

PhotographyBB

YOUR GUIDE TO THE WORLD OF DIGITAL PHOTOGRAPHY

online

HDR PHOTOGRAPHY

An Introduction to High Dynamic Range Photography - Fred McWilson

Photography 101

Kenneth Fagan shows how to:
MASTER YOUR CAMERA'S ISO!

Are Your Photos Worth Selling?

Jon Ayres shares Tips on Photography
"BUSINESS SMARTS"

Photoshop Elements and Dreamweaver Tutorials!

By Victoria Sargsyan

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 Fifth Edition - New Columns and More!

Welcome to our fifth issue of the PhotographyBB Online Magazine! It was only a few weeks since our last release, however, I wanted to put things back on track with the scheduled release dates, so here we are once again! By now, I trust you have all managed to finish reading through Issue #4, yes? This issue is one of our finest, as we were able to cover a wide range of topics thanks to the evolution of our readership.

It always amazes me to meet with the volume of experienced and kind folks who wish to help out and share their knowledge with those who are just getting started. For me, that's what makes PhotographyBB more than just another photography site; it makes us a Photography Community. I'm proud of the growth of this magazine (through the hard work of all the volunteer contributors), along with the evolution of our readership. We've gained thousands of new readers, loads of new forum members (please come by and chat with us!), and I'm grateful to have received countless emails from you, our readers, in thanks for this magazine. The experts are sharing, the beginners are learning, and what more could we really ask for!

So what do we have in store for you this month? For starters, Ken Fagan has got some killer articles this month, with tips on how to choose a suitable camera bag for all of your gear, along with camera techniques in mastering ISO settings. Jon Ayres is back with an excellent article on "Why Some Photographers Cannot Sell Their Photos," giving us a no-holds barred look at what it really takes to break into the professional photography business.

Additionally, Victoria Sargsyan gives us a great tutorial for Photoshop Elements, and a continuation of the Dreamweaver for Photographers tutorial series. Also, Fred McWilson (our resident OOB specialist!) is kicking off a brand new multi-issue series on HDR Photography. For those of you who are new to HDR, I'm sure you'll be drawn into this relatively new technique (as I have been recently myself).

I would also like to give a warm welcome to a new contributor to this month's issue (with more to come!). Jason Anderson joins us from the NAPP members site, and I am pleased to welcome him to our group here. This month he gives us a profound and insightful view into the topic of "Why?" we take photographs. Jason was also able to help us out in the 11th hour, by graciously agreeing to be this month's Spotlight Member.

As for myself, this month I thought I would bring you a little something different from the norm with the Photography Around the World series (one of my personal favourites). I've put together a collection of some of my personal favourite images which I have taken throughout my various travels around the globe. I hope you all enjoy them!

Thank you to everyone who brought this issue together, you've all done a fabulous job (as usual) and it is appreciated not only by our readers, but also sincerely by me.

Dave Seeram
Editor and Publisher

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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.

JASON ANDERSON has been active in photography for about three years and shoots primarily with Canon gear. His endeavors have included starting a local photography club, in Summerville SC, where he currently resides, administering the online presence and their community forums. His philosophy about photography is learning through the sharing of knowledge, and he thoroughly enjoys both the art of photography as well as his written pursuits.

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To submit an article, or to request an article submission, please email magazine@photographybb.com with your name, email address, and a brief description of your article and ideas. We look forward to hearing from you.



Before There Was Digital...

Have you ever stopped to think about the other camera formats out there? In our last month's issue, I gave you a brief look at how 35mm changed the world of photography. This month I'll be writing about one of the world's best known "toy" cameras - The Holga

THE HOLGA: LOW TECH IN A HIGH TECH WORLD - By Kenneth Fagan

It is a known fact that each time a new camera comes on the market; there is almost always some kind of new technology to "help" it (basically to sell and produce possibly better images). What if I was to tell you that there is a range of cameras out there that have become a mega hit, but comes stripped right down to pretty much a shell of plastic and a few moving parts - Light leaks and all.



For this month's issue, it is time to push aside those megapixel cameras and super sharp lenses, and let the world of the toy camera have a look in.

The toy camera has become a big hit over the past few years. Made almost entirely out of plastic; even the lens is plastic. Constructed with the most basic design in mind, each camera made is unique in its own right. There are many different makers of toy cameras such as Holga and Lomo. For this article I will mainly focus on the Holga craze.

Popularity has grown with these cameras for many reasons; one main reason is the unique nature of the images the photographer can get out of the camera. As the Holga is made to such low specifications, each one

produced can create quite varied images. The holga is a film camera which takes 120 (medium format) roll film or some can take 35mm also, with a few home-made modifications.

So what is it that makes the Holga so popular? If you were to buy any other camera and realised that there were light leaks when you got the film developed, the lens was off centre or out of focus, or the images were circular and the back (holding in the film) fell off on occasion... What is the first thing you would do? Box it up and send it back to the store where you got it of course. But with the Holga these are the things that make the Holga what it is. It is rare to find a Holga





without any of these, let's call them manufacturing imperfections. So there lies the answer to the question. The Holga craze has taken off because of the light leaks, the circular images and the sometimes out of focus lenses. One of these, or a combination of these, gives each photographer the ability to create their own style. If you don't like the light leaks (honestly, who does) it is just a matter of taping up the back cover with some black insulating tape, or often some elastic bands do quite nicely. There really isn't any avoiding of the out of focus lens or the circular frame, although I must admit the Holga I possess happens to be made and sealed up very well, with no light leaks, a relatively sharp lens and only a shade of vignette around the edges of the frame. I don't know whether I should laugh or cry, after



all I was almost hoping that there would be some form of major malfunction going on in it. It is a Holga after all! I still have fun with it of course. I don't happen to take it out too often, but each time I do, I often regret not using it more simply because it is fun and a break from all the hi-tech gadgetry in the 'usual' cameras - A break from the norm so to speak.

Holga 120 cameras are quite cheap too. Retailing between \$40 and \$60 it is a bargain and well worth the money if it is something you feel that you would get into and start using as an art form, instead of something to replace your old compact. Of course, I don't recommend you throw any cameras away once you get your hands on a new toy camera. Toys are for fun, and as so, shouldn't be taken too seriously.

You can choose from basic models which have the most basic of functions such as a shutter, or a more 'upmarket' version which has a flash, bulb mode, a tripod mount and a hot shoe. Some mid-range models have everything mentioned except for a hot shoe for a flash accessory. In the images of the camera below you will see the construction and how basic it truly is. The shutter is activated by pressing down a lever at the front of the camera, and for bulb mode it must be held down for the duration of the exposure.

The lens has a few different scene modes such as landscapes, individual and group photos, with two shooting modes for bright light and over cast light, with or without flash. Each camera is also made with a handy tripod mount. You can have the option of shooting 6x6 or 6x4.5 cm through the use of adaptors which are placed inside the camera before the film is inserted. The film is wound forward manually after



each exposure so multi-exposure is made possible. The holga will work with or without batteries, but are necessary if using one that possesses a flash. The batteries can only be changed when there is no film in the camera.

One of the most peculiar parts of the camera is its back. The back is held down by two sliding clips, securing one small plastic tab on each side of the fully removable back. It is so easy to open the clips that it is highly recommended you hold the back down with tape even if your holga is light leak free so you wont ruin your film. (See images below)



The toy camera also comes in many forms, particularly with the Lomo cameras, ranging from a single lens to a nine lens camera if you want something that extra bit quirky and unusual. Lomo's come in 35mm and Medium Format and are available to buy at around the same price range as the Holga.

Artists and photographers alike have grown to love the toy camera, mainly for the unique style of each image the camera creates with its all plastic build. For some, the toy camera isn't just a hobby camera, it has become their art form. Many top galleries around the world have started displaying some of the work and are becoming increasingly popular as each year goes by.

Just about everyone who gets their hands on a Lomo or a Holga fall in love with the cheap plastic simplicity and the blurry artistic images. Over the past few years a lot of the 'fun' aspect has been taken out of photography with the digital age of today. We no longer need to wait a week for our film to come back from the lab or develop our own film in a darkroom. Perhaps all is not lost, there is a glimmer of hope for those of you who find that the instant feedback of your digital just isn't very exciting, which often is the case. There is no waiting around, no nail biting and the care free attitude of many digital users have almost completely lost the true meaning of photography for themselves. Randomly shooting like there is no tomorrow only to see when they upload all their images to realise there is nothing to look at.

The toy camera is a great option if you are a digital buff and maybe a little scared of trying film in case you mess up; there is no 'delete' button on a film camera!



Go out there and try it, you can't go wrong. There aren't really any scary settings on a toy camera (perhaps just the precarious clips to hold in the film back). All you have to do is move the lens to the portrait or scene mode and push the button, then wind on to your next frame. It could not be easier than that.

The best thing about the toy camera is that you can pretty much shoot anything you wish (with a little thought first!) and there is a good chance that it will turn out pretty fun. Besides if you just use an affordable roll of colour negative, it has such a wide exposure range, you won't have to worry too much about over or under exposure. So you can shoot away to your hearts content. Just remember, when you get your first



roll of film back from the lab, don't expect miracles. If you want crystal clear sharp images, stick to your other camera, if you want something a little different check out a Holga or a Lomo. It will be worth your while!

Here are some links that might interest you:

<http://shop.photographybb.com/Film-Cameras/Other-Film-Cameras>

<http://www.holga.net>

<http://www.lomography.com>

<http://www.toycamera.com>





Why Most Photographers Cannot Sell Their Work

A Brief Look at What it Takes to be a Successful Professional By Jon D. Ayres

Now what digital camera owner and photographer have not thought of selling a few photographs? We all have! I'm pretty happy to say that I can be included into the rank of photographers who have sold photos and have had articles and photos published. But very few photographers ever do manage to sell a single photo, even when they decide to make photography their business and profession, compared to the numbers who try. All you have to do is read a few of the pro photography and business forums and camera forums; you'll see the requests for advice everywhere. Questions ranging from: What type of camera do I need? How do I price my work? How do I market myself? All the way to questions like: How do I take this photo all the way? Why is nobody buying my photos? It's pretty obvious whoever is really posting these questions to these pro business photography forums; Not all, but a great many of them are "ego trippers" trying to be pros. The unfortunate fact is that there are many amateur photographers with great talent that take interesting photos, who will fail simply because they never took time to learn the business side of photography. It takes more than photography skills and good photos to be a successful photographer, and sadly, too many talented photographers find this out too late. Being a pro photographer is hard work, long hours, sometimes dealing with difficult clients (let alone difficult to find clients at all), and sometimes you're limited in creativity because you have to give what the client wants. There are many who consider themselves pros because they may know a lot about photography, but until they learn the complete picture, they will only be dreamers with big egos whom I will regard to as "ego tripper photographers" (a hint at my age). Now, I'm not talking about the photographers who are willing to learn these aspects of their trade. I am talking about the ones who feel that their photography knowledge and

experience outweighs the necessity for any formal business training. This may sound harsh, but pro photography is a real business and a high level of business and marketing knowledge would be required (for any self-employed trade) in order to truly be a successful professional.

Here is what I consider the top reasons why the ego tripper photographers never sell their photos.

Consider the business side of photography.

For some, selling their work is only on an ego trip, and when that bubble bursts them back to reality, many will end up selling that fancy DSLR camera, lenses, tripod, and other things they bought in order to convince themselves and others they are professional photographers. I say ego trip because most have been complimented on a few of their photos, which gives them a high, so they decide they "want" to sell photos or become a pro photographer. The fact is, true professional photographers take the time to consider everything, including the business side of photography. True professionals consider things like business licenses, business taxes, the competition, going rate for photography jobs, what photos are in demand and by who, marketing, advertising, generally the important every day to day business decisions that must be made by the successful business person that are always overlooked by those on the "ego trips."

Knowing your audience.

There are many amateur and professional photographers who take picture perfect photos, correct in every way. I read once that a good photo is a photo that has sold; the trouble is not every good photo will be sold or bought. Why? The most likely scenario is because there was no demand for that type of photo at the time. Successful photographers

know what types of photos are in demand (currently) and by whom, and they produce these types of photos. Successful professionals shoot and provide photos according to the demand; a simple business principle that is again overlooked by the ego tripper photographers. You'll be surprised at how often people submit the wrong types of photos to various magazines; cat photos to dog magazines, flower photos to architecture magazines, or car photos to boating magazines. Knowing your audience is an integral part of being a successful professional photographer.

Marketing.

Successful photographers know how to market themselves. The ego tripper photographers believe their photos are so good that everybody will be beating a path to their door to buy their masterpieces. I read once on a photography business forum, this young girl set up a web page to sell her photos. She had this web page up for a year and sold nothing, not one single photo, why you may ask? Simple, she did nothing to get the word out about her site, not one thing to market herself except tell her friends and family who did not buy anything either. Selling your photos by internet is an excellent way to sell your work. I have photos with several stock agencies and I work hard to market my work. I submit my web sites to search engines, and when I write an article for a magazine, I give links to my sites in my profile. If I am providing work for free, I make sure my name and web links are included. Since I only do freelance work and work selling my digital art part-time, I do not need paid advertising. However, if I were a full time professional, you can believe that I would also be advertizing in newspapers, magazines, web pages and other ways. Successful photographers look carefully at the issues of the magazine and newspapers they hope to sell to in order to find out just what types of photos the publication needs and uses. Too many of the ego tripper photographers are simply just too lazy. With all of the talented competition out there, you can not expect people to buy your work if they do not know about it. If you don't have a plan to market yourself, just how do you expect them to find you, let alone buy your work? Sometimes you should even be willing to do work for free; it not only gets your work seen, but also gets your name known. I'm often willing to do photography and writing for small neighborhood organizations and clubs who print local neighborhood newspapers and club newsletters. Doing free work like this gets both your work and name seen by many people. You're taking a vacation or business trip to some exotic far away local; why not make a pitch or two to a local newspaper, maybe a few travel magazines. Thinking ahead is one of the secrets to successful businessmen/women. Think of unique ways to market yourself; I like to have post cards made from my best photos and I will send a postcard to an editor, keeping my message

short and sweet since editors are extremely busy people. The postcard gets their attention because it is unique and many do contact me.

Be honest with yourself.

You have to be honest with yourself, or you might let your ego make mistakes you'll later regret making. It's perfectly natural for every digital photographer to believe that every photo they take is great and will make them famous; even I have that dream every now and then. But you have to be realistic about your work. Photography is constantly changing and you have to be willing to change with it or fail. The demands for certain photos and types of photos change, and unless you keep up with these changes, how can you expect to sell anything? You have to be honest with yourself; Are your photos good enough that people will buy them? Are your skills and knowledge good (both photography and business skills)? Do you learn from your mistakes? To truly learn how good your photos are, join a forum where both amateurs and professionals post and ask for constructive criticisms. You will always find plenty of people who are always truly willing to help. Also, enter your photos into contests. Some contests are held by National Geographic, the BBC, or a magazine like JPG Magazine who publishes only the winning photos in its magazine. There is no prize except you find out just how good your photos really are. If you can win a major contest against good competition from all over the world, then you can say your photos are pretty good and most likely sellable. Of course the ultimate test is when somebody buys your photos, then the final question has been answered. Once you can sell a photo, then you know for sure your photos are at a professional standard and people will buy them. The next reason is related closely to this one.

Know your strengths and weaknesses.

Over-stating your qualifications, skills and knowledge and then under-delivering good quality photos as promised. This is probably the thing that irritates me the most about the ego tripping photographers; they think they can do it all! Photography is a specialized field just like medical, legal, music and many other fields. Just like lawyers and doctors, professional photographers tend to specialize in certain types of photography, like wedding, portrait, landscape, nature and so on. Photographers just like doctors and lawyers tend to stick to their specialty except some photographers like to have another specialty as a sideline when their main specialty is running low. The main difference between the ego tripper photographers and the professionals is that true professionals know when to gracefully turn down jobs and are humble enough to say, "I feel you would be better off finding another photographer since what you're asking me to photograph is not one

of my strengths. I'm really not qualified for this type of work." But the ego is a powerful and strong drug that has caused not only many photographers to fail and cause disappointment for their clients, but also lawsuits in some cases.

Show no fear!

Too many photographers are afraid to place their photos on the internet. Business (and I do mean any business) is risky, especially a business as competitive as professional photography. From time to time I see a few of the ego tripping photographers say that they refuse to post any of their photos on the internet because they are so afraid that somebody will steal them. Businesses are full of risks and you can pretty well define business as taking risks. The internet is a big part of business today, and just like in a brick and mortar store, you can be robbed, swindled, and stolen from. So yes, your photos can be stolen, it does happen from time to time, but not as much as some think it does. To refuse to place your photos on the internet pretty much guarantees that you're on your way to failure. I think what really frightens some people is that if somebody were to steal their photos, they would have no idea of what they would do or how to do it. The internet is a big part of business marketing, a lot of it is for free and if you do not use it, you're putting yourself at a disadvantage. Business is risk, if you're not prepared to take risks, then you can not expect to make money. There are ways to protect your work professionally and legally, and there are also some very simple solutions. Only upload low resolution photos, which are next to useless for photo thieves, and greatly limits what can be done with the photos. Also if you are paranoid about somebody stealing your work, then register your copyright. It's not that hard or expensive, and if your photo is stolen then you can collect a lot more than you can if your copyright is not registered. Plus, image thieves try to avoid stealing registered copyrighted work because they know they are in big trouble if caught.

Choose the right way to sell your photos.

Too many photographers who take good photos choose the wrong way to sell their photos and end up selling nothing as a result. There are many avenues for selling your work; with a stock agency, to magazines and newspapers, to local ad agencies, to clients who book you or photos, to the public, or even privately yourself with your own web page gallery. It really depends on the type of photography you do, as to how you should sell your work. Portraiture and wedding photographers generally sell to clients directly who have pre-booked. Some choose to sell by using stock agencies. The successful photographers selling by stock agencies pay close attention to what the market demand is, what is selling and what is not, and they also

research the things like keywords and search trends. Then they provide both quality and commercial type photographs. Still, others do everything themselves; take the photo, print it, frame it and sell it online, in shops, some even travel around to different art fairs to sell their work. Successful photographers match their types of photos to certain markets, and then they match how this market buys its photos and artwork and only sell their work where the strongest market is. It takes times to discover the best way to sell your photos, if one way does not work, then use another way. Offering a photo is easy; getting it sold is the hard part.

Stop Procrastinating!

Maybe because the ego tripper photographer believes that their photos will sell themselves, they put off doing anything to get the word out about their photos. If you're unwilling to get off your tail and do some work, you're not going to sell squat. Ansel Adams, one of America's top photographers in the 20th century used to sell his photos from the trunk of his car in grocery store parking lots in the 1950's; you can believe he worked his tail off to become famous. There are many ways to show the public your work, at the local library, restaurants, hotels, doctor's office waiting rooms, there are endless ways to show off your work. One simple way is to print up some of your photos, mount them nicely with you name and contact info and offer them for display. Too often photographers put off doing things that causes them to miss selling their work, things like having the proper settings so they miss once in the lifetime shots, post processing their work so they are ready to make a sell, missing opportunities to make sells because they have nothing to offer, they never look for buyers. Successful professional photographers are always ready to make a sell; they never put off doing what needs to be done. True professionals make sells because of their hard work and skill; they do what needs to be done.

Think like an entrepreneur.

If you want to sell your photos, then you should think like an entrepreneur. Look at your photos honestly, if you saw one of your photos in a gallery, would you buy it? If you would not, then why would you expect anybody else to buy it? I have rarely seen this mentioned, maybe it is one of the successful photographer's closely guarded secrets. After all, if you have a photography business, are you not an entrepreneur? Successful photographers know how to generate business, they get out and make opportunities for themselves. So if no gallery wants to display their work, they find a spare room in their home or garage, maybe in an extra building in back of their house and create a gallery for themselves and show it to everybody. If you have bought material to

frame your photos, matting, frames and other things to show your work, most likely you bought at a framing shop. If you're like most people, you tend to have a favorite shop to buy different things and to buy your frames and materials and you know the owner pretty well. It should be obvious that most framing shops are always in need of pictures to show off their frames. Why not try and work out a deal with the owner, to set up a small gallery, you set the price for your photo (in reason I hope so it will be attractive) and the framing shop owner adds what he will charge for the frame and you have your gallery. Maybe small yes, but still you have a gallery, that's displaying your work for sell. It's a win/win situation for both you and the frame shop owner and if your work is truly good, it will not be long until a real art gallery approaches you.

Post processing.

It really depends on if you're selling stock photos or photos that can be downloaded as to the degree of post processing you should do. Some major magazines and newspapers prefer to do their own post processing and have big graphic arts departments to handle post processing, but your photos should be clean, noise free, sharp and clear. No halos, fringe, noise and obvious imperfections. If you're unwilling to do at least minor post processing, you will always only be considered only an amateur. Professionals always clean up their photos and correct the imperfections that almost every digital photo has.

Patience.

Most ego tripper photographers have no patience, and they expect everybody to be beating down their door to buy their wonderful masterpieces. When I was in college, (I have a degree in business management by the way) I learned that it generally takes one year before a business starts showing a profit. It took six months before I sold my first photo on a stock site, so unless you have patience, you really have no business in business. True professional photographers know that it takes time for everything to come together, because they know all about the business side of photography. They understand and know what the business of photography is all about. They generally break into the photography business slowly by working as an assistant or starting their business on a part time bases until they build a reputation and name for themselves, then move to fulltime work. They know that sometimes sideline jobs are need to make ends meet, like writing and teaching. Why do you think all these big name pros are teaching photography classes, giving lectures and making videos? Success takes time, you have to have developed a business plan, know exactly what you want to accomplish, how you will market yourself, and a backup plan when things do not workout exactly as you plan. It takes time and skill to build up your client

base and you always have to learn new skills, that's why I have an extensive library on photography and post processing, it takes time and patience period!

Starting a successful photography business is not easy, it takes time, planning and knowledge of business. That being said, it's not impossible, and that is why most of the ego photographers fail. If you're good at what you do, know how to satisfy your customers so that they return and recommend you to others, then you will have no reason to worry. True professionals who know what they are doing, never have to worry about such things, they provide an excellent product and know how to satisfy, keep and expand their cliental base. So it's very easy to tell the ego tripper professionals from the true photo pros.

If you're interested in reading some excellent material about having a photography business of your own, from real honest to goodness pro photographers, take a look at this web page: <http://blogs.photopreneur.com> - There's some great information about starting and running your own photography business and selling your photos in many ways, stock, magazines, newspapers, and to clients - It's truly a great resource tool.

A Word From the Author:

My name is Jon D. Ayres and I'm originally from Albany, GA in the US. I first came to Moscow, Russia in August 2003 and fell in love with the city and I have been here ever since. In Moscow, I have taught English, business, history, literature among other things.

I have been involved in writing, digital art and photography for over thirty years and I am a published author of several articles and photos. You can find examples of my digital art and photography at the following sites:

<http://www.redbubble.com/people/bossman>

<http://www.featurepics.com/Authors/Images6269.aspx>

<http://www.eyeoftheart.com/JonAyres>

<http://s28.photobucket.com/albums/c226/wummis/>

<http://www.fotothing.com/JohnnyReb/>



Photography 101

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

THE SPEED OF LIGHT: GETTING THE MOST OUT OF ISO'S - By Kenneth Fagan

One of the most challenging aspects of photography is light. It is the deciding factor of time, and that perfect exposure. There are plenty of situations in photography where light is compromised, such as very dull overcast skies, night-time and on the other end very bright days where the sky is clear and the sun is high. In cases like these, shutter speeds and apertures may end up being undesirable, either too fast or too slow, disabling the photographer from shooting to his or her full potential. Utilizing the ISO settings in your SLR are beneficial to every photographer, from the complete beginner to the seasoned professional.



In previous issues of the PBB magazine I touched on the importance of ISOs in relation to f-stops and shutter speeds, in this issue I will give you a more in-depth look into the benefits of ISO's and when and where to use them.

What is an ISO? An ISO in photography is a measurement which describes how sensitive film is to light. Originally ISO's were (and still are) used to grade film and how sensitive each film type is to light. This is known as film speed. ISO's range from 6 to 6400, and as the number increases, the faster the film speed. The higher the ISO the more light sensitive it becomes. With the introduction of the DSLR the benefits of the ISO metering in the film generation was as necessary with the digital sensor. In simple terms, the sensor has

replaced the film in your SLR but the principle of the ISO hasn't changed. The sensor in your SLR increases or decreases in light sensitivity as you increase or decrease the ISO speed.

Adjusting your ISO for the light conditions (or the effect you require in your exposure) can greatly increase the flexibility you have when obtaining the type of exposure you want. While considering the benefits of ISO's in connection with apertures and shutter speeds. The quality of an image deteriorates as the ISO speed increases. This depends on the camera and the length of the exposure. When you hear about grain, it is usually referencing the use of film; the lower the ISO the finer the grain. For example, at ISO 50 an image will have a much finer grain with a high level of clarity and sharpness but it also requires a slower shutter speed (depending on the aperture). As the ISO increases, the level of grain increases, so an ISO of 6400 will have a very high level of grain but allows for a much faster shutter speed. The DSLR doesn't officially have grain; instead it is replaced with noise. The higher end DSLR's attempt to mimic the effect of grain with higher ISO's but depending on the level of DSLR you have, the quality of grain will vary. The lower end models will just have an increased amount of noise at high ISO where the higher end models will have an improved level of noise and will have a more grainy appearance.

Increasing or decreasing the ISO on your camera is not necessarily only for adjusting for light conditions such as very dull weather, or bright conditions such

as snow with a blue sky. Adjusting your ISO can also improve the photographers range for more creative shots. Depending on what you are after in a photograph, the ISO can help you either lengthen or shorten an exposure time. Sometimes low light conditions can be a problem, especially if handholding, slow shutter speeds are unavoidable on a slow ISO like 50 or 100. Opening up your lens (aperture) may not be an option if you have a desired depth of field you want to use. For example, if you are working in low light and you require a DOF of f11, but the proper exposure at f11 is 1/30th sec., handholding at this slow of a speed could pose a problem with camera shake resulting in a shaky or blurry image. By simply changing the ISO to 200 it will double that exposure time to 1/60th giving you a small bit of relief from camera shake. It is a good idea to run a few tests to see on average what the slowest shutter speed you can shoot at without shaking your camera. It all depends of course on the environment, the weather and how much pressure you are under while shooting these things all contribute to camera shake along with a slow shutter speed. A comfortable shutter speed for most people is between 1/90th and 1/125th sec, where at that shutter speed you shouldn't have to worry about camera shake too much. If avoiding camera shake means bumping your ISO up to 200 or 400 or anything in between, do it, otherwise your blurry images won't be of any use to you. At the same time try not to get too carried away with adjusting your ISO's, just try your best to keep the shutter speed within your comfort zone and beyond if need be.

Typical ISO readings on your camera are as follows; 50, 100, 200, 400, 800, 1600, 3200, 6400. There are various speeds in between but for easier understanding of the ISO I have omitted them from this article. Once you get to understand the fundamentals of the ISO you will be able to judge what ISO suits your needs best.

Certain photographic scenarios (of course it depends on the light too), almost always requires the photographer to increase the ISO. There is no better example than shooting fast paced sporting events or anything that has an increased amount of motion. Even on the brightest of days achieving a high shutter speed can be tricky. Choosing the correct shutter speed in sports photography is vital and something which you as a budding photographer should be wary of at all times. You may want to "freeze" motion so by increasing your ISO by one or two increments you can increase your shutter speed and may also allow you to have more leeway on your DOF (depth of field) settings. Remember that if you increase your ISO your shutter speed increases, but if you decrease your aperture (say from f8 to f11) at the same time you will have a greater DOF, but your shutter speed will not have increased by as much.

This may sound a bit overwhelming, so let's look at an example: Shutter speed is 1/60th at f8, at 100 ISO. Increasing ISO from 100 to 400 will give you a new shutter speed of 1/250th sec (much faster!). If you then changed your aperture from f8 to f11 your shutter speed will have decreased to 1/125th sec. Depth of field might be an important consideration in your photo, so you will want to remember that all these settings work together, and affect each other. Basically, if you want to decrease the aperture and use a higher shutter speed, then you will also need to increase your ISO to compensate for the smaller aperture, allowing you to achieve the desired shutter speed.

At the other end of the scale you may need to decrease your ISO due to an extra bright daylight environment such as a clear sky with snow on the ground. In conditions like this with all the ambient light, the shutter speed may end up too fast if you want to create a motion blur or if you have a lens that cannot decrease its aperture enough to prevent over exposure even at a high shutter speeds. This is a prime example where the use of a polarizer and / or a neutral density filter would aid the photographer to decrease the shutter speed. Most, if not all, DSLR's lowest ISO speed is 50. This should decrease the shutter speed by half if you were already shooting at an ISO of 100. Realistically speaking you should not have to shoot any higher than ISO 100 or 200 in daylight snowy conditions.

When working on longer exposures such as traffic trails or cityscapes at night. It is not necessary to increase your ISO, it is best if you leave it at a slow to medium ISO such as 50 to 200. The likelihood is that you will not be hand holding. A good cityscape at night can work out quite well at ISO 100 at f32 for around 60 seconds. The results will be much better than a 15 second exposure at ISO 400 due to the starburst effect associated with longer exposures, and there will be much less noise in an ISO 100 image compared to an ISO 400 image. Also, the colour reproduction will be more natural and the image will be much sharper.

The ISO is an important tool in your camera for you to make use of. Try shooting at different ISOs and study the differences in contrast, sharpness and exposure, it is the best way to learn and you will find that it can be quite useful for shooting indoors or in places or at times where you are unable or not allowed to use flash photography. It is important though that you don't get too carried away with increasing or decreasing your ISO as you could end up with undesired results such as unsharp or blurry images with too much or too little contrast. From personal experience I begin all my photographic projects at ISO 100, as it is a good place to start and it makes it easier to judge how much the ISO needs to be increased or (less likely) decreased

from that reference point.

Start experimenting a little more with the settings on your camera. So far in this magazine you have read about the basics on apertures, DOF, manual photography and more as well as ISO. Try using all these functions in your camera to their biggest potential and get the most out of what you have in front of you. After all your camera is only as good as what you can get out of it. Stand out from the crowd and start experimenting.

Shown below are some examples of images and how varying the ISO (to change the shutter speed and/or aperture - thereby varying the depth of field too), can influence the amount of noise which is present in the images. You may wish to zoom in to 150% to view these examples.



ISO 100



ISO 200



ISO 400



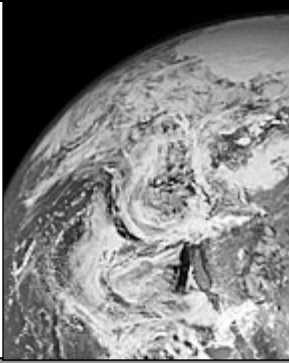
ISO 800



ISO 1600



ISO 3200



Photography Around the World

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

A GLIMPSE AT THE WORLD THROUGH MY EYES (AND LENS) - By Dave Seeram

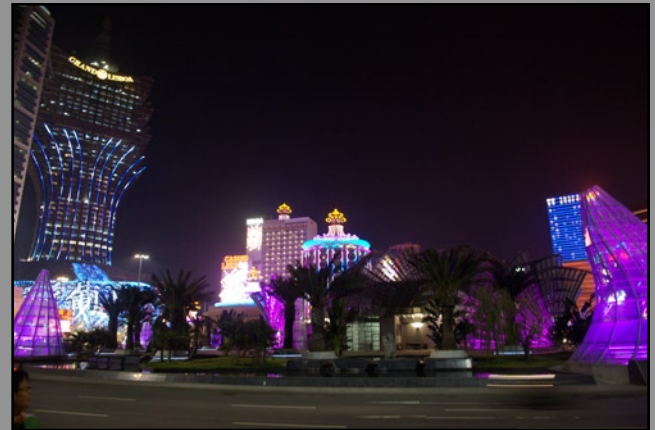
Hello folks! It's your Editor and Publisher, Dave Seeram joining you in this month's Photography Around the World column. This month, I'm going to do something slightly different. I want you to take a brief break from reading, as I showcase some of my personal favourite photographs which I have taken throughout my travels across the globe. Sit back, relax your mind, and enjoy the world as seen through my eyes...



Shown above is a photo I took when I was in Hong Kong. Some of you have seen this before, however, I wanted to publish it again as it truly is one of my favourites. This photo is an HDR (High Dynamic Range) photograph of "Central" Hong Kong at dusk. I tend to like the illustrative quality that HDR gives an image, hence the surreal look in this photograph. This photo was taken at "the Peak" lookout, which resides up the mountainside looking down over some of the world's tallest buildings.



Left (top to bottom): The Giant Buddha on Lantau Island in Hong Kong, is the world's largest seated bronze buddha. Next, we have a stone statue of a lion at the peak, overlooking central Hong Kong. At the bottom we have the Ruins of Saint Paul's cathedral in Macau, China.



Below: Shown below are the casino lights in Macau's gambling district. Even though there are far fewer casinos, they say more money passes through Macau than in Las Vegas each year. Also shown below is another view of the Ruins of Saint Paul's cathedral at nighttime.





The photographs here are not from Paris as you would think... These were some of my favourites from Las Vegas!



Sometimes shooting in your own backyard can be just as fun as travelling. Here are some HDR illustrations of the Vancouver Harbour.



Top: HDR Illustration of Stanley Park in Vancouver. Bottom: One of my favourite photos of a pier in Harrison Hot Springs, British Columbia



Top: Strolling along our resort's private beach in Tofino, I came across this log, and instantly saw black & white. My beautiful wife, Priscilla (quite the photographer herself!), managed to capture the waves just before they washed away this shell.

Thank you for allowing me to give you a look at the world seen through my eyes throughout some of the various travels I have taken. This is just a small sampling of the endless library of photos I have, but I wanted to share with our readers, some of my favourite images.

I hope you have enjoyed this little "visual vacation" away from the usual "Photography Around the World" series.

Stay tuned for next month's issue as we journey to a far away land, and enjoy the photographic wonderment in the beautiful country of Australia.



A photograph taken by Priscilla, of me, getting a nice low-angle shot of the incoming waves.



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.

CAMERA BAGS: WHAT YOU NEED TO STORE YOUR STUFF - By Kenneth Fagan

So you have bought your Camera, a couple of lenses and maybe a flash unit. Now it's time for you to think about how you are going to keep your gear clean and safe from the elements. You will be happy to know that there's something out there to suit every pocket. Depending on how much gear you have, it is important to buy the bag to suit your equipment.



The first piece of advice I can give is to buy a bag that will hold all of your gear, plus a little more. I say "plus a little more" because, should you ever decide on buying a new accessory you will need space for it too. That said, if you only have one camera, one lens, and one or two other bits and pieces then there is no need to go crazy and buy a bag that is over priced with enough space left over that you could live in it.

On the market today, there are hundreds of bags in various shapes, forms and sizes. There are a few questions you want to ask yourself before you purchase a new camera bag.

How much gear do I have and/or need to fit in?

Will you carry everything with you or just the camera and the lenses that you know you'll use.

What type of bag suits my needs?

There are many different designs of bags that are specially constructed for form, function and comfort. I will cover some different varieties further in this article. Depending on whether you will be carrying your cameras on a long hike up a mountain, up the street, or from your car to the house, certain designs will prove more useful and comfortable than others.

How much should I spend?

Camera bags can be quite expensive, but there are cheaper options out there. You should however, shop around to get the best deal. A more expensive camera bag can be weather proof, and made from a more durable material with a higher quality construction. It should outlast the much cheaper options in the long run. All too often the most expensive option, if purchased at the beginning, can turn out to be the cheapest. If looked after properly, a good camera bag could last many years, maybe even a lifetime.

Why do I need a camera bag?

A camera bag is an essential addition to protect your gear from the elements, keeping them clean and safe from knocks and bangs. Additionally, a bag protects your gear from the prying eyes of the public.

How big of a bag should I buy?

The answer to this question depends on the amount of gear you have or intend on having. Find out before you make a purchase how much can be fitted in, and most importantly will your SLR fit into it. It also depends if you plan to bring all or a portion of your gear when you go out shooting. It is worth careful consideration before buying.

Choosing a bag:

There are three main bag designs on the market today; most common is the shoulder bag, the backpack and the sling bag. Each one is designed to suit the individual photographer's needs. Let's have a look at the three main designs along with their pros and cons.

The Shoulder Bag



PROS:

- Fast packing / unpacking of gear.
- Easy on easy off.
- Vast range of styles from single to multi camera and lens storage.

CONS:

- When carrying for long distances, especially with larger bags or if you are carrying a lot of equipment, can become extremely uncomfortable.
- Big shoulder bags can prove to be quite awkward in crowded areas.
- Can sometimes get in the way when shooting if you are unable to put it down.



The Toploading Bag



PROS:

- Smaller and Lightweight.
- Perfect for going out on a day outing, where you know you'll only require one shooting lens.
- Easy on easy off.
- Quick access to camera.

CONS:

- Can only carry your camera body with one lens.
- Limited space for accessories.



The Backpack



PROS:

- Useful for shooting where a lot of walking is involved
- Even distribution of weight on your back & shoulders
- Some backpacks can also facilitate a laptop.

CONS:

- Changing Gear can be a bit of an inconvenience with all the clips and comfort straps.
- Slow removal of gear.



Every camera bag comes with its own supply of dividers to make secure compartments for your camera and your lenses. They can be easily moved around to give the best fit for your equipment. It is important that each piece of equipment can be easily removed and replaced with ease, but there shouldn't be any (or very little) side to side movement. This gives extra protection should your bag get a knock, keeping everything safe and in place.

One important thing to remember, particularly if you only want a bag to fit your SLR with a lens attached, is that they vary in size greatly. Unless you measure the dimensions of your kit or bring it to the store with you, there is a good chance that you will get a bag that your camera is either too big or too long (with the lens) to fit into. So, the measure twice cut once theory applies here too, although in almost all cases the bag will have a tag with the storage specifications and internal dimensions to guide you.

As I mentioned earlier, it is a good idea to buy a bag that holds all the gear you need on a shoot, plus a little more. This allows you to have space for a new lens in the future. For example, if you have one SLR, two lenses, and a flash unit, a bag suitable for one SLR with a lens attached, two other lenses and a flash would be a good buy. Of course you will need additional space for batteries, memory cards etc. but normally there are pockets located inside for these smaller bits and pieces.

When going on a shoot it is entirely up to you as to what you bring along with you, below is a list of essentials which could prove to be very useful to have in your bag, excluding your camera and lenses:

- Lens pen or lens cleaner, and sensor cleaner
- Spare batteries for flash, light meter, and camera making sure they are charged before you leave!
- Spare memory cards
- Plastic bag (for camera protection in the rain)
- Filters

Full camera bags can be quite heavy, even with one SLR and a couple of lenses, it can become rather uncomfortable and quite straining on the back and shoulders. The first thing in the fight against discomfort is to evenly distribute the cameras and lenses in your bag, spreading the weight. Adjust the strap according to your build for maximum comfort, although long periods of bag carrying can cause a few short term aches and pains no matter how soft the carry strap is.

If I was to recommend a style of bag which had comfort, durability and plenty of support, I would have to say the backpack would be my first choice. Backpacks usually have a medium to high storage capacity so it may be too big if you just have a camera and a few lenses.

Similar to the Backpack, is the sling bag, it is slung over one shoulder with one strap to be used as a shoulder bag or for extra support it can be strapped around your chest for that extra support. The sling bags have a small to medium storage capacity, usually with just enough space to carry your SLR with one lens attached, and a small compartment for memory cards or tiny accessories.

Shoulder bags come in all shapes and sizes, a shoulder bag in my own experience can be quite uncomfortable over time, but if you just have one SLR with a single lens attached along with an accessory or two (such as a flash or light meter), a shoulder bag is definitely the most convenient and fastest bag to use with your camera.

I hope that this has given you some insight into purchasing a camera bag. A quality bag will long outlast any other camera bag once looked after correctly, they are almost always designed with comfort in mind. Choose wisely and you cannot go wrong. Check out the following links to give you an idea as to what is out there:

<http://www.lowepro.com>

<http://www.kata-bags.com>

<http://shop.photographybb.com/Photo-Store/Bags-Cases-and-Straps>



Photographic Food for Thought

This month brings a brand new column to the PhotographyBB Online Magazine. The “Photographic Food for Thought” articles will explore issues “behind the photo” that photographers tend to think about (or should) when creating their visual masterpieces.

CONSIDERING THE “WHY?” - By Jason Anderson

Whether you are a newcomer to photography, an enthusiast, serious hobbyist, or professional, the question of “Why?” at some point will ultimately present itself to you for analysis. In considering the “why” of photography, there are two general schools of thought, with varying degrees of perspective that run the gamut between the two. Since perspectives are subjective in nature, there really can be no definitive answer to the question of “Why”. Nevertheless, framing the question of “Why” and giving both the pros and cons of each perspective can help when the question does present itself for consideration.

The first perspective or “theory” of why we take pictures, which I will call Communication Theory suggests that photography is a form of communication. In this perspective, the printed or viewed image is the medium, the photographer is the artist (or person wishing to communicate through the print), and the viewer, who is looking at the image, and divining their own interpretation of the message communicated by the photographer.



The polar opposite to this philosophy, which I will call Object Theory, is that a photograph cannot communicate, because it is an inanimate thing. Sure, inanimate objects can elicit an emotive response, but that is a function of the recipient or viewer of the object. As one poster commented on a forum, photographs occur “in the dynamic flux of life that we

encounter and that generate subjective effects within us”. Without meaning to put words in someone’s mouth, the logical conclusion to this would be that the photograph, or object cannot force an effect, rather the effect is initiated by the recipient. What is interesting to note here (from strictly a personal perspective), is that from a cursory review of the thoughts and ideas on various online outlets and repositories, there is not really an alternative answer to the question of “Why?” rather this is a refutation of the Communication Theory as presumptuous and inaccurate in assigning the semantics of communicating on inanimate objects, which ultimately sounds like an accusation of anthropomorphism.

This is all pretty deep stuff, and to the newcomer or beginning enthusiast, this discussion surrounding the



question of “Why?” really doesn’t carry the same weight as the technical questions that are more pressing in their minds. Newcomers are often wrapped up in the technical questions like “What aperture value should I use?” and “What ISO rating is good for this shot?” as opposed to “Why am I shooting this subject?” To this audience, the answer to this deeper question at their juncture is simply “Because I want to!”, or what I would call the Theory of Self. This is a legitimate point because photographers at this level simply have not worked in the craft long enough to master the technical and free themselves from those obviations.

There are, of course, exceptions to the rule (I would consider myself an exception as I clearly am an enthusiast as I certainly have not mastered usage of any technical awareness, but nevertheless I’ve delved into the “Why?” thought processes), however, these only serve to illustrate that the answer to the question of “Why?” evolves and changes just as the experience and awareness of the photographer grows and evolves and changes. In theory, as we all aspire to better our skills (and by extension, our imagery) and become more astute in both execution and comprehension, our answer to the question of “Why?” can change and evolve as we explore new thoughts and ideas along the entire spectrum of the philosophical range, from Communication Theory, to the Theory of Self, and the Object Theory.

For those that have advanced their understanding of photography beyond the technical and are really focusing more energy on the creative and artistic questions, agreement can still be found on some very basic concepts though, regardless of which end of the spectrum you find yourself. The most fundamental concept is that as we evolve in our understanding, eventually we will begin to ask ourselves “Why am I shooting?” as well as the corollary “What purpose do I want to achieve?”

Rather than become ensnared in the sometimes fractious and polarizing discussions, here it seems more germane to simply acknowledge that if someone wants to take their skills (and images) “to the next level” (however that level is defined), asking the “Why?” of yourself is critical in defining your creative endeavors and objectives. Regardless of the answers you find, or what direction the answers take you, the mere exercise of considering the question of “Why?” is critical in becoming better at your craft.

To that end, I’ve read about several successful photographers who have described journaling as a regular habit that they use both for scouting locations, as well as for scribbling notes, and formalizing their own thought processes as ideas, and the creative



process reveals itself to them. As “fringe” as this may sound, it nevertheless has definite merit inasmuch as the practice of regularly sitting down and actively trying to answer create questions of goals and objectives can benefit anyone regardless of their state of photographic skill or development. Whether one agrees or disagrees with the “fringe” ideas associated with the process, the process itself will always have merit and should not be discarded out of hand. Any analysis can be beneficial, whether these analyses are directed inward or outward can help inspire those who aspire to better understanding of photography, both from the perspective of the viewer and the photographer.

Part of the journaling process that I’ve read about repeatedly is that of developing a mission or personal statement. Rather than making some generic statement such as “I want to create better images,” or “I want to become famous,” it is often helpful to ask questions introspectively that develop ones personal or mission statement. Asking questions in such a manner (and ultimately answering them, of course) can allude or be important catalysts in answering the “Why?”

Here we are getting to the crux of the discussion here, and before continuing though, it should be noted and acknowledged that any creative analysis is fraught with troubles because by its very nature, the creative process is subjective and thus will differ from one person to the next. To minimize subjectivity, any analysis whether directed toward creative or technical thought processes, can include some fundamental questions that can act as catalysts in the entire process. The ironic thing here is that in pursuing the ultimate goal of answering the question of “Why?”, we find ourselves asking other questions to refine our thought processes as we consider the answers.

While this may seem like a discussion that would



ultimately end in a chicken versus egg scenario, it does help to note that there is another fundamental question to be asked in conjunction with "Why?," and that is "What?" More specifically: What do I need to consider to most completely answer the question of "Why??" Searching for these answers will not only reveal the key components of any personal or mission statement, but the practice of actively considering such questions will also stimulate the individual to think creatively. It's kind of like a snowball on a hill....give the brain a push, and it eventually will start snow-balling, gaining momentum, until in a flurry, you have a sudden rush of intuition where it all makes sense – to you. At that point, may I humbly suggest to quickly press the shutter lest you lose the image you've been composing internally! (In other words – write it down!)

Often times, the technical and mundane questions, if asked routinely of oneself, will stimulate you to explore the questions more deeply each and every time. For instance, consider the following evolutionary though process:

1. *What (or who) is my subject?*
2. *What kind of lighting is present?*
3. *Do I need a flash?*
4. *Where is the sun?*
5. *What is the background like?*
6. *Where am I?*
7. *Does my composition fit what I am trying to achieve?*
8. *What am I trying to achieve?*
9. *Could I achieve this under "better" conditions (return later)?*
10. *Am I pleased with the current conditions?*
11. *What kind of mood do I want to create?*
12. *How will my mood affect the mood of the photograph?*
13. *What kind of mood am I in right now?*
14. *Are these two thoughts synchronous?*
15. *What do I want the end product to look like?*

This is just a quick example of how one might pose questions and either direct them inwardly or outwardly as needed or appropriate. You can see that by asking the "Who, What, Where, When, and How," can lead us to the "Why?" indirectly. As long as we are critical and follow through with this routine regularly, the "Why?" can be revealed to us. Keep in mind that the answer to the question of "Why?" may and likely will change as you start this practice, and as the practice becomes more second nature, patterns can evolve, thereby revealing your own personal answer to "Why?" Just remember, we must actively pursue it and keep our minds open to the answers that might reveal themselves. The creative journaling process, as mentioned above, is simply an extension of such thought processes into written form. It's just that the medium has changed. Ironically, this could be seen as analogous to a concept we should all be aware of: the process of taking light and converting it to the printed form...otherwise known as photography.



Jason has been active in photography for about three years and shoots primarily with Canon gear. His endeavors have included starting a local photography club, The South Carolina Photography Guild, in Summerville SC, where he currently resides, administering the online presence and their community forums. He's also a regular blogger, and has his own photography website. His philosophy about photography is learning through the sharing of knowledge, and he thoroughly enjoys both the art of photography as well as his written pursuits. You can see his work online at:

<http://www.canonblogger.com> and <http://www.jasons-photography.com>



High Dynamic Range (HDR)

HDR (High Dynamic Range) photography is a relatively new photography technique made possible by the advent of digital camera technology, and new breakthroughs in image manipulation software. This monthly series will take you through the basics of HDR photography, and how you can create your own stunning HDR images.

AN INTRODUCTION TO HIGH DYNAMIC RANGE: WHAT IS HDR? - By Fred McWilson

Welcome to the wonderful world of High Dynamic Range photography, otherwise known as "HDR." Let me begin with an outline on my desires for this monthly HDR series in the coming issues of the PhotographyBB Online Magazine. Over the next few months, here's what we'll be covering:

1. What is HDR? (. . . and what good is it?)
2. Fundamentals on Equipment and Techniques for HDR.
3. Software and HDR Basics.
4. Post Processing Tone Mapped Images.



Fred McWilson and son, preparing to photograph sand dunes in HDR.

HDR or "High Dynamic Range" is the term used to describe a visual attribute associated with how we (humans) see things. Our eyes have a dynamic range with regard to light and most of today's consumer grade cameras cannot attain the same dynamic range as that of the eye within one image. Not only that but our monitors and printed media as well are unable to reproduce the full dynamic range potential of a scene that we enjoy with normal vision. Think about this, when was the last time a photograph or monitor showing a bright sunny scene ever made you squint? As far as I know I have never had to squint from a photo or monitor or for that matter had to wear my sunglasses when viewing them! Hence the issue of the dynamic range limitations of these media.

The dynamic range or levels of luminance (think of brightness) is the heart of the issue and with respect to photography this is a very important issue. As an example, let's say you are indoors with a bright sunlit window and you expose for the interior, more than likely your sunny window will become a white hot, blown out clipped highlights region. On the other side of the coin in this example if you exposed for the exterior (out the window) light, then your interior scene becomes the "Night of the Living Darkness" or the shadows become blocked up. Please review the sample images of our window scene (as shown on the following page). Notice that in the first image or the -2ev exposure the bright areas are captured with good



detail, but the interior is all but shadows. Next comes the 0ev or normal exposure where a little more of the shadowed areas are captured but at the sacrifice of the brighter detailed areas. Lastly is the +2ev exposure, here we get much more of the shadowed area details, even the lamp light is clearly visible, but notice the sky and the clouds, no detail whatsoever...or blown out! No one image can convey what the scene actually looked like when I took these photos. If you were with me during this shoot your ability to see this scene would not look like any of the three separate exposures. Another aspect to our eyes is that they are adaptive, meaning the eye can adjust on the fly for differing contrasts giving the eye even a greater total dynamic range overall. Thus, this image is a good illustration of the limitations of our current camera technology with regard to the dynamic range of a scene and our much greater visual capabilities.

As photographers we all encounter these type dilemmas of too much dynamic range, or as it might be better understood as, a high contrast scene. Cameras today, film or digital, simply cannot record scenes with contrasts levels greater than their film/sensor can handle in one exposure, and these levels are far less than that of a normal human eye. As you might suspect, trying to overcome our camera's limitations, whether film or digital for high contrast scenes is nothing new and there are several ways that I know of that currently or have been used to bring imagery closer to our visual perception abilities. I will just briefly mention some of these tools/techniques that have been used for many years before delving into the latest offerings and techniques.

In the film darkrooms developers used several techniques to battle high contrast scenes. Dodging, burning and image blending are some.

At the camera level one of the most basic tools to help tame high contrast scenes are graduated neutral density filters. These filters reduce the amount of light entering the camera and being graduated means that the light reduction is varied across the filter. These type filters are great for sunsets in that the bright sky light area can be reduced by some amount of stops while the ground area is not darkened giving better control of blown highlights and blocked up shadows.

Lastly another method used with digital or scanned images is the technique of exposure blending. This is where two or more images of the same scene are digitally merged through any number of tools and methods manually to increase the dynamic range appearance.

Now with the advent of the digital darkroom and numerous editing programs available, HDR efforts have never been easier or better. The latest tool in the photographer's tool belt to deal with high contrast scenes are any number of HDR programs. For reference I will name a few: Photomatix, Artizen, FDRTools and even Photoshop CS2 & CS3 can generate HDR's. I am currently even beta testing a new HDR imaging software called "Essential HDR." Now to use these programs is simple; basically you photograph a scene with varying amounts of exposure. By varying the exposure levels for each image you potentially capture either highlights or shadowed areas with greater



detail than could be in just a single exposure. These programs process your two or more differently exposed images and automatically combine/merge them into a single image that contains a greater amount of visual information than could be attained by any single exposure in a scene that has more dynamic range than you sensor can capture. So, for instance, if your scene has a high contrast area, you could capture a normal exposure of the scene and capture another exposure by exposing for the highlighted or shadowed area to garner more detail when combined. If you notice in the window sample image you can see that the three differently exposed images once rendered using the HDR program produce a more natural scene that can better represent the way we see things in the real world.

Generating the HDR image is the first step once you decide to try out this technique. As I mentioned above, today's monitors and print cannot display the higher dynamic ranges that are possible, so along with creating the HDR image another tool must be employed to allow you to render or make it possible to display your image. This tool is another part of the HDR software world and it is called "Tone Mapping", and is built into all of the major HDR software programs. Tone mapping takes your generated HDR data and converts it to a viewable image for print or display monitors. When you run the tone mapping routine on your HDR image it basically compresses the dynamic range into a more central range that is within the range of the current consumer display media's.

Here is another example of a scene where I wanted to capture the sunset clouds and bring in some of



the tank's details. In a single exposure you would really only be able to capture the cloud details while silhouetting the tank or you could expose for the tank thus blowing out the sky. By exposing across more of the dynamic range with my three images and running them through an HDR/tone mapping program I am able more accurately able to render for our visual range and express it via today's low dynamic range media.

Let me conclude this short introduction to HDR with a few more samples of images that I have created using some of the current software available. Be prepared for next month's issue where we will dive into some of the fundamentals and techniques that are required to achieve high dynamic range imagery. I hope this little introduction has helped any who might want to explore the HDR imaging world.

Be sure to join in the forum here at PhotographyBB (<http://www.photographybb.com/forum>) to see other examples and post your questions and or samples.

HDR Photography Samples - By Fred McWilson





Photoshop 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. Save valuable time and energy with Photoshop Actions in Action!

PREPARING YOUR IMAGES FOR PRINT - By Dave Seeram

If you are like me, sometimes you just want to take the photos from your memory card and print them, without the hassle of retouching each and every image. Not that spending time retouching photos is a bad thing, however, there are some photographic situations that don't require all the processing before you take your photos to print. Recently, I've been developing my photos through HP Snapfish or even at the local Costco, and I've developed a simple one-click Action to prepare my images for developing.

Before we begin, it should be mentioned that this technique won't be suitable for every single image that you have, but it will get a lot accomplished in a very short time, allowing you to get your prints faster!

For casual photographs, I run this Action on a folder containing copies (not originals) of my images, and take them to print with no further work on my part, and the prints look fantastic! Let's take a look at the Action steps:

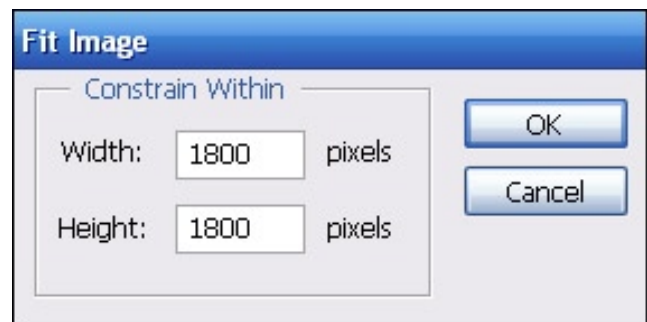
This Action consists of 3 processes in preparation of your images for print: 1) Resize for print. 2) Removal of extreme color casts, and 3) Sharpening.

Step 1: Open an image. Open your Actions Palette and create a new Action Set (as we have learned from previous the issues) and call this set something like "Prepare for Print". Create a new Action, and name this Action "4x6 Prints". Click record (in your Actions palette) and we're off!

Step 2: We need to resize those ultra large images down to a good size for printing 4x6 photos. Traditionally, 4x6 photos at a resolution of 300dpi will print perfectly.

To resize your image, go to the menu: File>Automate>Fit Image... and enter width and height values of 1800 pixels each. This will resize both portrait and landscape orientation images to 6 inches on their longest side., without cropping the photo.

Now that the image has the correct pixel dimensions, we need to give it the correct resolution. Go to the

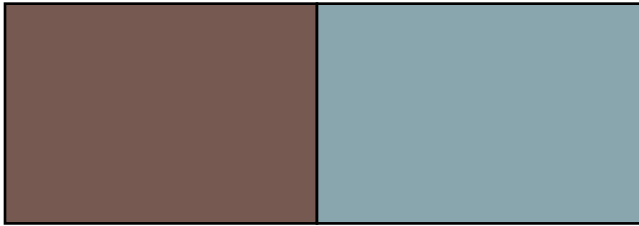


menu: Image>Image Size... and enter a resolution of 300 pixels per inch. Before you click OK, make sure to uncheck the "Resample Image" checkbox, otherwise your image will be resized again to different dimensions than what we previously set. Now click OK.

Step 3: Now that our image has been resized and the resolution set, we want to remove any strong color casts which may or may not be present in your photo. The following is a little trick which is very useful for removing a color cast in your image.

Create a duplicate layer of your photo by pressing Control-J (PC) or Command-J (Mac). Next, we want to get the average color of your image (which will show if there is a color cast present). To do this, go to the filter menu: Filter>Blur>Average. At this point, you'll see your image turn into one solid color on the screen.

For interest's sake, the solid color you see will show what the color cast in your image is. A neutral grey indicates there is no color cast present, where a slightly tinted color would indicate the presence of a color cast.



Above: Image with color cast
 Below: On the left you can see the average of this image indicates there is a slightly reddish-brown color cast (usually due to indoor lighting conditions). The bottom right image shows the negative of the average color.

What we want to do now, is invert the solid color, to it's negative color. A quick way to do this is by pressing Control-I (PC) or Command-I (Mac). Now that you have the negative of the color cast color, change the blend mode of this layer to "Overlay".

Overlaying the negative color neutralizes the color cast in the image. You may find the results to be a bit extreme, or sometimes photos can look a little bit too "cold", so I like to then reduce the opacity of the layer to 60% to keep some "warmth" in the image.

Step 4: Flatten your image at this point by pressing Control-Shift-E (PC) or Command-Shift-E (Mac).

Next, we'll use the familiar Unsharp Mask filter to sharpen our photo. Go to the menu: Filter>Sharpen>Unsharp Mask... and use values of Amount: 150%, Radius: 1.5 pixels, and Threshold: 0. Click OK.

Before you do anything further, here's a neat little trick to add to your sharpening routine, to avoid "color sharpening" which can sometimes produce small unsightly halos in your image.

Go to the menu: Edit>Fade Unsharp Mask... and change then Mode to "Luminosity". What this does, is sharpen only the luminance (lights and darks) data in your image, rather than color data.

Sharpening luminance data allows you to push your sharpening amount higher, without the risk of a resulting "muddy" image, or the presence of halos in your sharpened image.

Step 5: This final step is optional, and is to be used only if you wish to use this Action one photo at a time. You can now save the file (while the Action is still recording) using: File>Save As... and saving the photo to a specified folder on your computer.

I personally omit this step from my Action, as I use the File>Automate>Batch... function to run this Action on a "batch" (or folder) of images. Using the Batch function is fairly self-explanatory once you open up the dialog box using the menu mentioned above.

Here's the finished image, with color cast removed and sharpened, ready for print!



As I said in the beginning, this probably wouldn't be the Action to run on every single image that you have, but for images where you want to quickly adjust and print without a lot of fiddling about, this Action is perfect! Here's a brief explanation of my workflow using this Action:

- 1) After shooting something such as a birthday party or BBQ with some friends, I copy the photos from my memory card onto my computer.
 - 2) Next I make a duplicate of this folder (so as not to work on the originals).
 - 3) Run the Action in Batch Mode!
 - 4) Copy the resulting images to a USB key or memory card, and take them to a local print/developing shop such as Costco. 1 Hour later, they're done!
- I hope you have enjoyed this Action and have found it to be useful. Until next month - Happy Photographing!



Dreamweaver Basics

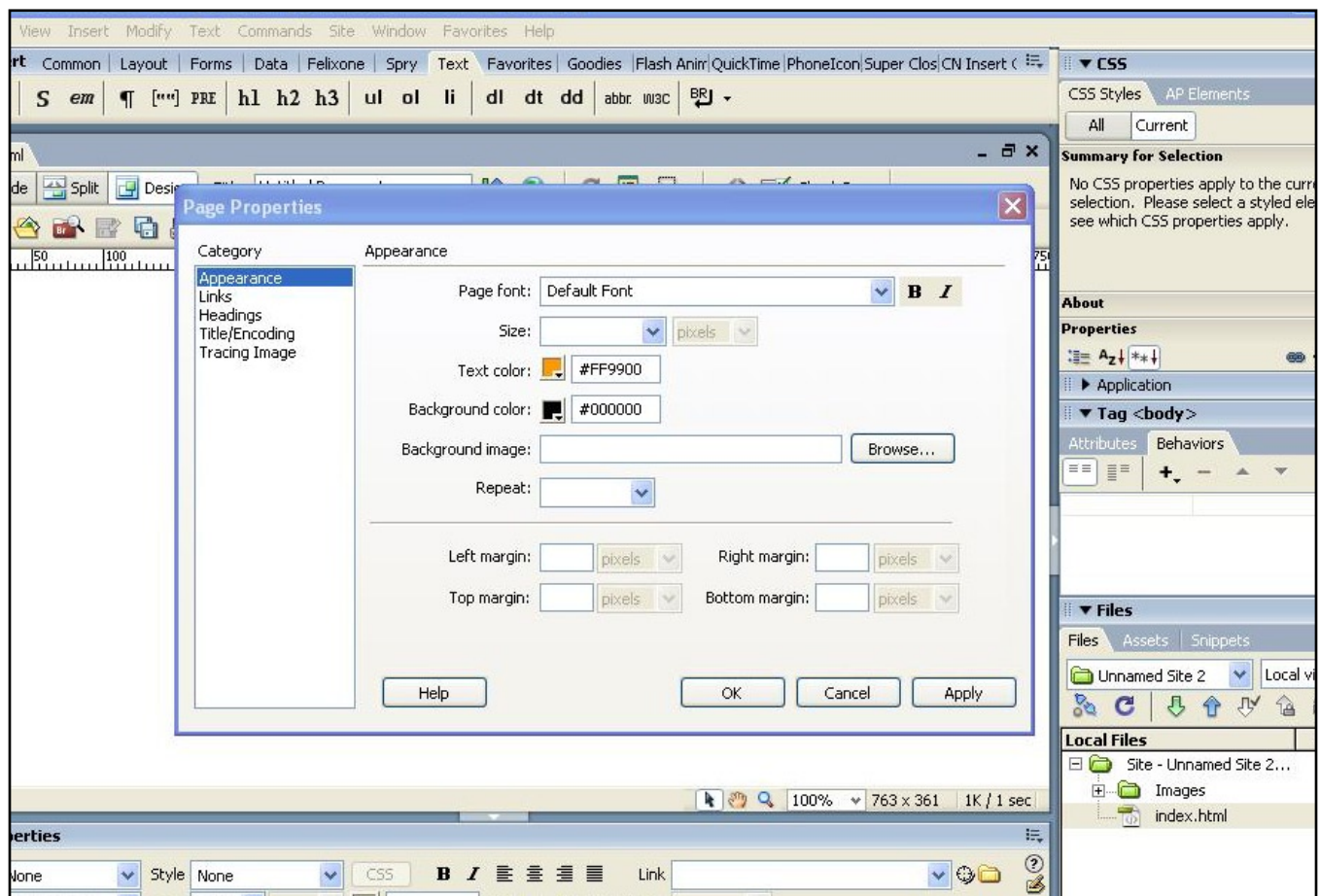
In today's age of digital photography, the modern photographer is finding that not only do they need to be a good photographer, but they need to know things like image post-processing techniques, and even basic HTML to create their digital galleries on the web. In this column, we'll look at some basic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

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

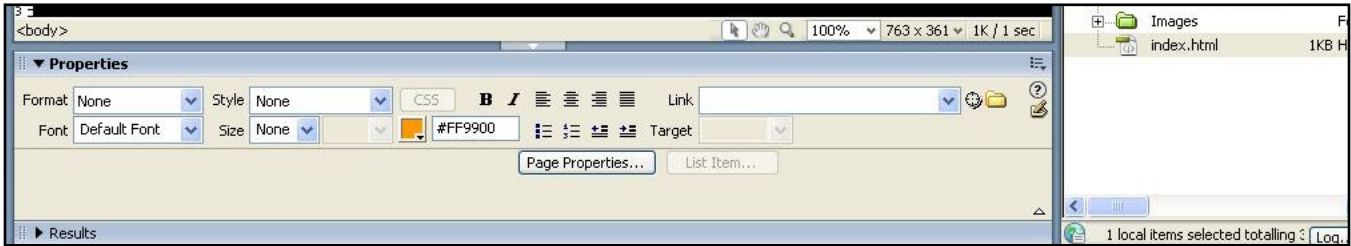
Welcome back! This article is a continuation of the Dreamweaver tutorial in Issue #4. In this series, we are going to explore the basic options in Dreamweaver, to create your own digital portfolio for your photographs. Navigate back to the folder we created last month, and let's get started with this month's Dreamweaver tutorial!

Step 1: Open Dreamweaver, and open the index page you created in last month's tutorial.

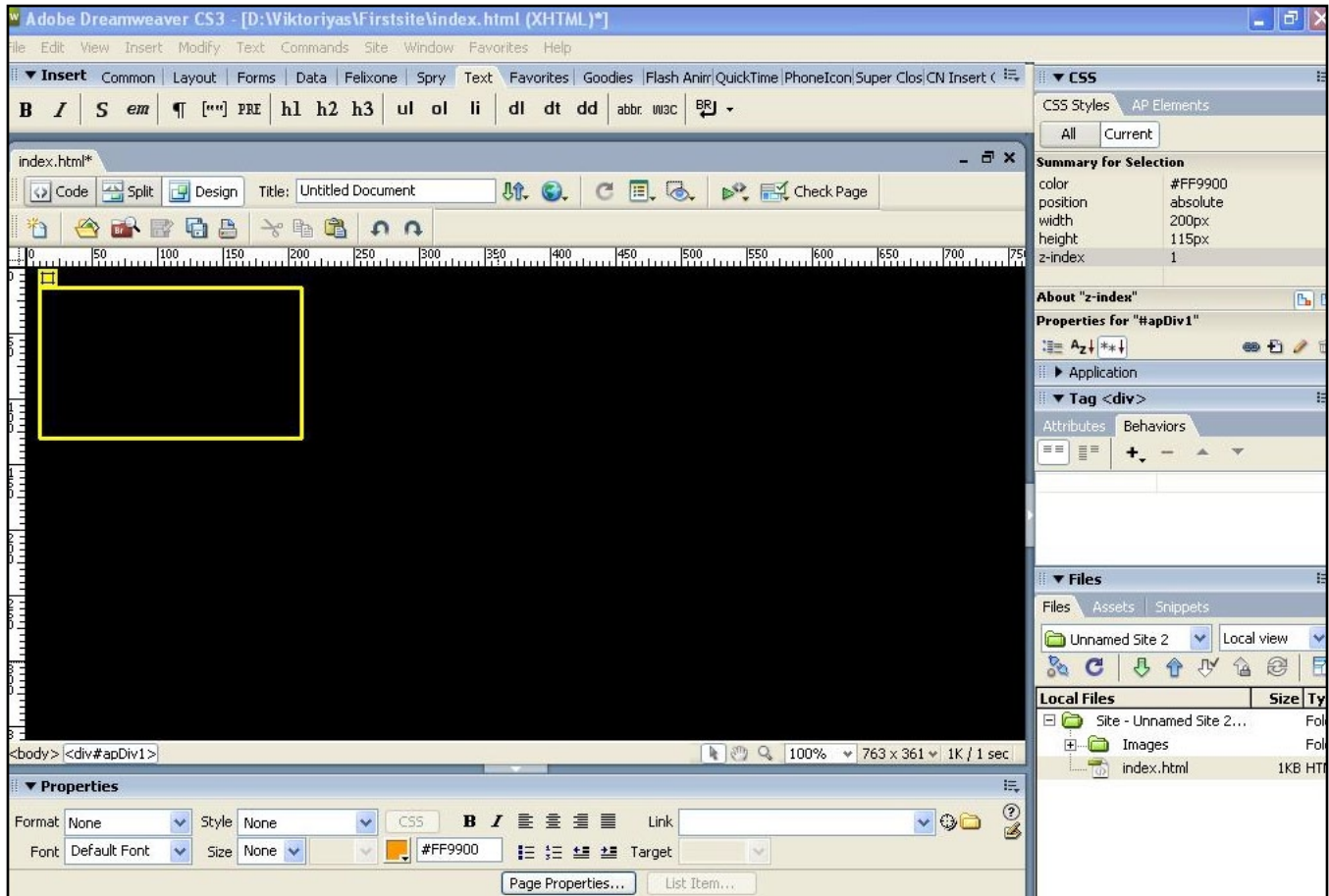
Step 2: Click on the menu: Modify>Page Properties... Here you can set up things like your text color, font properties, page background color, links properties and much more...Play around the first time until you find your favourite style which matches the "vision" you have for your website. Go through the list down the left side of the Page Properties dialog box, and set your properties to your liking.



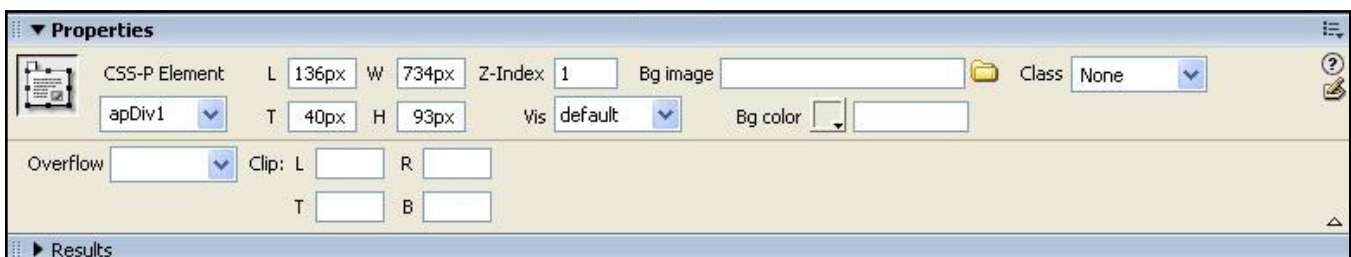
At this point when you click OK, you'll notice the page properties have been changed (to your settings) at the bottom of your workspace:



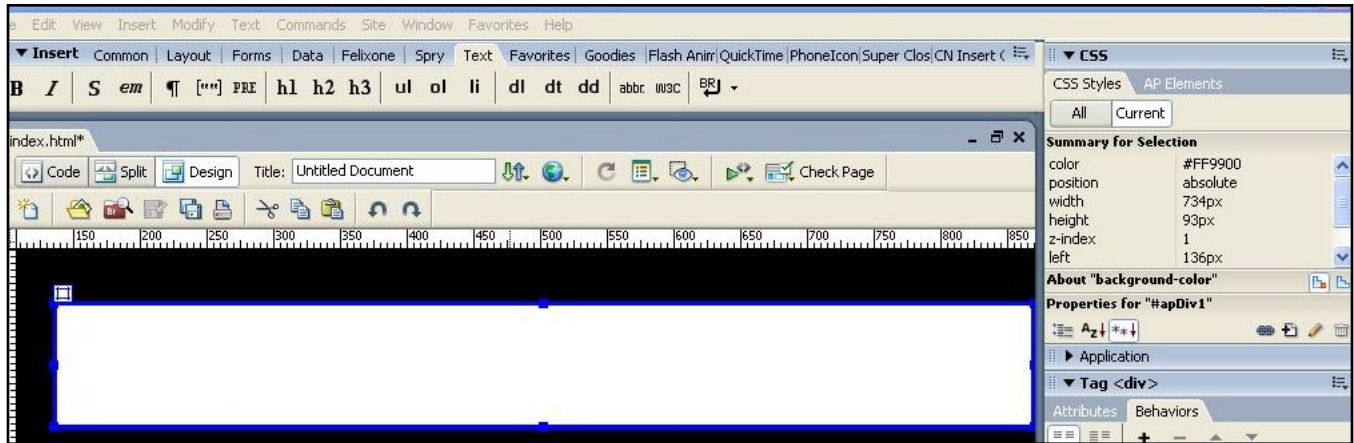
Step 3: Go to the menu: Insert>Layout Object>Ap Div.



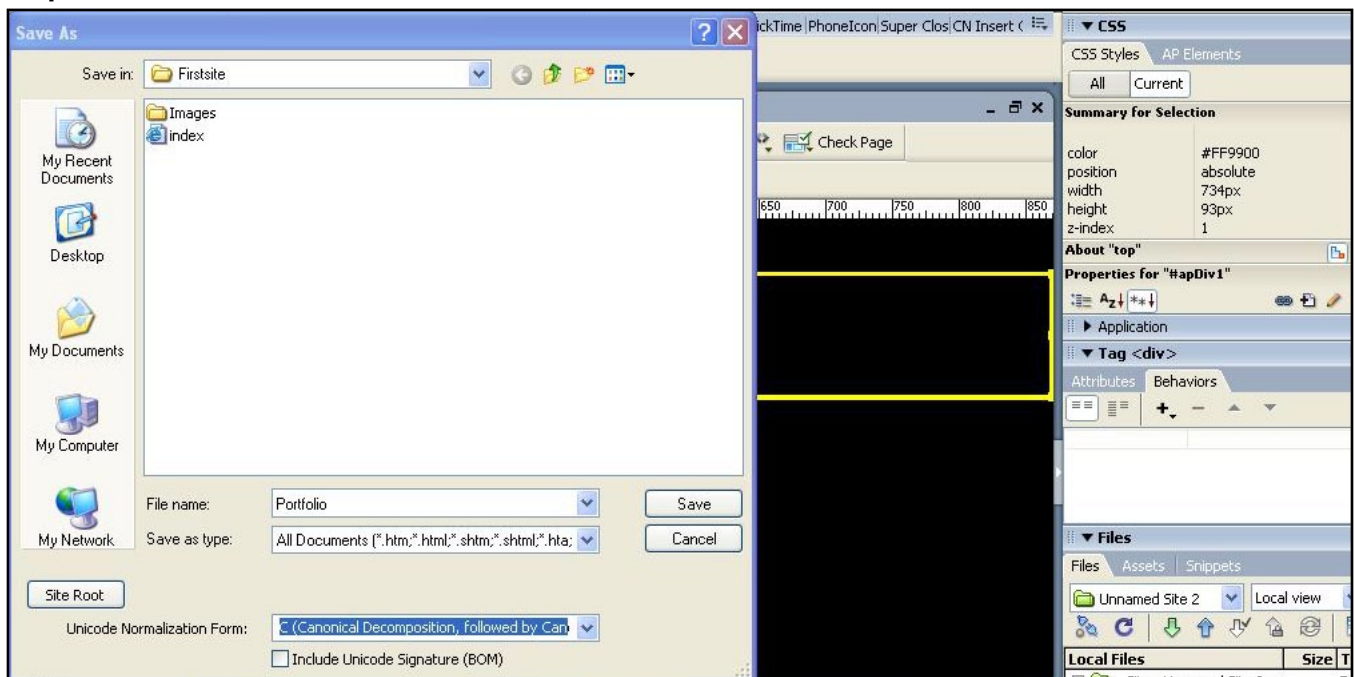
This is going to eventually be our banner image for our website (I will show you how to create the banner using Photoshop in next month's tutorial!). You can resize this and move to any place within your page. Make sure that the Properties palette is open (Windows>Check "Properties"). Here you can see / set up the banner properties. If you want to preview your page into a internet browser fill the AP DEV with color (You can easily remove the color later), and that will allow you to see the page layout and correct it if needed.



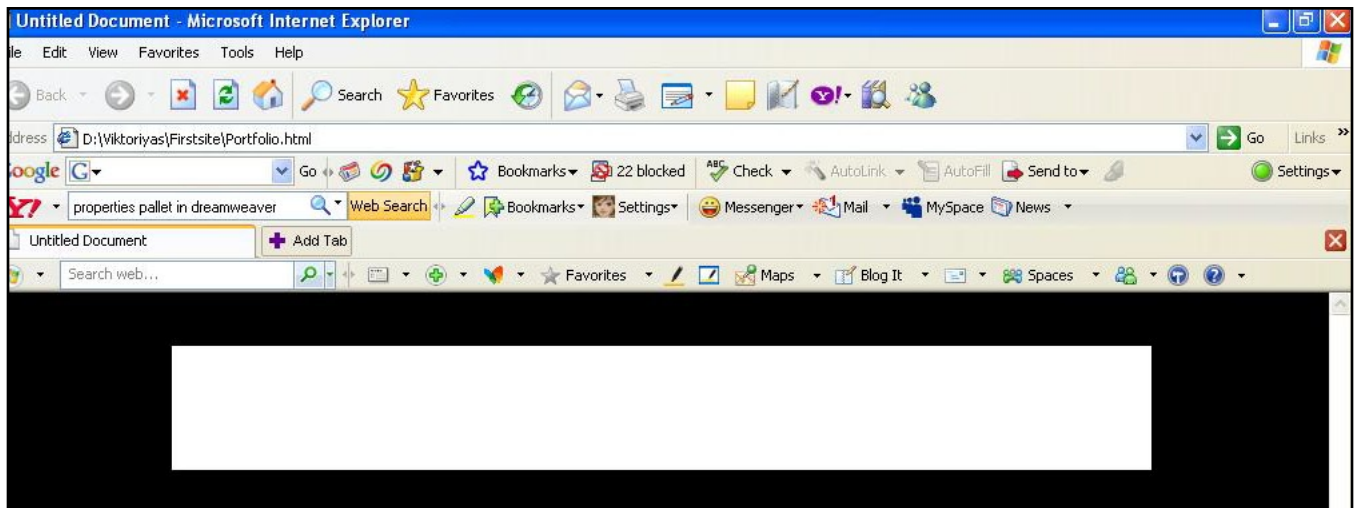
I resized and moved to the center of the page.



Step 4: Next, we want to save this file. Go to the menu: File>Save As... and name the file "Portfolio"



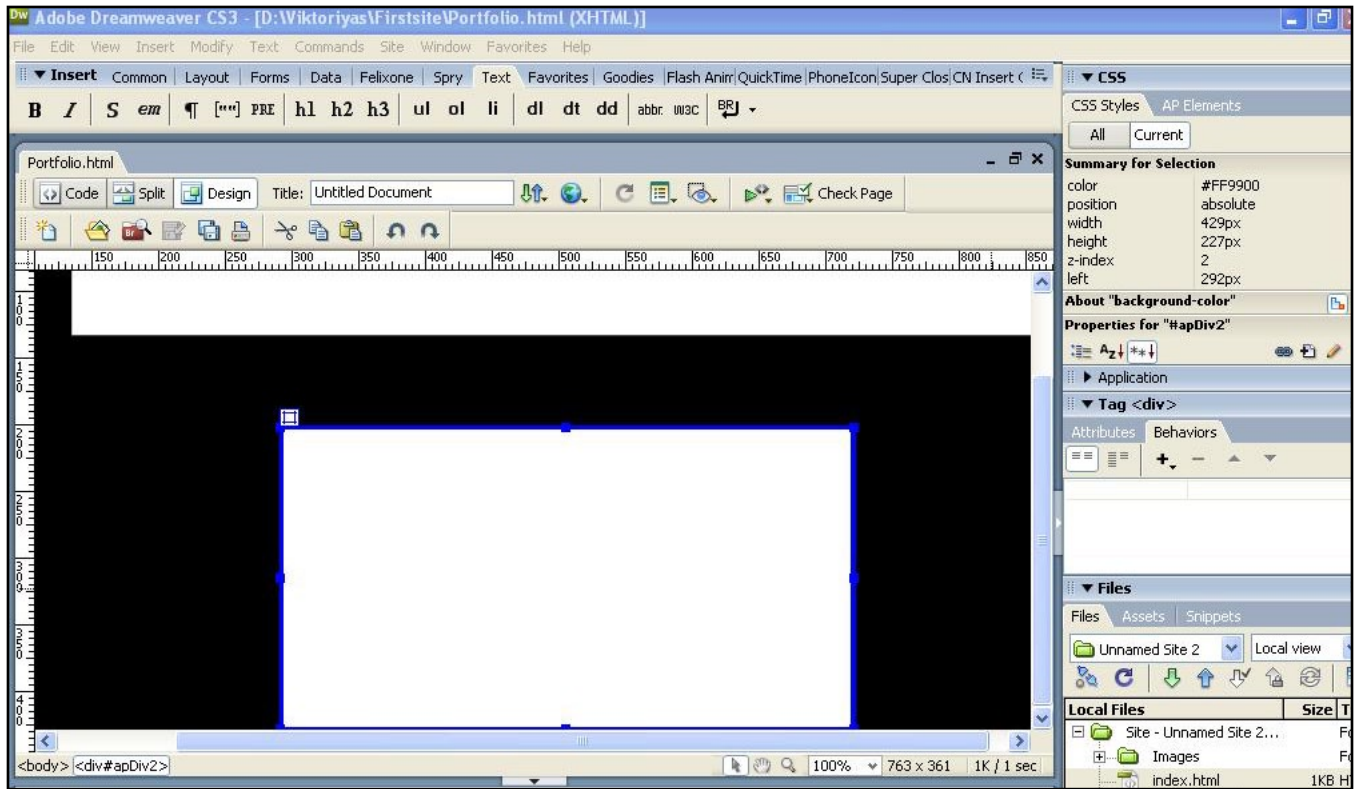
Step 5: Just to see what our basic layout looks like, preview it in your browser using: File>Preview in Browser>Internet Explorer.



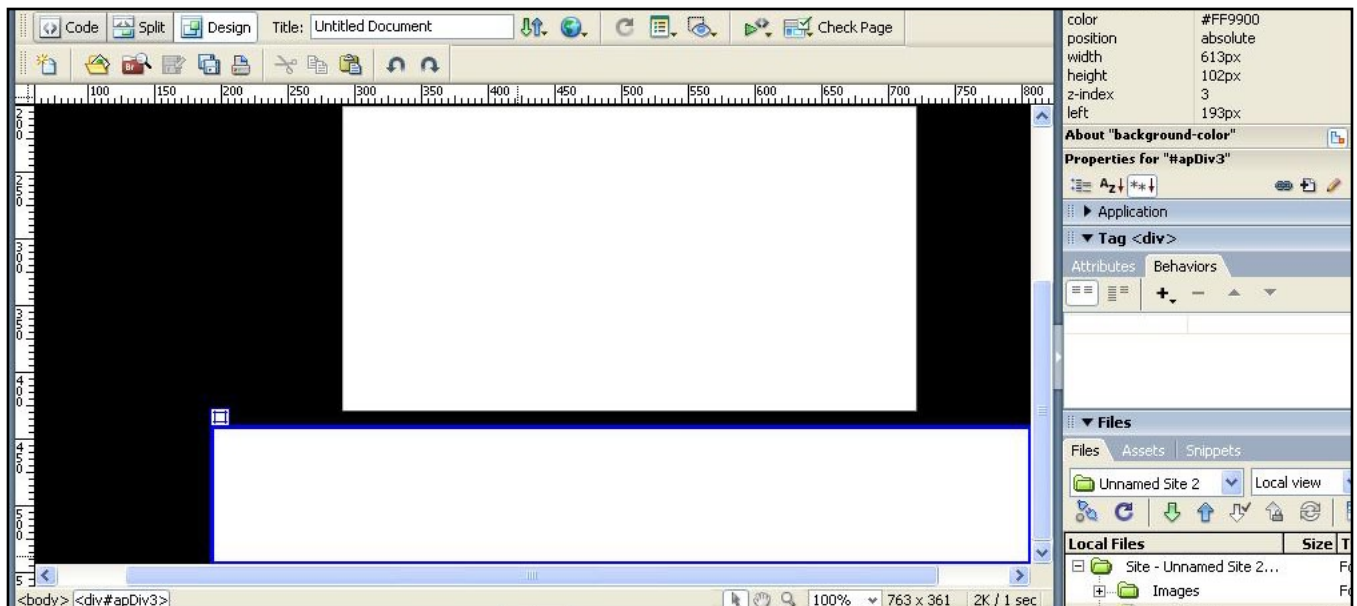
Step 6: Now we need to copy all of the photos (which you want to show on your website portfolio) into your website's default images folder (Do you remember the folder we created in our last tutorial?). Copy all of your photos into your website's "Images" folder.

Step 7: After you have finished copying your photos to the Images folder, return back to Dreamweaver.

Step 8: Go to the menu: Insert >Layout Object >AP Div. Fill this with white (just for an easy preview of our page's layout in your internet browser). This will be where your photo will display in your gallery page. Save here (you need to save your page every time before previewing the page in your browser), and preview your website again.

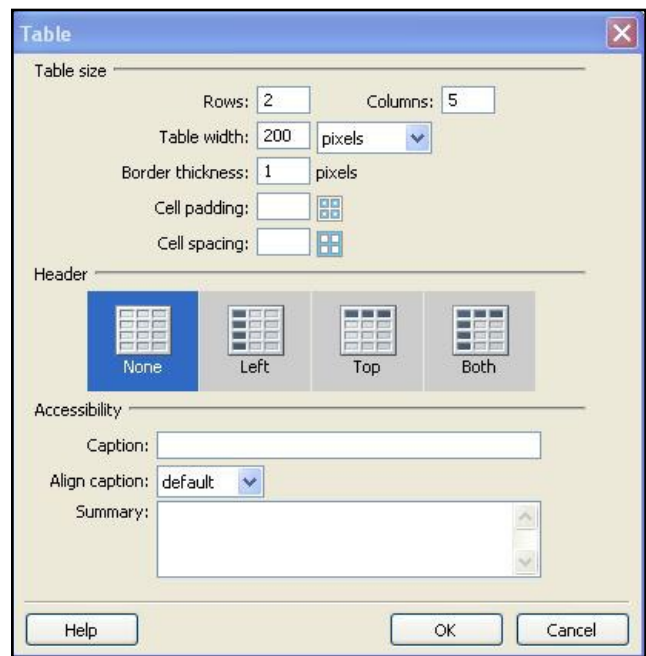


Step 9: Repeat Step 8, only this time position and size your AP Div box underneath the photo AP Div box, which will become the image navigation box, eventually containing the thumbnails of your images.



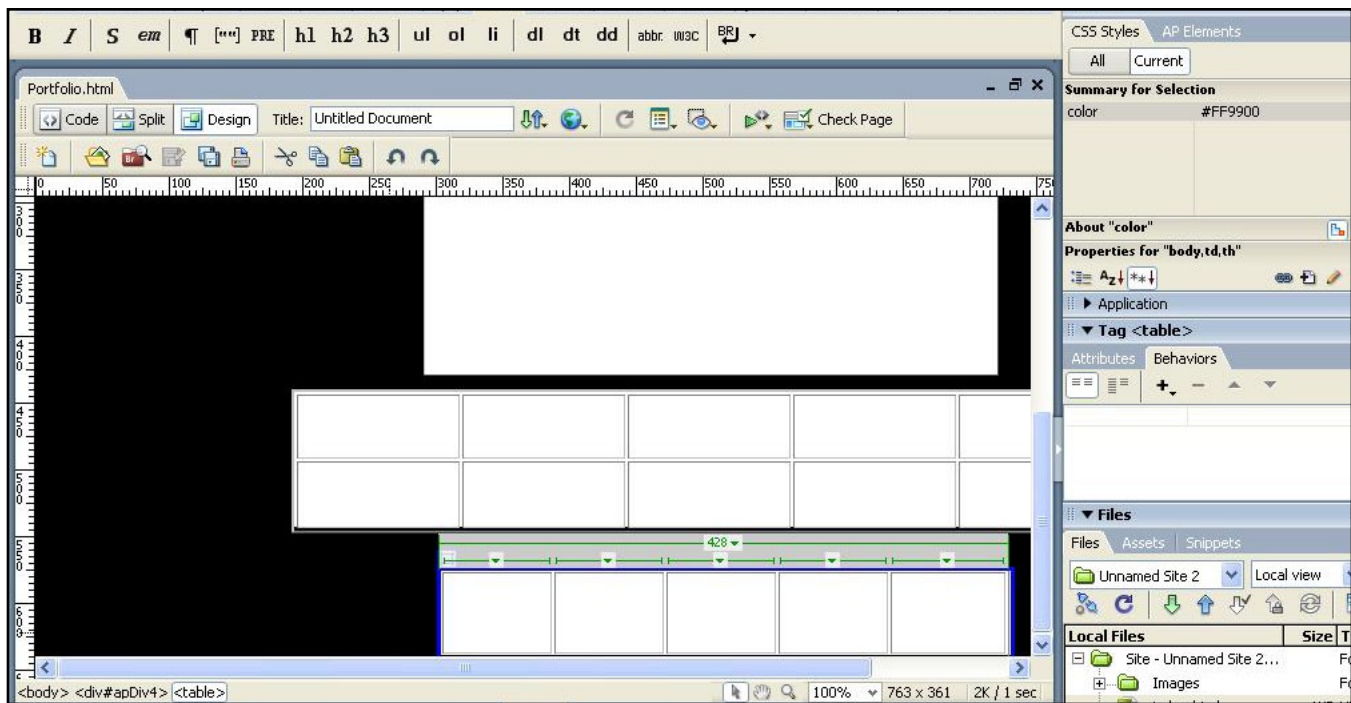
Step 10:

Click inside the AP Div that you just created, Now go to the menu: Insert>Table (here you can set up the number of row, columns). This will be the table that contains the thumbnail images of your photos, which your visitors will be able to click on to see the large version of the image (which will appear above it in the larger box). Save your work again here (always remember to save!). As a shortcut for previewing your page in the browser: You don't need to go to File>Preview in Browser everytime; Just refresh the internet page after you've saved the all changes in Dreamweaver.



Step 11: Click anywhere outside the table, and go to the menu: Insert>Layout Object>AP Div... Fill this with white. Next, Insert a Table (using the same method as above - Menu: Insert>Table...) This table will contain the navigation buttons to the different pages within your website. Make enough cells to contain the buttons (which we will create later) for your site's navigation, and lastly – File - Save All!

In next month's tutorial we will create the templates for our web page, and start to insert the images into our Portfolio page. Stay tuned for lots more fun on the way!



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>



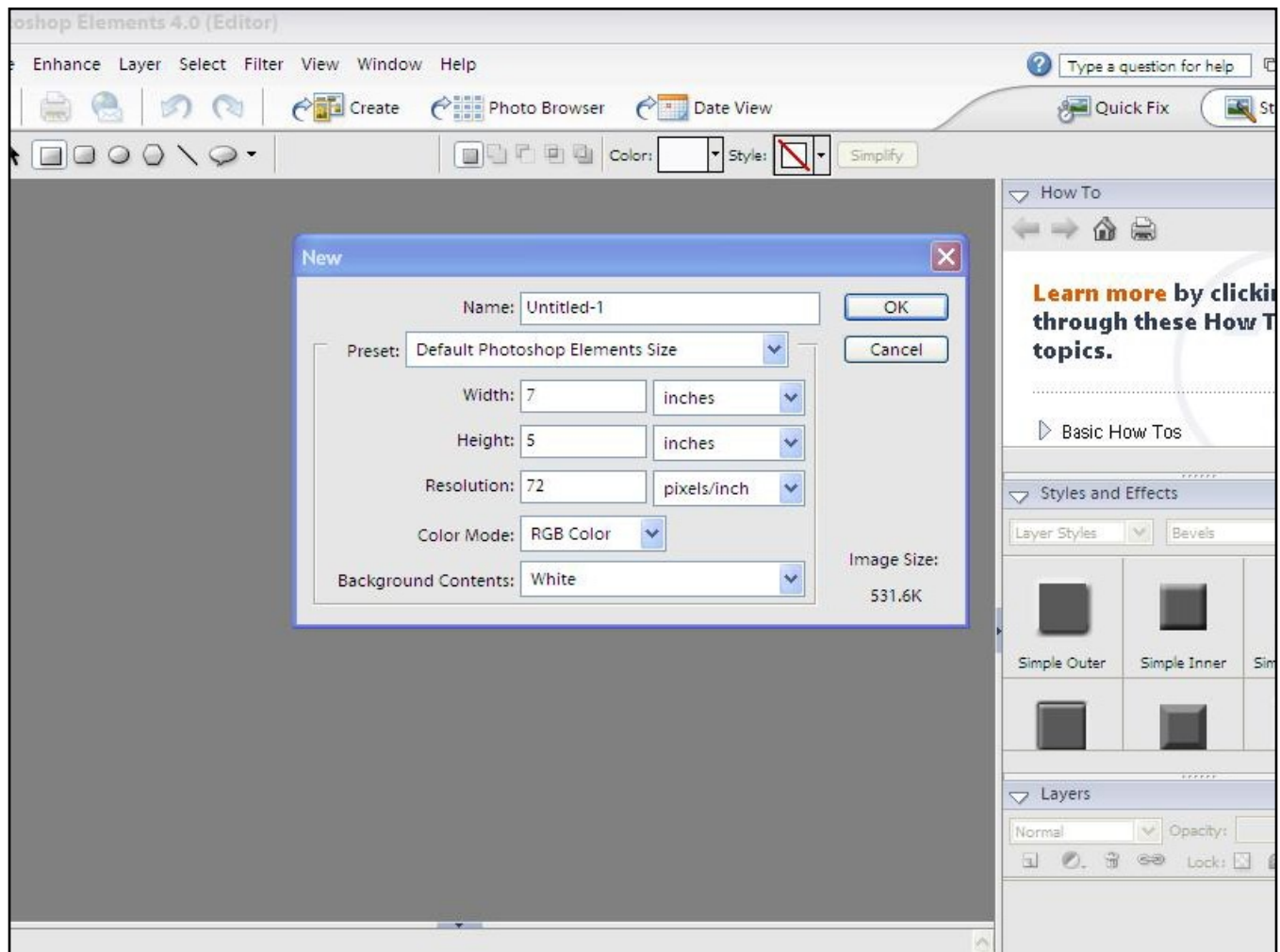
Photoshop Elements Tutorial

As our Photoshop Elements reader base continues to grow, we've come back again with another tutorial specifically for the Elements users out there! Check out this month's Elements tutorial on how to create a web frame not only to add style to your photos, but to allow you to "name" or "sign" your images too!

CREATING SIMPLE WEB GALLERY FRAMES WITH ELEMENTS - By Victoria Sargsyan

Thanks to the internet and the wonderful invention of the digital camera, we can now share our images with anyone and everyone on the web. Sometimes though, a plain image posted to a website, or on a web gallery, can look a little bit flat or dull when posted "as-is." This month I'm going to teach you how to create a simple but highly effective frame using Photoshop Elements, which will really make your images POP!

Step 1: Open Photoshop Elements and create a new blank document. Since this is for the web, I am going to use a good size of 5x7 inches, at 72 pixels/inch.

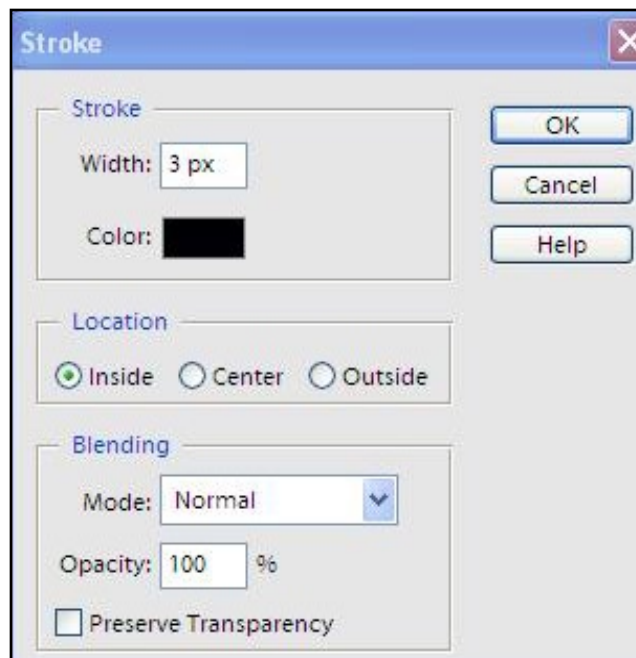


Step 2: Fill this layer with white, by using the paintbucket tool.

Step 3: Double-click on the background layer and rename it "Layer 1".

Step 4: Go to the menu: Edit>Stroke. We are going to outline this layer. Use the following settings: Width: 3px, Color: Black, Location: Inside (See image to the right here).

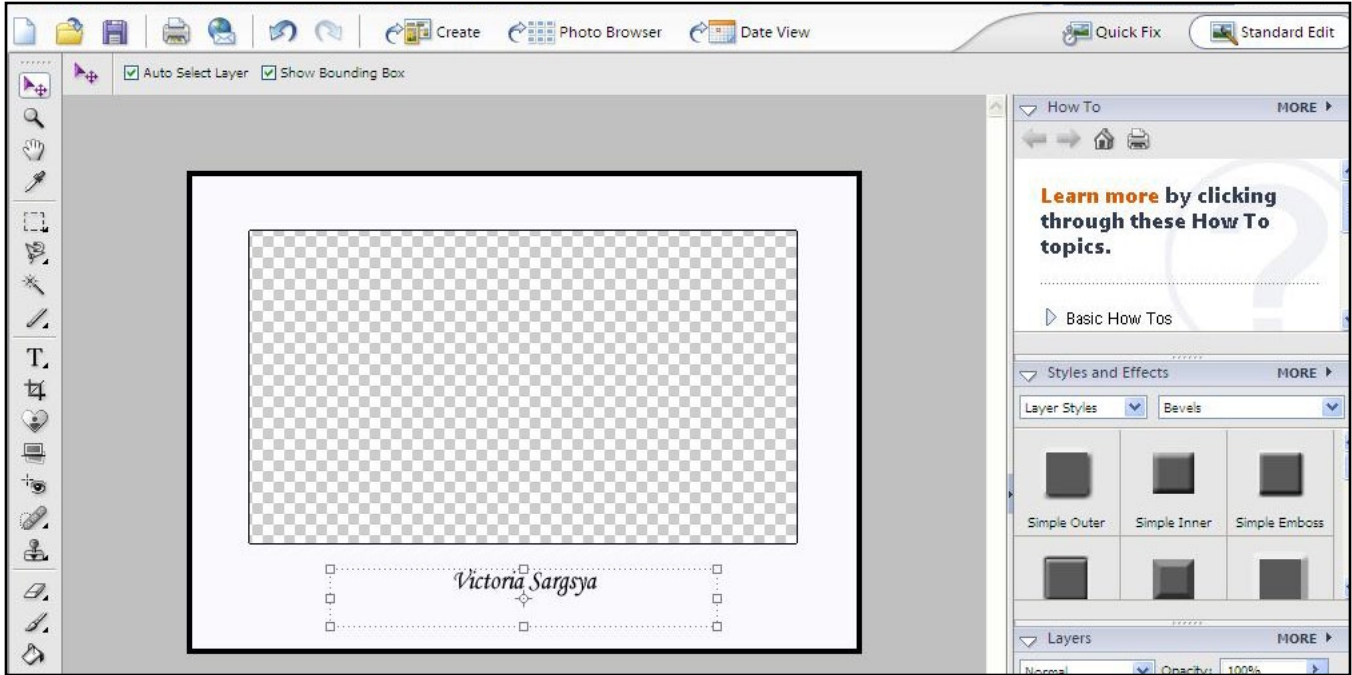
Step 5: Using the Rectangular Marquee Tool, select a rectangular area inside your "frame" image, where you would like your photo to appear. Press "Delete" to remove this area from your image. Next, go to the menu: Select>Deselect. This basically "knocks out" an area of your frame, where your photo will show through. Have a look at the image below for an example.



Step 6: Repeat the procedure we did in Step 4, to stroke the area we just deleted and give it a nice thin black border to go around our photo. Go to the menu: Edit>Stroke. This time we are going to use the following settings: Width: 1px, Color: Black, Location: Inside.

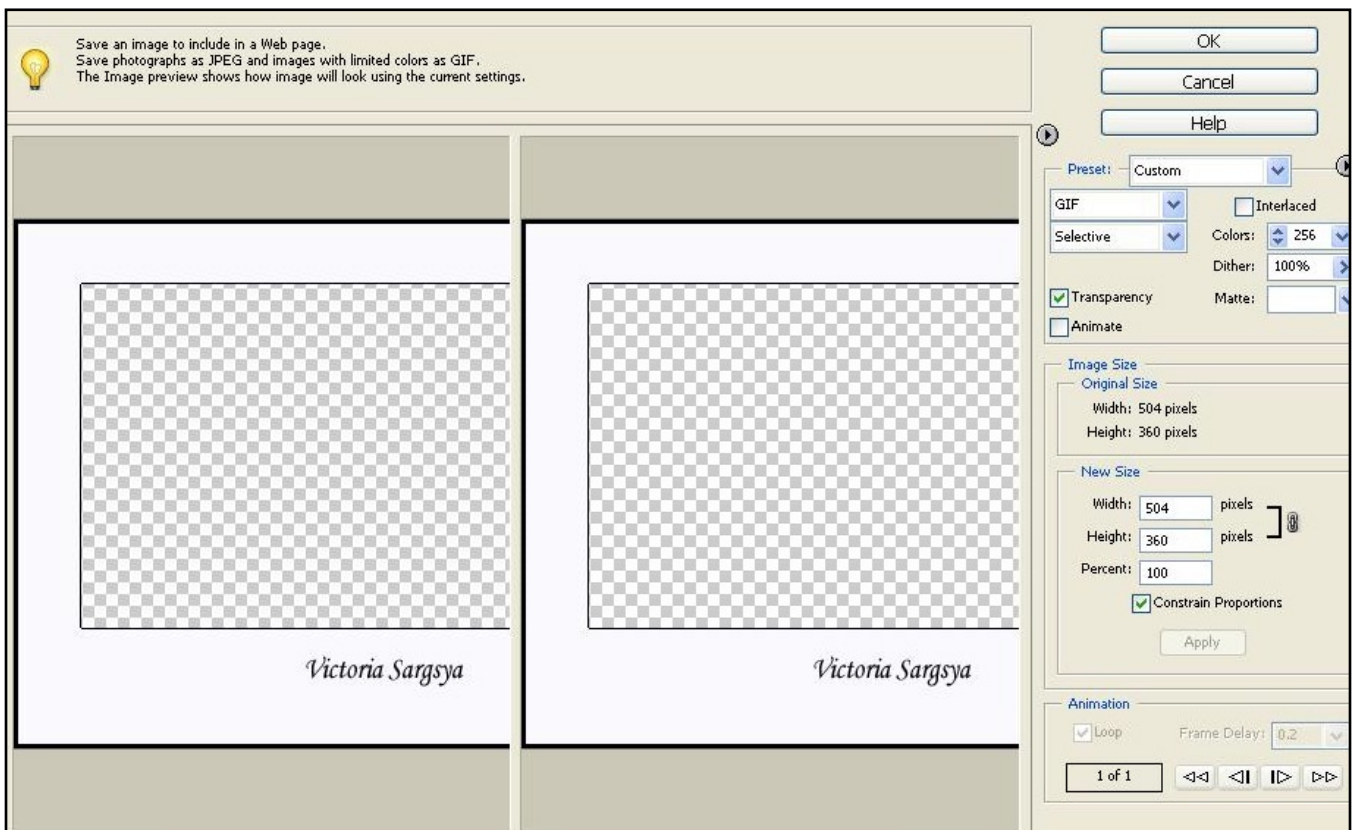
Your frame should be starting to look pretty good at this point. But we are not finished yet! Let's add some text to this frame.

Step 7: Using the Horizontal Type Tool, select "Center Text". Now type your name, company name, or website portfolio address which you can use as a template for your gallery of photos. See example below:



Step 8: The final step is to save this image so that we can easily use it over and over again. Since this frame is intended to be used on the web, we can save it as a GIF file (to preserve the transparency area, which is not an available option as a JPEG). Be sure to check the "Transparency" checkbox to "on".

We're finished! To use this frame, open this image in Elements, and import any of your photos, and position them under your frame layer. Now you have a simple but effective frame to display your photos on the web!





Member in the Spotlight

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

THIS MONTH’S FEATURE ON MEMBER: Jason Anderson

Jason Anderson is a fairly recent member to the PhotographyBB Forums, and found PhotographyBB through a posting on the NAPP (National Association of Photoshop Professionals) Member Forum. Jason has also contributed his first (hopefully of many!) articles in this issue of the PhotographyBB Online Magazine, and it’s our pleasure to welcome him to this month’s “Spotlight!”

PBB MAG: Jason! Welcome to PhotographyBB, and thank you for agreeing to do this interview (on such short notice too). Why don’t we start by giving our readers a little intro to who you are, and what makes you tick!

First off, I’d like to say thank you as it is quite flattering to be the one in the spotlight as my membership with the PhotographyBB community is fairly new. My background has been in Information Technology, and as web administration entered into the picture, I began exploring the graphic side of things. I was looking for gear with a fast shutter speed, and at the time point and shoot cameras just weren’t advanced enough, so I pulled the proverbial trigger and dove headfirst into the SLR market. Being the gadget hound from IT, I was a sponge, and the rest, as they say, is history.

PBB MAG: Let’s start with the easy questions... What type of gear do you use? Do you have a favourite piece of gear? What gear would you always bring with you on a shoot?

I am primarily a Canon shooter. Thus far my gear has been limited as I’ve really tried to master the gear I own before adding to the collection, so it’s a pretty basic equipment list. Because it’s limited, I usually stow everything in my bag when heading out on a shoot. The gear list thus far includes my Canon Rebel XT, the kit 18-55, a Tokina 1.4 extender, a Canon 70-200L (f4), and a Sigma 70mm Macro. Accessories include the 550EX, my Canon ST E-2, and of course quite a few CF cards. If I had to





pick a favorite lens at this point, I would have to say the 70-200L produces the best images, but a wide angle is next on my list and I suspect that will become my new favorite. Oh yeah, I've also recently added some lighting essentials, so add an umbrella, light stand, and a diffuser to that list!

PBB MAG: Can you recall what first got you interested in photography? Where does your current inspiration come from?

As a youth I still have memories of my Vivitar 110. Because I was an early teen, I really didn't have the resources to stick with it. I later became intrigued when my brother returned home from college with his Pentax K1000. All the dials, buttons and switches were fascinating to me. Thus, when I returned to photography on my own terms years later, I kind of had a feeling I was going to go "all the way". As I advanced in my skills and abilities, I've found dual inspiration both in the esoteric and theoretical side of photography, as well as a passion for sharing what I've learned thus far with others. From the capture perspective, I find inspiration from a number of sources. My membership in NAPP and seeing the excellence that exists within that community drives me more and more to pursue new ideas and tactics towards both capture and post processing.

PBB MAG: Looking at your gallery, it's obvious to see that you are a talented and well experienced photographer. Of all the types of photography, what is your favourite photographic discipline, and why?

All of it holds a certain appeal for me to some extent, so it's hard to pick a favorite genre. At three years of enthusiast level experience I am not sure that I am at a juncture where I can intelligently say I excel in one area more than another. Each genre is challenging in its own way and I very much thrive on being challenged. So, at this point it's probably safe to say that I am a "jack-of-all-trades, and master of none." Having said that, my recent foray into childrens portraiture has been quite





exciting as it seems I have a knack for capturing some priceless expressions (although this shouldn't surprise me as much as it does, because I really do love kids!).

PBB MAG: You have a beautiful gallery of images, which really show off not only your creative photographic style, but also your post processing abilities. What software do you like to use, and without giving away your secrets, can you give us some insight into your basic post processing workflow?

Photoshop is where I've learned most of my post processing skills, so that is where I am most fluent. I still do feel as though I am only part of the way up the proverbial learning curve though, and the appeal of taking those skills to the next level is also motivating for me. I am getting into Lightroom more and more, as Adobe refines and expands the tools of that GUI. I would probably switch over to it for most of my work if they implemented real dual monitor support.

As far as my work flow goes, it is always in a state of flux as I learn new things about various components of the flow itself. The mentality behind it though is a top down approach, starting with import, backup, sorting and tagging, then finally editing. When I enter the



editor (either LR or PS), I always work the sliders from the top, down, and then across the tabs in ACR (I always shoot in RAW), adjusting when needed and leaving it alone when not. My ideal is to only crop and sharpen, but since I'm not quite there yet, I do still use color balance, exposure, and clarity slider adjustments in my work flow. The only other thing really that contributes to my work flow is transparency. A recent talk given by Joe McNally at Google only reaffirms to me that we shouldn't hide what we know. I share my techniques openly and without "secrets" as I think that is the best way to learn. How can I improve or correct elements that are wrong if no one knows what I am doing?

PBB MAG: It's been a real pleasure talking with you, and getting to know you Jason. Before we go, do you have any advice for anyone seeking to improve their knowledge and experience in photography?

Watch, listen, read, learn, and practice (in that order)! Everyone has something to share, and if you don't stop to listen to others or consider what they have to contribute, you could be missing out on some nugget of useful information. It's also the beginning of living in a world of blinders, when you stop considering alternative perspectives. Keep an open mind and with time you can learn whatever you want to know.



Jason has been active in photography for about three years and shoots primarily with Canon gear. His endeavors have included starting a local photography club, The South Carolina Photography Guild, in Summerville SC, where he currently resides, administering the online presence and their community forums. He also is a regular blogger, and has his own photography website. His philosophy about photography is learning through the sharing of knowledge, and he thoroughly enjoys both the art of photography as well as his written pursuits. You can find his work online at:

<http://www.canonblogger.com> and <http://www.jasons-photography.com>

What's Happening: The PhotographyBB Forums

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

What are the PhotographyBB Forums?

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!

Although we are geared towards the beginner, you'll find a lot of highly experienced users on our site, who are there simply because they love to share their knowledge and help others out. That's what we're all about at PhotographyBB - A place for the beginner to come and ask questions or post photos without intimidation. Consider us a good place to meet like minded folks and learn at "the friendly forum!"

The Great Debates:

We've just launched a brand new section to the forums, where members can debate and discuss photography related controversial topics such as: RAW vs JPEG, Self Printing vs Developing, SLR or Point and Shoot, and more! The great thing is, there is no right or wrong opinion, and these discussions help all of us to broaden our views and horizons!

Photo Games:

While visiting the forums, stop by the Photo Games room, and check out some of the fun games going on in the forums. Participate at your leisure in games like "The Photo Below Me...", "The Alphabet Game", "Captions", and more!

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 6 (July) will continue on with some of our newest columns and magazine article contributors. Our HDR series will continue, and we'll also have additional "thought provoking" photography articles as well.

Next month's "Photography Around the World" series takes us in an exciting new direction, as explore beautiful panoramic photography of this city of Melbourne.

This month we had a great series of tutorials, and next month gets even better. Next month we'll dive deeper into Dreamweaver and the creation of your web gallery, along with additional Photoshop, Elements, and maybe even a Corel Painter Tutorial for you digital artists out there!

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!