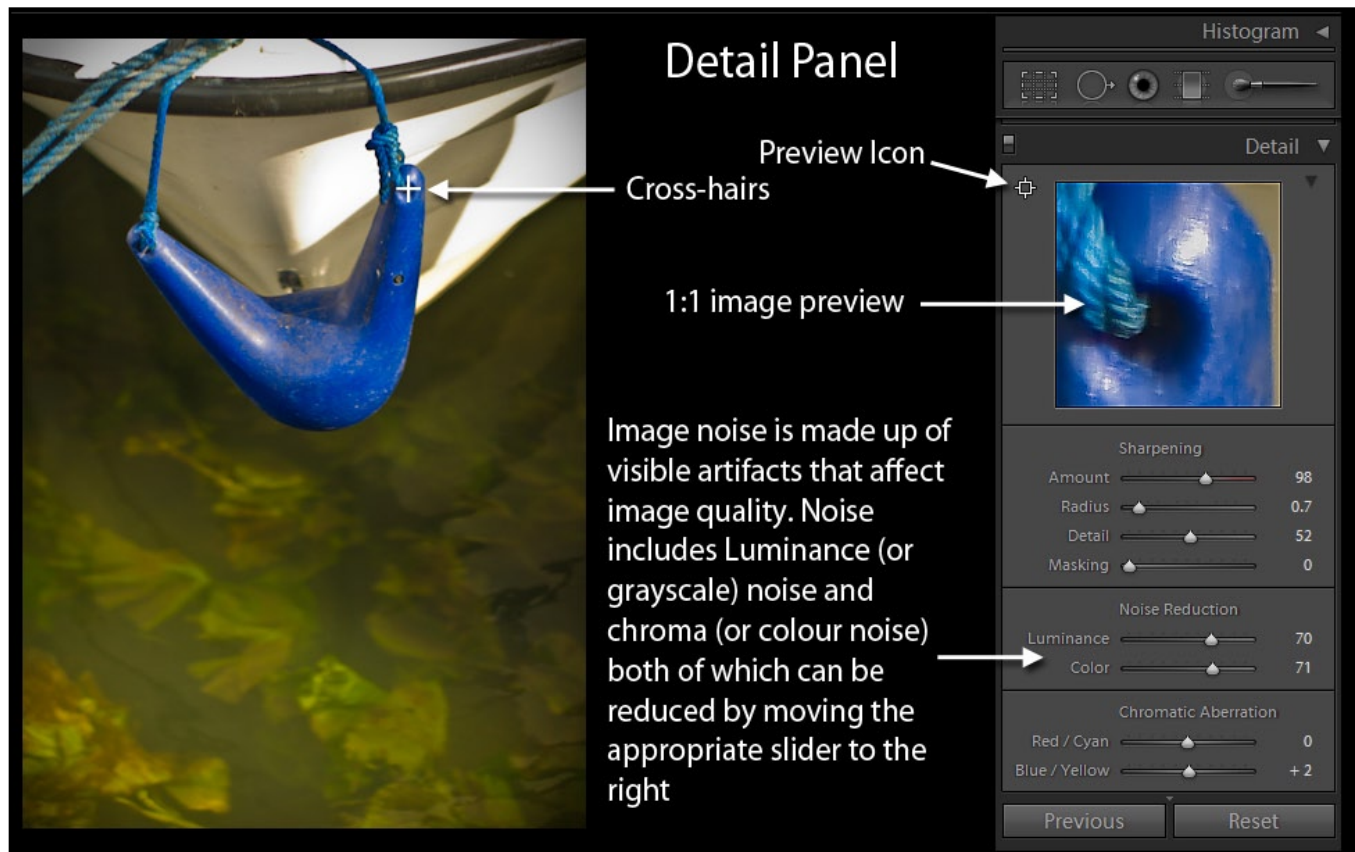
## Finish

To complete the editing, scroll down to the detail panel where you will find options for sharpening, noise reduction, and vignetting.

*Tip: Noise is often present in the blue components of an image (in RGB, the blue channel) so a landscape with intense blue skies or a sea-scape is more likely to suffer.*

## Detail Preview

You'll see that there is now a new 1:1 image preview pane in the detail panel. **L2** This allows you to better see the effects of sharpening, noise reduction and fringing without having to go to 100% in the main window. You can click and drag around in this preview pane or use the 1:1 Preview Icon at the top left of the image preview window, and click on the image to see a close up of that particular area. In my example the cross-hairs are on the rope where it meets the float. As you drag the cross-hairs on the image in the main window, you will notice you have a live updated loupe view in the 1:1 Image Preview pane.



## Export as a JPEG **L2**

Back in PhotographyBB magazine # 8 I explained how the print module now provides for exporting image layouts as a JPEG file. A pet peeve by many Lightroom users is the lack of ability to change the canvas colour for the final print as in the black background in the example of the bridge over the river at Henley on Thames (shown on the following page). This is still not available in the print module, however, there is now a work-around in version 2 thanks to the ability to print to a JPEG file from the slideshow module too!



DIGITAL *John Ogden* PHOTOGRAPHY

Set up your slides as you want in the slideshow module and include a black background or even another image as a background. If you want to include an identity plate for output destined for print you will need to set up a high resolution version in the identity plate options and choose this one for your prints.

In this final example, showing the river Thames at Windsor and Eton, a background image and colour wash has been included using the options in the Slideshow module's Backdrop panel.



Lightroom just gets better and better as image editing comes of age. Be sure to check out my other article in this issue for information on the updates to CS4 and for more on the developments to Photomerge.

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For further information, why not check out my website for more examples?

<http://www.csace.co.uk>

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John Ogden Digital Photography.



## Member in the Spotlight

“Spotlights” are not only a great way to get to know each other, but they can also be a creative inspiration to all of us. Each month, we feature a “Spotlight” on one of our site’s forum members and tell you a little bit about who they are, how they got started, what their photographic interests are, and display some of their work.

### THIS MONTH’S FEATURE ON MEMBER: Fred Moore

PhotographyBB is pleased to have our fellow member Fred Moore joining us in the spotlight this month. Many of you have seen Fred’s unique photo-postings on the forums, where he has really introduced our membership to the beauty of Infrared Photography. Along with his amazing style and photographic techniques, Fred’s postings have been inspirational to the members, challenging us all to take our photography to the next level. It’s a pleasure having Fred with us this month, so let’s dive in and get to know a little more about Fred Moore.



**PBB: Welcome to PhotographyBB, and thank you so for joining us today. Why don’t we start by getting to know you better - tell us about yourself Fred!**

Thank you for the invitation. I’m a 65 year-old late bloomer married 37 years to my long suffering wife who accepts my bloominess with wifely sighs of resignation and occasional smiles of appreciation and even pride. We have three children and almost four grandchildren. Other interests that balance and dovetail nicely with photography are music (bluegrass guitarist / singer

/ songwriter) and history (NE Philadelphia). Being president of the local civic association also keeps me busy as does my part time job as a church sexton.

**PBB: What photographic equipment do you use, and is there any piece of equipment that you ALWAYS bring with you on a shoot? What does your post processing toolbox consist of?**

Being frugal and starting late, my photographic equipment remains mid-priced, entry-level, fixed-lens



digital. I tried DSLR briefly but it just didn't take; too much for too much. My current all-purpose camera is a Panasonic FZ18. I have quite an assortment of accessory lens (telephoto, wide-angle, and macro converters and filters) I held onto from previous ultra zooms.

My main squeeze, however, is a Fuji F20 ultra-compact pocket cam that has been converted for



infrared photography. For my use, wide-angle is more appropriate to IR (infrared), so there is no need for the high zoom. The lens and 6mp, 1/1.7" Fuji super CCD in the F20 is great for IR conversion. I've rigged up a handheld adapter to attach a wide-angle converter or a telephoto / macro combination for macro work.

My post processing skills and tools are equally unsophisticated. I am comfortable with basic Photoshop (levels, cropping, cloning, color adjustments, etc...) but I have very little patience or interest in the fine or far out art of post processing. One essential PS plug-in I use frequently is ReDynaMix fake HDR, almost exclusively with infrared inversions.

**PBB:** How long have you been into photography, and can you recall what first got you into photography?

Among my earliest childhood memories is looking at the B&W snap shots of my parents' 1941 honeymoon to the Smokey Mountains in the lower Appalachian chain of the eastern US. The dynamics of the large rock formations fascinated me, though I couldn't understand how my lovely young mother



could possibly sit comfortably on those rocks. There was also an embryonic awareness that my father or someone else was taking the pictures. I wanted to do that some day.

That day didn't come for almost 55 years when my father (same guy!) told me about a digital camera he had just purchased – an Olympus 340r. The regular run of family instamatics and such only resulted in a half dozen rolls of exposures sitting in the drawer for 6 months before finally making their way to the developer, after which the prints were passed around and then put into the drawer for another 6 months, then organized to make room for a new batch. Not much to learn from or appreciate as far as composition or anything else went.

Digital changed all of that - instant feedback with essentially infinite opportunities to make critical adjustments towards perfection. It doesn't get much better than that. I found I had an eye for photography. The timing was perfect. I really wouldn't have had the time or inclination to fool around with it earlier. Things really took off when I got an Olympus C-2100... I had arrived.

**PBB: What is your artistic/photographic background (ie. Self-taught, formal training/schooling)?**

Self-taught with a huge bow to internet photo sites and forums like the excellent one here at PhotographyBB. If you're blessed with a "good eye," composition seems to just naturally (almost blindly) fall in place. Ultra zoom is a great tool for giving that talent a field to play on. You can crop and re-crop right then and there. Exposure and shutter speed are not as intuitive. That takes some practice. But if you love photography, that's not an issue at all. You get to take more photos!

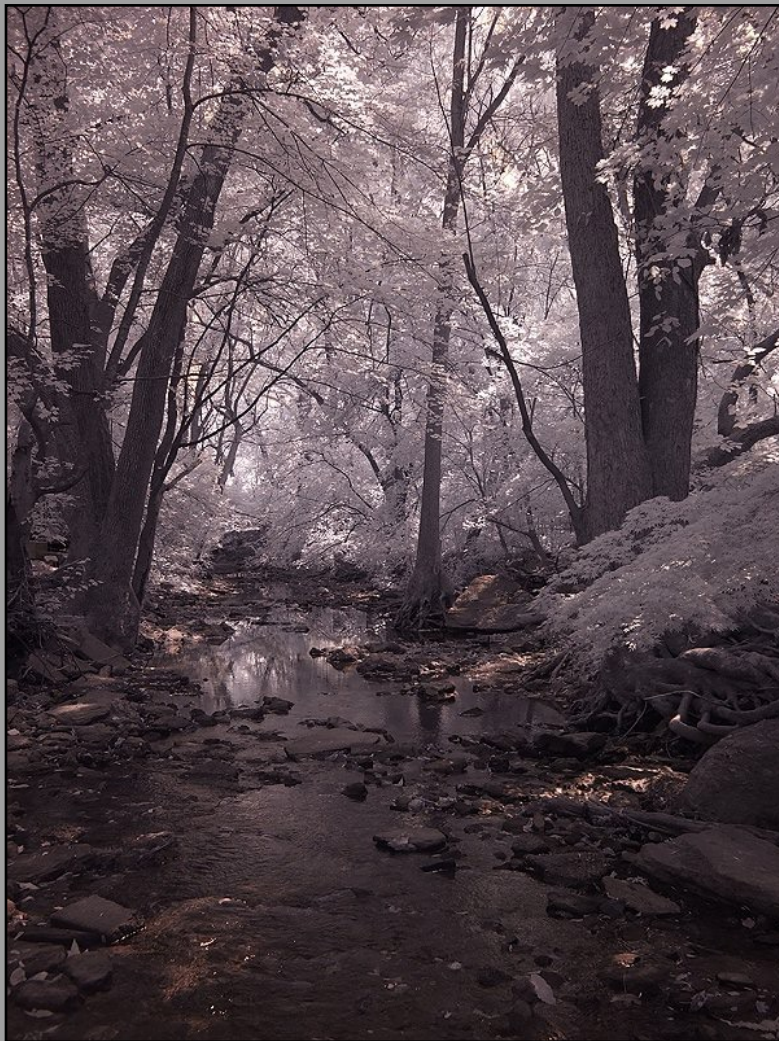
**PBB: You have a gorgeous collection of IR photography which you have shared with us in the forums, along with your own gallery. Can you tell us a little bit about IR photography (what it is)? Was there any particular inspiration or event which got your started in this style? Do you shoot exclusively in IR/black and white, or do you still shoot colour?**

Thanks for the compliment. I started shooting IR about 5 years ago with a Hoya R72 filter on a Panasonic FZ1. It was love at first sight. I had tried shooting

early on in B&W without much feel for what I was seeing through the viewfinder. Attaching the r72 and custom setting the white balance through the filter and shooting in "color" just knocked my socks off and still does.

There is a lot on the web regarding infrared photography. A good start is wikipedia:

[http://en.wikipedia.org/wiki/Infrared\\_photography](http://en.wikipedia.org/wiki/Infrared_photography)



Briefly, IR photography gets its appeal from the captured effect of infrared light (from sunlight) reflecting off photosynthesizing green foliage. Infrared light (and UV light at the opposite end of the spectrum) is not normally visible to the human eye because visible light overpowers the ability of the human eye/brain to "see" it. Take away the "visible light" and the brain will process what's left. An infrared filter like the Hoya R72 (more accurately called an infrared pass filter in that it passes only infrared and blocks out ultraviolet and visible light) does just that (the R72 passes wavelengths above 720nm). If we walked around with IR-pass glasses

on all the time, our brains would eventually acclimate to those lighting conditions. Fortunately, camera sensors (and film) acclimate to those conditions instantly.

Unfortunately (at least for IR purposes), all digicams have an internal IR blocker over the sensor to facilitate processing visible light. Some blocker/sensor combinations are more sensitive to IR light than others, but almost all require long exposures (1-20sec) to get the necessary IR light to the sensor. The fix is a conversion - removing the internal blocker and either replacing it with an IR-pass filter (IR-only) or with clear glass (IR + visible) and using an external IR filter. With the conversion you get shutter speeds around 1/500s in sunlight.

I shoot in color. However, the view through the viewfinder and the resulting image are monochromatic and similar to B&W with a slight blue and red tinge. But there is color information to work with if you want. The most common color processing is a red/blue color swap to give a more natural looking blue sky, while the foliage takes on a pink hue. Or you can desaturate to straight B&W. Stronger filters like the B+W 093 (830nm pass) block out more near-IR and are better for B&W IR photography.

**PBB: We've had some great debates in the forums on various photographic issues. Some say that black and white photography is the most pure form of photography. What are your thoughts on black and white/IR photography, vs colour photography?**

My interest in and enjoyment of IR photography harkens back to the stark drama of black and white. I certainly can understand the B&W crowd. Brilliant color can overwhelm the senses. Many subjects are better "seen" in black and white. IR is a hybrid. Shadows and sunlight are captured with a hint of something mysterious and slightly unseen, or perhaps slightly more seen. The light under trees is intriguing - more intense. The drama of B&W is retained and maybe even enhanced, while the stark contrast is softened. A hint of color?

B&W is indeed purer in its simplicity. To suggest that B&W is a more "pure" form of photography vs color is pure "BS". Perhaps some photo fascists would eliminate color. I would much prefer a colorful world than a black and white one. I do love black and white photography, though. Don't worry - black and white will live on and on.





**PBB:** Do you have any particular photographic achievement which you are most proud of? What are your photographic plans for the future?

I'm proud of many of the photos I've taken. No one showed me how to do it. I figured it out on my own and that gives me a great deal of satisfaction. That feeling is one of the pleasures of photography and I'm sure many photographers feel it, young and old, amateur and professional.

Strangely, considering my aversion to post processing, my singular photographic achievement at this point might be my work with infrared inversions (negatives), which involves a high degree of forced color enhancement with the above mentioned ReDynaMix PS plugin. It took a while to figure it out and it is somewhat redundant and simplistic but so are the blues. I've never seen anything quite like it. The inverted or negative image suggests that light is emanating from the inside, the opposite of what the





eye expects. Add to that the “strange” color information available with infrared and you get something unique.

As for the future, digital gives one unlimited opportunities to take shots through different mediums; ex, an IR filter. I’m always looking for something new to shoot through. Anything that transmits light.

**PBB: Before we conclude, I always like to ask the question: What advice do you have for our readers who are either beginners to digital photography, or those aspiring to become better photographers?**

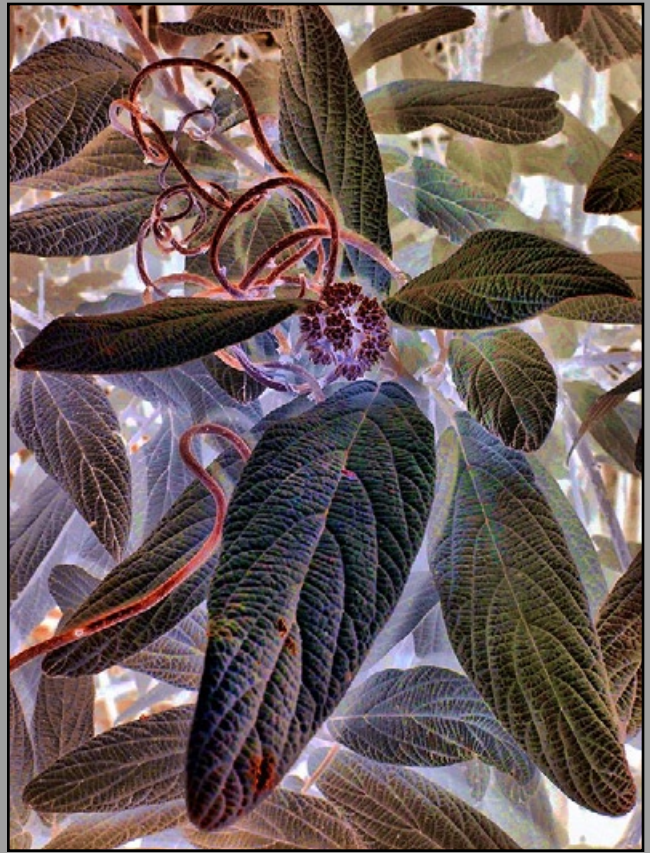
As I mentioned earlier, start with a medium-priced, fixed lens (non-DSLR) ultra-zoom compact such as the Panasonic FZ18 or FZ28 (or something larger if you feel that’s too small). It has everything you will need in a camera. Use the zoom in and out to frame and reframe and work on composition. Play around with macro mode. When I first started shooting, I was totally unfamiliar with macro close-ups. A whole new world opened up with that feature. Indeed, many new worlds open up with photography. It’s like being a child again. Have fun and enjoy those new worlds. Photography is your passport.

**PBB: Fred, it’s been a real pleasure learning more about you and your photography, and I thank you very much for joining us in the “spotlight.”**

Thanks for the opportunity, Dave. I hope my enjoyment of infrared will rub off on others. It wouldn’t surprise me at all to see camera manufactures offering reasonably priced stock IR cameras in the near future.

Photography has introduced me to many heartwarming experiences. PhotographyBB Magazine is right up there among the best. Thank you for making it such a wonderful contribution to the beauty of the human experience.





For more beautiful photography from Fred Moore, please visit Fred's website at:  
<http://www.infraredhouse.com>

# What's Happening on the: PhotographyBB Forums

PHOTOGRAPHYBB FORUMS: GEARING UP FOR THE HOLIDAYS

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## A Behind the Scenes "Sneak Peek!"

We've been talking about a forum upgrade and redesign for some time now, and while it has been in the works for a while, it is finally about to happen! Getting set to launch January 1st, the new PhotographyBB Forums is currently in the testing phases. Some of the special new features will be: Better control over posting inline images in a thread, file attaching, avatar uploading, more font control options, forum subcategories, and a few more top secret items on the agenda as well. This is going to bring the interactive learning center to a whole new level!

There's also no need to worry about your existing posts. Everything will be transferred over to the new forums, so your previous postings and login ID's will all remain the same!

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## Photo Assignments

We are getting some great participation from the membership in our Photo Assignment challenges room, where every two weeks we will post a photo assignment for you to go out and photograph. This current challenge of "food photography" has been truly appetizing, and be sure to see some winter and holiday themed assignments coming shortly as well. As with all of the assignments, they are designed to help our members to try new styles and shooting techniques which they may not regularly use. The goal is to get us to all try something new and creative, and to inspire one another in becoming better photographers.

For those of you who are not yet members of the PhotographyBB Forums, please stop by and join us. You are welcome to view the forums without registering, however, we would love to have your participation and input on the boards, as well as seeing your photography.

Visit the PhotographyBB Forums and participate today!  
<http://www.photographybb.com/forum/>

# Photography Assignments Challenge Winners!

## PHOTOGRAPHYBB PHOTO ASSIGNMENTS CHALLENGE #6: "INDICATIONS OF FALL"

The assignment for our sixth challenge was to photograph "Indications of Fall." As represented by the 3 selected images this month, we can see the indications of fall all around us in nature as the leaves are changing, flowers passing, and mushrooms at full bloom. The coming of fall also brings out our Halloween and Thanksgiving (Canada) decorations too. A wonderful job to everybody who participated. Have fun with the next challenges!



"Mushrooms" - Photo submitted by member : Peter Bronke (maplepro)



"Something Different!" - Photo submitted by member: Sue90



2008 SyntheticTone-media.com

"Oak Bur State Park" - Photo submitted by: Dean Neitman (synthetic)

## Step into the Spotlight!

Would you like to be featured in the PhotographyBB Online Spotlight on Member section? If so, please let us know at: [magazine@photographybb.com](mailto:magazine@photographybb.com)

We'll feature your photos, a small biography and write-up about you, as well as links to your web gallery or photography related business. We all love photography and image editing, so let's get to know each other!

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## Next Month's Issue:

Next month's issue will mark a new style for us. We are going to start by introducing more helpful how-to articles, as well as more tutorials. This month we did the holiday card tutorial in lieu of the retouching tutorials we had planned. So next month we'll begin to feature an expanding series of Photoshop tutorials ranging from artistic effects, to image retouching. This series will begin with a look at retouching skin, followed by January's look at eye-enhancement in your photography, to bring extra life and sparkle to your portraits.

Additionally we have more great Lightroom and Photoshop CS4 tips and tricks on the agenda. Stay tuned for next month's second part to our night photography series in Photography 101.

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## Discounts for Readers:

For those of you who are interested in getting into HDR photography, there simply is no better HDR software than HDRsoft's Photomatix Pro, available as a stand alone software and as a Photoshop Plugin.

<http://www.photographybb.com/hdr/>

and use the coupon code: [photographybb.com](http://www.photographybb.com) for a special discount. Also, check out the Shop PhotographyBB site for links to some great deals on cameras and accessories. Best deals on the web!

Thank you for reading the PhotographyBB Online Magazine. We hope you enjoyed it, and we'd love to see you again next month. If you have any questions or comments for us regarding this magazine, please feel free to email us at:

[magazine@photographybb.com](mailto:magazine@photographybb.com)

## Have a Great Idea for a Photography Article?

We are looking for talented individuals who would like to expand their portfolios by volunteering to contribute articles to this e-magazine! If you are interested, we'd love to hear from you.

Topics of Interest are:

- Photography Techniques
- Photography on Location
- Photoshop Tutorials
- Hardware / Software Reviews
- Camera Equipment
- Member Spotlight
- Plus we're open to new ideas!

To become either a regular contributing author, or even just for a one-time article, please email us at:

[magazine@photographybb.com](mailto:magazine@photographybb.com)

Introduce yourself, share your idea, and maybe we'll see you in next month's issue!