

PhotographyBB

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

This Month We Journey to

Vancouver!

Home of the 2010 Winter Olympic Games - by Euclid Seeram

Photography 101

Kenneth Fagan teaches us:
ZOO PHOTOGRAPHY!

Street Photography Tips

Jon Ayres gives us a look
at shooting on the street!

Advanced Out-Of-Bounds (OOB) Techniques!

Fred McWilson shows us
FRAME WARPING!

Plus: Loads of Killer Photoshop® Tutorials and Techniques this Month!



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>

PhotographyBB Online Magazine Fourth Edition - Late but GREAT!

Welcome to our fourth issue of the PhotographyBB Online Magazine. I'd like to start by addressing the fact that this issue's release was one week later than originally planned. This month, we had several members out of town enjoying much deserved vacation time, and as a result we needed one extra week to make the magazine as perfect as can be. As for future issues, we'll have them out on time as scheduled for release on the second Tuesday of every month, so that will make the Issue 5 release date to be June 10th, 2008.

This month we're in for a special treat, as my father (a published and distinguished author) is joining us in the Photography Around the World section. In collaboration with Tourism Vancouver, Euclid Seeram gives us a fascinating look at the city of Vancouver, home of the 2010 Winter Olympic Games. It was a pleasure to have my Dad writing for the magazine, and finally gave me an opportunity to tell him what to do for a change!

I'd like to welcome back Fred McWilson as a regular contributor to the magazine. Fred will be bringing his experience in the areas of Photoshop and HDR techniques. This month, Fred is going to expand on his previous OOB (Out-Of-Bounds) tutorial, with some advanced frame warping techniques. Fred also hangs out on the PhotographyBB Forums, where you can chat with him, any of the other contributing authors, or myself for that matter.

Jon Ayres gives us some great tips and techniques for shooting street photography. Jon also dives into some ethical issues surrounding street photography, which are thought-provoking and provide some insight into what it takes to bring your street photography to the next level.

Ken Fagan put countless hours into this issue for us. This month, he takes a break from camera functions (in the Photography 101), and gives us a look at shooting techniques for everyone's favourite summer outing - a day at the zoo. Ken also gives us a great look at the history of 35mm cameras, providing a glimpse into where our fancy new digitals came from. Ken also made a trip out to Vancouver this month (where he graduated with a Diploma in Photography), so we had a chance to go on some fun photo-shoots, which are sure to form some great topics for Issue 5.

Victoria Sargsyan also helped out a lot this issue, continuing in her tutorial tradition. This month, she provides the Elements users with some quick and easy tips for enhancing and fixing photos, as well as a brief primer on setting up Dreamweaver, in a series which will walk the photographer through building their own online gallery website.

As a final word, I'd like to welcome all of the new forum members this month. It's been great getting to know you all, and I've been enjoying your photos and techniques. I look forward to meeting any new members who join us along the way. Please stop in, register, and say hi!

Dave Seeram
Editor and Publisher

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Contributing Authors

DAVE SEERAM is the creator of the PhotographyBB Online Website, and the Administrator of the PhotographyBB Forums. Dave is a digital photography enthusiast, and loves shooting landscapes and architecture in his spare time. Additionally, he has several years of formal training in both Adobe Photoshop® and Quark Xpress®.

KENNETH FAGAN is a photographer extraordinaire based in Meath, in the Republic of Ireland. Ken graduated with a professional Diploma in Photography from the Focal Point School for Visual Arts in Vancouver. His specialities are product and food photography, but he is also skilled in fashion, sports and landscapes. Ken works with many camera formats including, 35mm pro digital and film SLRS, medium format, and 4x5 large format.

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 from Armenia, now living in the United States. She brings over 15 years of professional experience in graphic design, and her favorite software tool is Adobe Photoshop. 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.

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Before There Was Digital...

Have you ever stopped to think about the other camera formats out there? In our last month's issue, I introduced you to the world of large format photography. This month I'll be writing about how the 35mm camera took the photography world by storm and became the choice for many photographers for decades.

FILM: THE 35MM MIRACLE - By Kenneth Fagan

Since the dawn of film, the camera has often been just the luxury of the journalists and the wealthy aristocrats. With equipment often costing a small fortune, the camera was out of reach for most. By the middle of the 1900's photography became more popular with the consumer and so the need for a more convenient user-friendly system was greater than ever. And so came about the birth of miniature photography.



The versatility of the 35mm camera could not be matched by the bulky 4x5 camera or the medium format's low images per roll output. It dawned a new era in photography and brought its popularity to a whole new level. The first 35mm film was created in the early 1890s by Thomas Edison when he cut a standard medium format roll of film in two strips that both measured approximately 35mm in width, and each strip had a row of guide holes along each side to aid the films advance. Since then, the 35mm format has become one of the most popular and most recognized of all the formats. The first 35mm camera to become popular was the American Tourist Multiple from 1913. From that, the camera developed and in the 1920s Leica began to produce their own line of 35mm cameras, where they developed a reputation for outstanding build quality and an excellence in lens precision. The Leica cameras also accepted the 35mm film in a specially designed cartridge. Each frame on a 35mm camera measures 24mm x 36mm.

The 35mm film cartridges were designed to be reused by loading a new spool of film into the cartridge before loading it into the camera system. In 1934 the Kodak company released a film cartridge which could be used in Kodak's own range as well as Leica and in another camera manufactured by Contax. The re-usable film cartridges developed into the single use cartridge of today, although it is still possible to purchase bulk rolls of film and load it into re-usable cartridges. By 1935 a range of colour 35mm film was available from Agfa with the Agfacolor and Kodak's Kodachrome.

The original 35mm cameras were built using a rangefinder system for focus and framing. The rangefinder is a system where through the focusing screen you see two images. Focus is then achieved when the two images blend into one image, this is where the rangefinder has calculated the distance of the subject from the focal plane. If a photograph is taken where the two images have not met, the result will be out of focus. See the image (on the following page) of an Agfa Ambi-Silette, also known as the poor man's Leica. This was a camera which was part of a popular Agfa range of the 1950's to the late 1960s. They were one of the top-of-the-range cameras of their time and the model shown here is of the 1959 edition. After the rangefinder revolution, a new camera system was



Closeup view of a rangefinder system.



introduced into the market. A single lens reflex 35mm camera was first built by a German camera company called Ihagee in 1936.

The original versions of the SLR had a pentaprism viewing system, which is a five sided prism where an image is reflected to allow for eyelevel viewing. Whatever you seen in the view finder is what is actually in the frame of the image, unlike the twin lens reflex of the medium format or the 35mm rangefinders. The Pentaprism system was developed by a company called Zeiss in the late 1930's after Ihagee released their Kine-Exakta. The pentaprism allowed the image to be viewed in the correct orientation. The next new addition to the SLR was the Fresnel lens: A Fresnel lens is a flat piece of glass with concentric prismatic grooves which distributed the light hitting the image in almost parallel lines. The Fresnel lens was used with the addition of a piece of ground glass. The combination of the Fresnel lens and the ground glass allowed the photographer to view the image in the view finder with an amount of light the same or similar to that entering the lens.

With ever improving SLR designs, the pentaprism system was eventually replaced with a mirror, which is what we find in all SLR's today. Originally the mirror was manually reset after each exposure, and it wasn't until the late 40's and early 50's that an automatic mirror system was built, by which once an exposure



A look inside today's modern SLR camera.

was complete the mirror would return to its original position. This was a turning point in how the SLR's viewing system was created and the general design still holds today.

The 35mm system became the preferred choice for Journalists and Lifestyle photographers, gaining its popularity from the fact that you could shoot up to 36 frames per roll without the hassle of re-loading (although there are 35mm rolls with 24 or 45 frames). The 35mm format turned out to be one of the great photographic successes of the 20th century. Although the medium format film has a much greater exposure area hence a considerably higher resolution, the 35mm frame scaled down the size of the camera considerably and could develop images that were of a high standard of quality with results that were quite acceptable for most photographic disciplines. Today the 35mm SLR range is huge with manufacturers such as Canon, Nikon, Pentax, Sony, Olympus, and Leica all striving to have the best on the market.

It should be noted since many people don't realize it, but just because you scrapped your old film SLR for a digital does not mean you have a better camera. For example, a 35mm exposure on film is actually the equivalent to a 12 or 15 mega pixel SLR. Over the past five or six years, the 35mm SLR has been slowly replaced by the digital camera. People purchase small compact digital cameras to replace their 35mm compact. I have seen where people have shown me the images off their digital compacts and the results are so poor that they would have been better off to spend \$10 on a disposable which can yield more than acceptable photographs. I still use my 35mm SLR as well as my digital, as some things I just prefer to use film with, such as long exposures or nighttime photography. To be honest, the results of both can often be indistinguishable.

If you are the type of person that loves film photography and hates the thoughts of it disappearing, keep it alive by using film where you can. Don't be put off by the whippersnappers who reckon film is old school and for people who don't have a digi-tech savvy head. Give the guys with the smug grin and a flashy digital camera a roll of film and an SLR and they will more than likely run a mile.

Photography is a fantastic thing for everyone to enjoy. Whether you use film or digital the important thing is that you enjoy it. If you want to go digital but don't want to change your film camera, perhaps a good investment would be a film scanner. You are not limited in what you do when you shoot with film, the amenities are out there so if you feel strongly about your film don't be discouraged by the increasing swing for digital photography.



Street Photography

The Photographer's Ultimate Studio - By Jon D. Ayres



Of all the types of photography I do, I think street photography is one of my favorite types of photography. To me, the street is my studio and I can photograph just about anything, especially real life scenes if you go about it right. When I'm on the street photographing, I'm always looking for real slices of life, expressive moments, funny scenes, interesting people, a fleeting expression, or photos which tells a tale. Sometimes I like to find a spot to stay and watch the world passing by where I'm totally focused on the scene and sometimes I become part of the scene I am constantly watching, listening, looking and seeing. Street photography can be one of the hardest types of photography to do; you have

so many different variables and varieties of both subjects and problems to deal with.

Of course in today's world with privacy and security a major concern you sometimes have a overzealous officer, guard or neighborhood busybody over-react, and it's a fact that not everybody likes to be photographed or have their property photographed. Those don't have to become issues at all considering that there is so much to photograph on streets, just like one huge studio where you can photograph portraits reflecting the beauty, the good, the bad and the ugly in life. Old and new architecture, everything which composes this drama and comedy in the play called life.

Day to day life, solitude and the maddening crowds, a city's streets is its lifeblood. Everything from bees flying from flower to flower, old and new architecture, river walks, ponds, lovers strolling along the embankment at sundown, everything can be photographed on a city street which can be seen from public view. It makes no difference if it's a small village street or a city as large as Moscow, city streets are the photographer's ultimate studio. Often street photography is referred to as 'No Rules Photography.' Forget all about those silly rules of thirds, f stops, shutter speeds and all those other distractions, street photography is real no rules photography. I like to refer to street photography as real photography; very few posed shots unless

today as it always has been with many photographers only doing street photography and specialized street photography. Street photography often means getting close to people, especially in large and crowded cities and how you handle yourself and your attitude will in a lot of cases determine how successful you are. Act like some arrogant know it all jerk and you might as well stay home, but act decent, friendly and nice and people in a lot of cases will be more than willing to work with you.

Just what kind of camera do you need for street photography? Most purists will automatically say DSLR, however, I tend to think the disadvantages of a

DSLR outweigh its advantages for street photography. Of course nothing can beat the DSLR's wide angle and tele-lens capabilities, not to mention image quality. Conversely, the DSLR's disadvantage, and it's a biggie, is that it stands out too much. Sometimes in street photography you need to blend in and go unnoticed by most of the crowd, sometimes you will want to be noticed, but most of the time I like to be unnoticed until I'm ready to be noticed. Your holding a DSLR camera with a lens as long as a meter with an opening as big as a dinner plate, you are going to be noticed by everybody and some of the attention you might get could be some you do not want. I think a lens something like 55-200mm and a 24mm wide angle are the best for street photography. You



Ice sculpture's at work sculpturing Big Ben in ice at Pushkin Square a couple of years ago.

you ask somebody if you can take their photo. A street photographer's eyes generally see it all in the busy world called life. Good street photo artists see inspiration in street life; they see reflections in puddles, different colors in a crowd of people or even in a traffic jam, a reflection in a window, young lovers holding hands, a disagreement between a buyer and seller, children playing hide and seek, old and new intertwined together or a dog treeing a cat.

Street photography has been a popular art form since the beginning of photography like street scenes were popular with painters. In the late 1800's and early 1900's street photography was in vogue with the in crowds of New York, Paris, London, Moscow and almost every single city where a photographer could be found. Street photography is still just as popular

want a camera which has a good wide angle and good telephoto. Travel light (in other words, no tripods, a big camera bag full of lenses, or other unneeded weighty extras). My first choice for a street camera would be a good bridge camera with a good zoom range lens; my next choice would be one of the new pocket point-and-shoot cameras with good resolution and excellent zoom range. The good thing about pocket point and shooters is nobody pays much attention to them; you're just another 1 in a million tourist's seen everyday in most cities all over the world. Wide angle lens is very important for street photography, as some streets are very narrow and sometimes you will find it a challenge to include the whole of a building or complete street scene, so a wide angle lens can help you compose just the right scene. A few extras and skills always comes in handy no matter the type of

photography you're doing, like having a LCD screen that tilts where you can hold the camera at waist level and take photos without people even knowing you're taking photos and keep their natural expressions, or learn to shoot from the hip. I just ordered me a new FZ50 with tilting screen. Since then, I'm interested only in natural realist street scenes. I will sit the camera on my camera case on a bench and use the tilting screen to focus the lens as I need it, then I will attach a remote shutter release to my camera, then all I have to do to take a photo is press the remote shutter release in my other hand without touching the camera at all. No fakery or



Just an unimposing shot taken of a lane in Moscow, I stood at the beginning of the lane and aimed my camera down the lane, most people could care less about me photographing the lane they were walking on. Just stood out of the way, right in the open.

sneakiness here, just honest down to earth true street scenes without anybody being upset that somebody is taking their photo or start posing because somebody is taking their photo. Using the camera's neck strap, let the camera hang from your neck, learn how to set your zoom, usually at the widest zoom, half press the shutter button to focus and take the photo. But this type of shooting takes practice, you have to learn how to aim your camera without looking at the LCD screen or EVF, but this becomes very easy with practice. Having a camera you can pre-focus will help you get shots before the person's expression can change or something gets away. Pick a spot on the street, pre-focus on that spot

and then when your target comes into range, snap the photo before they know what's going on.

Street photography is fast photography, shooting from the hip like my distant cousin 'Doc Holiday' would do from time to time in the late 1800's with pistols. That is why point-and-shoot cameras are so good for street photography, especially some of the latest models. I personally prefer using a bridge camera (a camera "in between" the range of a point-and-shooter and a full blown DSLR), I can hide it fairly easy when I need to, (once inside a paper bag) yet still shoot out in the open without drawing too much attention to myself. There are many fine pocket point-and-shoot cameras today which come close to taking photos almost as good as a DSLR can and in my opinion these cameras, along with a few of the bridge cameras, make them perfect for street photography. Though DSLR cameras are some of the best cameras made, because of the nature of street photography-fast shooting without being noticed, DSLR cameras just do not really lend themselves to this type of shooting for most people in my opinion, at least not for me. The disadvantage of DSLR cameras for street photography is shots happen fast and you have to be ready. You can not take time to change lens or change settings and expect everything to stop until your ready to take the photo, it just does not happen. Heavy camera, heavy lens, tripods etc... have no place in street photography. Light and fast is the way to go, so you DSLR fans are at a bit of a disadvantage here.

There are two ways to take street photos, indirect and direct. Some photographers prefer indirect, others direct and still others like me prefer using both ways to take photos. If you're a direct photographer, you do not mind people knowing that you are taking their photo; you often will approach people talk with them and ask if you can take their photo sometimes. You like to be out in the open and do not mind if people notice you or not. If you're a direct photographer, unafraid and not shy, feel at ease with people seeing what you're doing and are able to ask people if they mind if you take their photo, then a DSLR camera may serve you well if you let the camera not intimidate people. Indirect photographers tend to stand off to the side, in the shadows unnoticed by others around them. They tend to use tele-lens so they can get up close and personal from a distance without being noticed. Both types of photography have their advantages and that's why I use both.

Most street photographers should look just like tourists. Here in Moscow, that's one of my favorite covers, to mix in with a bunch of tourists, except while they are shooting tourist sites, I'm shooting street scenes. I always get a kick out of how some direct action street photographers make outlandish

statements how some indirect street photographers are somehow sneaky noisy perverts lurking around taking photos. The only way to capture the true real life of the street is to photograph it with as few people as possible knowing your photographing the street, just two different styles of street photography that can work. The true street photographer uses all types of photography to capture the scenes they're looking to capture, but all this "I'm an honest photographer" and "you're a sneaky photographer" attitudes that have popped up lately on some forums are just comical to me, especially for a type of photography that has no rules.

Street photography is one of the ultimate photographic arts. Most of the rules, if not all of the rules, of photography are tossed into the trash heap when taking street photographs. Some street photos can be blurry, noisy, bent perspectives, no rule of thirds or soft and un-sharp, the artist interprets their scene in many different ways. True art has no rules and street photography in most case can not have any rules because things move pretty fast. You just can not stop everything on the street while you compose a shot or decide what settings to use in most cases. Remember I said in most cases, when photographing something like architecture or posed street portrait shots, then you may have time to study your subject and follow the rule of thirds and other rules to your hearts content. But most street photography is fast and you have to be ready for what ever comes along. Life is not always so clear cut, sometimes it can be turned completely upside down and inside out, those who believe that you must always follow certain photography rules are just playing photographer so do not worry about rules when doing street photography, eight times out of ten they will not apply. That blurry photo of nude joggers racing by in the early morning fog could be worth \$1000s to a buyer of fine art street photography. What makes the street photo stand out is the photo artist's interpretation of the scene, not because of using any so-called photography rule or using a fancy camera. Never be worried about what pixel peepers say or think or anybody else for that matter. You're the artist and it is your creation. The good shooting instincts of the photographer are 95% of what good street photography is about.

How I do my fine-art street photography:

The two main types of street photography are what I call direct action and indirect action and these two types can further be divided into constant movement and waiting in one spot. Direct action photography is when you're out in the open taking photos and making no secret about it. You approach people, talk with them, show an interest and ask if you may take their photo. Sometimes when photographing street scenes, architecture, window reflections, you have no choice but to be direct with your photography. The disadvantage of direct action photography is it makes



Street scenes at night are one of my favorite types of photos, this Chinese restaurant on Moscow's main street caught my attention one night. Night street photography is one of my favorite types of photography.

a lot of people uncomfortable, even if they agree to pose for you; it's a posed shot, not a real life street scene. Good street photography captures real life, real street happenings, and real expression on passerby's faces or two people discussing something. It is not easy for direct action photography to express the true character of passerby's, shoppers, and people of the street. But you'll be surprised at how people will react to a direct action photographer who shows confidence and genuine friendliness and interest. Successful direct action street photographers know how to approach people and know what to say. Too many street photographers make the worse mistake in street photography, they follow somebody down the street just like a stalker, then they wonder why they get punched in the nose! One of my favorite areas for direct action street photography is when I'm photographing artists on the street or in a park. I will wait until



Street artists or more correctly art students at work in St. Petersburg, street artists and art students are one of my favorite subjects to photograph, when they find out that I'm a digital artists they become very friendly and we always end up talking about art, school and different things.

they take a break then I will strike up a conversation with them, maybe comment on their work. As the conversation develops I will mention that I'm a digital art photographer, would they mind if I photograph them as they paint or sketch and that I will be more than glad to email them a copy of the ones they like, and I've yet to be refused. Often I have already taken a few photographs of them working which I will show them. Since I consider myself a digital artist, most artists are willing to let me photograph them, artist helping artist type of deal. But sometimes indirect action photography really comes through better for a lot of street photography.

Indirect action photography is where the photographer stands out of the way, maybe under a shade tree, in between two buildings, off to the side of a busy intersection or even on a bench in a city square, park entrance or pedestrian street. Henri Cartier-Bresson one of the greatest modern street photographers used to hide his camera under his handkerchief when taking street photos, in the late 1800's photographers like Matthew Brady who used big cameras often hid in wagons to do their street photography. By using a tele-zoom, the photographer can capture things from afar. I often prefer to photograph people on the street this way because they remain natural and show their true feelings where as when people know your taking their photo, they either get uptight or start posing. Often times the people I am photographing from across a street will notice me, so I'll wave and they will start posing for me which I do not mind, as long as I

was able to capture their natural state beforehand. Lately on some street photography blogs and forums where a few street photographers feel that indirect action photography is not honest photography - somewhat perverted and sneaky as if the photographer is a peeping-tom invading people's private territory; I disagree. Indirect action photography is a way to capture the true expressions of the street and people's true feelings, those who say otherwise are just wrong about capturing the real street scenes. Sometimes you have to be part of the scene in order to capture the scene, but a lot of times in order to capture the true scene you have to stay completely out of it. I prefer my street portraits to be candid with my subjects looking exactly as they feel, two

chess players concentrating on their game, not my camera, two passerby's discussing a new modern art statue next to the Tretyakov Gallery I want to remain natural which would not happen if I were to take their photo by direct action. There is a time and place for all styles of street photography and the street photographer who only limits themselves to one style and calls the others sneaky really are missing out on what true street photography is.

When people are in public or in a public place where anybody or everybody can see them, they are fair game as far as photography goes, plain and simple. Often times I will show people the photo or photos I took of them, and never has anybody asked me to delete the photos of them that I took. Many times people will notice that I'm photographing them and will be flattered and start posing for me like I'm a long lost friend. So I disagree with street photographers who think that indirect action photography is invading people's privacy or sneaky. That would be true if I were sitting in a park and aiming a telephoto lens into somebody's apartment window or a couple in a passionate moment, but photographing somebody on the street from afar, there is nothing wrong about that as long as they are in public and in a public place.

Candid photography is best described as un-posed and unplanned, immediate and unobtrusive. This is in contrast to classic photography, which includes aspects such as carefully staged portrait photography, landscape photography or object photography.



I also love taking photos of people taking photos and being photographed by another person besides me. I always find it interesting even though they are posing for another person, they are not posing for me, so it is true to life.

Candid photography catches moments of life from immersion in it and this can only truly be done from a far sometimes, often without the subject even knowing they are being photographed. The events documented are public street scenes, not private, they involve people in close relation to something they are doing, or they involve people's relation to each other on the street. Indirect action street photography is just that, documenting life as it actually happens. No poses...just reality...the moment. Direct and Indirect action street photography are just two different styles of street photography, "to each their own." There is a place and time for each style of photography and knowing when to use each one is a part of being the successful photographer. Any photographer who chooses to limit themselves to only one style really is handicapping themselves and their photography in my opinion, every photographer has their own style and use what works for them.

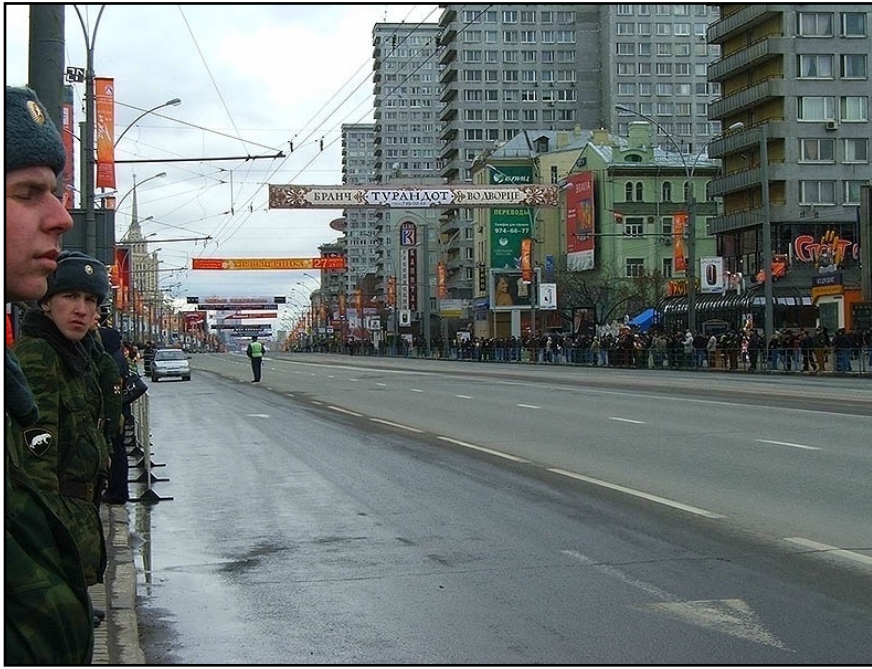
Street photography also involves both movement and stationary photography. It really depends on what street I'm on if I'm moving or staying pretty stationary. If it's a street that's new to me, then usually I will walk slowly down it exploring it and its side streets, doing what I call street walking photography, pausing here and there to look everything over. If it's a street I know very well or one of my favorite photography streets, then I usually find a place to sit awhile and watch the world go by, of course it depends on just what type of street it is and what I'm looking to photograph. If its people, then I generally stay in a square, park or sit on a bench on a pedestrian street. If it's not people I'm photographing, then I generally slowly move down my target street, pausing here and there while looking things over.

Always stay prepared to take a photo or you will regret it. I remember a couple of years ago there was a popular commercial on TV here which featured a motorcycle gang of nuns. They were just like the "Hell's Angels" except they were nuns dressed in nun's habits, maybe they were "Heaven's Angels" instead.. Well I just had gotten off the bus and was walking down the street, had my camera hanging from my neck, but it was turned off. All of a sudden I heard motorcycles so I looked at the corner and there was this motorcycle gang of nuns, popping wheelies and laying rubber with their nun's habit hoods flying like tails behind them as they took off when the red light changed. I missed a great shot because I was not ready, so stay ready when doing street photography because things happen fast on the street and you never know just what you may see or come across. You have to always be prepared for the unexpected, especially if you're on the move.

Here are a few tips for street photography that work for me to help you get photos that express the real soul of the city. Of course every person has their own style of photography, some like direct action others like indirect action and still others like me enjoy using both styles. Street photography will open up a whole new world for the photographer and if you do it right you will find yourself capturing the real story of life, give it a try I'll think you'll love it.

1) Play it safe:

Be careful and always aware of your surroundings. In Moscow for example, some dishonest people will offer to take your photo in front of major tourist sites with your camera. You give them your camera and get into a pose. They then take your photo and demand payment before they give your camera back or they just run off with your camera. Sometimes people with cameras are considered easy targets or tourists with money. You have to be safe and aware of things going on around you, only cross the streets in the proper places, do not block doors or traffic (both foot and vehicle), and do not argue with people, it's not worth it. If questioned by anybody be honest with them; I'm a street photographer or digital art photographer, they might take what you're doing as a compliment and be flattered that your taking their photograph. You should think about how you will handle problems before you even leave home, how you will handle the neighborhood busybody who thinks it's their right to stick their nose in everybody's business, every neighborhood has one. How will you handle the neighborhood street bully, an over zealous police or security guard, you need to think about these problems which could arise along with your safety before you even step out of your door, "Always Be Prepared" as US Boy Scouts used to say.



St. Patrick's Day parade on New Arbat Street in Moscow a couple of years ago.

a bench in a park or square or from a balcony can provide some great street portraits. One of my favorite places to take street portraits is Lavrushinskiy Lane; A pedestrian lane in Moscow where the Tretyakov Art Gallery is located. The lane is lined with benches and modern art and I love to sit on a bench on this lane and watch people discussing the modern art and photograph them. I'm right in the open, not hiding from anybody and many times they will notice that I'm photographing them and I will show them the photos I took. Always be extra friendly, even when you do not have to be. I enjoy sitting on a bench aiming my tele-photo lens down the street to catch a couple of people hotly discussing this modern art statue, this is true to life photography, not sneaky photography.

2) Use the crowds to your advantage and blend into the crowd:

In large crowds people generally do not notice other people really. Learn how to stand next to buildings or the street curb to take your photos. Sometimes you can stand in the middle of the sidewalk, but you have to be very careful. Nothing stands out more than a photographer blocking the flow of traffic and store owners sure will not be fond of you standing in their doorways blocking customers from entering or leaving. You'll find that 99% on the street are too busy to worry about you taking their photo, it should be obvious who to approach and who not to approach. Use your common sense and look for the best spots to photograph from with a good view, yet does not block the flow of traffic. Act as if you belong there, but do not overstay your welcome, get your shots and move on. Always be on the lookout for good shooting positions, maybe you spot a building with a elevator outside the building with glass walls, may be worth a try to see if you can take a short trip on it to the top floor and back down for some quick shots. Maybe a hotel where you can go to the top floor and take a few shots or an outdoor stairwell, always be on the lookout not only for shots, but for shooting positions.

3) Do not be afraid of sometimes photographing from a distance:

Photographing from the distance captures the true life, the true feelings, and the true expressions. If you choose to use a small tele-converter, then find a good location to photography while stationary. Sitting on

4) Timing is everything in street photography:

Its not using a fancy DSLR or a small unnoticeable point and shooter, it is getting your timing right and that is most likely the number one reason why most street photographers fail, they just can not press the shutter release at the right time. In direct action street photography, this is not as much of a problem since most shots are set up before the shot is taken, but in indirect action street photography where your trying to take the most natural looking photo, timing is everything and pressing the shutter release at just the right moment is not as easy as it looks. Pre focusing your camera helps greatly, choose a location, pre-focus your camera, leave your finger on the shutter button half pressed so you do not lose the focus and when your ready to take the photo, your all set. Just



Be ready to capture the action at any moment!

raise your camera, fully press the button then lower your camera all with in a couple of seconds, before the person your photographing knows you took the photo. This is one reason I bought the FZ50 camera, it has great manual controls along with a great manual focus lens. I can set this camera up exactly as I choose, then all I have to do is press the shutter button; no more fooling around with focusing, it's already done and set. Taking time to focus is the biggest killer, your subjects sees what your doing and their expression changes sometimes. You have to believe that you have an eye for the extraordinary found in the ordinary. That's what I put most of my efforts. What camera is best or what settings to use is of non-importance and can only take you so far. Patience and the will to see people as people, not strangers who are only extras on your stage is what you should be thinking about.

5) Know your rights:

Photography still is not illegal yet in most cities and countries; every now and then you'll run into a busybody who thinks negatively of you photographing children, or an overzealous guard who mistakes you for 007 of the terrorist world. It pays to have a small card with your rights on it (do a Google search on "Photographer's Rights Document for the city you'll be shooting in). For example here in Moscow I have small half sheet of paper printed with the rules and rights of photographers in Russia, if I ever have any trouble, (never have knock on wood) I'll just take it out of my camera case or pocket and show it to who ever has a problem with me taking photos.

6) What makes a good street shot?

Most photographers, let alone the street photographers never even think about art. What makes a good photograph, why are you taking this photo, why did it catch your attention, did you focus on its strongest points so others will recognize why you took the photo? Festivals, parades, protests, block parties or great things to photograph on the street, where things are generally pretty busy so people are not really paying attention to photographers. Know about the area you are taking photos. When you go out on a shoot, you should have a certain theme in mind, that is not to say that you can not shoot what you see that interests you, but it helps to have thought about a certain theme and play close attention to it, whether it be churches, traffic (pedestrian or vehicle), certain types of buildings, art work, artists, pretty girls, maybe people's watches or shoes. When people ask what you are up to, why did you photograph them, you can be honest and say, you're a digital artist and your cloths matched my theme today "Colorful Dress" and most people will not only understand, but be somewhat



Street photography is not always about people, this is one of my favorite street photos of aside street completely empty of people, but this church built in the 1600's stands out doesn't it?

flattered. Pick a theme and try and stick to it. Make photos which make words pop into the viewer's head. Take time to scout out your street first, find the best spots to take your street photos from.

7) You should understand and respect that not everybody wants their photo or property photographed:

Sometimes people will give you dirty looks, "another pesky tourist" type look. Accept that fact, but always be friendly and try to be understanding. Never hurts to apologize and say you're sorry if you bothered anybody. Learn to assess the situation, if the person looks as its better to ask first, and then ask first, if not, then shoot your photo. You should concentrate on capturing the true spite of the street, its people, the events, happenings, everything on the street in its natural form unaware that there is any photographer nearby and indirect photography is just about the only way to do this. You want to capture not only the day to day actions of the street, but also the unique actions of the street and people.

8) Do not forget there is much more to street photography than just people:

Street photography forums seem to concentrate only on the people angle, there is much more to street photography than just people. Streets are a cities soul and veins that carries its blood. Look at a street at night when nobody at all is out, street wildlife, architecture, construction, window washers, street cleaners, painters, vehicles on the street, gardens, statues, memorials, day to day street activities, social ills, or news events. It's a whole different world for the photographer on the streets and it can be the most difficult photography that you'll ever try doing. Plan everything first and know exactly what your going to photograph, what you will need and how you will do it. Learn when to use what style of street photography and just as important when not to use a certain style. Learn to see more than simply your immediate subject - always be aware of its relationship to the background, to incidental elements, to forms and geometry within that scene; and look at the work of the masters posted all over the Internet. Remember that if street photography was easy, then everyone would be doing it all the time, but they are not.

9) Be respectful for what you are shooting:

For myself, there are certain things I refuse to photograph; beggars, homeless, unemployed, drunks and other social ills. Maybe if it would help make a change I would, but I to try and benefit from others bad fortune, and I will not do that. Not everything on the street is good and I've seen my share of bad things, a lady hit by a car, a DOA (dead on arrival) several times, drunks passed out on the street and the elderly begging on the street. I have too much respect for people to photograph things like that. Of course that is only my personal belief and other photographers may feel different and that is fine. Also be aware of where you should go and where you should not go. Every city has a bad section of town where drugs are sold, gambling, street walkers, gang hang-outs; if you're smart, stay out of these areas or you could end up in extremely unsafe situations. Also, beware of photographing children. Sadly in today's world too many sickos are running around photographing children. You may wish to photograph groups of children under certain circumstances, but never photograph single children even with their parent's permission unless you're in the portrait business. It's not hard to use a little common sense!

Here are some interesting links and information on street photography:

I still consider street photography to be real

photography in that there is no other photography like it. It makes no difference what streets you photograph on, I think the streets of your hometown will be the best until you learn how to street photograph well and good. Like I said, I think taking natural photos are the best, asking for permission just does not give the natural look to me. I want my photos to be natural and show real life, therefore I generally use indirect action photography the most, but that is up to you the photographer to decide what is best for you. You'll notice that I agree with some of these photographers and disagree with some; photography is after all the artist's choice of how they want to create the photo.

Candid/Street photography - A few tips:

A pretty nice link and user posts for street portrait photography from one of the stock art agencies I use. <http://www.redbubble.com/people/deckham/journal/979733-candid-street-photography-a-few-tips>

Renaissance Street photography

<http://yeskarthi.wordpress.com/2008/02/13/street-photography/>

Street Photography for the Purist by Chris Weeks

In my opinion this is absolutely the best free ebook on street photography that you can download, it takes you through page 300 something before Chris Weeks writes anything about his style and techniques of street photography, but this really is an excellent book to add to your photography ebook library. This is what true street photography is all about.

http://fc08.deviantart.com/fs11/f/2006/227/e/2/street_photography_for_the_purist.pdf

The Art Of Non-Invasive Street Photography - by Henri Bauholz

This is a pretty good article with a few tips on street photography

<http://www.bravenewtraveler.com/2007/12/06/the-art-of-non-invasive-travel-photography/>

Guide to Street Photography - by Margaret Brown

<http://www.photoreview.com.au/tips/shooting/guide-to-street-photography.aspx>

Some very good short articles on street photography, this author has written several which also include Street Photography Guidelines:

<http://www.photoreview.com.au/tips/shooting/street-photography-guidelines.aspx>



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!

BEHIND BARS: YOU'RE GUIDE TO BETTER ZOO PHOTOGRAPHY - By Kenneth Fagan

With summer just around the corner the warmer weather has us all outside and wanting to go places, and what better place is there to go for a day out other than the zoo or wildlife park. The zoo is a magical place to visit for a day even if you do not have kids on tow. The local zoo or wildlife park is also a wonderful place to take photographs, with all the varying manmade landscapes and vast array of flora and fauna, which otherwise most of us are unlikely ever to see.



With all the thick plate-glass, iron bars and wire fencing, photographing animals in the zoo can be challenging but by no means impossible. Here I am going to guide you through working around the obstacles, which can sometimes get in the way between your camera and the animals.

A good start for improving your zoo photography is the use of an SLR with a good zoom lens or prime

lens of between 200mm and 400mm, remembering that the more zoom you have the 'closer' you will get to the animals.

The main aim of this tutorial is for me to help you to achieve excellent photography of the animals in a zoo. By the time you are finished, the enclosures will have disappeared and the animals will be in the wild again. No, I am not asking you to break locks or knock fences! With a few simple steps, you will achieve results that will remove almost completely, the 'zoo' aspect of the photographs you produce and bring you on a virtual safari.

The first step of course, is setting up your camera. Preferably, you should manually focus the subjects (I will explain why later in this tutorial). Depending on the weather, set your ISO speed accordingly: A bright sunny day works well between 100 and 200 ISO, and overcast days require a faster (higher) ISO. Therefore, between 200 and 400 ISO should work for you nicely for a dull day.

Next, switch off your flash. You may startle some animals and flash photography through glass just does not work in any environment. It is also a good idea to shoot RAW for best detail and colour preservation.

Lining up the subject:

Good framing is vital; do not just shoot at random. Think through thoroughly what you want out of each image, as shooting with haste only ends up in

disappointment. Of course, it is not always going to be easy to get the perfect shot. In fact, the chance of you catching a five hundred pound lion bounding around in its enclosure is very slim indeed. Therefore, you have to make do with the situation on front of you and make the most of it without compromising the final product.

Many people have a habit of just shooting straight out, meaning a constant theme of downwards style photography. Try as best as you can to be at least eye level with your subject. Although this may be difficult on some occasions, but it will greatly improve the result of an image. Another aspect to be wary of is focus and depth of field (recall our first tutorial on f-stops in Issue #1). The main focal point in any image with living creatures is the face, particularly the eyes. A sharp tail and a blurry pair of eyes hardly make for pleasant viewing. Be particularly wary of this on duller days where you may have your aperture wide open at f8 or f5.6. A shallow depth of field is less forgiving for selective focus than smaller apertures like f22 or f32.

Should you be having trouble framing a particular animal, you can create a frame within the image and crop it later. Look at the before and after of the lion below. He was sleeping in his shelter for most of the day. I waited for the right moment for the lion to face directly towards me. You have to be patient, as in this instance I was waiting fifteen minutes for that right moment. Let's have a look at this example below:



Before: Original photo of the lion. Looks nice but lacks interest.



After: Same photo cropped, rotated slightly, and contrast adjusted.

Here we see where the framing was originally compromised slightly. Afterwards in the post process I cropped tightly around the face, straightened the head a little, and made some simple adjustments using curves resulting in a dramatic and powerful image

Another example of waiting for the right moment is shown (on the following page) in the image of the two Humboldt Penguins. The penguins were shouting away raising their bills into the air. Framing was quite simple; it was just a matter of waiting for the right note.



Waiting for the right moment to capture the Humboldt Penguins.

As I mentioned earlier focusing through glass can be particularly tricky, particularly if it is scratched, dirty or tinted. If you set your lens to auto-focus, it will try to focus on the glass as it will have picked up on the dirt. For this reason, manual focus is preferred as you can then focus through the glass. The next problems with glass are glare and reflections. To avoid this, get the lens as close as possible to the glass, which will block out most of the light on your side off the glass. The image of the lion (shown earlier) was manually focussed through relatively clean glass, and as a result, the glass has completely disappeared in the image.

In the profile shot of the tiger (top-right photos), you see in the first image the effect that a dirty pane of glass can have on an image. It was not possible to get past the cloudy effect while taking the picture as the tiger was in close proximity to the glass so it was unavoidable in this instance. I cleaned up the image to good effect by reducing the hue and increasing the saturation, as well as increasing the contrast. This reduces significantly the original hue of the dirty glass.

Let's have a look at the following before and after example, of how some simple processing can help.



Before: Dirty pane of glass makes this shot hazy and dull.



After: Some simple post-processing makes this image quite striking.

Creating Impact:

The more impact you create in an image the more appealing it will be to look at. Good aesthetics in a photograph is important to keep people interested. The quantity of frames you shoot is much less important than quality. It is much better and a lot more enjoyable to look at five to ten high impact photos than fifty or sixty average to poor images. Choose the ones that instantly draw your attention. The images that instantly draw your attention are the ones that will create impact. There are no rules, you do not have to work on all your images. Enjoy working on the ones you like and forget about the rest; shuffling around with stuff you do not like is no fun!

Identifying a good-looking image is easy, but can be extremely meticulous. It would be helpful to get an honest friend to assist you in picking the best ones if you are having trouble. When creating a high impact image, there are a few things you will want to work on, which are as follows:

Eyes: If you have a full frontal headshot of an animal, the eyes must be sharp. In reality, eye contact is important. This is the case in photography too.

Posture: When you do a portraiture of a person, you ensure that the subject is not slouching or sitting/standing in an awkward manner. The same rule applies to animals. It can be difficult when you have no control over the animal's movements. It is just a matter of waiting for the right moment when the animal is in a forward stride or in a position that you feel would create the biggest impact.

Exposure: Unsightly highlights can greatly reduce the impact of an image. It is important to watch your exposure meter, adjust your f-stops, and shutter speeds accordingly. At the same time, do not be afraid to do some experimenting with your exposures.



Problem Enclosures:

The enclosures which can cause the most problems are the chain link or wire fences. You must manually focus through the wire fencing. The biggest problem is the blurring, which is caused by the fencing in the image. In the following photographs of the wolf, the wire fencing was a big problem. With very little in the way of vantage points, getting the right shot was difficult. The blurred lines of the wire fencing were impossible to avoid. Had the wolf been a greater distance from the fence there would have been less likelihood of the fence appearing in the image. The lines can be removed from the animal in Photoshop (or alternative software) using the clone stamp or healing brush tool. By blurring the background a little more, and making it a little darker, the lines no longer have as much of an impact on the quality of an image.



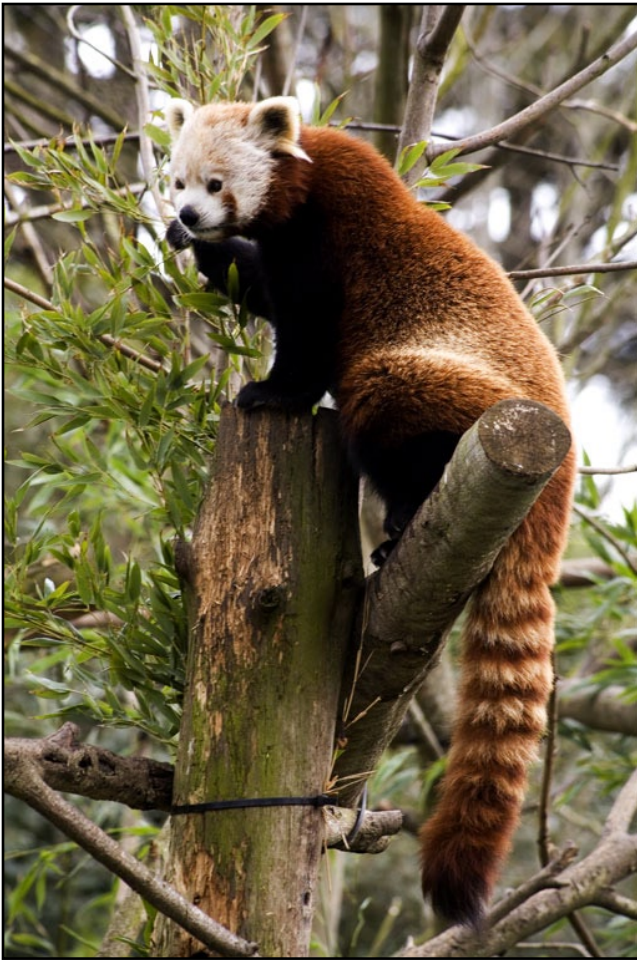
Before: Notice how the chain link fence was in the way on this shot?



After: Wire fence "cloned out" and background darkened.

There is also no way of avoiding the chunky nature of an iron bar fence. The only method to keep them out of the way is to try to shoot between them or over them. Otherwise, they do not cause a major problem except they do look obtrusive in a photograph. In that case, some tight cropping can give greater appeal.





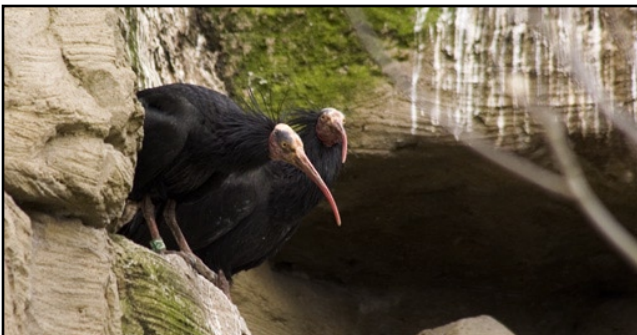
A Red Panda relaxing on a tree branch.

Ethics:

Photographing animals in the zoo can be a lot of fun, and very interesting. It is however, important that you don't get too carried away and start pushing your way through the crowds to get 'That Shot'. You will not only look silly, but you will surely frustrate the other guests.

Do not feed the animals to get their attention, most of them are on strict diets so do not be the one to make them sick it is not worth a good shot.

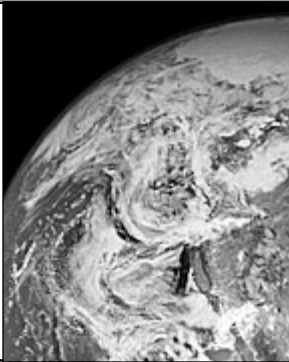
If possible, leave your tripod at home, particularly



on the zoos busier days. Tripods are an excellent tripping device for people around you and could prove dangerous. A monopod would be sufficient in this case if you need some support.

Finally, it is important to realize that, depending on the weather conditions, some animals and birds may not be very active. Most creatures tend to 'laze' around for most of the day to preserve their energy reserves. This is a natural survival instinct from their wild ancestors, which protects them in times of prey shortage, and intense heat or extreme cold. So bear this in mind when you wait for them to move because they may not budge for hours. Patience is the key to successful zoo photography. It is a lot of fun but it will not always go your way. It is all down to how the animals are on the day and it's out of your control. So make the most of it, and most importantly – Have fun!





Photography Around the World

In our fourth issue of the PhotographyBB Online Magazine, Euclid Seeram gives us an fascinating look at the beautiful city of Vancouver, Canada - A culturally diverse metropolis and home of the 2010 Olympic Winter Games.

WELCOME TO VANCOUVER-HOST CITY OF THE 2010 WINTER OLYMPICS - By Euclid Seeram



The Downtown Vancouver skyline as seen from Stanley Park. (Image courtesy of David Seeram)

Vancouver is one of the most vibrant, exciting, scenic, and liveable cities in the world, located in beautiful British Columbia, Canada. The name Vancouver is now at the center of world-wide media coverage advertising that this magnificent city will be hosting the 2010 Olympic and Paralympic Winter Games from February 12-28, 2010 and March 12-21, 2010, having been selected by the International Olympic Committee in July 2003.

The overall goal of this brief article is to provide you with a photographic glimpse of the spectacular city of Vancouver.

As noted on the Vancouver website (<http://www.vancouver.ca>) "Vancouver is a city with many diverse types of communities. The city is renowned for having created ways for all citizens to celebrate who they are, and participate in every aspect of life in Vancouver. Vancouver is home to a multitude of cultures and languages from around the world. The city of Vancouver values this diversity, and considers it a source of our strength, vitality, and prosperity".



The diversity of Vancouver is reflected in the various cultures seen in the images shown above.

The history of the city can be traced back to 1792, when the English naval Captain George Vancouver explored this region. In this regard the vancouver.ca website adds a little more perspective and tells us that "Vancouver was founded as a sawmill settlement called Granville in the 1870s. The city was incorporated in 1886 and renamed after Captain Vancouver." More detailed information on the history of Vancouver from 1792 to 2004 can be found at:

<http://www.vancouverhistory.ca>

for those who are interested in details. Today, Granville Island is a colourful tourist attraction where musicians perform outdoors and where restaurants, pubs, and various galleries cater to the needs of not only tourists but those who live here as well.



Granville Island today where the market is one of its central attractions

A spectacular feature of Granville Island is the market place rich with locally-grown fresh fruits, vegetables, and bake goods, flowers and all varieties of coffee.

Visitors to Vancouver are usually focussed on seeing the most popular scenery, and the new architecture of the inner city's buildings and parks, museums, beaches, aquarium and totem poles to the bridges, beautiful gardens and mountains that the city has to offer.



An aerial view of Vancouver sets the overall tone of the layout of this majestic city where several pieces of land masses are connected systematically by suspension and other well-engineered bridges. This spectacular aerial photo of Vancouver shows the North Shore mountains in the background together with one of the famous landmark, BC Place Stadium where 60,000 fans can enjoy one of the popular national Canadian sports, football. The spectacular and

glorious Vancouver skyline shows the relatively new architecture in recent urban renewal ventures

It is a well-know fact that people move from all parts of Canada and elsewhere to Vancouver because of its year-round mild climate. On sunny days, other enjoy the beaches, jogging, cycling, golfing and kayaking at ground level, and skiing at higher elevations all in the same day.



Spectacular view of the Vancouver's skyline.



Recreation activities in beautiful Vancouver.



Skiers can enjoy a glorious view of Vancouver.

In 1986, Vancouver hosted Expo 86 World Fair, and several new buildings featuring unique architectural designs were constructed to accommodate and entertain people from all over the world. Today some of these structures, perhaps most notably, Canada Place, commonly referred to as Vancouver's Trade and Convention Center survived, and it is at the center of tourism. A major design feature of Canada Place is its five white Teflon-coated sails that are part of the roof construction. Furthermore the decks of Canada Place provide visitors with a spectacular views of the majestic, luxury and massive cruise ships that frequently dock the harbour, enroute to places such as Alaska, for example.



Canada Place is its five white Teflon-coated sails that are part of the roof construction where luxury cruise ships come and go.

For further enjoyment, the city offers other options for walks in busy city streets such as the renowned Robson Street and Gastown area, and subsequent relaxation on the lawn of the Vancouver Art Gallery



Above: Gastown Steam Clock, Robson Street (Downtown Vancouver) and the Vancouver Art Gallery.

Visitors can "shop 'til you drop" or just enjoy the city's unique architecture reflected in the recently erected Vancouver Public Library which attract thousands of visitors everyday not only to browse its book and magazine collection but also its historical photographs, and children's library. In addition, there is the well-known Vancouver Center for the performing arts for those who enjoy the varied cultural activities featuring talented performers from all over the country.



Photo of Van Public Library.



Vancouver Center for the Performing Arts.

Other exciting places for both young and old visitors to Vancouver include art galleries for art lovers, the Vancouver aquarium and the city's more than 200 beautiful gardens, such as the larger and popular Queen Elizabeth garden which features the Bloedel Floral Conservatory and which displays not only a wide array of luscious tropical plants, but tropical birds that fly freely in the conservatory's dome. Other gardens include the Vandusen Botanical Gardens, Nitobe Memorial Garden, Dr Sun Yat-Sen classical garden



Dr. Sun Yat-Sen chinese classical gardens.

Vancouver's museums are many, however most of visitors frequent the museum of anthropology which contains a wide variety of artefacts. The MacMillan Space Center and Museum is also another popular especially enjoyed by all because of its location where one can view the water and densely populated downtown Vancouver.



Museum of Anthropology contains over 12,000 First Nations artefacts.



The MacMillan Space Center

It is not within the scope of this article to provide a full description of the myriad of spectacular scenery and architecture of beautiful Vancouver however, the remaining photographs illustrate the grandeur of our magnificent city, home of the 2010 Winter Olympic Games. This event is marked by the use of the inukshuk, created by the Inuit people of Canada and first used as a guidepost to provide direction for those travelling in Canada's vast northern country. The inukshuk was selected (from more than 1600 entries) as the symbol of the 2010 Olympic Games. The symbol extends a

warm and friendly welcome to the people of the world. Welcome to Vancouver, the most vibrant, exciting, scenic, and liveable cities in the world.

ACKNOWLEDGMENT:

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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.

PHOTO FILTERS: A GLASS ACT - By Kenneth Fagan

Have you ever wondered why the photographs you took at the beach on the hottest day of the year look cold? Or your Landscapes always have the sky blown out. With the use of filters the problems of colour casts can be put to one side and give your pictures a whole new lease of life.



A Photo filter is a device which is attached to the front of a lens to balance the colour of the ambient light bouncing off the subject(s) in an image. There are many different varieties of filters, each one has a purpose and each one works to good effect under different light circumstances. In addition

to balancing various lighting conditions, filters are especially useful in acting as a protector for your lens. It would be much less expensive to replace a scratched filter, than a scratched camera lens. Let's have a look at how filters work, and the various functions of some of the different filters available.

The colour of the light is known as the colour temperature. Colour temperature is measured in Kelvin (K). Each Light source whether it is natural or artificial has a certain colour temperature. In the chart below, you will see the various different sources of light and their colour temperature range.

Flame	1700-1900K
Sodium	2000K
Tungsten Lamp	2800-3300K
Studio Lighting	3300-3500K
Fluorescent	4000K
Daylight	5000-6000K

In the colour temperature chart shown here, the lower the colour temperature, for instance the cooler the colour temperature, the warmer the light emitted is. The higher the colour temperature is the harsher and brighter the light will be. The light from a candle flame or a tungsten lamp is yellow. The light emitted from the sun is white. White is made of seven separate colours; red, orange, yellow, green, blue, indigo and violet. The best example of this is a rainbow where the sun shines through water droplets and splits the white light into the seven colours

of the visible spectrum. Outside of the visible spectrum is infra-red and ultra violet light. With so many varying light conditions it is necessary to avail of filters as they balance the light as well as improving and enhancing the overall appearance of an image.

I have compiled a list of widely used common filters as well as some lesser used special effect filters. With each filter I have explained their uses and added a sample image to help you get a better idea of how each filter works. You may wish to zoom the following pages in to 125%-150% to get a good look at the before/after photos.



Polarizer Filter:

Polarizing filters are very useful for both colour and black and white photography. Reduces glare and reflections in water and increases the contrast of an over all image. Polarizer's are particularly useful for increasing contrast in landscape photography. Without a Polarizer on a bright sunny day, trying to get a good exposure of the sky when you don't want to underexpose the rest of the image with a wide aperture can be quite difficult. A polarizer will give an image more punch and better colours without nasty haze and reduce the risk of overexposure. When using a polarizer you may have to increase your aperture by one or two stops. (E.g. without polarizer f22 1/125th sec, with polarizer f22 1/60th or f16 1/125th sec).



Without Polarizer Filter



With Polarizer Filter

U.V. (Ultra Violet) Filter:

Ultra Violet filters to the naked eye appear to be clear glass filters. They reduce the amount of UV light entering the lens. This increases the contrast and reduces haze. Otherwise when using UV filters they do not affect the exposure times. Not only are UV lenses useful for reducing haze but many photographers use them to protect the glass on the lens, to protect against dust and scratches.



Without UV Filter



With UV Filter



I.R. (Infra Red) Filter:

Infra-red filters are more commonly used for black and white photography, Infra red sensitive film is used in conjunction with the infra-red filter. As the name suggests these filters block out the majority of light in the visible spectrum creating a surreal effect of darkened highlights and lightened shadows with intense contrast



Without Infra Red Filter



With Infra Red Filter

Blue / Cooling Filters:

Blue or Cooling filters are used mainly for situations where tungsten lighting is in use. This is to remove the yellow hue associated with tungsten lighting and gives the impression of daylight conditions. There are various grades of blue filter each one is used depending on the original colour temperature.



Without Cooling Filter



With Cooling Filter



Warming Filters:

Warming filters are typically light orange in colour. Like cooling filters, they are available in various degrees of strengths. Warming filters are useful for removing the blue cast caused by clear skies on a bright sunny day or to give the effect of the use of tungsten lighting in the photograph.



Without Warming Filter



With Warming Filter

Neutral Density Filter:

Neutral Density filters work by darkening an overall scene of an image by one or two stops (depending on the strength of the filter used). These are useful for very bright conditions such as snow on a bright sunny day. Allowing for greater control on exposure in situations where you may want a slow shutter speed but the bright conditions do not allow it. The neutral density filter can allow the photographer to open up the aperture by one or two stops or more, depending on the strength of the filter.



Without Neutral Density Filter



With Neutral Density Filter



Magenta Filter:

Magenta filters are used in situations where fluorescent lighting is used. Fluorescent lighting tends to have a green colour cast in a photograph. The magenta filter counteracts the green cast and gives the impression of daylight.



Without Magenta Filter



With Magenta Filter

Special effect filters are another group of less common but widely used filters, with digital photography the need for these filters has decreased significantly. With digital photo editing software the call of today, the effects once only achieved with on camera filters can now be achieved at your desk with just the click of a button. The same applies to the filters I mentioned earlier but to a lesser degree. Colour temperature can be adjusted on most DSLR's today but filters are also still widely used. Here are just a few special effect filters that are available on the market today

Diffraction Filter:

Diffraction filters are made of clear glass with fine lines engraved into the filter. The fine lines separate the light into the seven colours of the spectrum on the highlighted parts of an image.



Without Diffraction Filter

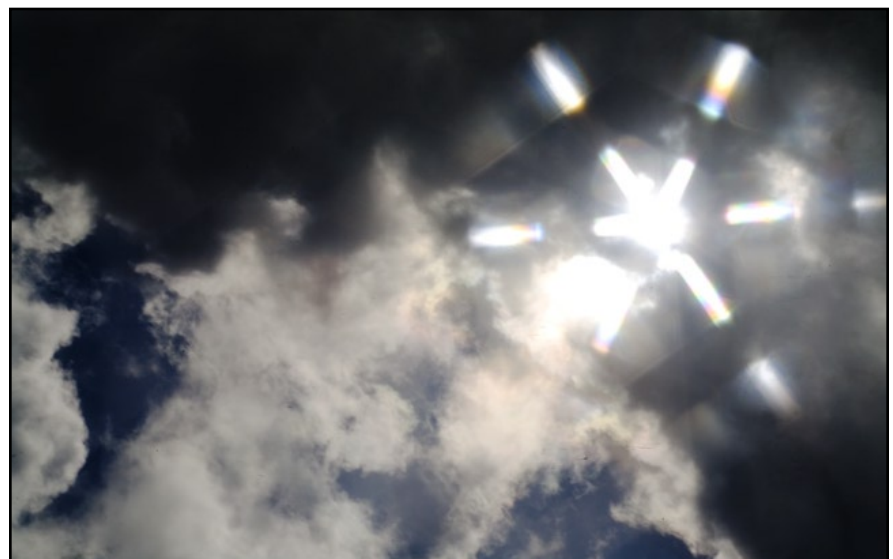


With Diffraction Filter



Star Filter:

Star filters are used to create a sparkle effect around highlighted areas of an image, typically from lights or highlights from the sun shining on a reflective surface. These filters work particularly well on shots of the sun (as shown here) or on shots of city lights at nighttime.



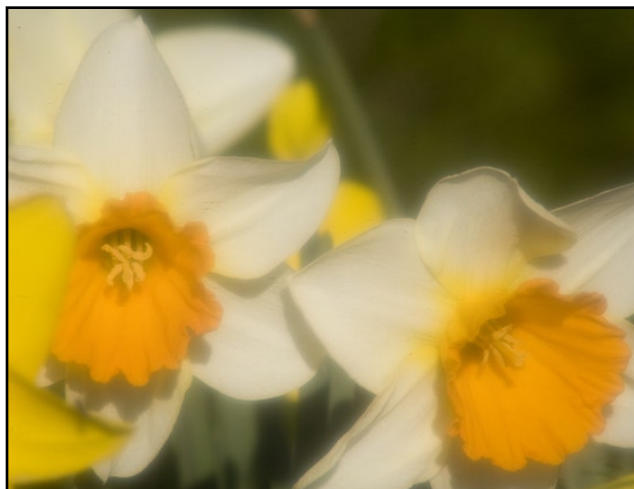
Star Filter creates a "starburst" effect on bright highlight areas.

Diffusion Filter:

Diffusion filters soften the overall appearance of an image; it doesn't mean that it causes the image to be out of focus. It just diffuses the light reflecting off the subject giving a soft glowing effect.



Without Diffusion Filter



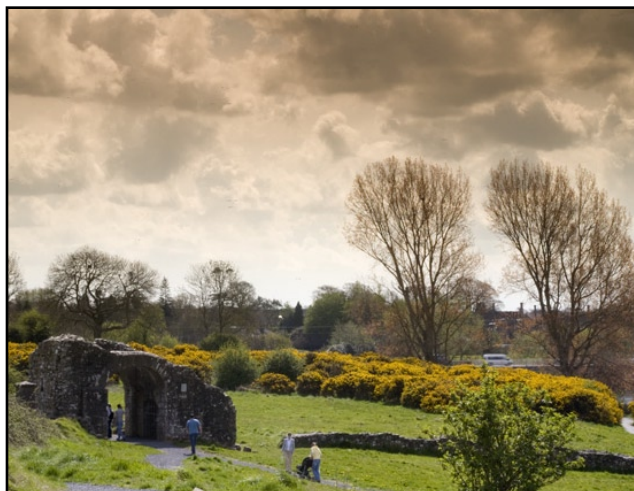
With Diffusion Filter

Gradual Filter:

Gradual or graduated filters consist of a coloured tint graduating from darkest at the top to clear at the bottom. There are many colours of gradual filters to choose from and are ideal for landscape photography. Gradual filters add an extra bit of punch to clear skies or sunrise and sunset.



Without Gradual Filter



With Gradual Filter

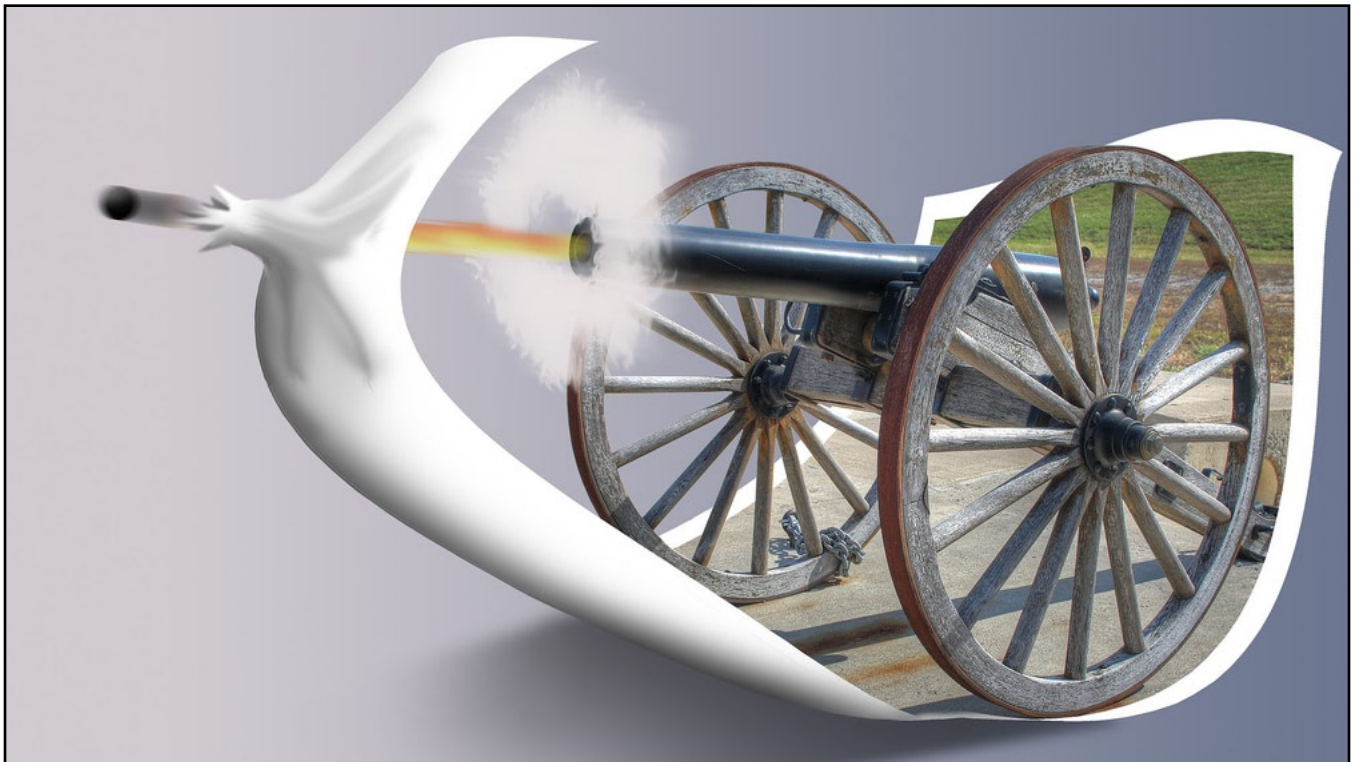
Most filters are widely available to purchase with ease, they vary in price ranging from around \$50 to \$300 and more. You don't have to have a huge assortment of filters to go with your camera kit, a polarizer, cooling filter, warming filter and a neutral density filter would be the most valuable filters to invest in. Once you look after them correctly they should last you a lifetime. It is important to remember that filters come in various diameters. Be sure to check the diameter of your lens before you purchase a filter. I hope that this article was a useful insight for you and that I will be of some assistance to you when choosing or using your filters.



Photoshop Tutorial

Last month, Fred McWilson gave us an excellent tutorial for creating OOB (Out of Bounds) images, allowing us to really make our pictures jump off the page! This month, Fred kickis it up another notch by teaching us how to achieve some creative frame warping and shading effects!

ADVANCED OOB (OUT OF BOUNDS) EFFECTS WITH FRAME WARPING - By Fred McWilson



Welcome back fellow OOB creators! I hope that the first OOB tutorial in last months PhotographyBB Online Magazine has spurred your interest in pushing this technique even further, if so then you have come to the right place! In the first tutorial we learned what "OOB's" are and how to create them. In this second tutorial we are going to blow past some of the basic straight-edged frames and warp into frame and space-time curvature...well maybe just frame curvature!

Quick note to image editors, the "Warp" tool is only found in Photoshop versions CS2 & CS3 currently. For Element users see the note at the end of this article for a work-around that can give you some of the same results.

When I first learned how to create an OOB image and studied others works I noticed most if not all used the familiar straight-edged white framing that photos of old commonly had. These OOB's had very little what I like to call "frame interaction or frame bending" being employed in these images. I think one reason for this was due to the editing tools at the time were somewhat limited in dealing with this very effectively. Now with the advent of the "Warp" tool found in Photoshop versions CS2 and up, this kind of manipulation has become so much easier for the editor. Most of the OOB's I viewed used the frame strictly as the boundary to achieve the 3D effect and rightly so. In this tutorial we are going to take the frame a step further and give it a little more life and 'warp' past the constraints of the straight-edged frame style.

Frame warping considerations:

Although any OOB creation that has a frame can have the frame bent, curved or warped from the subtle:



To the more extreme:

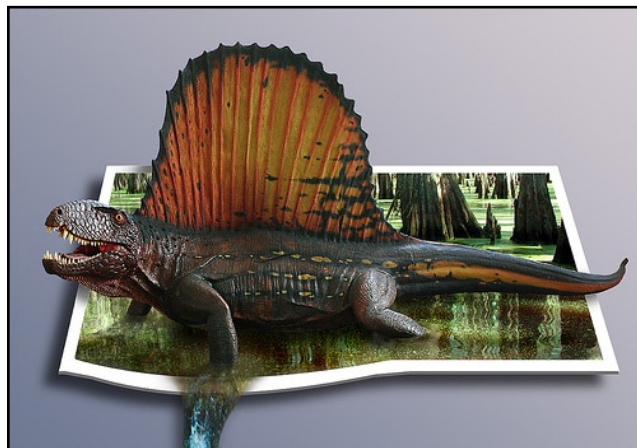


However, some considerations should be taken. In the first example with the lizard, the frame has just been warped on one of the corners of the frame for a

more subtle effect. The second more radical image of the little rodent the frame has had much more frame manipulation and even a little frame interaction. It is up to you as the image editor to decide how much or little of frame warping to apply. So when considering to warp your frame you need to think about a few things. First, will the frame warping add to the overall effect in some positive way. Secondly, how much frame 'warpage' to apply and to what degree. Overall you will want your image to be enhanced by frame warping not overwhelmed by it. When frame warping I try to think about the image and how warping would make the image more interesting or how the frame could be interacting in some way as a result of the image such as example of the jet wheel bending the frame.



Or in this example of the dinosaur's foot depressing the frame so that the swamp is being drained.



Another aspect to the frame being warped to me is the effects of giving the overall image a more dynamic feel to it, rather than the more static look of the straight-edged OOB's. Both have their place and use and if you let the image you are editing help guide you to determining whether or how much frame warping to do I think you will end up with much better results.

The tutorial:

In this tutorial I used the same image used in the first tutorial to continue to build upon the OOB editing tools we used there plus the new tools used to create the warp effects.

You can find the tutorial image here:

<http://www.flickr.com/photos/serrator/153709954/sizes/o/in/set-72157594146002408/>



In addition to the warp tool we will also venture into the frame shading a little bit more to help create an even more believable final image. I hope you find this tutorial helpful in giving you a few more tools and techniques to put in your editing tool belt and most importantly...to have fun while editing!

Note: Unfortunately for Element users the Warp tool is not available, it was introduced into Photoshop CS2. Element users though, can use the “Liquify” filter to achieve some amount of frame manipulation. You can find this in the pulldown menu Filter>Distort>Liquify. Although not as controllable as the warp tool, frame bending can be done with some patience. Be sure to have the frame layer active when you do the Liquify filter and don’t be afraid to enlarge your brush size to help with smooth sweeping bends.

Frame “Thickness”

One last bit, I have been asked numerous times on how I add “thickness” to some of my frames. This is simply done by duplicating the frame layer once the frame warping or even just straight-edged frames work is completed. Once the frame layer has been duplicated adjust it’s white color to a gray color by using the Levels sliders found in Image>Adjustments>Levels, adjust it just enough to distinguish it from the white of the other original frame layer. Then just drag this new frame layer below the main image layer. Then using the Move tool, slightly move the new frame from out behind the other frame layer to give the frame a thick look.

A Note From the Editor of PhotographyBB Online Magazine...

Hello! I just wanted to make a note regarding the format of this tutorial. The author, Fred McWilson, has put together a fabulous ebook style tutorial, and rather than re-writing it and formatting it to our layout, we are going to present his original format in reduced size here. You may wish to zoom in to 150% or higher to view the tutorial nicely. We’ll also provide a link to download the tutorial PDF file.

THE WONDERFUL WORLD OF OOB'S

FRAME WHAT?



FRAME WARPING INTRODUCTION TUTORIAL

MANY THANKS TO STEVEKTN FOR HIS HELP IN PROOFING THIS TUTORIAL AND THE GREAT TIPS HE PROVIDED! SEE HIS GALLERY HERE! [HTTP://FLICKR.COM/PHOTOS/STVEKTN/](http://flickr.com/photos/stevektv/)

SERRATOR 6/06

WHEN CREATING OOB'S THERE WILL BE AN OCCASION WHEN THE TRADITIONAL FLAT RECTANGULAR FRAME JUST WILL NOT DO. IN THIS TUTORIAL WE WILL DO UNIMAGINABLE THINGS TO OUR FRAME...SUCH AS WARPING IT! WHAT IS MEANT BY "FRAME WARPING?" ...SEE BELOW.

FRAME WARPING IS THE BENDING & TWISTING OF THE WHITE BORDER... OR FRAME. IN SOME CASES WARPING THE FRAME CAN GREATLY ADD TO THE 3D ILLUSION OF AN OOB.

THE FRAME HERE IS BEING PULLED DOWN BY MY SON'S GRASP AS HE CLIMBS THE CLIMBING WALL.



IN THIS CASE I AM CREATING THE ILLUSION THAT MY SON IS DISTORTING THE FRAME BY HIM STEPPING ON IT.

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IN THIS PIC I CHOSE TO CURL THE PHOTO CORNER USING THE WARP TOOL. THIS IS A LITTLE MORE WORK BUT STILL EASY ONCE YOU SEE HOW TO DO IT!

FRAME WARPING CAN BE A FUN ELEMENT TO ADD TO ANY OOB TO SPICE IT UP!

WE'LL LET'S START IN ON AND GO INTO "WARP-DRIVE"....)

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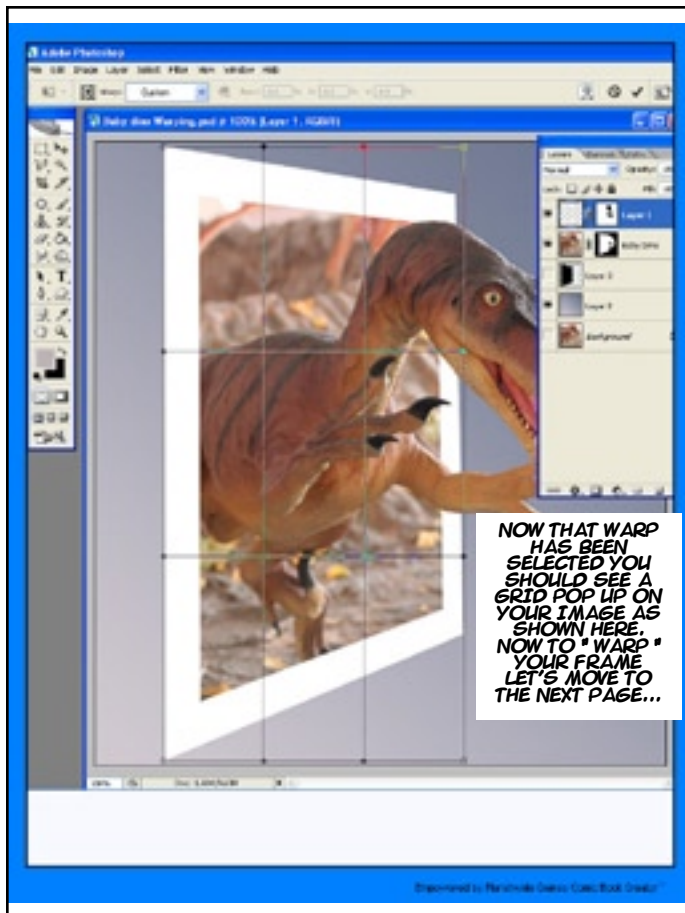
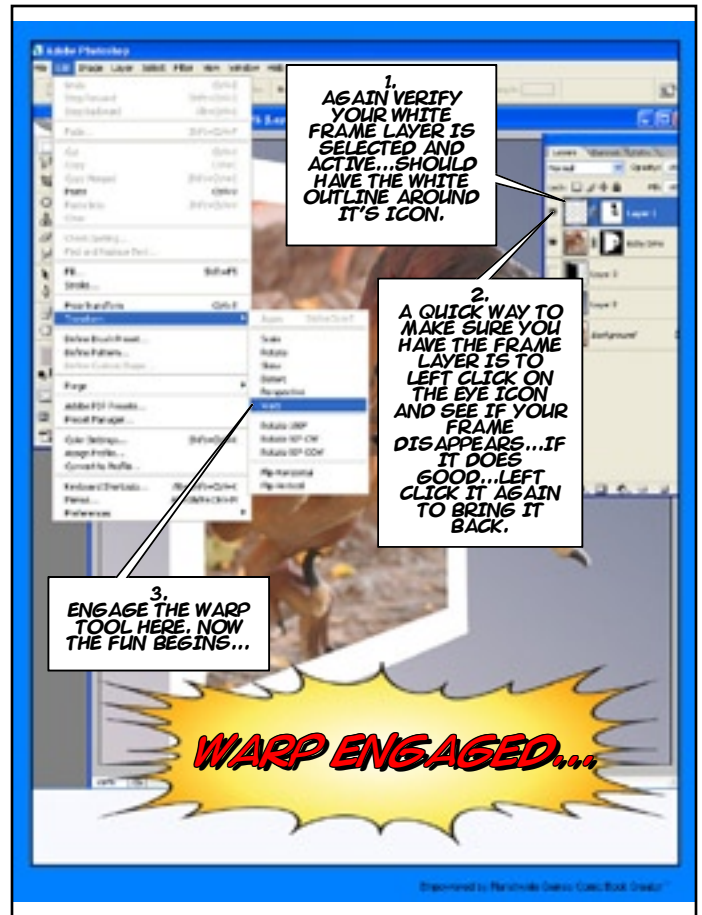
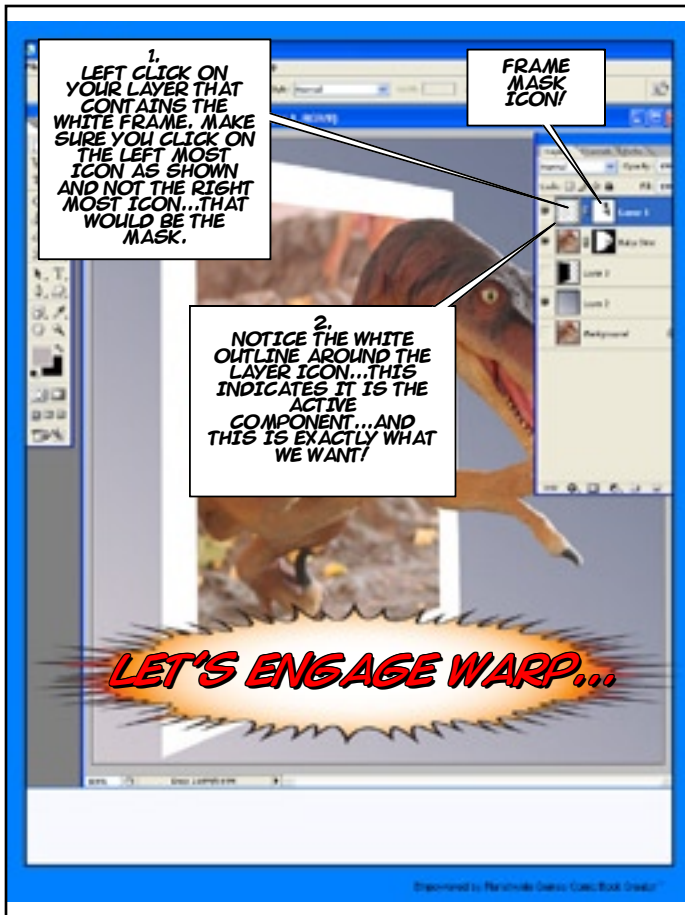
1. OPEN YOUR PHOTOSHOP FILE THAT YOU CREATED WHILE DOING THE FIRST TUTORIAL. MAKE SURE YOU OPEN THE FILE WITH THE PSD EXTENSION, THIS FILE WILL CONTAIN ALL THE LAYER AND OTHER INFO NEEDED. DO NOT OPEN THE JPEG FILE YOU CREATED TO POST IT ON FLICKR. THE CORRECT FILE SHOULD HAVE ALL THE LAYERS AS SHOWN HERE IN THE LAYERS PALLET.

2. START BY LEFT CLICKING ON THE EYE ICON ON THE SHADOW LAYER AND OTHER INFO NEEDED. DO NOT OPEN THE JPEG FILE YOU CREATED TO POST IT ON FLICKR. THE CORRECT FILE SHOULD HAVE ALL THE LAYERS AS SHOWN HERE IN THE LAYERS PALLET.

3. IF YOU HAD A DROP SHADOW IT SHOULD NOW BE INVISIBLE.

NOTE: YOU CAN GO AHEAD ACTUALLY AND HOLD, THEN DRAG IT TO THE TRASH CAN IN THE LOWER RIGHT OF THE LAYERS PALLET WINDOW. THIS WILL DISCARD THIS LAYER SINCE WE WILL NOT NEED IT.

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1. FOR FUN LET'S WARP THE FRAME IN A FEW OTHER PLACES. LEFT CLICK AND HOLD IN THE UPPER RIGHT AND LEFT AREAS OF THE FRAME AND WARP THEM ROUGHLY AS SHOWN.

2. YOU WILL NOTICE THAT WHEN YOU WARP THE FRAME IT WILL PULL AWAY FROM IT'S ORIGINAL LOCATIONS... DON'T WORRY ABOUT THIS NOW WE WILL FIX IT SHORTLY.

3. ONCE YOU ARE SATISFIED WITH YOUR WARPING PROCEED ON TO THE NEXT PAGE...

Digitized by: Perseus Online Comics Book Creator

1. LEFT CLICK HERE ONCE. A WINDOW SHOULD POP UP ASKING YOU TO APPLY YOUR CHANGES... LEFT CLICK THE APPLY BUTTON ONCE.

2. LEFT CLICK ON YOUR MAIN IMAGE MASK ICON AS SHOWN. WE ARE GOING TO CLEAN UP THE AREAS THAT NOW ARE OUTSIDE OUR FRAME THAT SHOULD NOT BE!

3. SELECT THE BRUSH TOOL. ADJUST THE SIZE AS NEEDED FOR PAINTING AWAY THE EXPOSED IMAGE SHOWN IN THE NEXT STEP.

4. LEFT CLICK HERE TO TOGGLE THE BLACK TO TOP...REMEMBER BLACK = REMOVE AND WHITE = BRING BACK

5. WITH A BLACK BRUSH NOW SELECTED PAINT AWAY ALL AREAS THAT SHOULD NOT BE OUTSIDE YOUR FRAME. ALSO IF SOME AREAS NEED TO BE BROUGHT BACK... SWITCH THE BRUSH TO WHITE.

NOTE: IF YOU WERE STARTING FROM SCRATCH ON A NEW JOB YOU WOULD WARP THE FRAME BEFORE MASKING THE MAIN IMAGE AWAY... BUT SINCE WE ARE LEARNING IT DOESN'T HURT TO HAVE TO REMOKE YOUR IMAGE USING SOME OF THE FUNDAMENTAL TOOLS OF PHOTOSHOP.

Digitized by: Perseus Online Comics Book Creator

NOW AT THIS POINT YOUR IMAGE SHOULD HAVE ALL OF THE MAIN IMAGE OUTSIDE OF THE FRAME MASKED OUT AS SHOWN BELOW... EXCEPT THOSE PARTS THAT ARE TO BE KEPT FOR THE OUT OF FRAME PARTS SUCH AS THE HEAD AND ARM OF OUR DINO. NOTICE THOUGH THE FOOT AND CLAW HAS BEEN NOW INCLUDED JUST LIKE THE HEAD AND ARM WERE IN THE PREVIOUS TUTORIAL SINCE THEY ARE NOW OUTSIDE THE FRAME.

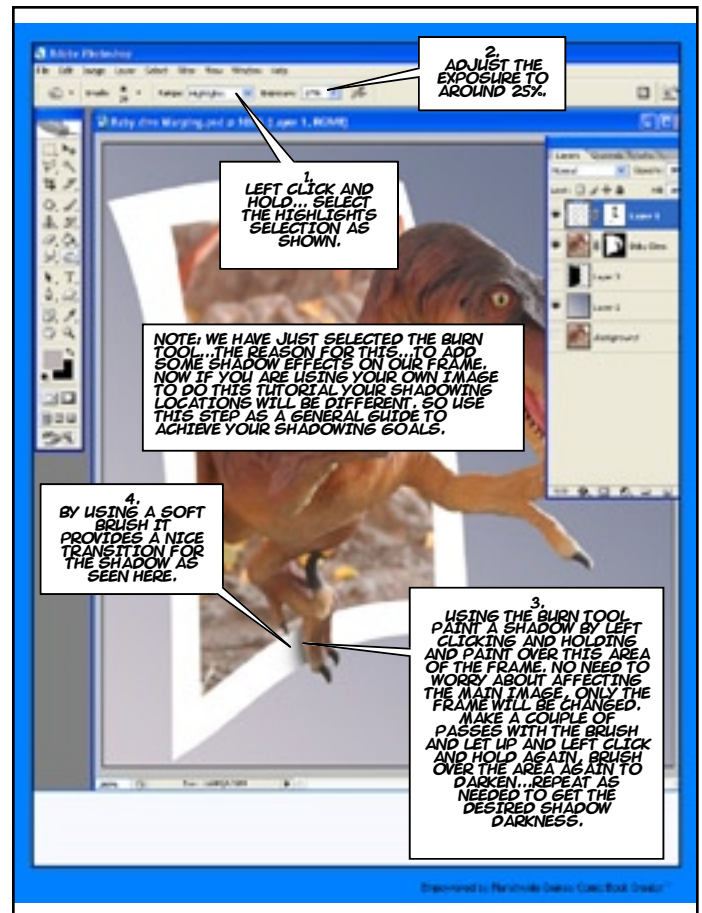
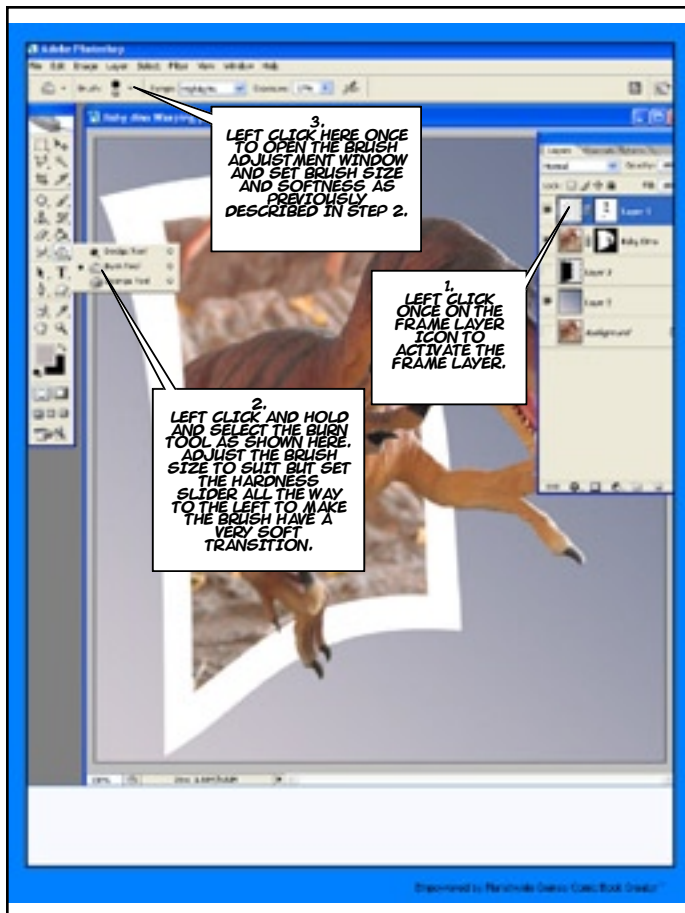
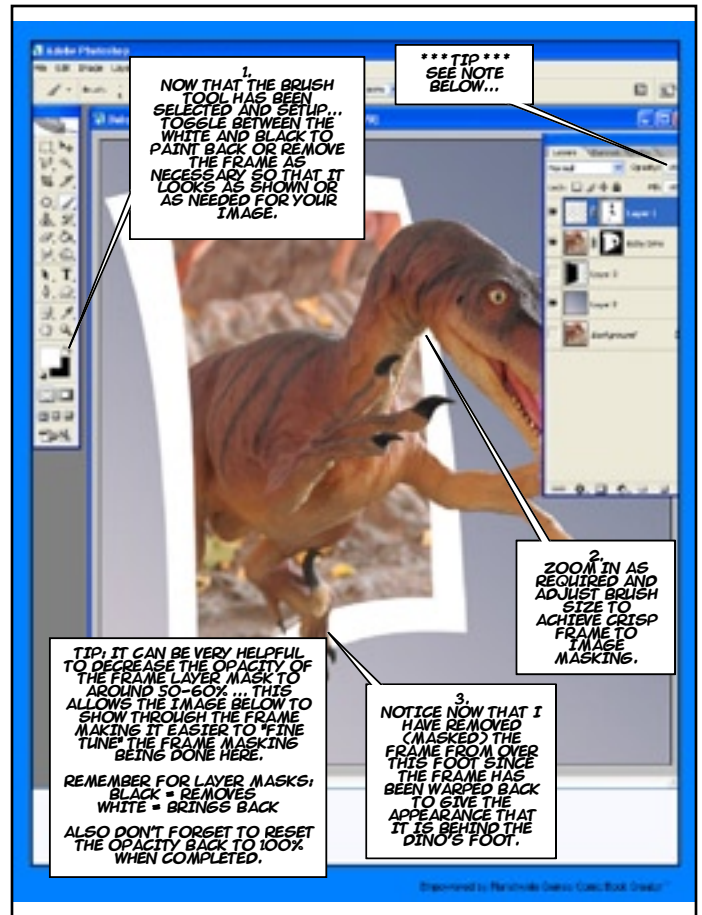
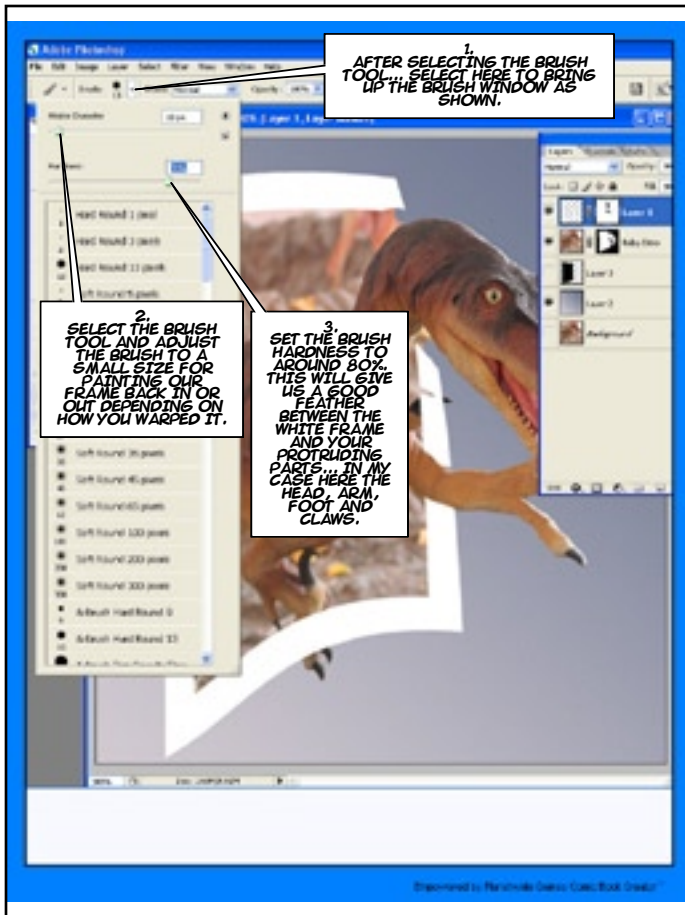
NOTICE THAT I DID NOT MASK OUT THE FOOT AND CLAWS HERE SINCE THEY ARE NOW GOING TO BE OUTSIDE THE FRAME!

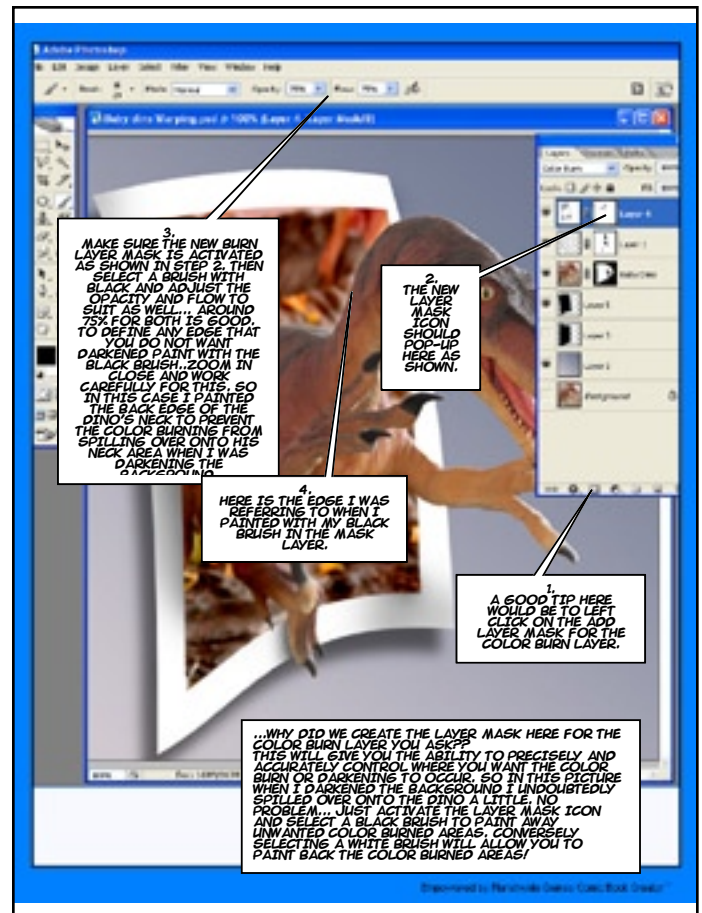
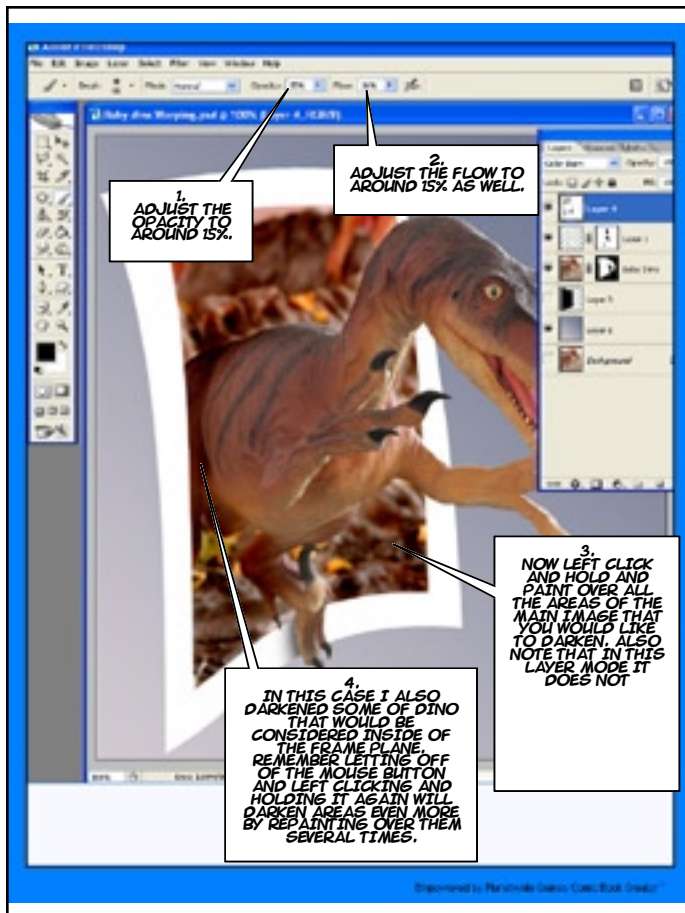
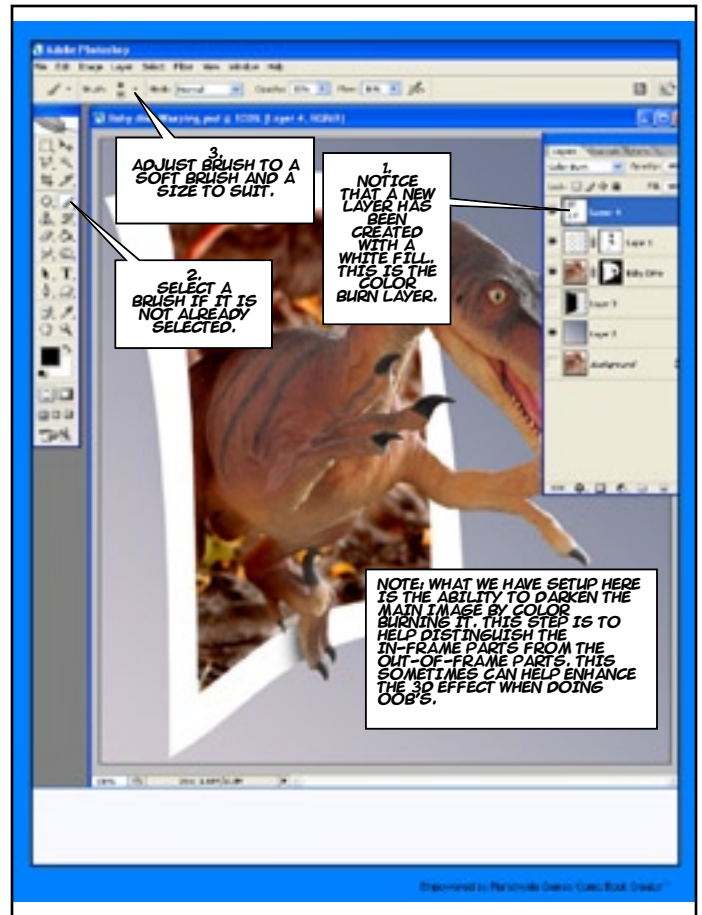
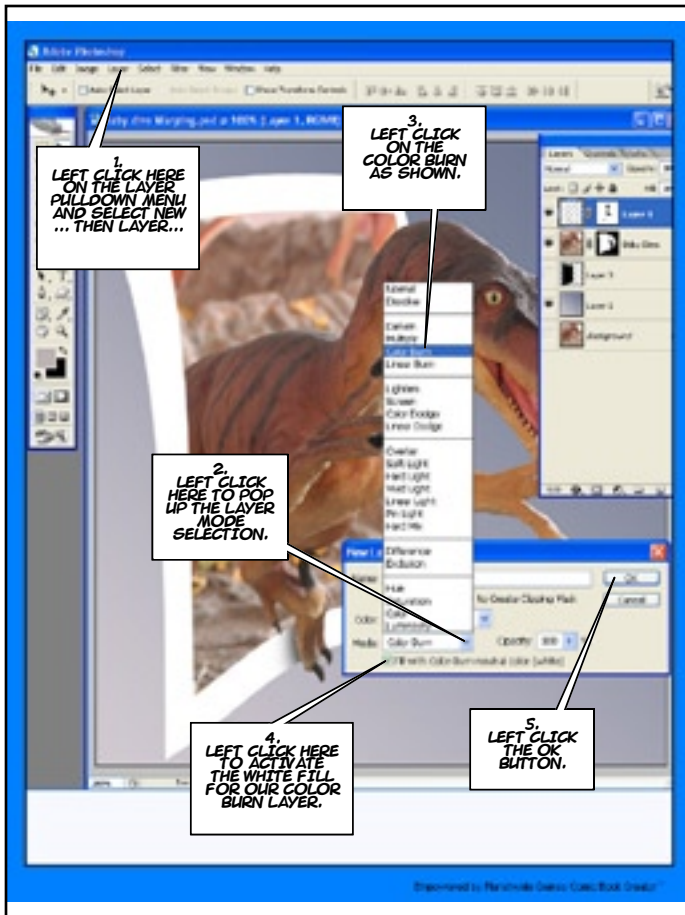
Digitized by: Perseus Online Comics Book Creator

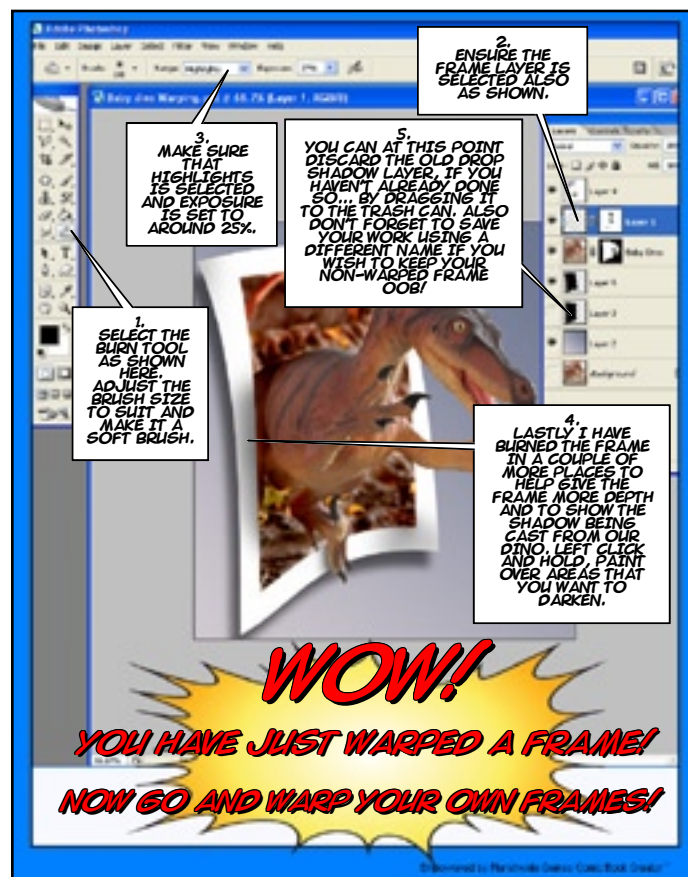
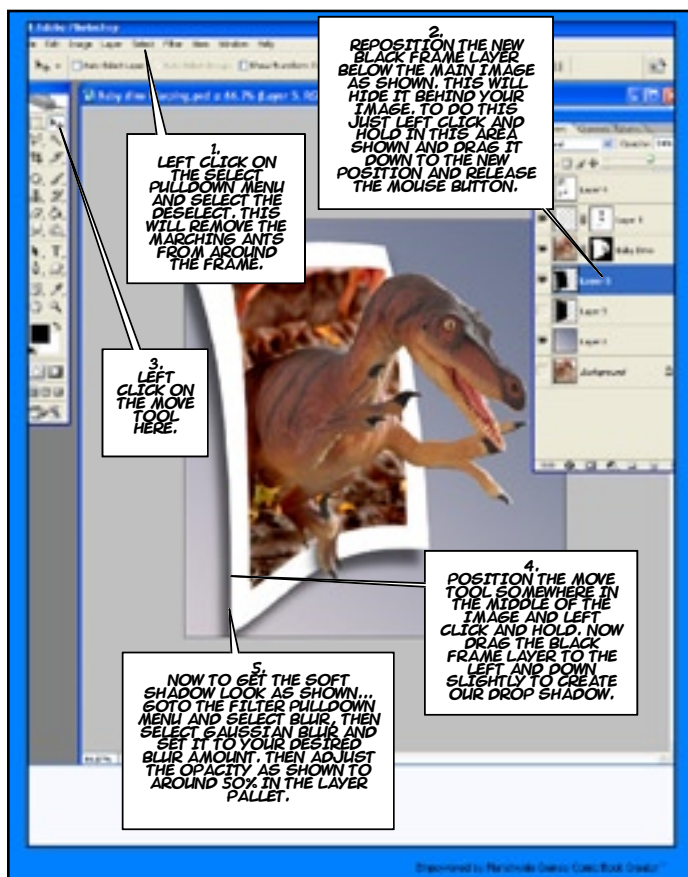
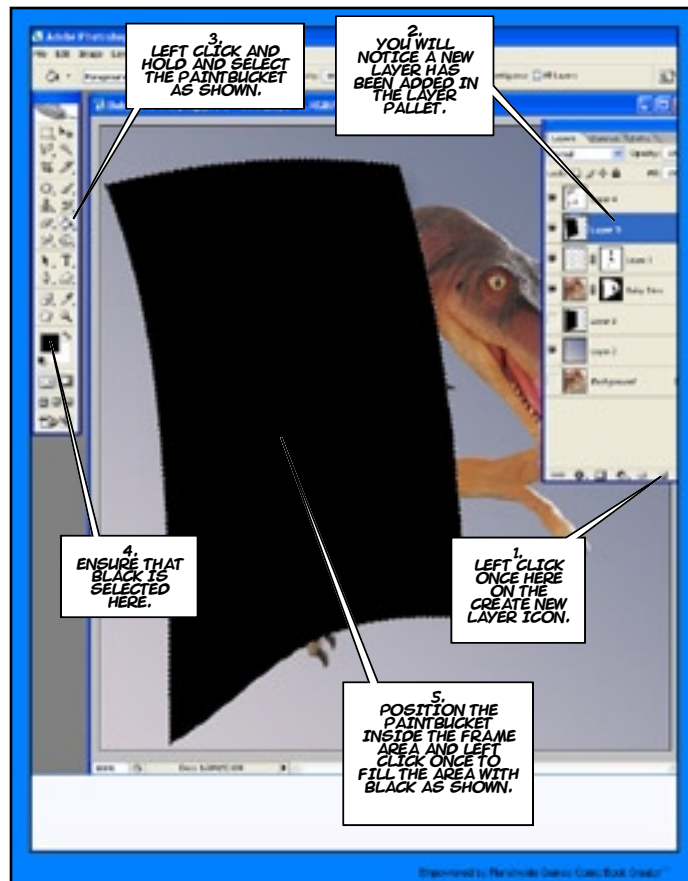
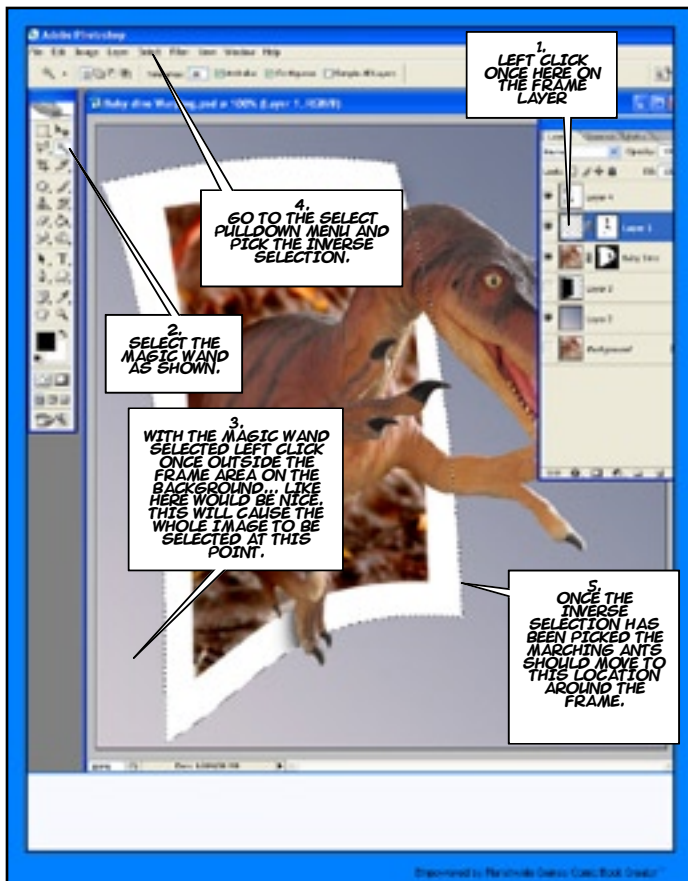
LEFT CLICK ON THE FRAME MASK ICON... IT IS THE ICON TO THE RIGHT OF THE FRAME LAYER ICON. WE NOW ARE GOING TO FIX THE FRAME.

THESE ARE THE AREAS THAT WILL BE FIXED NEXT.

Digitized by: Perseus Online Comics Book Creator







PhotographyBB would like to thank Fred McWilson for sharing these tutorials with our readers. To download Fred's PDF files for these tutorials, click the following link: http://www.logicscape.com/oob_tutorials/

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Actions in Action!



You've probably heard all about Photoshop® Actions by now, and maybe even downloaded a few. In this series, I'll show you how you can create your own useful actions to automate those repetitive tasks. In this issue, I'll show you how to create a simple frame which will add a subtle touch when sharing your image on the web.

SIMPLE BUT STYLISH: FRAMING YOUR WEB PHOTOS - By Dave Seeram

Welcome back to "Actions in Action!" From your emails, I've seen that some of you (hopefully all of you!) have missed this section of the magazine. As a result, I'm back to give you more ideas for automating repetitive tasks, thereby speeding up your digital workflow.

Nowdays, almost every digital photographer is posting their photos on the web. Be it online galleries, photo sharing sites, social networking sites, or forums (like the great PhotographyBB Forum!) - we're all doing it. This month, I'm going to show you a short little tutorial on how to make a web frame action, which will give your images that extra bit of "finish" before posting them on the web.

Step 1: Open an image to work with. Open up your actions palette (Window>Actions) and create a new Action Set (by clicking the folder icon at the bottom of the actions palette). Next, create a new action (by clicking the "Create New Action" option at the bottom of the actions palette).

Step 2: This step is optional (feel free to alter these settings to your discretion), but we need to size the image appropriately for the web. For most cases, an image no larger than 640 pixels on it's longest side should be more than adequate for most web viewing. To do this, (with your action recording), go to the menu: **File>Automate>Fit Image...** Here is where we will size the image to 640 pixels on it's longest side. Enter the values of 640 pixels for both the width and height. By doing this, we will be able to resize the image to 640 pixels maximum whether the image is in landscape or portrait mode.



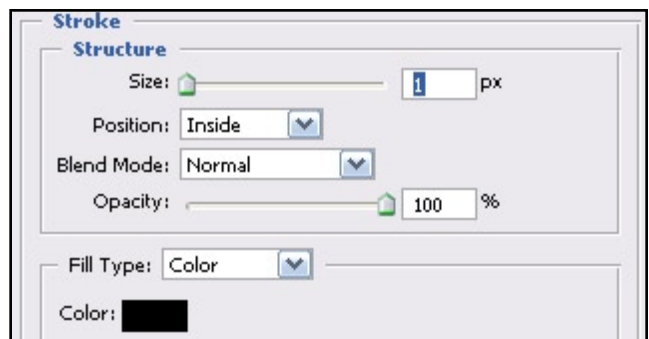
Step 3: Next, go to the menu: **Image>Image Size...** Change the resolution value to 72 pixels/inch (if it's already 72 pixels per inch that's ok!), and uncheck the Resample Image checkbox at the bottom. Click OK.

Step 4: Next, double click on the Background layer in your layer's palette, and rename it to Layer 0. Click OK.

Step 5: Go to the menu: Layer>Layer Styles>Stroke... and change the following settings:

Size: 1 px
Position: Inside
Color: Black

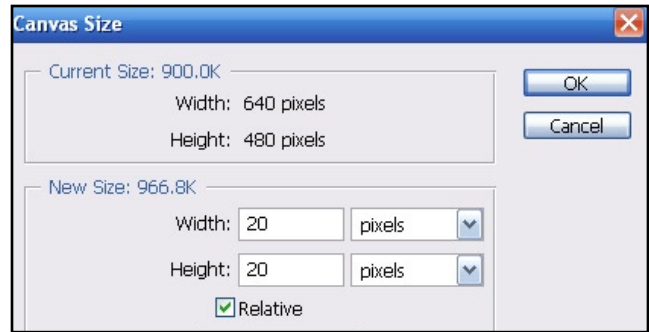
You can leave all of the other settings as they originally were set. Click OK to continue.



Step 6: While holding down the Control key (PC) or Command key (Mac), click the Create New Layer icon at the bottom of the layers palette. Holding down Control/Command will create this new layer under our previous layer.

Step 7: We want to extend the canvas now, to create a nice white border around the image. Go to the menu: Image>Canvas Size...

You'll want to enter "20" for both the width and height fields, however, make sure to change the units to pixels, rather than inches. Also, check the little checkbox that says "Relative" and click OK.



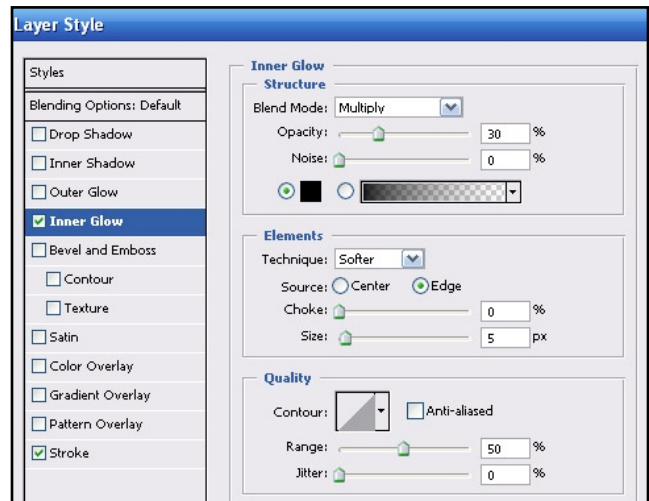
Step 8: Press the letter "D" to reset the color swatches back to their defaults (Black/White). Next, press Control+Backspace (PC) or Command+Delete (Mac) to fill this new layer with white.

Step 9: The final step is to add just a subtle little embellishment to the frame.

Go to the menu: **Layer>Layer Styles>Inner Glow...**

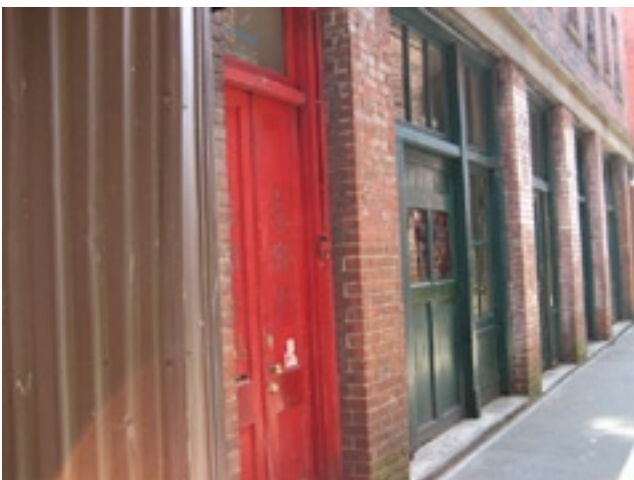
Here, you'll want to change a few settings. Change the blend mode to "Multiply," reduce the opacity to 30%, change the color from its default (usually a yellowish color) to black, leave the Choke at 0, and make the size 5 px, as shown here.

Also, before you click OK, click on the **Stroke** layer style at the bottom left of the Layer Styles dialog box, and use the exact same settings you used in step 5.

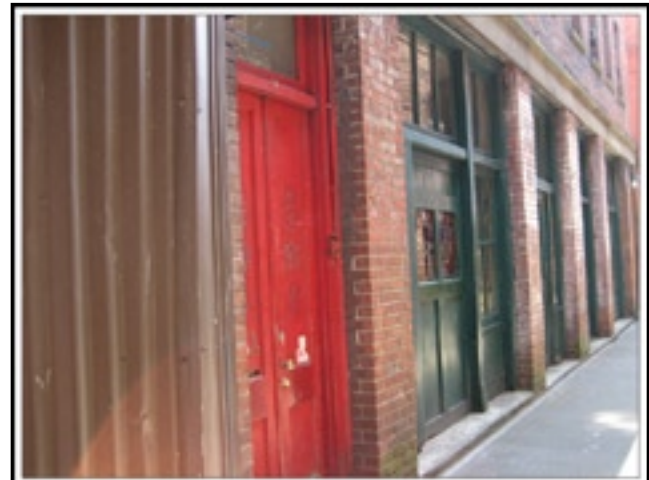


And you're finished! Let's have a look at a before and after image to see how this subtle little frame can add just that extra impact to get your photos well noticed, and professionally presented when posting them on the web.

Before:



After:





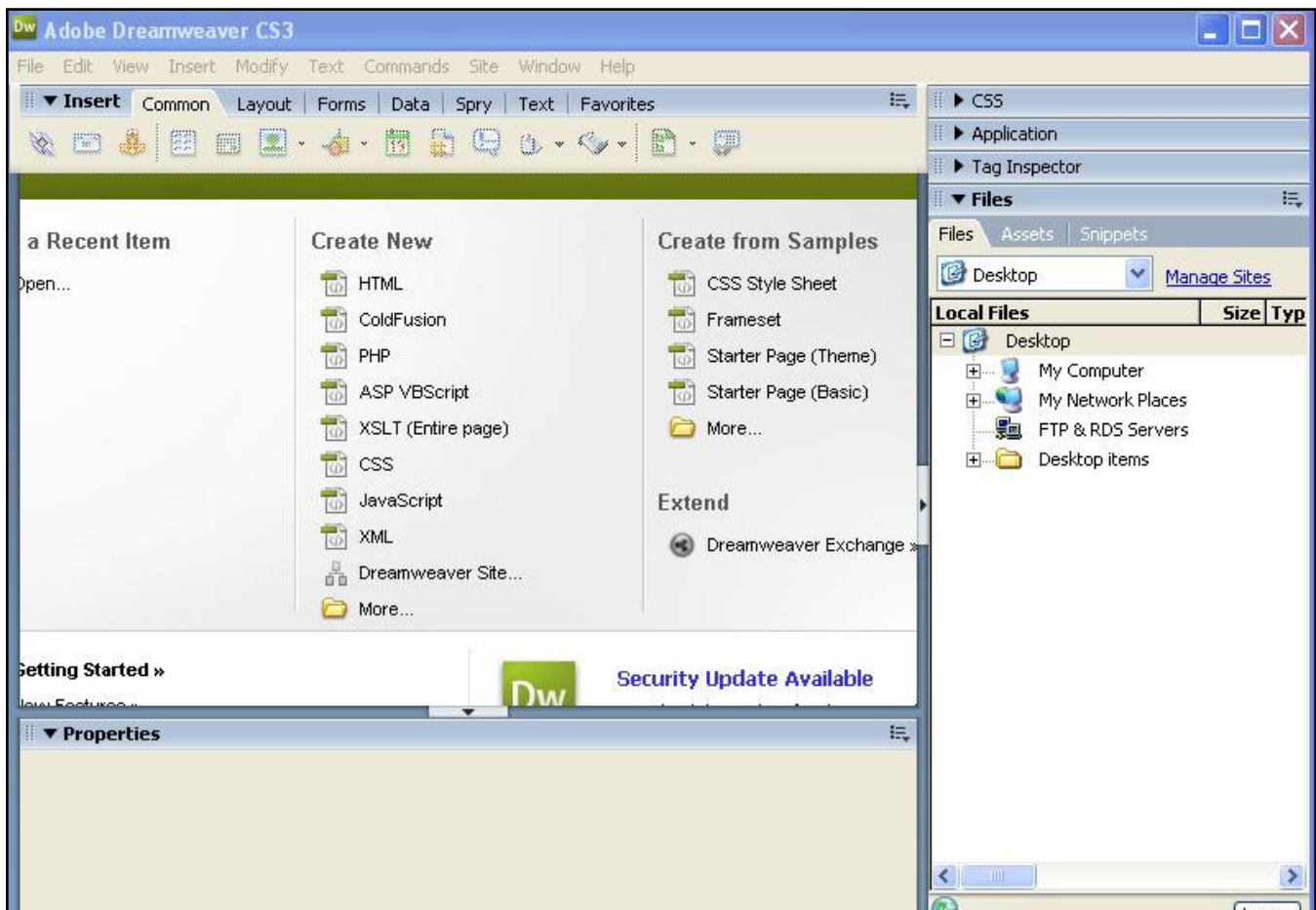
Dreamweaver Basics

In today's age of digital photography, the modern photographer is finding that not only do they need to be a good photographer, but they need to know things like image post-processing techniques, and even basic HTML to create their digital galleries on the web. In this column, we'll look at some basic steps in Dreamweaver for building your photo websites.

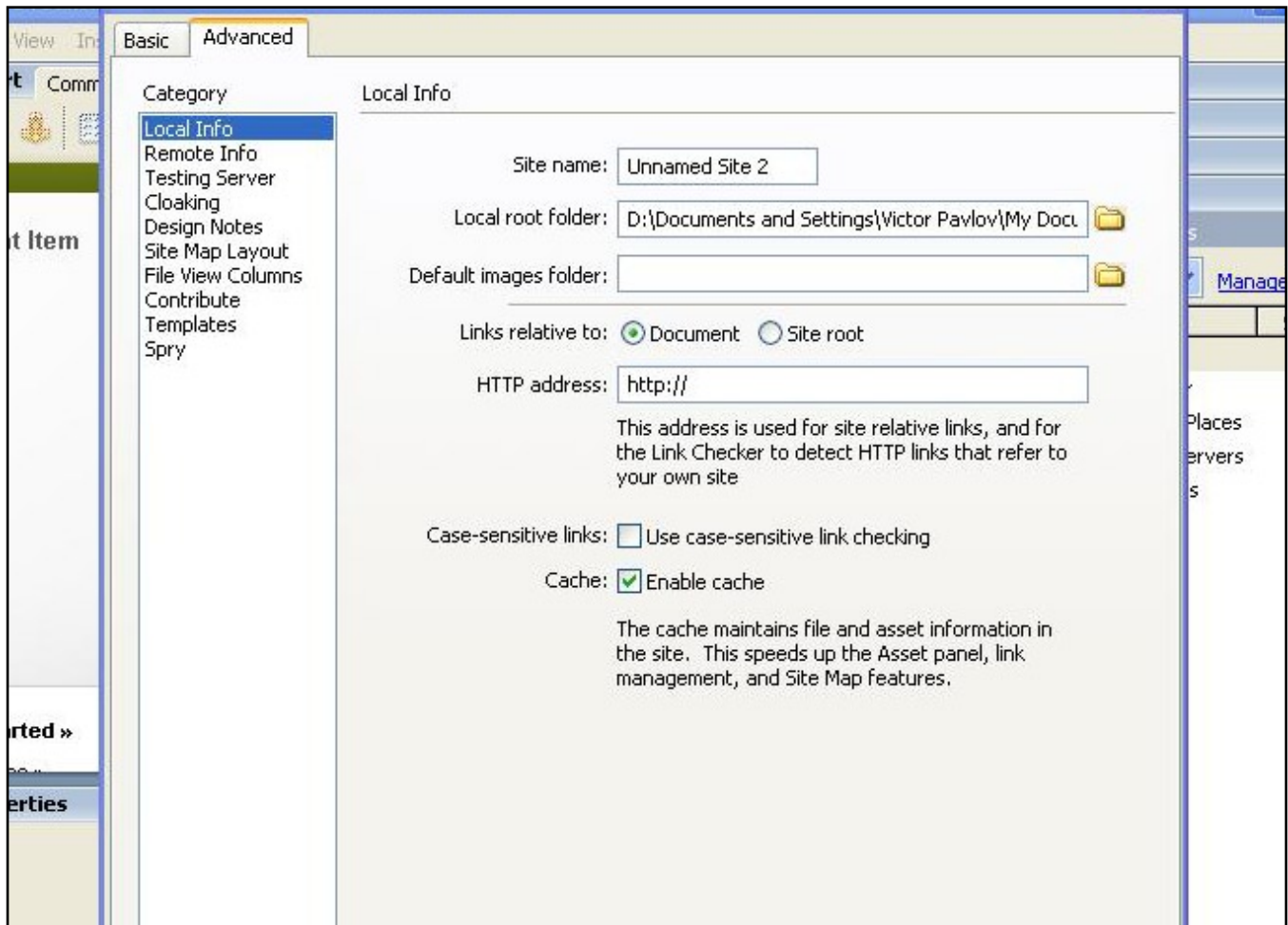
A LOOK AT THE FIRST STEPS IN CREATING YOUR WEBSITE - By Victoria Sargsyan

Yes, the photographer needs to wear many different hats these days. A photographer of the digital era also needs to know how to display their wonderful photographs in a digital gallery (online). In this article series, I'll walk you through the basic steps of building a website with Adobe Dreamweaver®. Although there are several ways of organizing your site's directories and files, I be showing you the steps which I use in building websites. This first tutorial will be brief, showing you where to begin when working with Dreamweaver and getting your local folders set up for your website. Let's begin!

Step 1: Open Dreamweaver. This is the default screen which will appear when you first launch Dreamweaver.



Step 2: From the “Create New” list on the screen, choose “Dreamweaver Site...” and a dialog box will appear. From here, click on the “Advanced” tab up at the top, and we’ll work on the options shown here.



Step 3: From here, we are going to begin setting up the structure of our site, and the folders to where files and images will be saved. Click on the “Local Info” option from the choices on the left. Before we can get our website onto the Internet, we are going to build a working site on our own computer first. Under “Site Name” choose a name for your site. Under “Local root folder” choose/create a folder for your website which will reside on your computer’s harddrive by clicking on the little folder icon to the right of that option. Navigate your harddrive to find a suitable location to save your website to (I am using my Local Disk (D:) Drive here) - Fig 1.3. Now create a new folder (with an appropriate name, ie First and Last name). Mine will be called “Viktoriyas” as shown below in Fig 1.4):



Fig 1.3



Fig 1.4

Step 4: With the previous dialog box still open, double click the folder you just created (to open it), and create a NEW folder inside that one, and name it appropriately. I called mine "Firstsite." This way, you can create different versions of your site all in one main folder - Fig 1.5. Here's what it looks like now in my example:

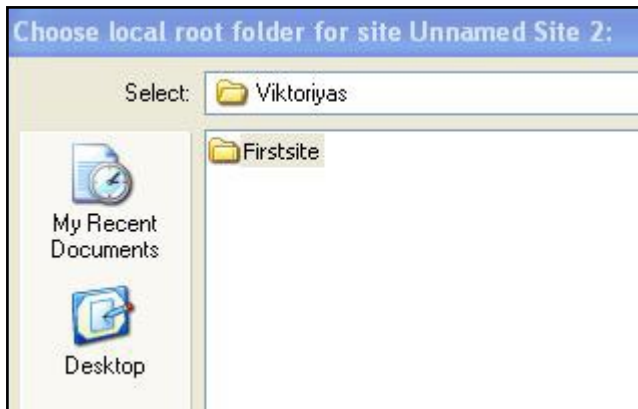


Fig 1.5

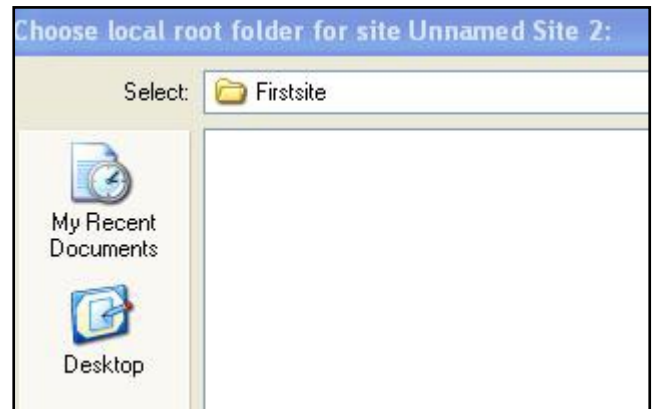
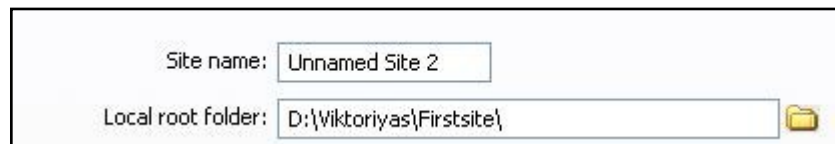


Fig 1.6

Double click on your project folder's name (in this case "Firstsite") and click "Select" to make this your site's root folder - Fig 1.6. The root folder is the main location for the website, and will contain the webpage that will launch when your browser is pointed to <http://www.yoursite.com> where "yoursite" will be your own personal URL, which you will decide upon later. Now that we have the root location of the website set up, let's have a look at the Local Info now.



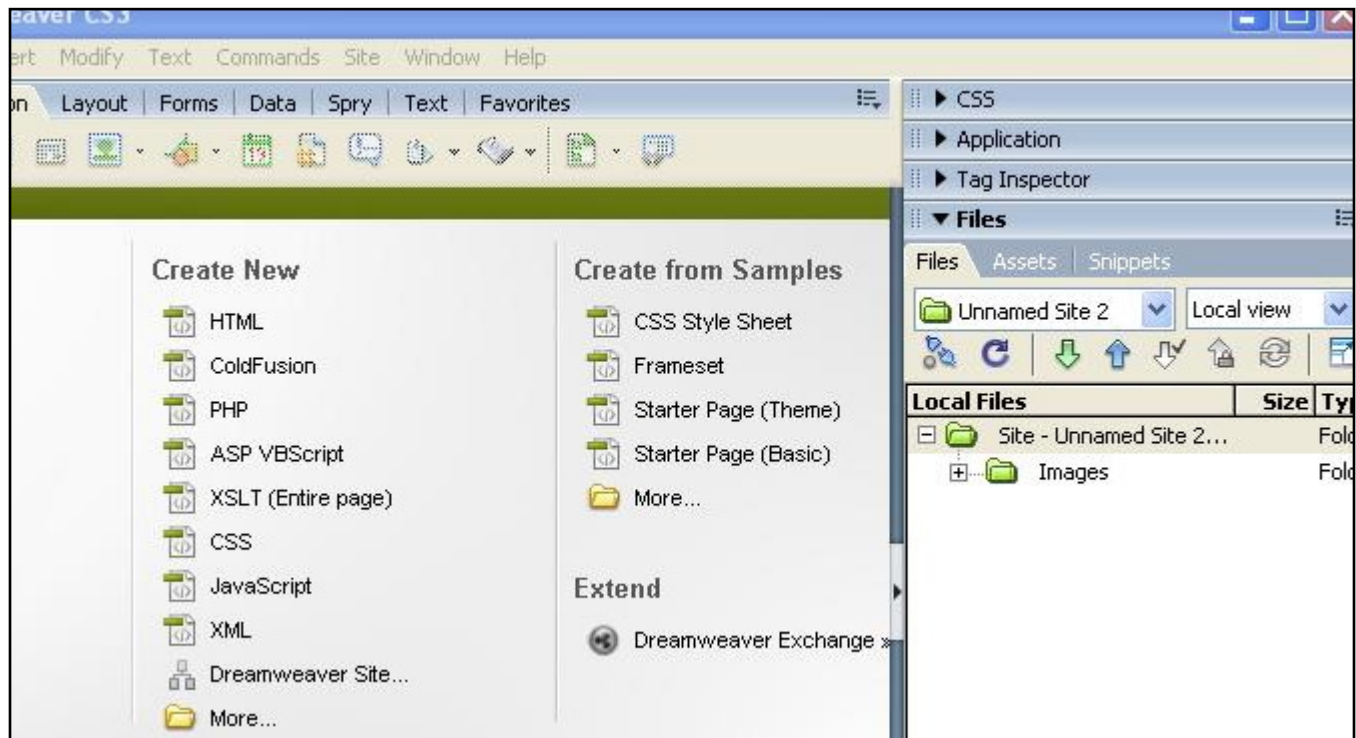
Step 5: Now we are going to setup the next option in the Local Info dialog box, which is the "Default Images Folder." Click on the little folder icon to the left of that option to choose a default folder to store site images into. Doing the same steps as above, navigate to your site's root folder (in this case - Firstsite) and inside that folder, create a new folder called "Images." Click on the folder, and press Select to make this your default images folder.



And here is what it will look like in your Local Info options now:

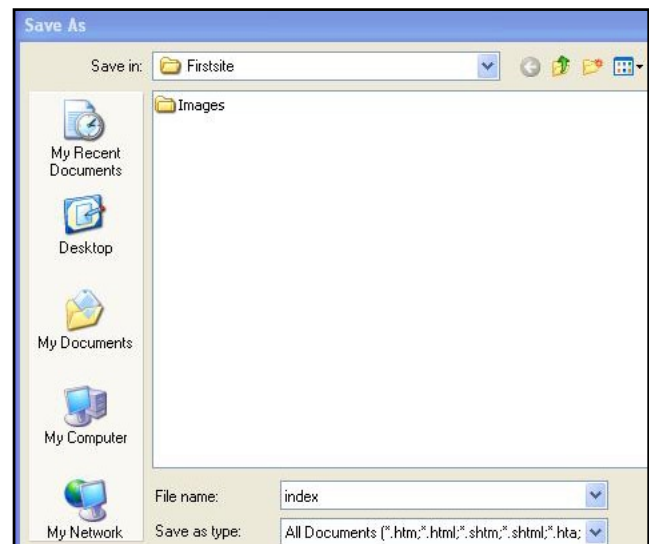


Step 6: Click OK to exit the Local Info options dialog box, and you'll be brought back to the Dreamweaver start page. Notice on the right, you can see your local folder directories, where you will be saving your website files to:



Step 7:

The final step we are going to take (for now) in setting up our site structure is to create the file which will be used for our site's Homepage. Under the "Create New" options, click on "HTML." A new, blank HTML page will appear, and the first thing to do is to save this as your site's "index" (which is your homepage) file. Go to the File > Save... menu, and save the filename into your site's ROOT folder (in this case - Firstsite), and name the file "index." You do not need to add .htm or .html to this, as Dreamweaver automatically appends this.



There you have it! You are now through your first steps in setting up the proper local structure for your website. Although this was just a short tutorial to get your feet wet in setting up Dreamweaver, next month we'll look at how to create text and add images into your webpage without having to know any HTML code. Later, we'll go through how you upload the files from your Local Folder to a web host, so that your page can be accessed anywhere on the Internet. Step by step, you will have your digital web gallery up and running in no time!

About the Author: Victoria Sargsyan is a member of NAPP (National Association of Photoshop Professionals) and is a talented graphic artist and web designer with over 15 years professional experience. To see more from Victoria, visit her website where you can check out her galleries and additional tutorials at:

<http://www.viktoriyaimage.com>



Photoshop Elements Tutorial

Throughout our first several issues, we've picked up a lot of friendly Photoshop Elements users who have been requesting some specific tutorials for Photoshop Elements. We listened, and we are happy to add a dedicated Photoshop Elements tutorials column to the PhotographyBB Online Magazine. Welcome Elements users, and enjoy!

IMPROVE DIGITAL PHOTOS QUICKLY WITH ELEMENTS - By Victoria Sargsyan

I'm not saying that your photos need improvement, but let's face it - Our photos don't always look the same on the computer as they did in real life. Sometimes our photos need just that extra bit of color correction, contrast adjustment, or sharpening just a tad to really make them "pop!" In this tutorial, I am going to show you a few quick steps using the Elements "Quickly Fix Photo" options, to further enhance your photos.

Step 1: Open Photoshop Elements and click on "Quickly Fix Photo."

Adobe Photoshop Elements 4.0

Tutorials

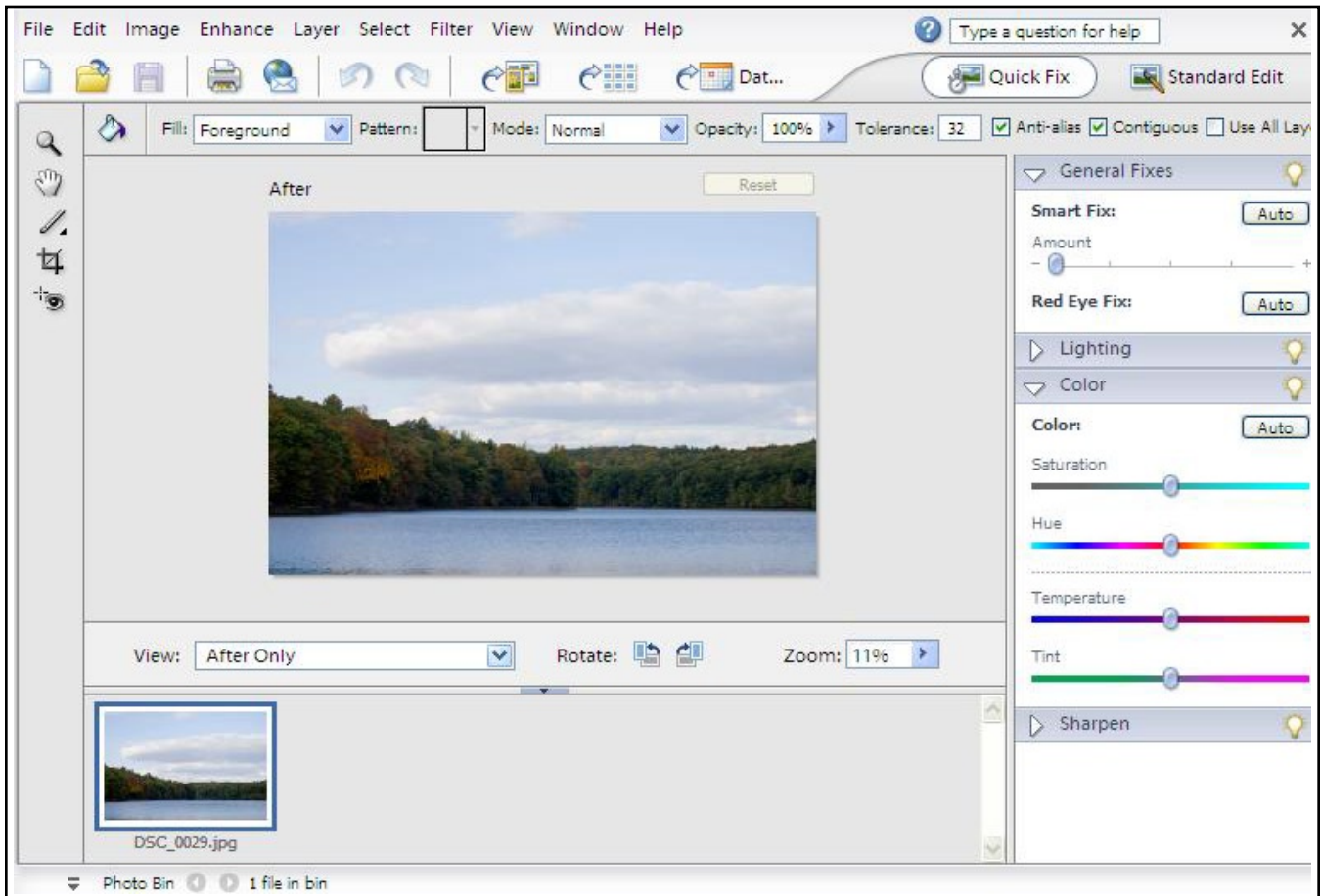
Product Overview View and Organize Photos **Quickly Fix Photos** Edit and Enhance Photos Make Photo Creations Start From Scratch

Quickly Fix Photos

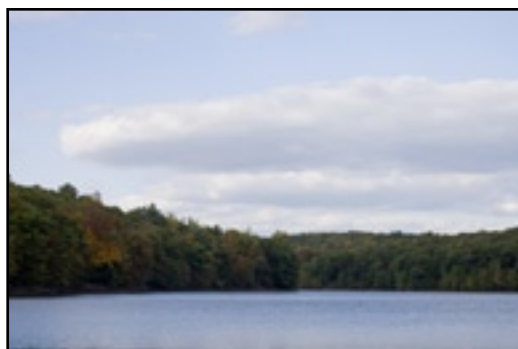
- The new Skin Tone Adjustment tool offers specialized controls for fixing skin tones that suffer from color and lighting problems.
- Easily extract objects from your photos for use in scrapbooking or compositing projects using the new Magic Extractor.
- The new Magic Selection Brush can make complex selection jobs a snap; just scribble on what you want to select or omit, and you will have the right selection in no time.
- Updated support for new Raw-enabled digital cameras.
- Automatically creates version sets from edited files.

Step 2: Open the photo which you are going to work on. Here you can see 2 windows: The bottom of the screen shows a thumbnail of your original photo, and the top of the screen is the photo shown as you apply modifications to it.

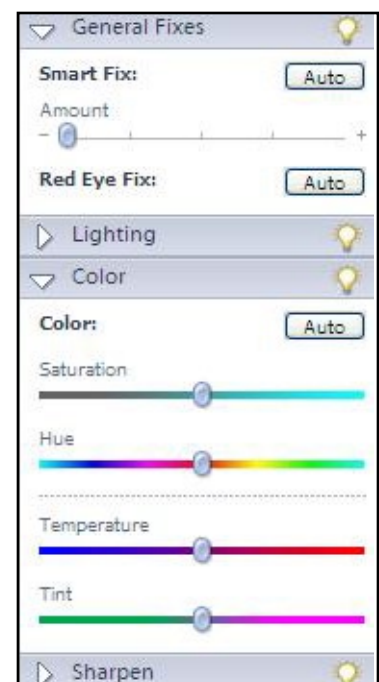
On the fixed photo you can see 3 buttons: "Actual Pixels", "Fit Screen", and "Print Size". I am going with "Fit Screen" which will fit my image in full, to the size of my window.



On the left side of the screen you can see the panel with following tools : Zoom Tool, Hand Tool, Magic selection brush tool, Crop Tool, and Red Eye Removal Tool (We will take the closer look at those tools in next month's tutorial).



Off to the right side of your screen you'll see General Fix, Lighting, Color, and the Sharpen tools, which we will be working with today:



Step 3:

Here, I'll go through the different options, and their effect on your image. It would be helpful if you follow along in Elements on a photo of your own so you can visually see the results on the fly.

General Fix:

Here you can see "Smart Fix" and "Red Eye Fix". This is an easy way to improve your photos, however, I prefer to improve my photos manually. One never knows what the final result will be!

Lighting:

Here you can see "Levels" and "Contrast", both of them working as "Auto Levels" and "Auto Contrast." Click on the auto button, and Elements will automatically adjust the levels and contrast with its own optimum settings based on your image.

Also here you can see Lighten Shadows, Darken Highlights and Midtone Contrast. These are very powerful, great, and extremely helpful options. Here is where you can really fine tune your image. Try it with one of your images, and adjust the different sliders to see their effect. Here is a brief description of what each slider actually does:

Lighten Shadows: Increases the brightness only in dark areas of your image.

Darken Highlights: Decreases the brightness in the highlight (bright) areas of your image.

Midtone Contrast: Adjusts the contrast in areas with medium brightness (midtones). Here is where you can pull out a lot of hidden detail in your images.

Experiment with those sliders. Try several different settings before you settle on a final result. Take your time and you will be surprised with the results. If you make any mistakes or wish to start over, you can click the "Reset" button at the top right corner of your image.

Color:

Here you can see Auto button for an easy fix or try playing with the:

Saturation - Intensity or vibrancy of the colors in your image.

Hue - Here you can shift the color tones in your image for some creative effects.

Temperature - This refers to the color temperature (See the filters article for more detail). You can make your image feel more "warm" or "cool" by adjusting this slider.

Tint - Here you can add a tinted color overlay onto your image. Try reducing the saturation slider all the way to the left (to remove all color), then slide the tint slider around to "tint" your image with a color. You can further use the Hue slider to choose the color of the tint you just applied.

Sharpen:

Here you can see the Auto button for an automatic sharpening adjustment, or for more control (and fun), use:

Amount - Use the slider to increase the amount of sharpening on your image. Try experimenting with oversharpening for a very cool artistic effect.

Here's a look at my final before/after results: (Notice the additional details in the clouds, trees, and water).



Before



After



Member in the Spotlight

Each month, we'll 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.

FEATURE ON MEMBER: Victoria Sargsyan

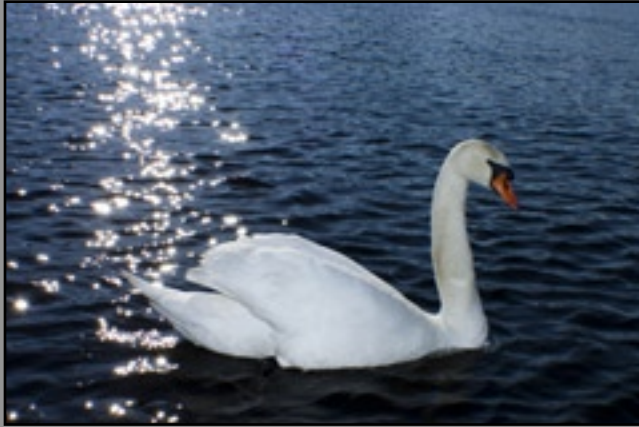
Victoria Sargsyan is one of our earliest and founding forum members on the PhotographyBB Forums. Since joining us and being one of the most active forum members, she is also a respected moderator for the PhotographyBB Forums, as well as a recurring author for the PhotographyBB Online Magazine.



PBB MAG: Victoria, thank you for joining us, it's great to have you here! Let's give our readers an introduction to you. Tell us about yourself Victoria!

Hello PhotographyBB and readers! I am really happy to be joining you as the Spotlight Member this month. My name is Victoria Sargsyan. I am from Armenia where I worked as a graphic designer for 7 years. Recently, I moved to the United States where I have now been living for the past 4 years. I currently work as a freelance graphic and web designer, and I just love the photographic opportunities that I have here in the USA. I absolutely love working

with Adobe Photoshop and using it to create digital artwork. Additionally, I am happy to say that I am one of the moderators for the PhotographyBB forums, and I have been writing tutorials for the PhotographyBB Online Magazine for the past 4 issues, with more fun stuff on the way!



One of my favourite swan photos.

PBB MAG: What type of photographic equipment and software do you use? Do you have any favourite gear that you always bring with you on a shoot?

I am actually fairly new to shooting digital. I currently shoot with a Nikon D40, a camera which I absolutely love. I've been using it now for over a year, when I

made the switch from film to digital. I have to say, I do prefer digital to film. I love the world of processing opportunities I have when working with digital images. Photoshop is one of my favourite programs, and I enjoy the endless possibilities there are for manipulating digital photos, enhancing them, converting them, or turning them into digital artwork.

For my lenses, I have a nice collection of Nikon lenses for the D40, including Nikon's 18-55mm, a 55-200mm, a NIKKOR 18-35mm f/3.5-4.5D IF-ED, and my newest lens, an AF-S VR NIKKOR 300mm f/2.8G IF-ED. Out of all of these, I would have to say that I like my 18-55mm the best because I tend to enjoy wide angle shooting, and this one gives me the quality and versatility to capture most of my scenes.

On the software side, I use a wide range of software depending on the type of work I am doing. My favourite is Adobe Photoshop, but I also enjoy using Photoshop Elements, Illustrator, Corel Painter, 3DStudiomax, Poser7, Anime Studio, Image Ready, Freehand, and Motion Artist. In my web work, I use Dreamweaver, MS SQL, and Visual Basic.net.

As for the gear I like to bring to a shoot: I'll always have my Nikon D40 on me, as well as my entire collection of lenses. I never know which one I'll want to use if I get a sudden inspiration from a scene. I also make sure to always bring a tripod to my shoots.



Boston Streets at Night.



Digital painting from photo entitled "Swan in the Night"

PBB MAG: Victoria, do you remember what first got you interested in doing photography and digital artwork?

Yes, I remember 20 years ago, when I finished my schooling at a painting college; I've always enjoyed painting and drawing. After my graphic design education and learning about Photoshop 10 years ago, and what could be done on the computer digitally, I was hooked! Since then I've been into Photoshop, digital art and photography, and trying to improve my works every day. I am also currently finishing my education in programming, to bring my portfolio to the next level through web programming.

PBB MAG: Photographically, what's your favourite discipline? (I.e. landscapes, portraits, nature, etc...)

My favourite photographic subjects are people. I love being able to capture various expressions on people's faces, as well as their eyes. There's a lot of power in being able to capture expression on people's faces. I prefer to shoot unexpected or candid shots. That way I am able to capture a "natural moment" or expression, which I believe has more impact when shooting people.



Here's a Photoshop piece I did entitled "Earthquake"

I also enjoy urban photography and being able to capture "city shots." I live near Boston, which is one of my favourite places to photography some great wide-angle city street shots. I totally enjoy shooting "rainy" city shots too. For me, if it's raining in the city, there's no better time to go out shooting!

PBB MAG: Victoria, in looking at your digital artwork, I can see you have a lot of talent in your digital paintings and photo compositions. Can you tell us a little bit about your technique, and where you get your inspiration from?

I love to recreate paintings digitally (freehand) using my Wacom tablet and pen on my PC. I mostly love doing paintings of celebrities, especially of my favourite singer - Elvis! Sometimes when I am doing a digital painting, I will use up to 130 layers in Photoshop, to make sure I get the lighting and shading effects just right.

As for my digital artwork, the inspiration comes from many places. Sometimes I'll be inspired to do artwork based on a movie I just saw, or a song that gives me a particular mood. Other times, the inspiration comes from my heart.

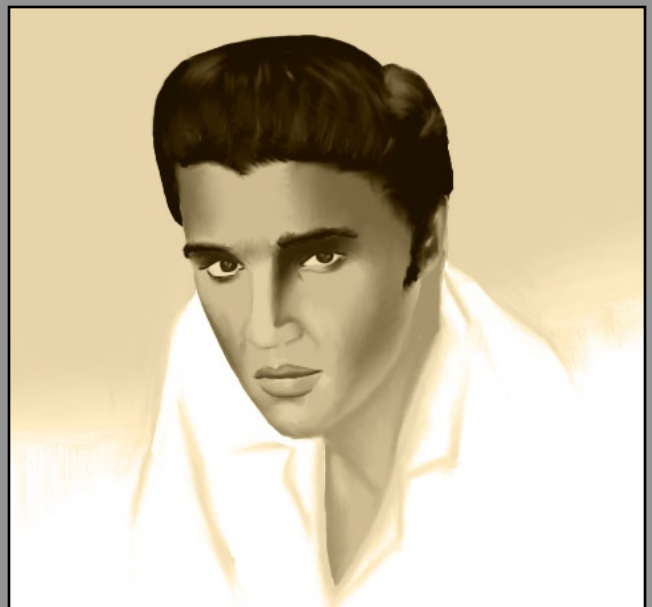


Digital painting done with the Wacom tablet and pen. This piece is entitled "The Night Before Halloween."

PBB MAG: It's been great not only talking with you, but also working with you on the magazine Victoria. Before you go, do you have any advice that you would like to share with anyone who's wanting to take "the next step" in photography?

Definitely! For anyone out there who is interested in learning new things, new techniques, or new programs... I would say to keep practicing always. Practice makes perfect, and you will learn to refine your techniques. Try to spend as much time as you can on your works. Remember to always keep positive and enjoy learning and practicing. Also, read as much as you can about the programs you are interested in, and learn as many tutorials as possible. You can find so many great tutorials on the internet, or in books also. Digital photography and photo manipulation can take years of practice, but it can also be a lot of fun at the same time. Chat with people on photography forums (like the PhotographyBB Forums), and you'll meet lots of people with similar interests to you, and you can all learn from each other. Never be afraid of making mistakes, because with each mistake you will

learn something new. Also, try new things, and you'll be surprised at how creative you are!



A freehand digital drawing of my favourite singer, Elvis!



Above: One of my favourites entitled "The Forgotten"

Left: This is one of my digital artworks from my "Tired Angel" series of works.

To see more images in this series, or to view more of my work, visit the PhotographyBB Forums and you'll find me to be quite active in the Digital Art forums.

I hope to see you there!

Victoria is a member of NAPP (National Association of Photoshop Professionals), experienced graphic designer and digital artist who's always willing to lend a hand or offer some advice. She's one of our Photoshop On Demand helpers, so if you have any Photoshop questions, visit the forums and chat with Victoria. If you would like to learn more about Victoria and view some of her photography and artwork, please visit Victoria's online gallery at:

<http://www.viktoryaimage.com>

Visit our team on The PhotographyBB Forums

PHOTOGRAPHYBB: A WELCOMING FORUM TO BEGINNERS, AND EXPERT USERS ALIKE!

What are the PhotographyBB Forums?

The PhotographyBB Forums are a place for anyone and everyone with a keen interest in digital photography or image editing, to gather around and chat with each other, ask questions, post comments, and share photos. You'll find things like Photoshop Tutorials, photo galleries, digital photography discussions and tips for improving your photography, along with fun stuff like Photoshop games, photography challenges and more! Try your hand at some of the games like the Photoshop "Invisibles" challenge, or if you are a Photoshop Guru yourself - have a Photoshop Tennis match!

PhotographyBB Forums are geared towards beginners, and the number one rule on our site is respect. You'll find that makes us one of the friendliest photography sites on the Internet. Everyone of any skill level from beginner to expert is welcome to participate without fear, since we are all there to help each other improve and inspire one another. Browse the forums and you'll quickly see the respect our members have for each other, and how you may fit in with the fine folks who visit us everyday.

We also launched the Photoshop H.O.D. (Help On Demand) section last month, which has been hugely successful. If you require any sort of Photoshop assistance, post your Photoshop question, and you'll usually receive an answer within minutes!

If you would like to chat with any of the authors of the PhotographyBB Online Magazine, or the editor himself, drop on by the PhotographyBB Forums and say hi. Registration is completely free; all you need is a login name and password.

Happy Photographing, and we'll see you on the forums.

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

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

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!

Next Month's Issue:

Issue 5 for June will have a lot of new columns for us. We've taken on a few new writers, which I am pleased to say will bring fresh and exciting content to the magazine. Stay tuned for a few surprises!

We'll also continue our popular series of "Photography Around the World" as we take you on a photographer's view of far away and exotic places which just might make you feel like you are actually there!

This month we had a great series of tutorials, and next month gets even better. We had to postpone a few of the previously mentioned upcoming tutorials, but have no fear - they are in press for future issues. Next month we'll dive deeper into Dreamweaver, along with a new series on HDR (High Dynamic Range) Photography.

Discounts for Readers:

If you are a regular visitor to the PhotographyBB Online Website, you may have noticed down the sidebar, a section called "Coupons of The Month." This section contains various photography related coupons and deals such as free photo prints, and discounts on books and software. If you are planning to buy these things anyways, visit us and use a coupon!

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

We would love to hear from you!

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

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