

PhotographyBB

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

Journey with us as we explore

Australia!

Kenneth Fagan takes us across the globe for a look at

the outback

Photography 101

Kenneth Fagan gives us tips for:
BETTER LANDSCAPE PHOTOGRAPHY!

The Classic Art of Black and White

Jon Ayres shows us how to see in
BLACK AND WHITE

Photoshop Elements and Dreamweaver Tutorials!

By Victoria Sargsyan

ALSO, our HDR series continues, along with a new Lightroom Tutorial

Plus: Photoshop®, Elements®, Dreamweaver®, and Lightroom® Tutorials!



From The Editor's Desk

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

PhotographyBB Online Magazine Sixth Edition - Bring on Lightroom!

Can you believe that its been six months already? It seems like just yesterday I was sitting down at my computer, trying to figure out just exactly what I had gotten myself into, and how we were going to put together a great, informative, and better yet FREE magazine! It's amazing how time flies because here we are at our sixth month anniversary, and the magazine keeps growing bigger and better with each issue. As always, I would like to give credit where credit is due. I don't just produce this magazine on my own; I do it with the help of a very dedicated core group of volunteers, along with some fabulous guest contributors in each and every issue. Thank you all for getting us to this point; it looks like the sky is the limit!

So what do we have in store for you this month? As always, our good friend and colleague Kenneth Fagan has done a remarkable job, bringing us a brand new multi-part series on building and working within your own darkroom. In addition, Ken continues his tradition of helping the beginners figure out their SLR cameras with our Photography 101 series, and also gives us a great look at Australia with gorgeous photos and witty commentary.

Victoria Sargsyan has been hard at work, giving us two great tutorials for Dreamweaver® and Photoshop Elements®. Thank you Victoria for all of the hard work that you put into the magazine and your contributions to the forums. Victoria just happens to be in second place in our Top Ten Posters list on the forums, with Ken Fagan in a close third place!

Jon Ayres contributed what I consider to be one of his best articles to date so far, giving us a look at the classic art of black and white photography. Jon always puts a lot of thought and passion into his articles, which I believe, are they keys to his success and contributions.

We also have two new guest contributors this month: Rob Davidson from Australia gives us a look at panoramic photography techniques, teaching and inspiring all of us to try something new if we've never done panoramics before. I am also excited to welcome John Ogden to this issue. This month, John gives us a great look at how we can use Adobe Photoshop® Lightroom™ to achieve creative photographic effects without the use of Photoshop®.

Last but certainly not least, Fred McWilson (the OOB and HDR guy!) continues our series on HDR (High Dynamic Range) photography techniques, this time, showing us how to set up our cameras and take the proper photos before we step into HDR processing - which will be the topic of next month's issue.

I've been receiving several emails with very kind and encouraging comments from you, so I would like to say thanks to everyone out there who enjoys reading the magazine; we couldn't be doing this without you. Drop me a line anytime, I would love to hear from you.

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.

GUEST CONTRIBUTORS THIS MONTH:

Rob Davidson is an Associate Professor and Head of Medical Radiations at RMIT University in Melbourne Australia.

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

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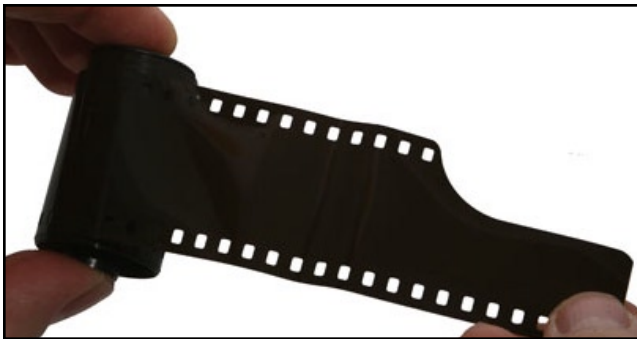


Before There Was Digital...

Before the days of digital photography and still today, the art of developing film has been regarded as a skill in a class of its own. Over the next three months, we'll take a look at the world of darkroom processing in an effort to both challenge and inspire those photographers who are willing to try something new and have fun in the process!

DARKROOM DELIGHTS: DEVELOPING YOUR OWN BLACK AND WHITE FILM - By Kenneth Fagan

Developing your own film may seem to be a complicated and messy affair. However, in truth, it is quite simple and once you get the hang of it, it can be a lot of fun and less daunting than what you may think. I am going to introduce to you, the world of darkroom processing in three parts over the next three issues of this magazine. This month I am going to teach you the basics of how to develop your own film with minimal fuss, and then you will just have to wait and read the next two issues to find out more on setting up your own darkroom and processing your own prints. It is all in the name of fun so read on and open up a new chapter in your photography.



To start the materials you need are minimal, I have listed them below and explained what each is needed for in the process.

Developing tank: This lightproof container houses the film and the chemicals during the developing process. Each tank (or most) comes complete with at least one film spool to hold the film during the process in the developing tank.

Scissors: Necessary to cut the film from the cartridge and the sharper the better.

Bottle opener: Useful for opening the film cartridge for access to the film

Film: you will need an exposed roll of black and white film. However, at the beginning, practice spooling the film with some out of date or useless cartridges of 35mm film of any description.

Changing Bag: A changing bag is a lightproof bag

with sleeves to allow your hand to work inside the bag. You cannot see what you are doing but with practice, it becomes second nature. If you do not have a dark bag, use a room or a closet with no windows and no light leaks. Alternatively, when I started out developing my own film I placed a medium sized box on my bed with plenty of heavy blankets over it and myself. This was a rather primitive (and looking back, quite amusing) technique I used, but it worked well, which was all that mattered. As long as you are able to work in an area with absolutely no light leaks you will be fine.

A developing tank is essential for developing film (some people use bowls in a darkroom with the lights



Developing Tank with spool and tank components

off but it is a very messy and awkward process). Here's a short step-by-step guide for getting the film from its cartridge to the spool in a few simple steps

1. Remove the spool from the tank. Get a few rolls of old expired 35mm film to practice spooling onto the film spool. Use a bottle opener to open the film cartridge (you can do this in broad daylight using the



practice film, do not open any good rolls in any sort of light). This is where you start practicing before you start anything else. Do not touch the exposed area of the film, even though it is an unused roll it is a bad habit to get into and fingerprints destroy film. Holding the film by its edges, cut the end off the film between

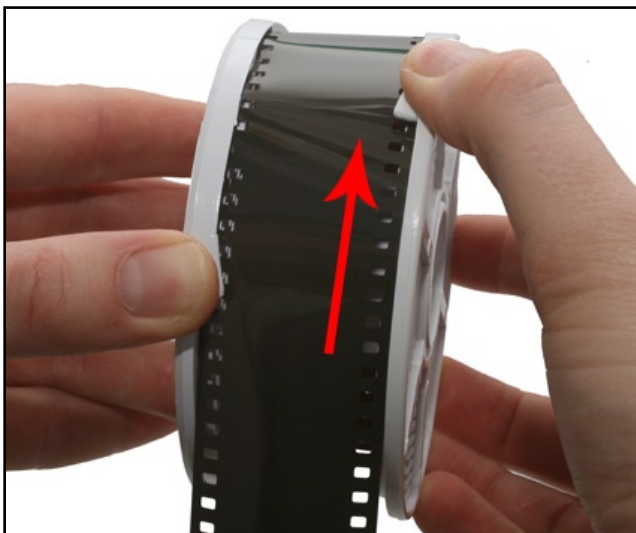


the sprocket holes and round off the corners on each side with out cutting into the holes. This makes it a lot easier to guide the film onto the spool.



2. Guide the film onto the spool where the groove meets the outside edge of the spool this can be easily identified by the two small notches on either side. Feed the film in by gently pulling it through the groove for about three or four inches, enough for the small bearings to engage the film

3. With the start of the film in the spool and the two notches lined up. Hold one side of the spool and gently, with forward motion, move the other side; this moves the film further into the spool. Moving the one side of the film back and forth pushes the film along the grooves of the spool. Continue this process until the entire length of film is fully inside the spool.



4. Guessing that you were looking at what you were doing the first time. Repeat the above process entirely with your eyes closed or in the dark. Keep repeating it until you can do it blind. Do not even attempt to spool up your good roll of film before you get some practice in or you could be kissing your sweet film good bye.

It does get frustrating when you cannot seem to get the film to spool correctly or it keeps getting stuck but you will improve with the more practice you put in. The spool seems to know when you are frustrated because it never seems to work when you swear at it repeatedly! In other words, if something goes wrong remain calm and try again.

5. Once you feel you are ready to spool the real deal: Set up your developing tank, your opener, the spool, the scissors, and the film on a table or similar in complete darkness. Make sure you know exactly where everything is; it saves a lot of fumbling around feeling for stuff.

6. Remove the film from the cartridge and repeat the process of spooling I described earlier for each roll of film you want to develop. Take your time and remember only handle the film by its edges. Once the film has been spooled, cut off the end of the film with your scissors.



7. Place the Spool in the empty developing tank with the center column that keeps it from moving around in the tank.



8. Tighten the lightproof lid back onto the tank and then the smaller lid (to cover the holes where the chemicals are poured). It is now safe to switch back on the light as the developing tank is completely light tight.

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Once you have the film safely inside the developing tank you are ready for the next step in the developing process. For this, you will need the following:

Thermometer: The temperature of the chemicals used is quite important so a thermometer is a tool which no dark roomer can be done without. (I usually develop film at 21°C)

Film Developer: This is the first chemical in the process, this is where the image on the negative appears, and hence it is developed.

Stop Bath: This chemical neutralizes the developer. Once this happens the film ceases development but it is still not safe to expose the film to light.

Fixer: The fixer is the final step in the actual developing process. Once the stop bath has been removed, the fixer is poured in, which is the chemical that allows the film to be viewed in daylight without destroying it.

Wetting agent: This is introduced at the beginning of the washing stage. It helps prevent watermarking on the film and so helps the drying process.

Water: Used to mix the chemicals and wash the film before drying.

Measurement Beakers: Use the beakers to measure out the correct amount of chemicals.

Funnel: Use the funnel to prevent spills



Begin by setting up all your chemicals in the following order; Film developer, Stop Bath, Film Fixer. Each chemical will be used in that order. If it is not done in that order, you will most definitely destroy your film. Follow the steps and you have an excellent chance of success.

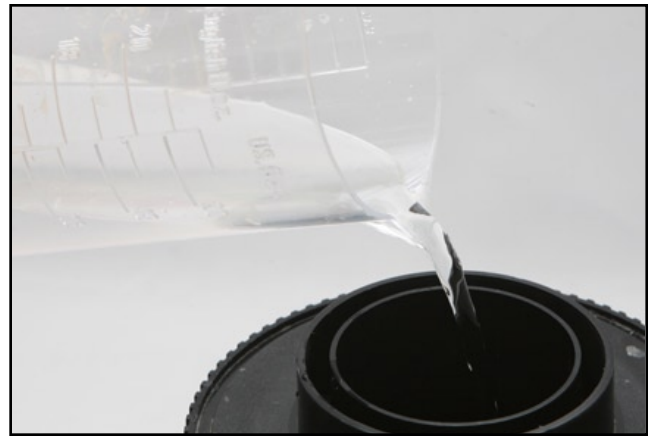
1. You will need a good amount of water to develop your film, the simplest way of getting around this is to fill around two or three five-litre bottles of water at 21 °C. Use your thermometer for this. The temperature can be obtained by using a mixture of hot and cold water to regulate the temperature.

2. Mix the Developer, Stop Bath and Fixer into three separate beakers (plastic bottles or bowls do fine). Do not remove the screw on lid on the tank to do this.

3. Begin by pouring in the Developer (as shown - upper right image) Check the time guide on the container for the developing time of the developer. Agitate the tank for the first 30 seconds, and then for 10 seconds after every minute, and then gently tap the base of the tank to remove any air bubbles on the film.

4. After the developing time is up, immediately pour out the developer and pour in the stop bath, the stop bath will neutralize the developer. Agitate again for the first 30 seconds then every minute for 10 seconds. Usually the stop bath will have done its job in under a minute, but to be on the safe side leave it in the tank for about two or three minutes. In any case, read the precautions on the container, as it differs with different brands and dilutions.

5. Pour out the stop bath once the allotted time has elapsed and pour in the fixer. Using the same agitation



techniques when you were using the stop bath and developer. The fixer allows the film to be exposed to light. Do not open the film to the light until about three and a half minutes have elapsed. The approximate fixation time is normally between five to seven minutes depending on the brand and the dilution also.

6. Pour out the fixer. You can open the developing tank to take a look, but do not take the film off the spool just yet. With the spool still in the tank, fill the tank almost to the top with water (at 21 °C) and add two drops of wetting agent (one drop of washing up liquid can be used as an alternative) and rotate the spool in the tank for about one minute.

7. Pour out the wetting agent mix and pour in plain water and rotate the spool for about half a minute, repeat this last step about ten or fifteen times to ensure all chemicals etc. are fully washed away.

8. Once all the above steps are complete, remove the film from the spool and hang it in a warm, dry and dust free area (as dust free as possible). You can remove excess water by using a film squeegee

Now at that stage you should have successfully developed your film. Before you do any cutting, scanning etc. leave it to dry for around 24 hours. Always remember - Never touch the film and only handle by the edges.

Please use the images with this tutorial to guide you further on developing film for the first time. I hope that you enjoy the magic of black and white photography. Developing your own film can be very fulfilling and you will feel like a more accomplished photographer when you have tried it.

Safety Precautions:

When using chemicals, keep them well away from children of all ages. Chemicals should be stored away from food and drink. Always wash your hands after the use of chemicals and wear a mask if you are sensitive to strong smells or fumes. Seek a doctor's advice immediately if you have or think you have swallowed chemicals or were splashed in the eyes with it. Always read the warnings and instructions on the chemical containers before using.



Black & White

The Classic Photography Art - By Jon D. Ayres

Are you tired of shooting the same old same old? Think you have run out of things to photograph? Maybe you're looking for some excitement, dynamic, bold photographs instead of your same old so-so photos? Why not give black and white photography a try? You could very well be in for a huge surprise and may find that you actually have more talent than you ever realized before. Many hobby photographers today seem to have forgotten all about black and white photography, even though there now is something of resurgence in the popularity of black and white photography. Just tonight I was reading a post on one of the photography forums which the poster asked if photographers felt that black and white photography was coming to an end. Though this was a film photography forum, a lot that was said could also apply to digital photography. That black and white photography is now and has always been the strongest form of fine art photography from the very beginning of photography; this is true in both film and digital photography. Black and white photography has always been considered classic, glamorous, powerful and even mysterious. Black-and-white has remained a specialized market for photographers who use this medium for artistic reasons.

The first cameras made in the mid 1800's only took black and white photos, then personal cameras could take color photos in the 1950's, but color photos were some what considered gimmicky by most pros until the late 1960's. It was then that black-and-white photography was considered old fashion and somewhat out of style by many amateur hobby photographers, after all Hollywood was shooting movies in color along with a few TV shows. But a few well known professional fine art photographers decided that color just lacked something and stayed with black



This photo was just begging to be done in black and white, it is one of my favorite photos taken in a cemetery in Moscow. The color version was good, but the black and white version sets the mood of this photo just perfectly.

and white. Now, some photographers are rediscovering the beauty of black-and-white, and many of the top digital art photographers only shoot in black and white. So, we are able to admire the power and purity that black-and-white images offer to the viewer. Good black and white images show emotions, classicism, strength, weakness, purity, peace, calmness, hatred, love or romance. Just look at any of the major business magazines. Why do you think most company CEOs and Executives choose for their portraits to be shot in black and white? - Because it shows power and class. Good black and white prints exhibit a refined quality. Their simplicity and uncluttered look give the subject well defined, polished, high-class feelings to them. Color photos tend to sometimes have distractions,



People and portraits are always great in black and white, B&W magnifies the subject's qualities, that is why most celebrity photos are done in black and white. This is a photo of one of the students of one of the schools I teach at, isn't she charming?

whereas black and white photos exhibit to each viewer the individuality and specialty of the photographed subject. Take a look at advertisements in a magazine sometime; which products are in black and white and which are in color, I think you'll find that the products trying to say, "we have class" the most expensive luxury items are a lot of time done in black and white, because black and white represents a style of class which sets them apart from the rest.

Brides love black and white photography because it strongly exemplifies romance. They are fully aware that there is something special about photos done in black and white that really captures the mood and expressions of that moment. Good black and white photos exhibit class, style and other emotions as needed like romance is strongly shown in an excellent B&W wedding photo. Think about the romantic black and white movies done in Hollywood in the 1930's, 40's and 50's and the black and white photographs of the movie stars, how glamorous and romantic those photos of actresses were and how manly, powerful and strong photos of actors were. Do not make the mistake of thinking that these celebrity photos were taken in black and white because there were no color film at that time; there was color film, but only black and white photos expressed the feelings and set the mood that the publicity departments wanted the public to feel about the celebrities. Think of the romantic images done by Eisenstaedt of a sailor kissing a nurse,

or Doisneau's romantic photo of a couple kissing close to a French hotel. Photos like these remain great sellers for many years because they strongly define and express romance.

Have you ever noticed how good quality black and white photos tend to stand out? Good classic black and white photos are dynamic, bold, strong photos that draw the viewer back to the photo over and over again. Take a good look at how often people change the photos hanging on their walls, I bet you'll notice that black and white photos tend to have a permanent place on the wall while color photos tend to be replaced more often. Yet few hobby digital photographers today bother with black and white photography and that is just a big mistake in my opinion. Good black and white photos exhibit instant appeal. Black-and-white photography has become increasingly popular once again, but the problem is there is a big difference between what we believe to be good and what truly is good. Just like in any art, you have to be skilled in what you are doing or fall flat on your face. I mention this in more detail towards the end of my article. Compare two photos exactly the same except one is color and one is black and white. The exact same photos except the black and white one will in most cases look uncluttered and stronger. A lot of dull color photos all of a sudden become dynamic when done as black and white photos.



Architecture is another of my favorite black and white subjects, just look at how striking this old church is, black and white tends to have something of a 3d look I think.



Street scenes can make for some great B&W photography, in this scene I tried to reminisce with this photo of an old tram car on Arbat Street in Moscow. I wanted something of a dreamy look with this photo, is it true that we all only dream in black and white?

Just why should you consider shooting black and white photos, or more correctly, why should you consider post processing your color photos as black and white photos, you may be asking? (I'm talking color photos shot to be intentionally used as black and whites)

1. Black and white photography is becoming more accepted and popular with the general public, and that will open up new opportunities for good photographers. This is especially true if you're a digital fine art photographer. Black and white photography has always been popular, just look at the number of professional photographers like Ansel Adams who did the majority of his work in black and white. Newspapers generally are only interested in high quality black and white photos and you'll be surprised at the demand for good gallery quality black and white photography. Black and white photos will never go out of style, their class is timeless, but they must be good photos.

2. In some situations, black and white photography

will make your photos look more like works of art - fine art images that sell in expensive galleries. First, you have to realize that not every photo will look good as a black and white photo (this can not be stressed enough), which is one of the reasons I only shoot color photos and then in post processing convert the photo I intended to be black and white. But just because I shoot in color does not mean that when I shoot, I'm not thinking in B&W. I have several reasons why I do not let the camera convert the photo into black and white. By shooting in color, I have more options open to me. I never have really been satisfied with how the camera converts a photo to black and white; plus I have more options with converting the photo to black and white in post processing than letting the camera do it. Why not have the best of both worlds as a possibility? By shooting in color and then converting with post processing, I have both a color photo and black and white photo done in post processing, then if black and white does not suit the photo, then I still have the color copy. Those who say digital photos and post processing are "fake photography" are as silly as some

so-called pros who say because everybody has a digital camera, I'm going out of business. Digital photography and post processing is true photography. If you can offer a unique and quality product, you will always be in demand.

3. The best subjects for black and white photos have high contrast. There should be a big difference between the light and dark areas of what you want to photograph. How you use light and shadow will determine if your photo is a hit or miss. If you are using a color photo with no contrast, you end up with just a photo that has had its color removed and nothing more. Your photo needs to have high contrast first for converting to black and white. One of the elements that can give interest to a black and white shot is contrast. Contrast is to black and white photos as color is to color photos. When shooting landscapes, always look for active skies, clean featureless skies just do not photograph well in black and white, with one exception, grey cloudless days. Shooting grey rainy landscapes in black and white can often times bring out hidden features in the sky. Unlike when shooting color, where you should have the sun behind you, with black and white photography it's generally best to shoot facing the sun. Shadows are important in black and white photography and when the sun is behind you, it's much harder to achieve the higher contrast you need in black and white photography. I often see on various photography forums where photographers complain about not being able to get out and photograph because of bad colorless overcast days with little contrast found in grey skies; that's the perfect time for black and white photographers. Many digital photographers actually prefer to shoot images for black and white in low contrast situations. So, dark and overcast days can provide great opportunities to shoot outdoor pictures.

4. Images, sometimes landscapes, do not always have impact when shot in color. Converting the photo to black and white will many times make a dull photo into a dynamic exciting photo. Remember, sometimes



Night architecture is great for B&W photography, everything is clean and clear, you can even see the security cameras of the Kremlin on Spasskaya Tower. Your eyes are drawn right to the main interest.

a photo is shot because of the color and sometimes a photo is shot specifically for B&W; never confuse the two. A photo of a sunset is taken because of the striking colors. I have heard some photographers say that they rescue bad color photos by converting to B&W and that is fine, but you should know beforehand why you are taking the photo and what you're going to do with it before taking the photo. Photos taken specifically for black and white, generally, are always better than color photos converted to B&W. However, there always are exceptions to every rule. Learn how to see in black and white. The best time to shoot black and white photos is usually mid day because of the strong light and shadows; even photos taken facing the sun can provide wonderful results. Learn how to use

different angles of light for different effects. The major difference between color photography and black and white photography is how you see your subject; black and white photography is creative photography at its fullest.

5. A black and white photo relies mainly on structure, tonal range, contrast, composition and form. If there are little of any of these elements, then you have nothing left but a weak and dull black and white lifeless photo. With a color photo you could frequently get away without the having this but you can not with black and white photography. Texture is even more important in black and white photography simply because texture defines shadows and a variety of different types of lines found throughout the scene. A feel of what will be much more detailed than a smooth cloudless blue sky. A good definition of black and white is the capturing of a sense of the dramatic. Textures such as wood grain, metal, grass, water and the various repeated patterns in nature, like waves or spirals, seem to work well in black and white photography. With black and white, always try to keep some order in your texture. Symmetrical textures in black and white are always strikingly lovely.

6. Just what subjects make for a good black and white photograph? Many subjects are just made for black and white photography; people are one of the best subjects for black and white photography, especially portraits. Black and white photos express and create a mood and that is one of the reasons black and white photos are favorite for weddings because they show and express romance in a way that most color photos can not. Black and white photographs of a couple on their honeymoon - Nothing could reflect such strong emotions as black and white photography. Even photos taken on vacation can be just as captivating. Whereas a color picture would only be a record of a trip forgotten in a box or album, a good black and white photograph always captures emotions and impressions in a strong way. Black-and-white photographs of children and babies are always special and sentimental. The nostalgic feelings that black and white photographs create are always strong; Just look at the photos taken of you when you were a child, if you're my age then most photos were only black and white. Portraits are especially good when done in black and white, expressing strength, dreams, glamour, and power and of course femininity and masculinity. Sometimes a scene will beg to be shot in black and white. You generally can recognize such shots with little trouble; an old church, ruins, a certain street scene, a statue, and the old black and white favorite, an old graveyard. Of course any scene can be shot in black and white, but once you learn how to see in black and white, you will spot the scenes that are begging to be shot in black and white without much

trouble. Its photos like these that galleries are begging for.

Learn to see in black and white. The main theme some photographers and film makers discuss is the ability of 'seeing in black and white.' It makes no difference whether they are shooting in black and white or color; the ability to see in black and white is one of the most useful skills the photographer can learn. If you are able to ignore color, you can tell whether an image will work or not when converted to or taken in black and white. Should I shoot in black and white or should I post process my photos into black and white? Post processing is to digital photography what a chemical darkroom is to film. I am a photographer who believes in making my own rules and I enjoy experimenting with settings, compositions, and post processing in different ways; to me that is apart of the art called photography. Never be afraid to try new things or take a risk of a shot coming out bad. It is only the lazy photographer who can not think for themselves. I personally do not like using the camera's black and white mode; I want to have complete control over it along with more options that post processing gives me. I may shoot in color, but see in black and white when I need to and this offers more options to me for creating my art. A lot of the same techniques used in color photography are the same in black and white photography, rules, the same settings, compositions, views, perspective, even if you are using the camera's black and white mode. I choose to shoot in color, then convert to black and white with post processing because it offers me more control and more options over the outcome of the photo, plus I like having an extra color copy to try out different things. I'm a firm believer in experimentation in photography and trying out different things. Black and white photography can open up a new world of photography for you to get some really impressive dramatic photos that speak loudly. Remember that art is subjective, not everybody will like your work, but all it takes is one person to like the photo to make it into a good photo.

Something old, something new... The old is black and white photography, it's been around since the first photo was taken, and the new is black and white HDR photography. Black and white HDR can really make for some very impressive photos. Take a look at an article Jim Austin wrote and his black and white HDR photos. These photos are really very impressive and the article is very good with excellent directions and workflow for creating black and white HDR, The Beauty of Black-and-White HDR: HDR, For the Love of Light:
<http://www.apogeephoto.com/june2007/jaustin62007.shtml>

This man's black and white HDR photos are so crisp



Street portraiture, who's shooting who, notice how B&W magnifies the lovely qualities of this young Moscow street photographer, you can even see the breeze blowing through her hair, you can even see the smile she had when she noticed me photographing her.

and clean, it really puts a lot of the color HDR photos I've seen posted to shame. This man is a true artist, could it be he secretly works in Hollywood? If you want to take a look at some very impressive HDR photos, take a look at the link.

Another type of black and white photography that I am fond of is a photograph that is converted to black and white, except for one part of the photo which remains as color; usually a small section of the photo

or object. Some of these types of photos can come out very well if the right object is chosen to remain as color.

So if you think you have run out of things to photograph, give black and white photography a try. If your interested in reading a good book or two on black and white photography, then you may wish to give these two some consideration:

Black and White in Photoshop CS3 and Photoshop Lightroom - by Leslie Alsheimer with Bryan O'Neil Hughes. A very good book if you use Photoshop or Lightroom to take your photos in color (like I do) and then convert them to black and white.

Creative Black and White Photography-Advanced Camera and Darkroom Techniques - by Bernhard J. Suss. One of the best books on black and white photography there is in my opinion. A great book for those looking to take gallery quality digital art black and white photographs.

Practice your black and white photography using the tips I mentioned, because next month, we're going to look at the art of black and white portraitures.

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 GREAT OUTDOORS: A PRACTICAL GUIDE TO BETTER LANDSCAPE PHOTOGRAPHY - By Kenneth Fagan

Landscape Photography is possibly one of the most popular subjects of choice for photographers, from the complete beginner right through to the seasoned professional. In this months issue, I will give you some easy to follow hints, tips, and tricks on how to improve your landscape photography skills.



Many photographers, especially when they are just starting out, reach a stage in their abilities where it seems impossible to improve any further. So if you feel like you are one of these people, you are not alone. Trying to achieve a composition which justifies and accentuates beauty is not something too easily achieved. With a little bit of practice your ability to create aesthetically pleasing landscape images is just a click away.

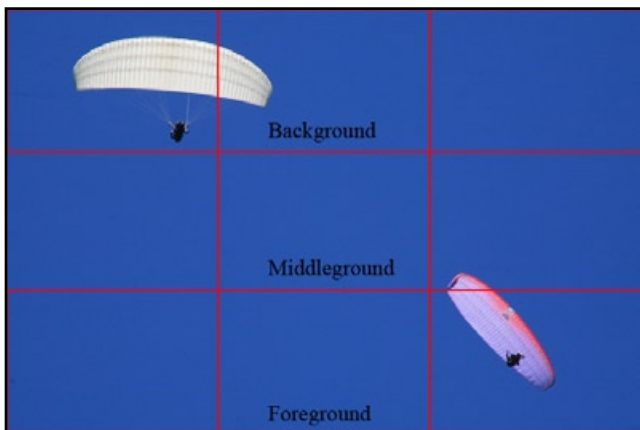
To begin, I suggest that you use a tripod or a monopod for shooting landscapes; the reason being is

that using filters, small apertures and low ISO ratings can slow your shutter speed considerably, leaving your photos vulnerable to camera shake. Otherwise, as long as you stay within your shutter speed comfort zone of around 1/90th or 1/125th sec. handholding will be perfectly fine. You may often find yourself having to compromise apertures and shutter speeds based on the light conditions.

Almost all of the time for landscape photography I use my medium format Pentax 645 with a 75mm lens. A 75mm lens on a 6x4.5 camera is equivalent to

approximately 28mm on a 35mm SLR (full frame DSLR). If I require a different perspective, I use my DSLR with a 24-70mm lens. A cable release is also very useful for those longer exposures when your SLR is mounted on a tripod particularly for when you use the bulb mode.

When shooting landscapes, as with everything else we photograph, it is important to frame the subject in a manner that creates interest and appeal. All too often landscapes shots can appear boring because of some simple composition errors while framing the shot. In saying this there are few hard and fast rules about how you should or should not photograph a landscape. It all depends on your style (of course), but always consider what would look best and create a wider appeal for more than just yourself. There is a simple 'grid' system known as the rule of thirds which works by dividing the frame into nine segments in the foreground, middle ground, and background. The rule of thirds is based around the golden mean proportion, which is said to be the most pleasing ratio to the eye, as it is a known fact that images are more pleasing to look at if the main subject or focal point of the image is off centre.



See the examples of the next two images of the same scene: The first image has the same main subject in the centre and the second image has the main subject off center. Notice how the second image draws



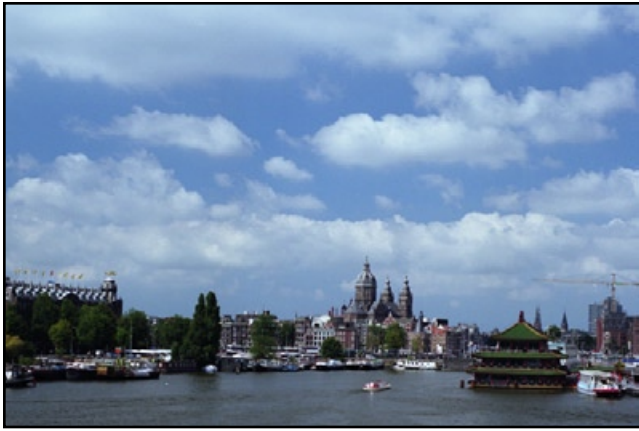
your eye to the whole image and creates more interest, where as with the first (centered) image the appeal is much less and it draws less attention to itself.

From those images you will see by simply moving the point of focus in the image to the left or right of the frame can greatly improve the aesthetic nature of the final product.

Horizon lines can also make or break a photograph. Where the horizon appears in an image, is the splitting point between the land/sea and sky. It seems to be a habit for some photographers to position the horizon line right across the centre of an image. When you split an image right across the centre you lose the benefits of the rule of thirds. This is not to say that you must stick rigidly to the rule of thirds, but it does help. Whenever I see a horizon line across the centre, it always reminds me of a sheet of paper with a fold line, fold the page over and you lose half the image. The same goes in most cases for landscape photography, place the horizon across the centre you lose most of the aesthetics that the scene has to offer. This is just my opinion; If you like your images with a centre line go right ahead and shoot them that way but do experiment on raising or lowering your horizon lines and see which one you prefer. Remember that it is not necessarily what you like but what your audience likes.



Horizon Centered.



Horizon Off-Centered.

Once you have composed the shot in your SLR the next thing you have to work out is the exposure. Using a handheld light meter would be quite beneficial for correct exposure, but if you do not have one to avail of, you can use the in-camera meter as normal. On overcast days you do not have to worry about shadows, as the clouds act like one giant soft box, which diffuses the light, where as on sunny days you have to deal with other issues such as shadows and highlighted areas. I recommend for landscape photography that you use a circular polarizer or a neutral density filter, or in some cases you may need to use both together. Polarizer's reduce glare and unsightly highlights, but they can greatly reduce the shutter speed and aperture on average by two stops. You can use polarizer's or ND filters on overcast days as well as sunny days. A sky covered in a thick blanket of cloud can appear flat and over exposed, but with the use of a filter as described, more shadows and texture can be brought into the image.

The smaller the aperture you use, the more likely you are to get a nice blue sky and fluffy textured clouds. With smaller apertures you really need to consider the shutter speed. If you are using a hand held light meter you will need to compensate the shutter speed for the filters. If you are metering through your SLR the light will be measured according to the filter on the lens whereas if using a handheld meter you will have to increase the shutter speed shown on the meter by one or two stops. Remember to bracket one or two stops under and over the given correct exposure. For best results if possible try to shoot the scene at an angle where the sun is not catching the lens (causing often unsightly images). Shooting with the sun behind you will light up the main subject without causing shadows (which end up under exposed) making sure that your own shadow does not end up in the same image. If the sun is in front of you when shooting, the main subject will more than likely be shadowed, and exposing for the shadows may cause the rest of the image to be over exposed. By exposing for the shadows (light metering



Lens flare shown here, from sunlight catching the lens.

off the shadowed areas of an image) you will have more detail in the final image. I tend to expose for the shadows using a smaller aperture such as f22 or f32, which greatly reduces the chances of overexposing the brighter areas of a scene such as the sky. In the image of the oil jack, the sun was behind me so there were no shadows on the subject. Using an aperture of f22 at 1/8th and a circular polarizer, the sky and clouds kept their natural tones nicely, and the oil jack and the ground remained correctly exposed.

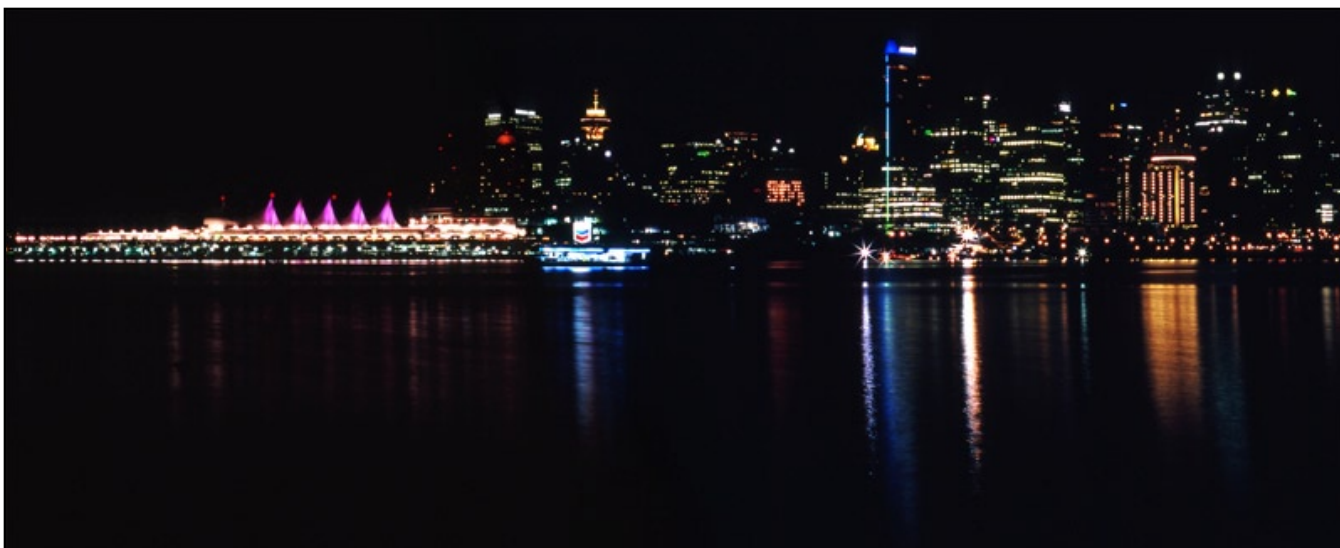




Another aspect of landscape photography to consider is the time of day. Some subjects look better at night than during the day. A mountain scene quite often looks more appealing at sunrise or sunset. If possible, on the day you are going out on a shoot, be selective on what you photograph at certain times. Of course this may not always be possible but a midday sun high in the sky can cause hard shadows. When the sun is lower, it reduces strength and the light becomes softer with beautiful orange and magenta tones.

Sometimes a great time to shoot is after a rain shower. It clears the air of dust and gives the scene a fresher, cleaner appearance. So don't be put off by the rain too much, sometimes you can come up with some interesting shots in the rain.

Cityscapes are landscapes of the night. When all the lights are lit up, a downtown skyline can be beautiful. Have a look at the two cityscapes shown here. The first one is a panorama (three frames) of downtown Vancouver. Shooting panoramas by day is quite possible handheld (such as the snowy mountain sunset), but by night a tripod and a cable release are the essential tools for a successful panorama. This downtown panorama is made up of three



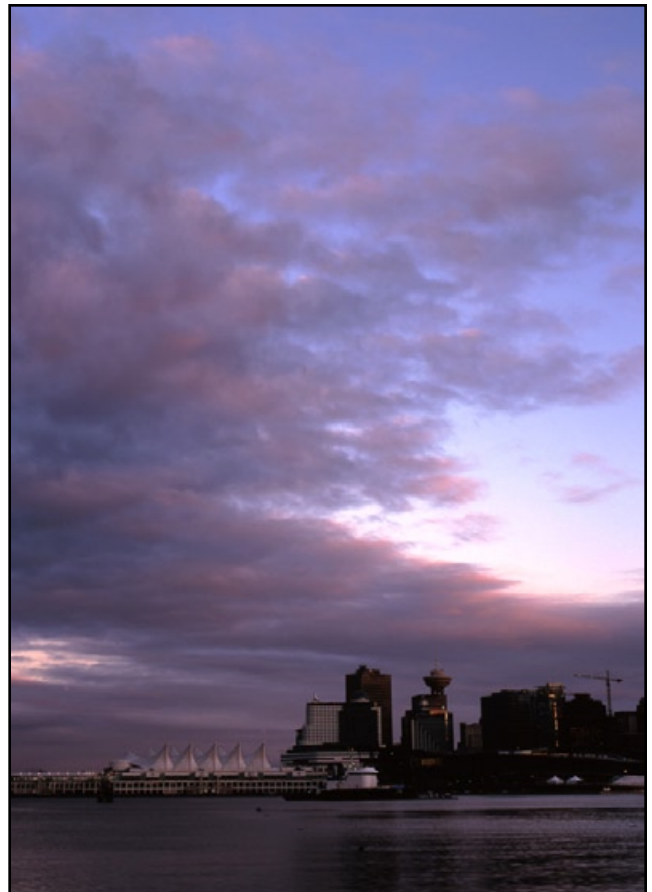
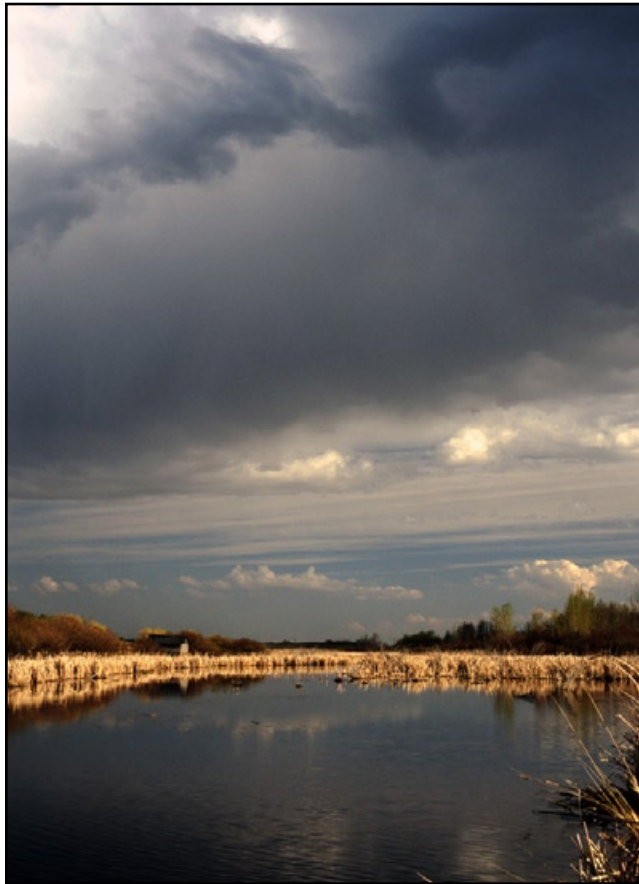
frames at an exposure of 20 seconds each (each frame must have the same exposure time and aperture). In the second night scene (shown on the following page), the SLR was not mounted on a tripod. I simply rested it on the sidewall of a bridge for 16 seconds at f11.

When shooting night cityscapes, the smaller the aperture the greater the starburst effects you will have. The starburst effect is caused by the light moving through the diaphragm of the lens (which controls the apertures).



The longer the exposure, the more the starburst effect will also increase. As can be seen in comparing the two cityscapes, the panorama has a greater starburst effect because of the smaller aperture and the longer exposure.

When shooting landscapes, there are a few formats in which you can shoot: Landscape which is the standard orientation for landscape photography, and portrait which is holding the SLR in a vertical orientation to create higher landscape images while compromising the amount of a scene you can fit in a frame. This can be quite useful for panorama work or if you want a 'Big Sky' effect.



An alternative and less commonly used method (instead of the landscape or portrait format) is the Dutch angle. The Dutch angle is simple tilting the SLR to one side to change the perspective of the composition. It only works in certain instances and if done correctly it can look fantastic, but if it is used in the wrong scene it can just look like a big mistake, where the camera was held at a bad angle.



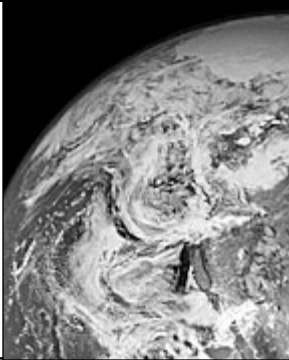
It is important not to rush landscape photography; like any other photographic discipline it takes time to get 'that shot'. Take your time and work on a few different scenes instead of rushing around and trying to get as much in as you can without any thought. When you do not stop to think about what you would like to get out of an image, you will only end up with nothing! You should spend more time composing and shooting the scene, rather than "fixing" your images in Photoshop. It wastes a lot of time and slows the whole process completely. Becoming reliant on Photoshop to fix your mistakes is time consuming. Striving to become a better photographer means that you must learn to discipline yourself with time and effort when you are actually using your camera. If you want to keep your image natural, ninety percent of your work will have to be in camera, with only a few normal tweaks such as colour correcting in curves, sharpening, and possibly cropping. Having to do too much post processing can destroy an image beyond use with loss of detail and

pixilation; not good if you have a client waiting for the final piece.

Remember that the most important aspect of landscape photography is the appeal that the photo you created has with the people viewing it. Follow the simple steps and you will be well on the road to better landscape photography. Take your time, be patient, and think before you shoot. Have a look through the images below to inspire some ideas about getting a nicely composed and appealing image.







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.

THINKING BACK TO AUSTRALIA: BUSH HATS, DINGOES AND DIDGERIDOOS - By Ken Fagan



It has been about six years since I took my first trip to the vast expanse that is Australia. I can remember it was a cool morning on the fourth day of March. There were three of us, my cousin, sister and myself. It was my first long haul trip, although it felt more like I was embarking on an epic journey of discovery to a country which I have always been fascinated since the days of Kylie Minogue playing Charlene in the Australian soap 'Neighbours' in the late eighties. I am not old; I was quite young back then but I can remember the Neighbours fad quite well still, everyone and their dog watched it...even I did!

Many years later Kylie became properly famous again and I was about to visit her birthplace, which is where the similarities between my trip and the aforementioned blonde ended. The flight from Ireland to Australia was long - very long in fact. A stop / start affair it consisted of a stop in London's monster Heathrow, then twelve hours later, phase two of the flight was completed when we landed in Singapore. Stupefied by the long flight the few hours leading up to phase three, the final leg of the journey has been blanked from my memory. Watching the sunrise over Sydney as we prepared for landing was its only saving



grace; alas, we made it to the land down under. We were meeting another cousin out there so altogether there was just the four of us.

Obviously (since we landed there) Sydney was our first port of call. A beautiful and modern city famous the world over for its monumental harbour bridge linking the north and the south of the city together. For about \$100, we scaled it with a guide across the top. It was a fun experience, tethered to the railings there was no danger of falling or anything of the sort. Another well-known marker of Sydney is its boat shaped opera house. A truly magnificent feat of engineering, it sits proudly on the harbour next to the bridge. We stayed in Sydney for the first week of the trip, checking out the sites such as the bridge, the opera house, as well as its many fine restaurants and fashionable streets. During our stay in Sydney, we took a train out to the Blue Mountains where we hiked for about four hours up a mountain. The views were spectacular from the top. It was (and still is) a popular tourist destination because



of a natural sandstone formation known as the Three Sisters due to an old belief of the aboriginals who believed that they were; yes, you have guessed it, three sisters who were turned to stone. It was a beautiful sight of three towering stone spires projecting from a distant mountaintop.

From Sydney we boarded the greyhound and our journey continued on to Brisbane, a sprawling city of south-west Queensland. From there we headed north and took a short ferry so Fraser Island, an unspoilt land that is made up of sand dunes bound together by towering eucalyptus trees. The still water was crystal clear, with streams so clean that one could hardly notice the water at a glance. I saw my first Dingo on the island too. Dingoes are wild dogs which originated from Asia and are thought to be the only pure breed Dingoes left in Australia. The mainland being occupied buy domestic dog breeds, it was inevitable that crossbreeding between the two would occur, jeopardizing the welfare of the wild Dingo. We toured





around Fraser Island for three days on a Dakar style off road bus. Unfortunately, it was wet for the most part, which was to be expected since the wet season was beckoning since the heady days of summer had ended.

Returning to the mainland, we headed further north to Airlie Beach where we stayed for one night. The next morning at about seven in the morning, we scratched our way out of bed and made our way to the town harbour where we had booked a three-day trip on a yacht with a group of other tourists (like us) to



the Whitsunday Islands. I had watched the weather on the TV the night before, a huge storm was battering the North West coast and rapidly heading south. As the day wore on the effects the storm had on the swelling sea had deteriorated considerably. Looking back it was scary to begin with. I had never sailed before, so my worst fear was taking an undesirable dip in the Pacific Ocean. Thankfully, that never happened although we did get soaked and salted. It took about six ours to reach a safe port to dock for the night. We had made it safely to the Whitsunday's, home of Australia's elite. The Whitsunday Islands were a haven for sun seekers and beach bums alike. The storm had almost disappeared by the next morning, not a breeze nor a single cloud in the sky. The swells had given way for a calmer waters, and somehow the journey back to dry land seemed laboriously slow. No wind to push the sails, no battering waves to set the heart pounding, it was relaxing but it made me realize that the trip over to the islands were exciting and definitely not scary by any means. Docking at Airlie Beach, our final trip up the west coast ended in Cairns, travelling on a Greyhound through the vast sugar plantations of Queensland.



Travelling through Cairns was a humid affair. We did not spend too long there but I do remember we had to buy some supplies for the next part of our adventure. Walking along the street, we were looking for fly nets and some brimmed hats for the burning sun of the interior. Fly nets to the uninitiated are quite the fashion disaster but they do stop the flies from trying to get the moisture out of your eyes. Once we were sorted with those, the next objective was the hats. I am a stickler for mementos; there was a wonderful store in Cairns that specialised in bush hats and various other oilskin jackets and hats. I just had to have one, sorry to all ye' anti-leather readers out there. I bought a well-stitched kangaroo hide soft leather Bush hat and I wore it with total pride. I still have it and I love it. The reason I still wear it is that it reminds me of where I was. It makes a great hat for fishing, it shades the sun,

shelters my mug from the rain and it gives me good luck some of the time. We spent one night in Cairns and then flew from Cairns to Alice Springs in the south of the Northern Territories.

Alice Springs is a small, hot, and dry town right in the heart of Australia. It is a popular stopping point for visitors to Uluru or Ayers rock as it was previously



known. For the first evening in Alice Springs, we took a camel ride out to watch the beautiful sunset. Camels are feral in Australia, roaming wild in the outback. A bumpy ride to say the least but from the lofty view from their humped back we could see dozens of Red Kangaroos, all bounding in rows at impressive pace too! Once our time in Alice Springs was up it was time to take a tour bus to the much loved and wrote about Uluru, a huge single mass of rock made sacred by the Aboriginal peoples. The tour bus was an interesting affair with the combination of a talkative bus driver

and seats that reminded me of the hard seats of my school years, a bittersweet experience but definitely well worth it. It took a few hours to reach Uluru from Alice Springs although I believe we got there via the scenic route. It was getting late in the evening so we were searching the scrubland for dead wood for a campfire. That night around the campfire, we all sat around having some beers, and talked about generally anything. A hardened avid hiker from Norway was talking of his adventures in the European Alps and his long nights of sleeping out in the freezing cold. An interesting character, we hung onto his every word.

We all had the option of either sleeping outside in Swags or in a dark and dusty tarpaulin tent. Being tourists, the Swags were first choice for the lot of us - until the rain. It teemed down for hours. The hardened Norwegian bailed to the tent along with about seven of the ten or so people of the group. I however, was too stubborn and perhaps too lazy to move. The morning came, some clouds still lingering and it was early, at about five o'clock or so. It should also be noted that trying to extricate oneself from a soaked Swag is not easily done if you want to remain dry. We reached the base of Uluru by nine; to walk around it took well over an hour or two. After our Uluru adventure was over, it was time to move onto the Olga's or Katja Tjita, another rock formation made sacred by the aborigines. It was mid afternoon by the time we reached Katja Tjita, so it was a hot hike up and around the site but I have to say that it was a truly wonderful experience to see first hand what is so precious to the Aborigines.

On the Same tour, we hiked around Kings Canyon, and the natural bowl that is Wilpena Pound. Towards the end of our central Australia tour, we moved south to a famous opal-mining town of Coober Pedy in the state of South Australia. Coober Pedy is known not only for its opal mines but for its homes also. The homes of





Coober Pedy are underground, carved out from the same rock as the miners do when digging for Opals. The intense heat of the summer moved the residents underground where the temperature is a constant and the heat of the midday sun cannot penetrate the rock.

By then we were down to our last week of our Australia adventure, the great ocean road is a long scenic route that runs along the coast of the state of Victoria, taking in the sites of the spectacular twelve



apostles (of which I believe there are only nine of them left). The twelve apostles are a group of pinnacles carved by the Southern Ocean; each day little by little they fight a losing battle against the ocean. Knowing that Twelve Apostles will not be around for much longer makes me one of the lucky ones to have had the opportunity to see such a beautiful site. We camped in the Grampians, sleeping under the stars, watching the moon move slowly across the sky from dusk until the sun began to peer over the mountains the next

morning. I had bought a proper didgeridoo in Sydney at the beginning of the trip so I had a little practice before I mailed it home. When the guide produced a few PVC Didgeridoos (well it was actually like a pipe from the back of a toilet), I was thrilled with the excuse to show off my skills. Looking back, I reckon I probably sounded like a horse with bad wind. Every now and again, I take out the Didge and do a little practicing, although I think at present there are some house spiders residing inside it for some time now at this stage.



And so the final leg of the tour was over. It really was a fantastic trip, meeting lots of strange and beautiful people was a highlight as well as the fantastic scenic views and unique ecosystem with some of the most incredible flora and fauna on earth. I feel blessed that I was lucky enough to be able to visit such a wonderful place and I will go back there again some day to retrace my footsteps.

Thinking back to Australia, it really was more than just Bush Hats, Dingoes, and Didgeridoos!



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.

MEMORY MATTERS: SHOPPING FOR MEMORY CARDS - By Dave Seeram

As a digital camera owner (especially a Digital SLR camera owner), you're bound to already be aware of what type of memory card your camera takes. From megabytes to gigabytes, SD to CF, not all memory cards are created equal... Or are they? This brief article will walk you through the ins and outs of memory cards - Something that (no matter what) you'll never have enough of!



Back in the days of point and shoot cameras (before I had a digital SLR that is), I used to think that my trusty 512MB SD card was going to be more than enough memory for my 5.0 Megapixel camera. After all, I could fit hundreds of images on that card, and sometimes the space left on the card would even outlast the battery life between charges. Fast forward to the present and you're likely to feel that no matter how large your memory card currently is, you'll always find a need for more memory.

First, let's have a look at the most commonly used types of memory cards currently on the market. You'll want to check your camera to see what type of memory card it takes, and whether or not those cards are readily available, and in what sizes. Most digital SLR cameras on the market today will use either one of two popular formats: The CF (Compact Flash) card, or the SD (Secure Digital) card. Point and shoot camera memory cards come in all sorts of formats ranging from the aforementioned to other formats such as XD, and Sony's MemoryStick. For the purposes of this article in relation to digital SLR cameras, we'll examine the two

most common formats: CF and SD (SDHC).

There are both pros and cons to either CF and SD cards, however, since your camera's manufacturer makes this choice for you, I'll keep the pros and cons list short. CF Cards are considerably larger in physical size. That could be considered a positive since they are more durable, robust, and slightly harder to misplace. CF Cards currently also have a larger maximum storage capacity, and faster write speeds. The SD (or SDHC - which we'll get into in just a moment) cards are nice because they are much smaller, and consume less battery power from your camera when in use. It also really depends where you shop, but sometimes you'll find cheaper prices on SD cards over CF cards.

Currently, there are size limitations when it comes to the maximum amount of data that can be stored on a memory card, but fortunately the manufacturers keep coming up with larger (and faster) cards. At the time of this publication, CF cards currently come in a maximum data storage capacity size of 64GB, with the most common and popular sizes being 8GB or 16GB. SD cards have a maximum data storage capacity of 2GB, however there is a newer breed of SD card called the SDHC (Secure Digital High Capacity) card. SDHC cards currently have a maximum size of 32GB but can theoretically go up to 2TB (terabytes)! The most popular current size for SDHC cards is 4GB to 8GB. The one caveat is that to use an SDHC card, your digital device (ie Camera AND card reader) must be able to read SDHC cards. An SDHC card looks identical to an SD card and will fit the same card slot size, but the device you are putting it into must be capable of using SDHC cards for them to work.



SD and SDHC Cards look the same, but are not always compatible to the same devices.

The real question is: Is having the largest size memory card truly the best choice? That would be a personal decision I suppose. Most professional photographers (especially wedding photographers) would much rather carry a stack of 2GB memory cards. In the case that a memory card ever got lost or stolen, you wouldn't lose your whole photoshoot. Price might also be a factor in choosing memory cards. Sometimes you'll find sweet deals on lower capacity memory cards, as manufacturers stop producing them in efforts to make larger memory cards. You could easily buy four 2GB cards for the same price (or sometimes less) than an 8GB card.

Another factor to consider when shopping for size, is the data transfer. When you get home after a nice photoshoot, it takes a while to unload those photos! If you slap a 32GB memory card into your camera and go wild shooting until it's full, that means not only do you need to have 32GB free space on your computer (which might be a stretch on some notebooks), but you also have to wait for your card reader to transfer all that data, which could take up to an hour!

Whether you are using CF, SD, or SDHC cards (depending on your camera), there are some things to consider when shopping for more memory. Let's have a look at the important factors to consider:

Capacity: In my opinion, no matter what size you buy, you're always going to want (or sometimes need) to buy more memory in the future. In the interest of getting the best bang for your buck, I find it's a good idea to shop for memory card sizes which are on their way out. If 32GB is the newest size the store is selling, why not pick up a couple 8GB cards for now instead? They'll be a bargain!

Speed: Write speed is something to consider when you have a digital SLR camera, and does not become too much of a factor with the point and shoot cameras. For most point and shoot cameras, even the slowest cards on the market will be adequate. When it comes to those nice big DSLRs though, you'll want to invest a few extra

bucks in a card with a faster write speed, especially if you work with RAW photos. Shooting in RAW means your photo's sizes are going to be a lot larger than if you shot them as JPEGs. A faster write speed means faster time between shooting, and less lag between shots as your camera writes the data to the card after each photo is taken. Card Speeds are usually defined by a rating system in multiples of 150kb/s (kilobytes per second). Here's a table of typical write speeds:

Rating	Speed (MB/s)
6x	0.9
32x	4.8
40x	6.0
66x	10.0
133x	20.0
150x	22.5

Brand: Does brand really matter? From personal experience I say 100% yes, brand does matter. Think about how important your photos are to you when you are shooting them. How would you feel if you went for a unique and wonderful photoshoot, only to find your files were corrupted, the memory card failed, and you lost all of those precious photos? Like anything else that you shop for, brand does matter when it comes to quality. Trust the larger brand names and manufacturers when it comes to memory cards. Afterall, the memory card could very well be considered THE MOST important accessory for your camera, especially after a shoot is complete. This is not to knock aftermarket products in general. I have purchased many aftermarket items which are as perfectly good as the "originals," but I find when it comes to anything important (and usually electronic), it's more wise to stick with a tried and trusted brand.

The last issue I wanted to touch on before I conclude, is the business of shopping online for camera accessories. Many of you are already shopping online, and so you should (with trusted retailers). You will find that for accessories (especially memory cards) you will find deals online that no brick and mortar store will ever be able to compete with. Why is that? Most online stores simply have less overhead costs, and competition online is stiff! This makes for great bargains for us the consumers. Browse the Shop PhotographyBB website sometime and you'll see exactly what I mean.
<http://shop.photographybb.com>

I hope this brief article has been useful in helping you the next time you are shopping for more memory. Happy Photographing!



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.

FUNDAMENTALS ON EQUIPMENT AND TECHNIQUES FOR HDR - By Fred McWilson

Welcome back to our series on HDR. In last month's issue we learned what HDR/tone mapping is and some of the ways it can be used in photography. As a quick review, HDR or "high dynamic range" with regard to digital photography is the term used to describe high contrast scenes that have a dynamic range of light greater than your camera's sensor can capture. As mentioned last month, there are several ways to overcome high contrast scenes and with the advent of the digital darkroom comes even more and sometimes much better solutions. This month we will focus on some of the more recent tools to battle high contrast scenes with respect to equipment and techniques.



Understanding HDR / tone mapping is easy. First the photographer must photograph a high contrast scene with two or more images that have different shutter speeds for each exposure. By doing this the camera's sensor is able to capture different ranges of the dynamic range that it couldn't otherwise handle in one image. Think of it like this, if your camera can capture 6 stops of dynamic range in a single image, but the scene you are photographing is comprised of 12 stops of dynamic range, your camera's sensor would miss 6 stops of the range. This is the dilemma of today's cameras and display media; they all fall short on capturing and reproducing real world dynamic ranges that we all encounter.

The latest round of photographic tools enabling the photographer to deal with difficult scenes has come in the form of the digital darkroom. It is no secret that the digital darkroom has been a boon for all photographers, whether it is simple cropping or complete photo-surgery. HDR software packages have now brought to the table a whole new set of tools to help us potentially realize from the more natural to super-natural imagery. Now with regards to using these new tools there are a few techniques that need to be followed and an understanding of this will also help knowing what equipment will enhance this method.

So before we the photographer can utilize these new tools there are some important steps that need to be followed to ensure the best results... some of which most of you already may know, while a couple may be new. So here is my list of techniques and tools for HDR efforts and high contrast scenes:

1. Bracketed Shots. As mentioned previously, you will need to capture at least two exposures (most folks use three to five exposures, while some use even seven or nine exposures!). There are several ways to achieve this. Foremost and the most effective way is

to use the “auto exposure bracketing” (AEB) feature on your camera if it has it. The “AEB” feature allows the photographer to adjust the camera’s exposure values between three or more exposures. So for instance, I can set my Canon 40D for three shots, one at normal ev and the other two anywhere from $\pm 1/3$ ev to ± 2 ev. I typically set my camera for a $-2\text{ev}, 0\text{ev}, +2\text{ev}$ AEB which will automatically snap off the three images with the differing shutter speeds to give me the different exposure ranges I had chosen. I would also like to mention here that when bracketing your shots, only change your shutter speed and never change the aperture once everything has been set. If you change the aperture during the sequence of shots this changes your depth of field (DOF), and since we will be converging the images eventually, having different DOF’s will negatively affect the results. Only change the shutter speed once you begin your bracketed shots. Now, getting back to ways to capture your bracketed shots, another way is using the manual setting on your camera and manually adjusting the amount of ev by adjusting the shutter speed. For some point and shoot cameras this may be your only option if you don’t have the AEB feature available.

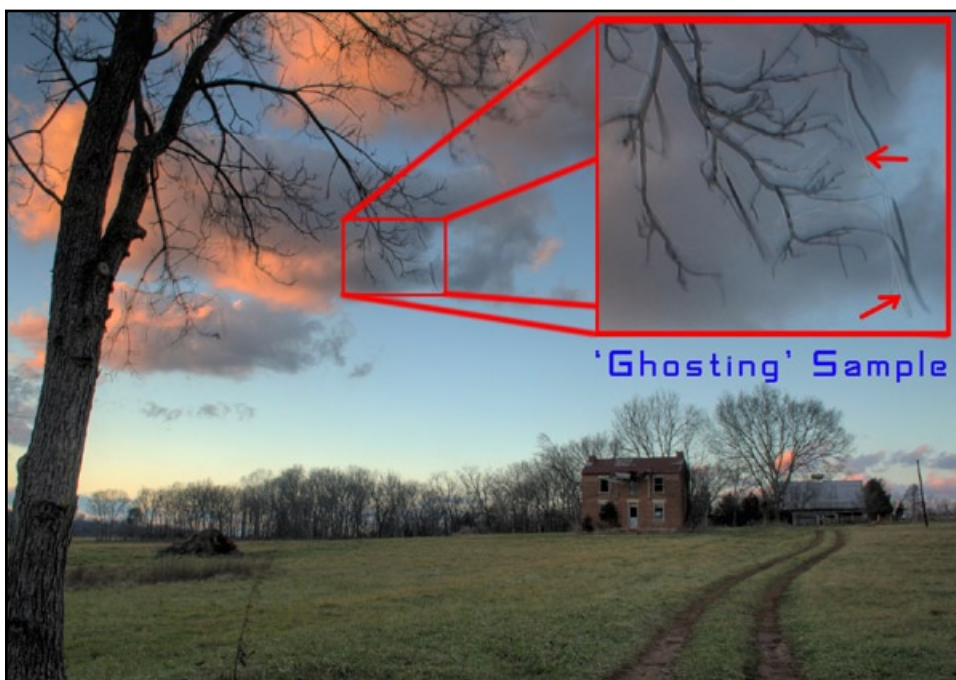
Let me interject a few thoughts on why AEB is your best friend for HDR work. Since we are photographing a scene multiple times with different exposure values, time becomes very critical. Most HDR scenes will contain objects that move such as clouds, trees and people. Once you begin trying to capture your scene you will soon understand that even minimal movements can cause issues such as “ghosting”. See the image (shown below) for a ghosting example. The best way to minimize such movements are first to



When photographing an HDR scene which include people, AEB mode can help fire off quick exposures since your model will need to remain perfectly still for the sequence of shots.

wait for a perfectly still day and have no people in the scene...not very practical. Secondly, if you can’t wait for such perfect conditions, then trying to capture the images as quickly as possible becomes important,

this is where AEB can help you out. AEB on most DSLR’s will automatically fire off the three or more bracketed shots as fast as the camera can go, in my case with the Canon 40D it is 6.5 frames per second. So theoretically I can capture three images within $\sim 1/2$ of a second. So if it is a windy day and the clouds are zipping across the scene and the limbs of trees are swaying, I can usually catch a moment where the limbs come to a rest and fire off AEB sequence. It doesn’t always work but you have a much better chance of success than without AEB. Trying to manually adjust for each shot is just way too slow for this type situation.





2. Tripod. Most photographers realize the importance of using a tripod to achieve the sharpest images possible. Well this still stands true for HDR photography but with an additional twist. As we learned above we will be capturing a scene multiple times, so a tripod not only helps with reducing camera movements (camera shake) but also will help maintaining image registration. Image regi-what?? Remember that not only are we capturing multiple images of a scene but later we will be combining these shots together to broaden the dynamic range. So by keeping the scene framed identically maximizes this combining process and provides the best possible finished results. Let me also mention that great HDR/tone mapped images have been created doing handheld shots but this is a secondary choice and limits you on the amount of ev you can choose. Since a lot of the times your HDR images will fall below the 1/60th of a second shutter speeds, a tripod really becomes more of a necessity for good sharp images.

3. ISO. The ISO setting for your camera if possible should be set to the lowest ISO setting possible. Without going into too much detail, when processing our images in one of the HDR packages, noise can sometimes be an issue since it can get magnified during the conversion. So to help minimize the noise issue it is best to use the lowest ISO setting such as ISO 100 speed.

4. Use RAW. For those who have the option of using their camera's RAW format should do so. RAW format contains more image information than your good old jpeg file format. If your camera does not have this ability than make sure you use the highest resolution for your jpeg files.

5. Miscellaneous. Keeping in mind that the only changes we want between the captures are shutter speeds, so be sure to not adjust the white balance, focus, camera's zoom or any other function between any sequences of shots.

Finally, I want to walkthrough a typical HDR shooting session for those who may think this all too much work; it really isn't once you get the hang of it.

- First I determine the composition of my high contrast scene that I want and setup my tripod and camera.

- I check the above mentioned items such as ISO setting, RAW format and so on.

- Next I go into my camera's menu and turn on the AEB function and usually set it for -2ev 0ev 2ev, or two stops of ev spacing. Now if you do not have AEB, then just set your camera to manual and adjust the first shot for -2ev.

- Focus and compose the shot.

- Take the shots. If using AEB have the camera do it automatically. If using manual, once focus has been set, turn off auto focusing if it is on so it doesn't refocus between any of the shots. Starting at -2ev snap the picture, then adjust to the 0ev and snap off another image. Lastly adjust the ev to 2ev and get the last image. It is also a great idea to use a shutter remote in conjunction with this effort.

That's it! You have generated your first set of images that can now be brought into your HDR software for the next step in creating a HDR/tone mapped image. So as a brief summary on fundamental HDR techniques, the key to creating great HDR/tone mapped images really begins at the capture level with your camera and following some of the above basics should get you going.

Lastly I just want to mention again the importance of AEB. Anyone looking into trying out HDR should consider before buying a new camera that it has AEB. I personally would only consider cameras that have this valuable feature. Here is a chart that gives you the specs of most cameras:

<http://hdr-photography.com/aeb.html>

Next month we will look at what to do with our multi-shot images so get out and start gathering some good shots to test out!



Panoramic Photography



With the advent of digital photography along with the image processing software tools which make up our digital darkrooms, panoramic photography is a fun technique in which you can create beautiful wide-view images. This month, we'll have a look at how you can start shooting panoramic photos.

SHOOTING AND CREATING PANORAMIC PHOTOGRAPHS - By Rob Davidson



Figure 1. Changing Sheds, Brighton Beach, Victoria, Australia. Shot with Olympus E-300, f/8.0, 1/160 sec, ISO 100, 21 mm focal length. 2 images stitched using A3DSticher

Shooting digital photographs has several advantages over film photography. The ability to manipulate the photograph, outside of a darkroom, has been one of the greatest advantages. Changing the brightness and contrast, altering colors, cropping and correcting faults has become much easier with digital photography. One of the things I enjoy is the ability to turn a standard format camera into a camera with panoramic format. I have never owned, or more importantly been able to justify the cost of a camera dedicated to taking panoramas. Now any digital camera can be used to create panoramic images with a few simple photographic steps and some post-processing on the computer.

Panoramic Images

Standard digital photographs have an aspect ratio of 4:3. That is in landscape mode, if the width of the image is 4" then the height will be 3". This aspect ratio is great for most images as it get away from a square form but in many cases it may be limiting, especially

when photographing landscapes. Our vision and the fact that we turn our head sideways means we tend to see wider than an aspect ratio of 4:3.

Panoramic photographs, as I will describe, are for creating images that are wider than the standard camera format. The panoramic photo in Figure 1 (Changing Sheds, Brighton Beach, Victoria, Australia) shows a good use of the extra width. This image is created from 2 landscape mode images. More than 2 images can be used as in Figure 2 of the entrance to Sydney Harbour. Panoramic photographs generally provide an image with a width much greater than it height, but in some cases, height of the object might be something you want to show. Figure 3 (next page - bottom) shows the Pinnacles in Western Australia. The vertical format provides an alternative approach for the photography of 2 of the Pinnacles. The panoramic technique that I will describe can be used for images other than panoramic photographs. If you want to create a very high resolution image for printing or displaying on a very large canvas, then rather than



Figure 2. Entrance to Sydney Harbour, Sydney, Australia. Shot with Kodak DX6440, f/5.6, 1/750 sec auto mode, 5.5 mm focal length. 3 images stitched using A3DSticher

limiting the technique to 1 row images for stitching, it is easy to extend this technique to multiple rows.

Photography

Landscape photography is the more common area for panoramas. When shooting it is often best to use techniques that maximize depth of field which has a corresponding increase in exposure time. Using a tripod is then recommended.

The technique that you use to create panoramic images is that you take multiple overlapping photographs. It is recommended is that you overlap the 2 images by 25%. I have found that you can overlap by as little as 5 – 10% with good results. After selecting the landscape that I want to photograph, I then frame the first shot looking for some landmark towards the edge of the frame that I can then recognize to be on the edge of the second frame. The next technique I use is to ensure the horizon, if taking landscape photography, is going to be horizontal. A couple of practice movements of the tripod or the handheld motion will ensure that you have some good starting

photographs. A pre-leveled tripod will help you pan the camera sideways.

Using automatic exposures can mean that each frame varies in brightness. Varying brightness between images used to cause problems in stitching the frames together. Now all but the very basic techniques of stitching can adjust brightness and end up with uniform brightness in the final panoramic image. You no longer need to be concerned about varying exposures.

Differing focal depth between frames can be problematic. Landscape photography tends to have a high depth of field and uses a long focal length so is not usually a problem. If you use an auto-focus camera when focal depth can vary between frames, it is best set the camera on manual focus or use the camera features to maintain the focal depth between successive frames.

A complicating factor is motion in the frames of the photographs. Wave motion, as seen on the foreshore of Figure 4 (Busselton Jetty, Western Australia - next page) can be overcome by the software program that you use to stitch the image (more on this later).



Figure 3. Pinnacles, Western Australia. Shot with Olympus E-300, f/4.3, 1/250 sec, ISO 100, 26 mm focal length. 2 images stitched using A3DSticher

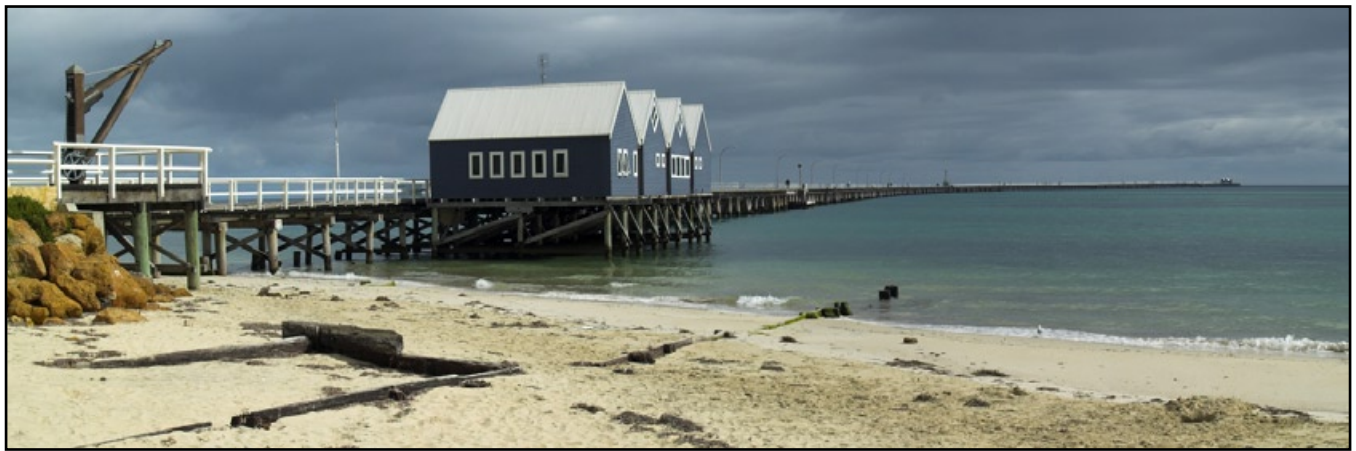


Figure 4. Busselton Jetty, Western Australia. Shot with Olympus E-300, f/8.0, 1/250 sec, ISO 100, 20 mm focal length. 2 images stitched using A3DSticher

Capturing fast motion such as the boat in Figure 5 (Perth skyline from the Swan River, Western Australia) requires planning and minimizing the time between frames. Later image manipulation can overcome some small stitching problems.



Figure 5. Perth skyline from the Swan River, Western Australia. Shot with Olympus E-300, f/5.6, 1/640 sec, ISO 100, 80 mm focal length. 2 images stitched using A3DSticher

Stitching the Images

Converting the frames to a final panoramic image needs some time in the digital darkroom. There are several approaches that can be used to stitch the frames together. All stitched images will need to be cropped and may still need brightness / contrast and other standard image processing manipulations.

The most basic of the stitching techniques can be done using any digital image manipulation program. To do this, open the image frames and create a new blank image that is larger than the frames combined. Copy the frames into the new blank image and manually merge until they overlap as needed. The problem with various stitching techniques is that the original frames can not have been taken with wide angle lens as distortion at the edges of the frames will not match in size or shape of the objects in the image. The 35mm camera equivalent of a 50mm lens is the



Figure 6. Old Telegraph Station, Nullarbor Plain, Australia. Shot with Olympus E-300, f/4.4, 1/640 sec, ISO 100, 56 mm focal length. 2 images stitched using Photoshop. Notice how the left frame is distorted in order to align the matching features of the image in the other frames.

widest that I would recommend for manual stitching techniques. Given that most panoramic images are taken as landscape photography, the original frames will more than likely be taken with wide angle lens, in which case this technique is not appropriate.

The next stitching method is to use a program such as Adobe Photoshop CS3. Photoshop has in-built functions that merge the frames, Auto-Align layers, then merges the brightness / contrast of the aligned image using the function Auto-Blend layers. The Photoshop stitching process corrects one of the frames to match the others objects. This process can be seen in Figure 6 (an old telegraph station on the Nullarbor Plain, Australia). These original frames are of different size (I deliberately cropped one image) and have had their brightness and contrast altered. As seen in the figure, the image on the left has been stretched on its right side to merge with the objects of the frame on the right. This technique works well. The web has many sites such as <http://www.photoshopsupport.com/tutorials/peter-bowers/how-to-stitch-photos.html> that provide assistance with stitching in Photoshop.

Panoramic Software Tools

The next method is to use one of the many dedicated programs such as:

Panaview:
<http://www.panavue.com/>

Autostitch:
<http://www.cs.ubc.ca/~mbrown/autostitch/autostitch.html>

Autopano:
<http://www.autopano.net/>

Calico Panorama:
<http://www.kekus.com/>

A3DSticher: (which I have used for several years)
<http://www.anything3d.com/>

There are many other such stitching programs; a quick search of the web will find them.

I have tried all of the above via trial version of the software. These programs typically have more features than are need for the simple landscape stitching. They also perform differently from methods described above. Rather than stretching one frame as per Adobe Photoshop, these programs correct for lens distortion prior to matching objects between frames. An example of this can be seen in Figure 7 (next page), where I used the same frames that were used in Figure 6. Auto exposure correction is usually built in with these



Figure 7. Old Telegraph Station, Nullarbor Plain, Australia. Shot with Olympus E-300, f/4.4, 1/640 sec, ISO 100, 56 mm focal length. This method performed by dedicated panoramic image software corrects each frame for lens distortions prior to stitching them together, as seen above.

programs. To me, the final panoramic image appears marginally better than the Photoshop image and much better than any manual methods.

Some of the stitching programs have features such as the ability to build a complete 360° image and then are able to import these images into html (web pages) for viewing. Some stitching programs also have disadvantages compared to others. In some programs the images must be the same size horizontally and vertically before it will allow the stitching process to commence. I used the unequal size of 2 images to test for this. Not allowing unequal image size can be disadvantage. When I have had problems with motion between frames I have cropped one of the images. This then meant that I had to use another stitching program. Some programs can not stitch vertically. To overcome this I have had to turn the frames sideways prior to stitching and then re-oriented for correct presentation later.

Final Words

As with all photography, technical aspects are just a part of creating a great image. Composition, aesthetics and the story the photograph tells are more important. I enjoy my photography and stitching provides an alternative means of being able to display and enjoy my photographs. The best way to learn more is to experiment with your photography and stitching programs. I hope this article has inspired you to try out panoramic photography, and have fun with panoramic stitching.

About the Author

Rob Davidson is an Associate Professor and Head of Medical Radiations at RMIT University in Melbourne Australia. In his spare time he enjoys travelling around Australia and overseas and trying to capture interesting landscape photographs.

Browse through the next page for some additional panoramic images from Rob. Enjoy!



Top: Narrows Bridge, Swan & Canning River, Perth, Western Australia. 2 images stitched using Adobe Photoshop CS3. Left: Pinnacles, Western Australia. 2 images stitched vertically using A3DSticher. Right: Busselton Jetty, Western Australia. 2 images stitched vertically using A3DSticher

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!

DIFFUSING THE SITUATION - By Dave Seeram

Have you ever taken a nice portrait of someone, only to find too many distractions such as shiney zones on your subject's face, or imperfections in the skin? If only there were a way to quickly remedy the problem? This month I am going to show you a digital "diffusion" technique which will give your images a smooth, soft, and higher contrast professional look, which are sure to "WOW" anyone who sees your portrait shots!

Since we have several Photoshop related tutorials this month with our Lightroom and Panoramic Photography articles, I am going to keep this one short and sweet. No need for fancy graphics or screenshots this time, just follow along in recording this action, and you'll have a useful tool which you'll be using to create a nice soft look in your portrait shots.

Step 1: Open an image, open your actions palette, create a new action (let's call it "Diffusion"). Press record.

Step 2: Duplicate the layer (Command/Control-J), and change the blend mode of this new layer to "Screen."

Step 3: Add a layer mask to this layer by going to the menu: Layer > Add Layer Mask > Reveal All

Step 4: Click on the thumbnail of the layer mask (in the layers palette) to make it active, and open the Apply Image tool (Menu: Image > Apply Image...). Make sure the following settings are: Layer: Merged, Channel: RGB, Invert checkbox UNchecked, Blending: Normal, and Opacity: 100%. Click OK, and your image should now have a bit of a glowing effect.

Step 5: Click on the image thumbnail of the top layer in the layers palette to deselect the layer mask. Now open the Gaussian Blur Filter (Menu: Filter > Blur > Gaussian Blur...). Increase the slider until you have an effect suitable for your image. Different resolution images will require different amounts of blurring. Go subtle at first, until you find a setting you like. After you click OK in the Gaussian Blur dialog box, click inside the little

box which is next to the checkbox in the "Gaussian Blur" step in your actions palette. This will stop the action at this point (every time you use it) so that you can manually adjust the Gaussian Blur, based on your image.

Step 6: Create a curves adjustment layer (using the "Create Adjustment Layer" tool at the bottom of the layers palette.

Step 7: When the curves dialog box appears, create a gentle S-curve (as we learned in issue 1 and 2 in our series on curves). This will create more contrast in our image, but it may intensify some of the colours, which we will deal with right now.

Step 8: Change the blending mode of the curves adjustment layer to "Luminosity" so that only the lightness values are affected by the curve, and not the colour values.

Step 9: Your action is complete! Press the "Stop Recording" button in your actions palette, and give this action a test run on one of your photos.

I have also created a version with an optional Step 10, where I then added a Hue/Saturation Adjustment Layer checking the "colorize" box to ON. Also remember that you can adjust the opacities of any of the layers to lessen the effect.

Give this action a try not only on portrait photographs, but also on landscapes too. You'll be able to produce surreal dreamy landscapes with this effect. Have fun!



Adobe Photoshop® Lightroom™

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

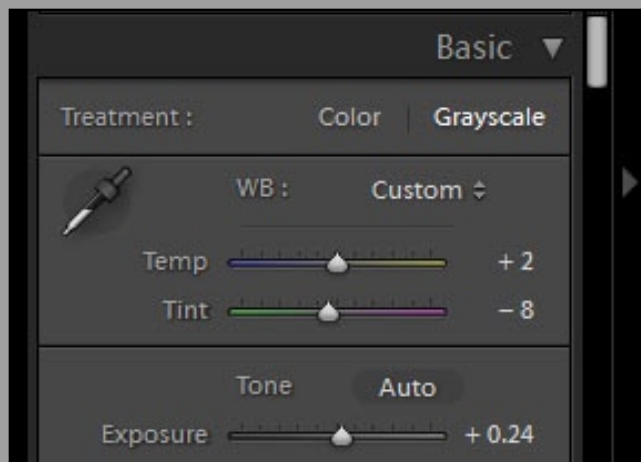
GETTING CREATIVE WITH ADOBE PHOTOSHOP® LIGHTROOM™ - By John Ogden

This article will be exploring the more creative uses of Adobe Photoshop Lightroom version 1.0, and will push the boundaries to see just what "Photoshop" techniques can currently be achieved with Lightroom. Examples will include techniques such as selective colour and cross processing.

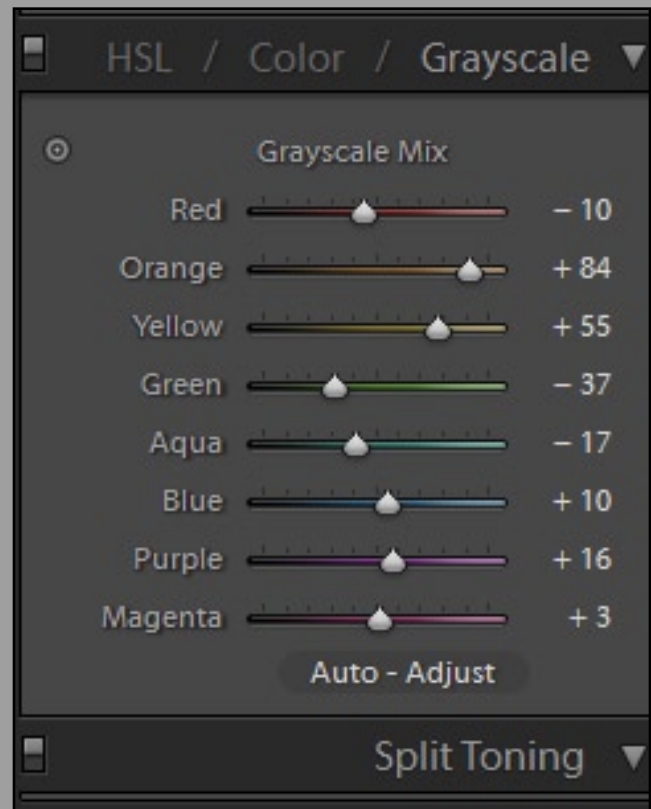
When version 1.0 of Adobe Photoshop Lightroom came out last year it revolutionised photographers' workflow and picture enhancement, and made simple production tasks like adjusting levels, white balance, cropping and rotating much easier and more intuitive. Version 2.0 (which is in free beta right now!) is well placed to take this even further with selective editing. So we still need Photoshop proper for the more creative stuff, right? - Maybe not!

Black and White

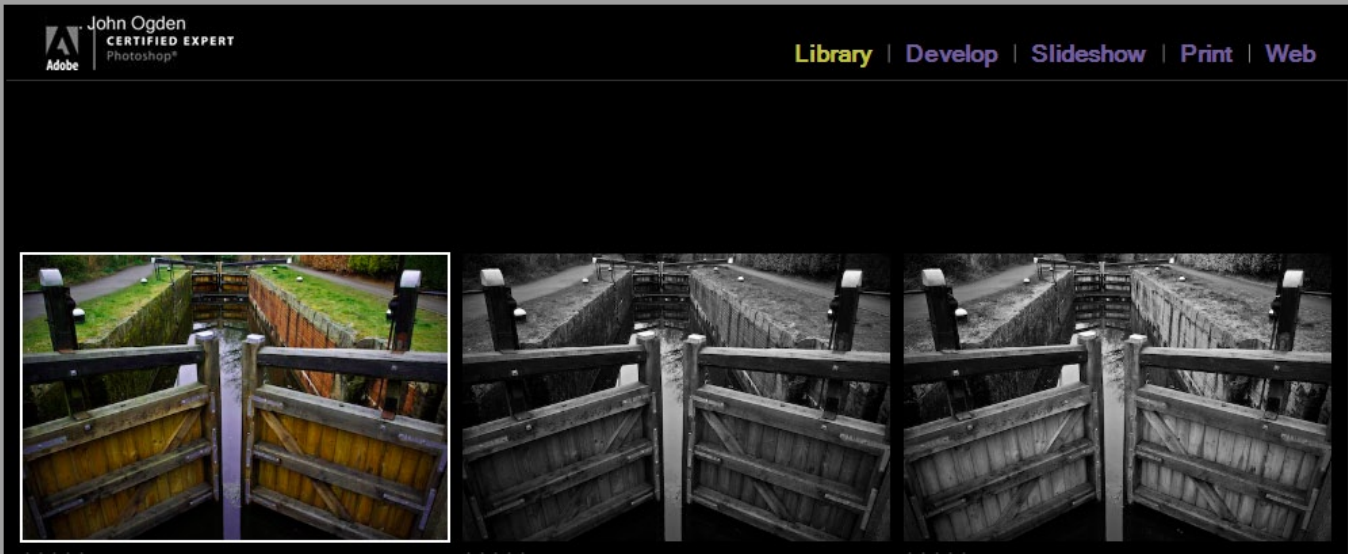
At the very top of the basic panel on the right is the word "Grayscale." This acts a button and clicking on it quickly produces a pretty good black and white version of your colour image.



Scroll down the basic panel and you will find that the HSL (Hue, Saturation, and Lightness) panel has defaulted to "Grayscale mix." Fiddling with these



sliders will change the tone (dark to light) of the area that corresponds to the slider's colour in your original image. For example, the photograph of the Basingstoke Canal lock gates on the following page (taken in West Byfleet, Surrey, England), converts to a nice textured black and white image, but loses some brightness in the areas that were brown and green in the original. Pushing the orange and yellow sliders in the Grayscale mix panel to lighter tones shows how the composition can be improved.



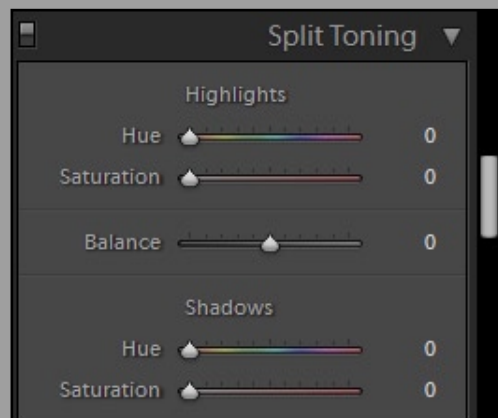
In another example, the originally red background in the image of English voice over artist Dan Powell can be made lighter or darker by adjusting the red slider in the grayscale mix.



Split tone

Right below the Grayscale mix is the “split toning panel” where you can experiment with settings to achieve a duotone effect, by adding subtle tones to the highlights and a different tone to shadows. A whole range of effects can be produced here from traditional sepia to more experimental warm, cool or combination tones.

The settings for the following examples on are shown in the table and images on the next page (The cool split-tone also has a generous “lens vignette” to add to the effect).



Split Tone Effect	Highlights		Shadows	
	Hue	Saturation	Hue	Saturation
Sepia	50	20	40	30
Warm	40	50	360	45
Cool	210	30	240	30

John Ogden
CERTIFIED EXPERT
Photoshop®

Library | Develop | Slideshow | Print | Web



Sepia split-tone

warm split-tone

cool split-tone

Selective colour



Hue | **Saturation** | Luminance | All

Saturation

- Red: 0
- Orange: 0
- Yellow: 0
- Green: 0
- Aqua: 0
- Blue: 0
- Purple: 0



Hue | **Saturation** | Luminance | All

Saturation

- Red: -100
- Orange: +46
- Yellow: -100
- Green: -100
- Aqua: -100
- Blue: -100
- Purple: -100



Hue | **Saturation** | Luminance | All

Saturation

- Red: -99
- Orange: -100
- Yellow: -100
- Green: -100
- Aqua: -100
- Blue: +69
- Purple: -100

As an alternative to hitting the automatic Grayscale button you can desaturate each colour in turn. True, it's a bit more long winded, but leaves some creative options open. Try working with another colourful image, making sure you are in the saturation tab of the HSL panel, and take each slider down to zero in turn, then bring back just

one colour. The classic cars from the Orlando Old Town cruise are a great example. Here you can see use of selective orange, and another example where the blue sky has been reintroduced using the saturation sliders.

Cross-Process

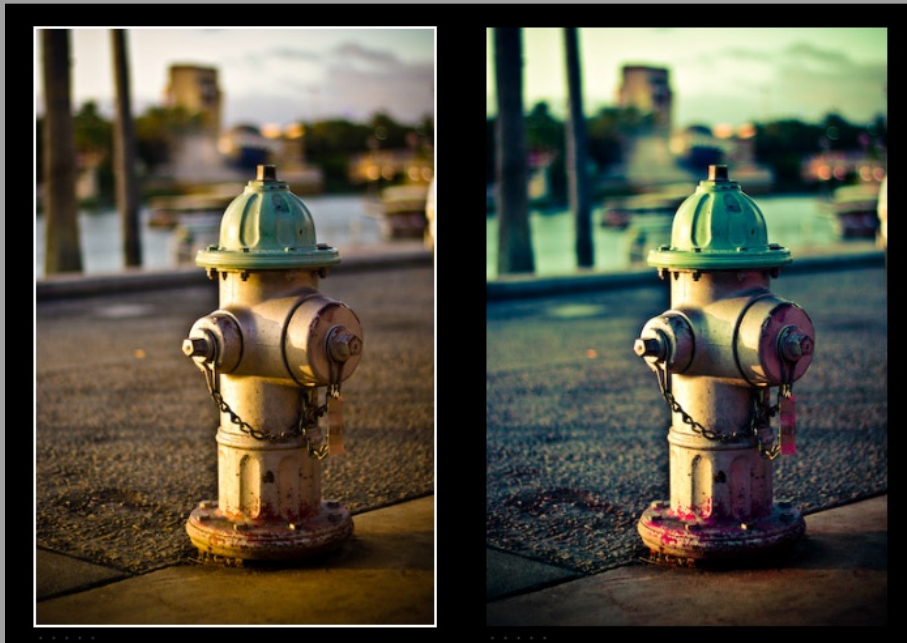
When traditional film stock is purposely processed with the wrong chemicals the resulting image exhibits wild colour and contrast shifts. During the 1980s and 1990s, cross-processed images were very much in vogue. Try searching for fashion photographer "Nick Knight" in your favourite Internet image search engine to see some high profile examples.

In cross processed images contrast is usually high with blown-out highlights, shadows tend toward dense shades of blue, reds shift to magenta (lips will appear almost purple, see the picture of model Lindsay from Liverpool, right), and the image highlights normally have a yellow-green colour cast.

This look can be emulated in Lightroom's develop module by combining some of the techniques introduced above. Try it yourself!



When working on a colourful image, pump up the exposure to just blow out your highlights then dial in a little on the blacks slider to bring back the contrast. Now find the split tone panel... WHAT? Split tone on a colour image!!!



Yes! This is a perfect way to work those blues and yellows into the extreme tones. Choose a nice yellow tone for highlights and take saturation up to about 50% then similarly choose a cool blue for shadows and add 50% saturation here.

To finish off the look, use the Hue tab in the HSL panel and drag the red and orange sliders to the left towards magenta.

I hope this brief look into the more expressive side of Adobe Photoshop Lightroom has you hooked, experiment on your favourite images and get creative!

Bio:

John Ogden is an award winning London based digital artist and photographer. John lectures on Photoshop CS3 and Lightroom to adult learners in Further Education. John is Pentax shooter, Adobe Certified Instructor and member of the National Association of Photoshop Professionals.



Adobe 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.

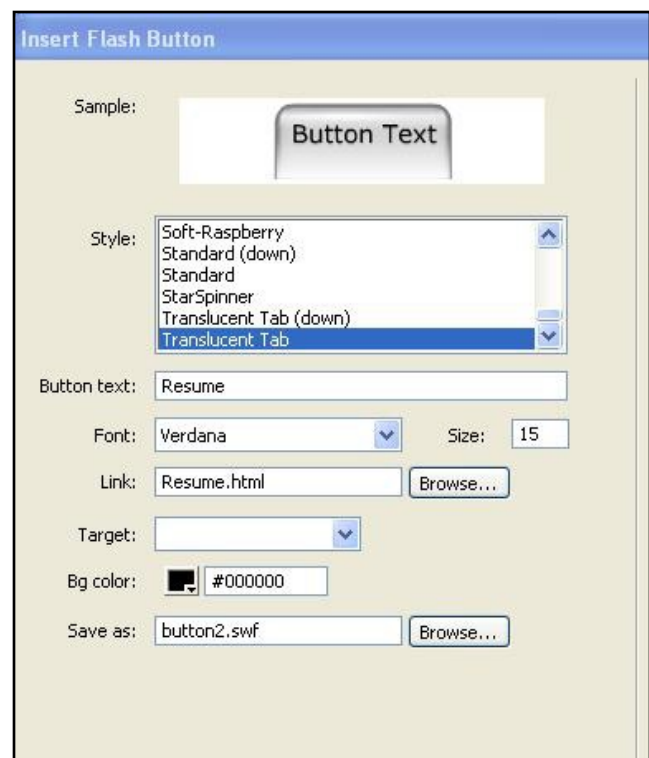
A LOOK AT THE FIRST STEPS IN CREATING YOUR WEBSITE - By Victoria Sargsyan

Welcome back! As we continue our "Photographer's" series on Dreamweaver®, this month we'll be taking a look at how to add navigation buttons to your website. The navigation buttons will be used to navigate to different pages within your site (which you'll create later). Navigate back to your Dreamweaver website folder, and let's get started with this month's Dreamweaver tutorial!

Step 1: Select the column which we created in last month's tutorial (by clicking on it).



Step 2: Go to the menu: Insert > Media > Flash Button... Here you'll be able to customize the look of your website's navigation buttons. In this example I am using "Translucent Tab" and I encourage you to experiment with the options until you find a button style which you like. Under "Button Text" add the name of the page you would like to link to. For example, you may want a "Gallery" page to show your images, a "Contact" page with your contact details, an "About Me" page, and so on... It's completely up to you which pages you want to create buttons for, although you haven't created the pages just yet! It may be a good idea to think of how many, and what kind of pages you would like your site to contain, and then create blank html pages (the same way we created this page from our first Dreamweaver tutorial), being sure to name them appropriately (ie. contact.html, or about_me.html). Moving down the list, you can choose the font style and size for your buttons, the link location (page you want to link to - which you need to create), the background colour behind your button (choose the same colour as the background colour of your webpage), and the name of the button image which will be created. For the "Target" option, leave this one blank for now.

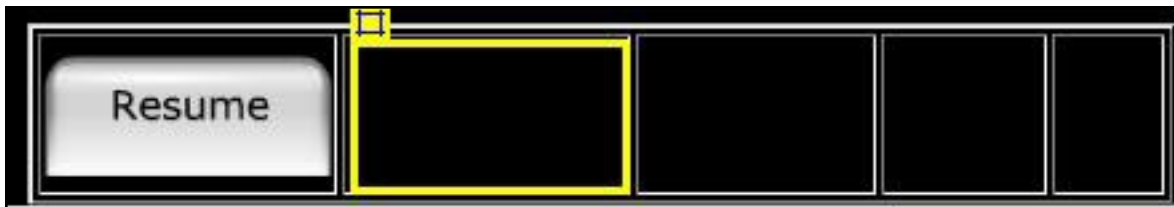


For my button "Resume", I am going to link to a page with my Resume on it, and this is what my button now looks like in my navigation column:

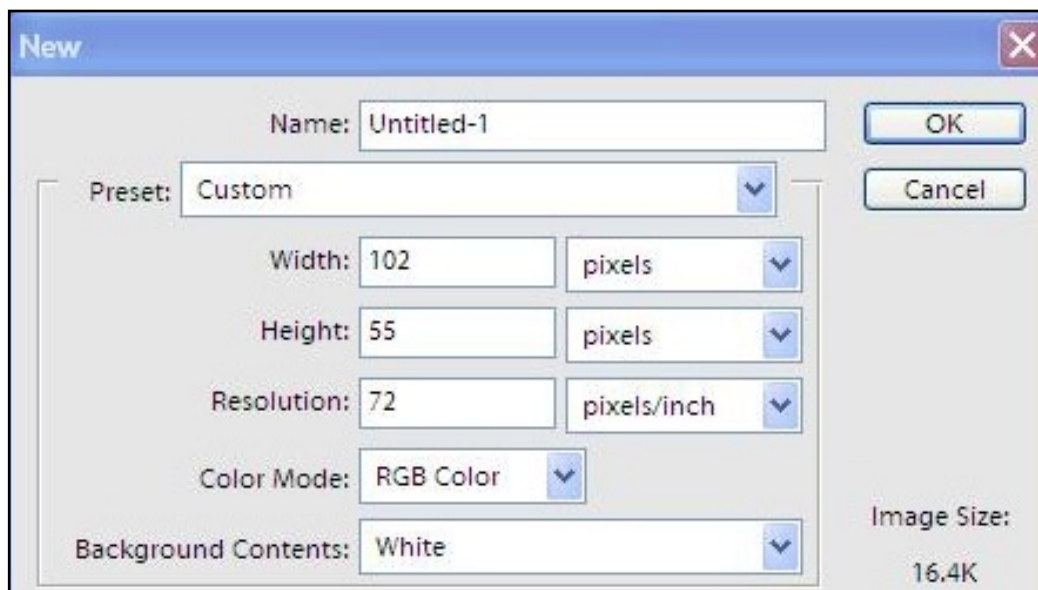


That's actually all it takes to creating navigation buttons! I know what you may be thinking... What if you don't like the pre-defined button styles, and you would rather create your own navigation buttons with your own colours and style? The rest of this tutorial will show you how you can do that with Photoshop Elements®, and bring those buttons back into Dreamweaver to use with your site.

Step 3: Select the next cell in you navigation table, and go to the menu: Insert > Layout Objects > AP Div... Choose an appropriate width and height (I am using W: 102px and H: 55px).

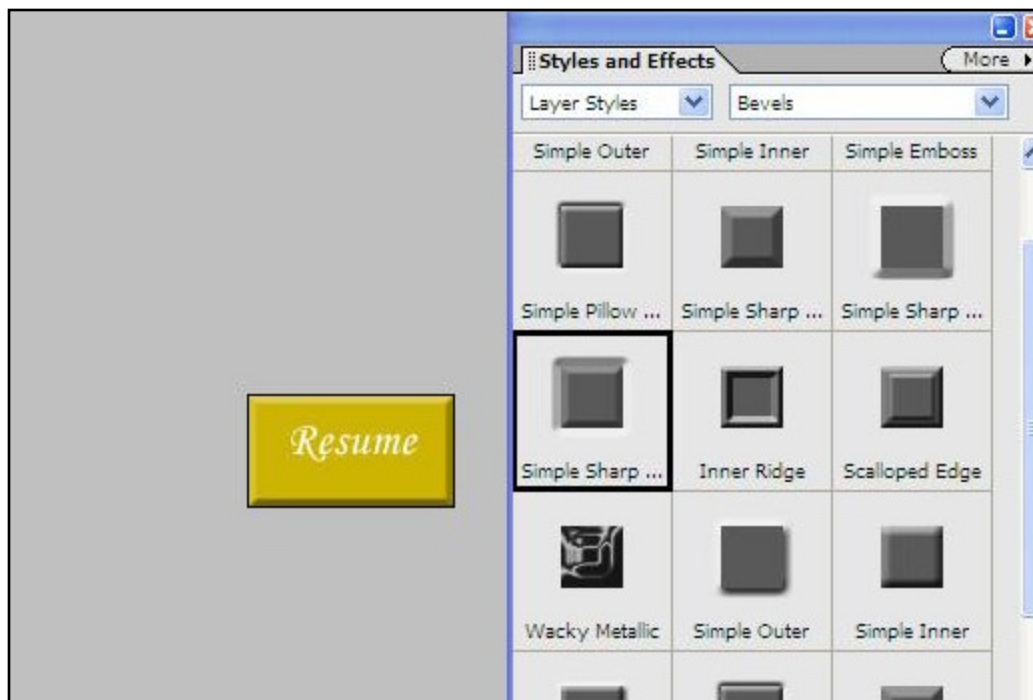


Step 4: Fire up Photoshop Elements® and open a new Elements file: File > New > Blank File (with W:102px and H:55px). You can fill the image with any colour that you would like (which will be the colour of the button you are creating).

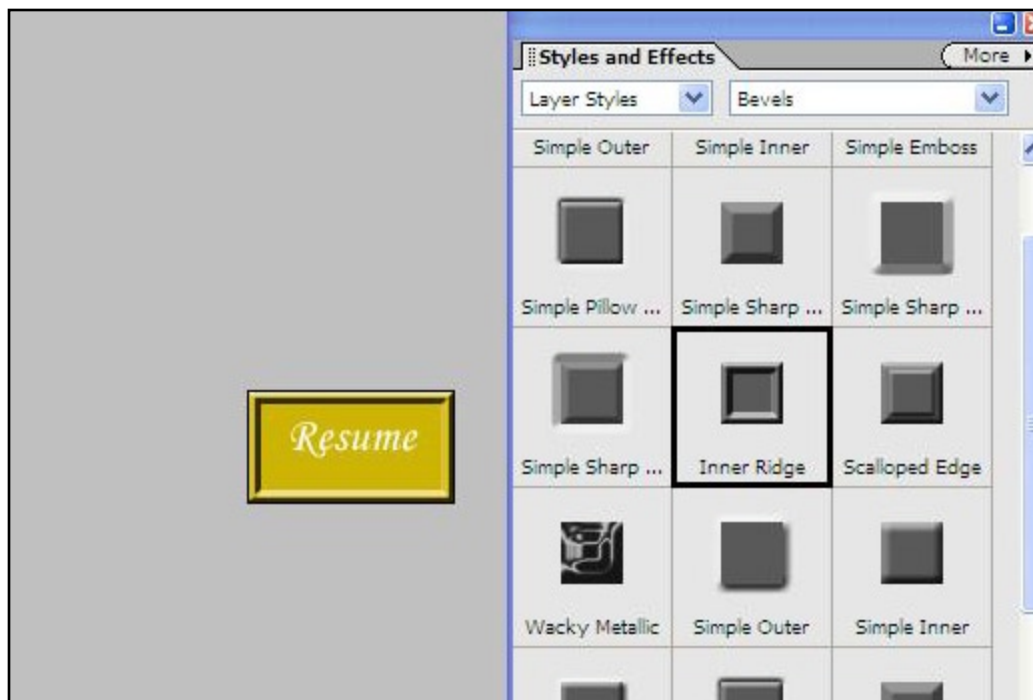


Using the Horizontal Type Tool, type the name of your button in the center of the image (I am using "Resume" again for this example).

Step 5: Go to the menu: Window > Style and Effects > and choose any style you like by double clicking on it. Then go to the menu: File > Save As... and name your file, adding a 1 after it (for example, I am using the name "Resume_Button1.jpg" in JPEG format). **Important** - Remember you need to save the buttons into the your site's "images" folder! Now we are going to create the rollover button image!

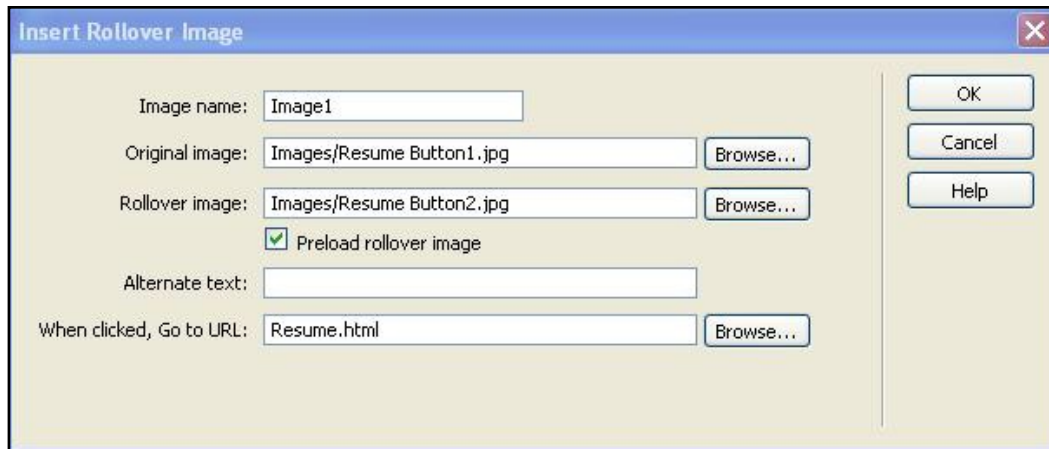


Step 6: Go to the menu: Edit > Undo Apply Style... and now pick a different style for your button (I will go with "Inner Ridge" style). Next, change the color of the "Resume" word simply by selecting the text with the Horizontal Type Tool, and changing the color.



Step 7: Save this file in the same manner as your first button, but this time name it with a "2" at the end (so mine becomes "Resume_Button2.jpg" being sure to save in JPEG format again).

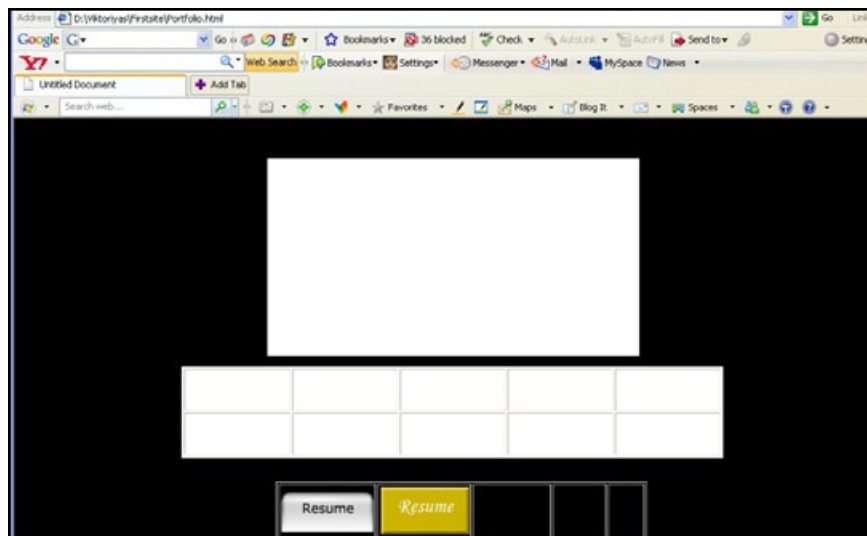
Step 8: It's time to come back to Dreamweaver. Click inside the AP Div (where your button will go) and go to the menu: Insert > Image Objects > Rollover Image... where "Original Image" will be Resume_Button1.jpg and "Rollover Image" will be Resume_Button2.jpg. Check the preload rollover images checkbox "on." For the "When Clicked" field, choose the particular page your site will navigate to when your button is clicked. In this case, you will have to make a resume page (and a landing page for each button you add to your site). This should be fairly easy now that you know how to create basic pages!



This is what it looks like now:



Step 9: The final step is to save your work, and you may now view your page in your Internet browser. That's it for this month! Here's a view of our website so far. It's pretty bare at the moment, but it's taking shape quite nicely! This should keep you busy for a little while as you create your buttons and landing pages for each navigation button. Have fun with it, and we'll see you next month!



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>



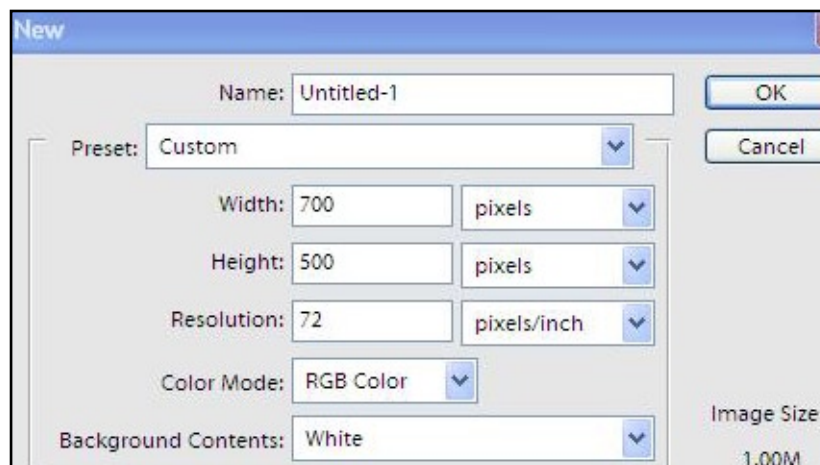
Photoshop Elements® Tutorial

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!

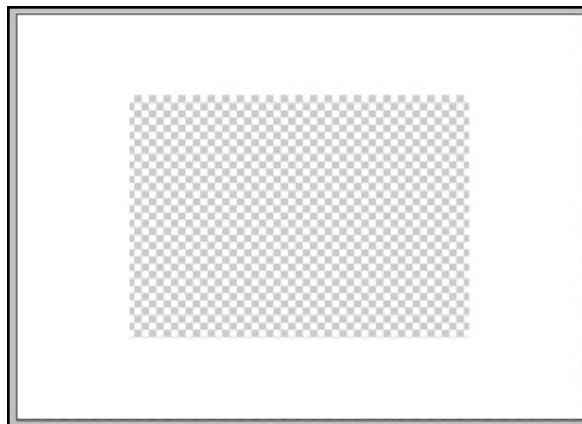
CREATING SIMPLE WEB GALLERY FRAMES WITH ELEMENTS: PART 2 - By Victoria Sargsyan

Last month we looked at how a simple frame can really bring out your images when displaying them in your online gallery. Simple frames are classic and subtle, but perhaps you would like a more fancy frame around your image? This month, we're going to learn how to create a frame out of the image itself. This is a popular effect, and works great with certain landscapes, and is also a favourite for wedding photographers.

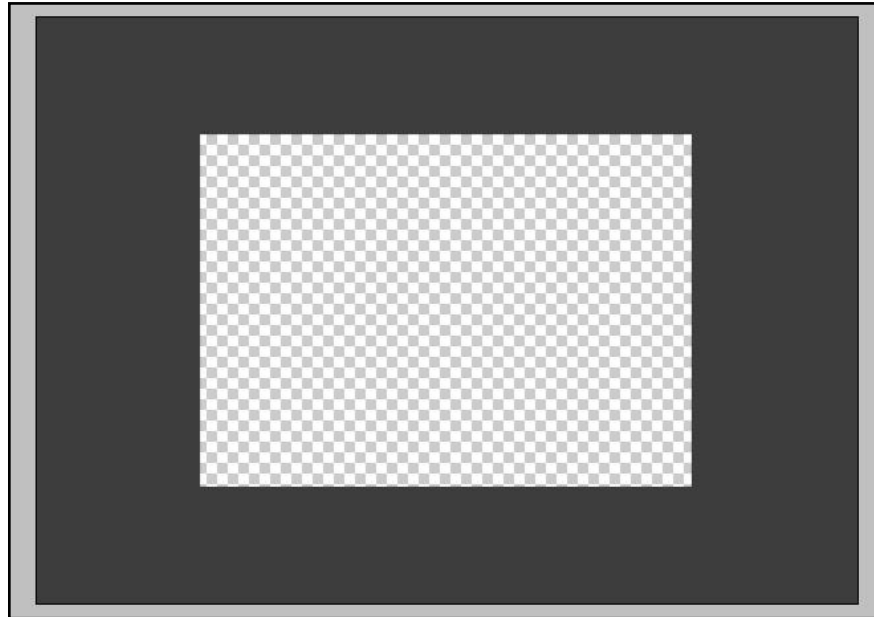
Step 1: Open Photoshop Elements and create a new blank file by going to the menu: File > New > Blank File... I am using a file size of 700px by 500px, which is a good size for displaying your photo on the web.



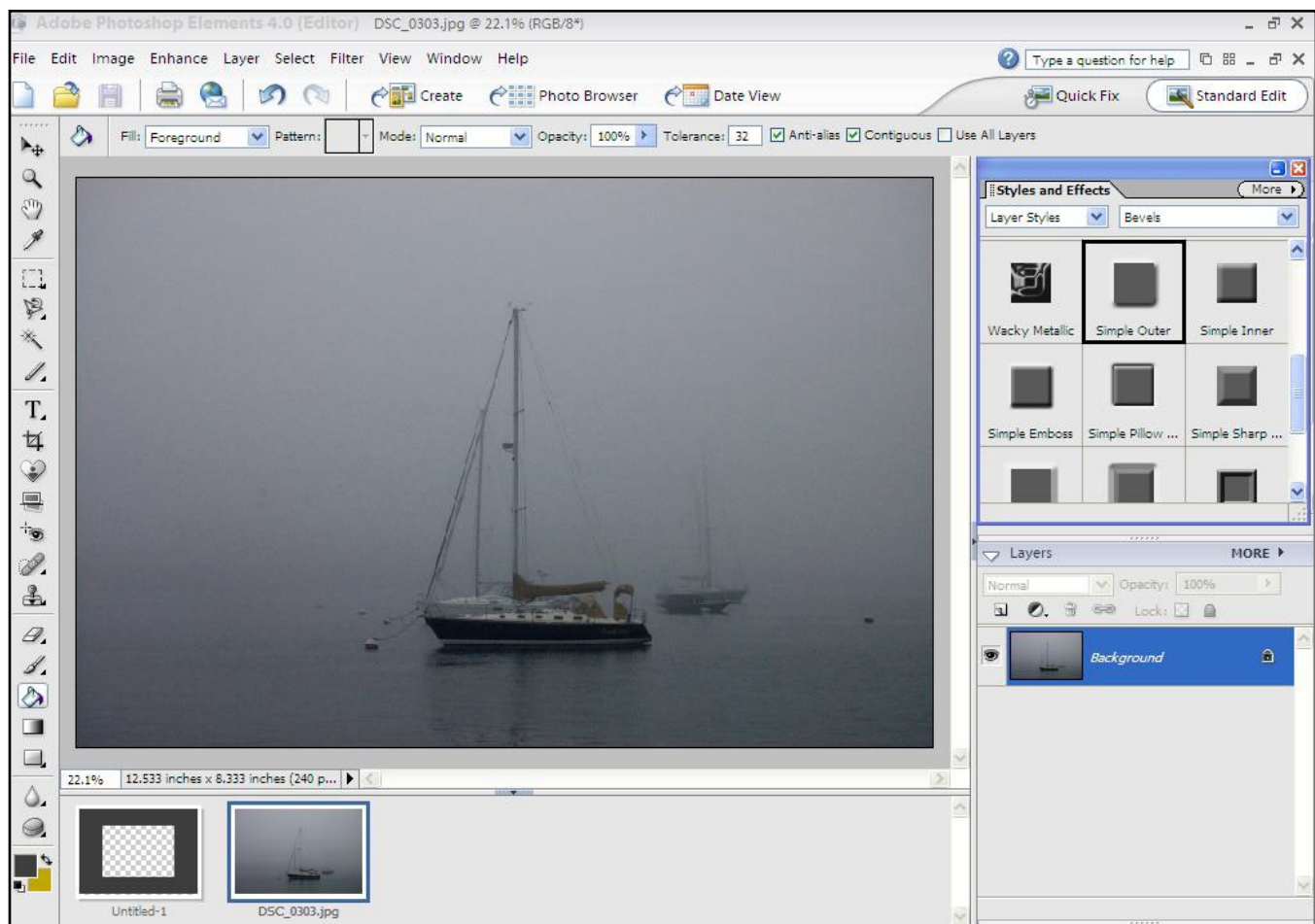
Step 2: Using the Cookie Cutter Tool (Q), draw a rectangle to fit inside your image, as shown below:



Step 3: Fill the white area with black using the Paintbucket tool.

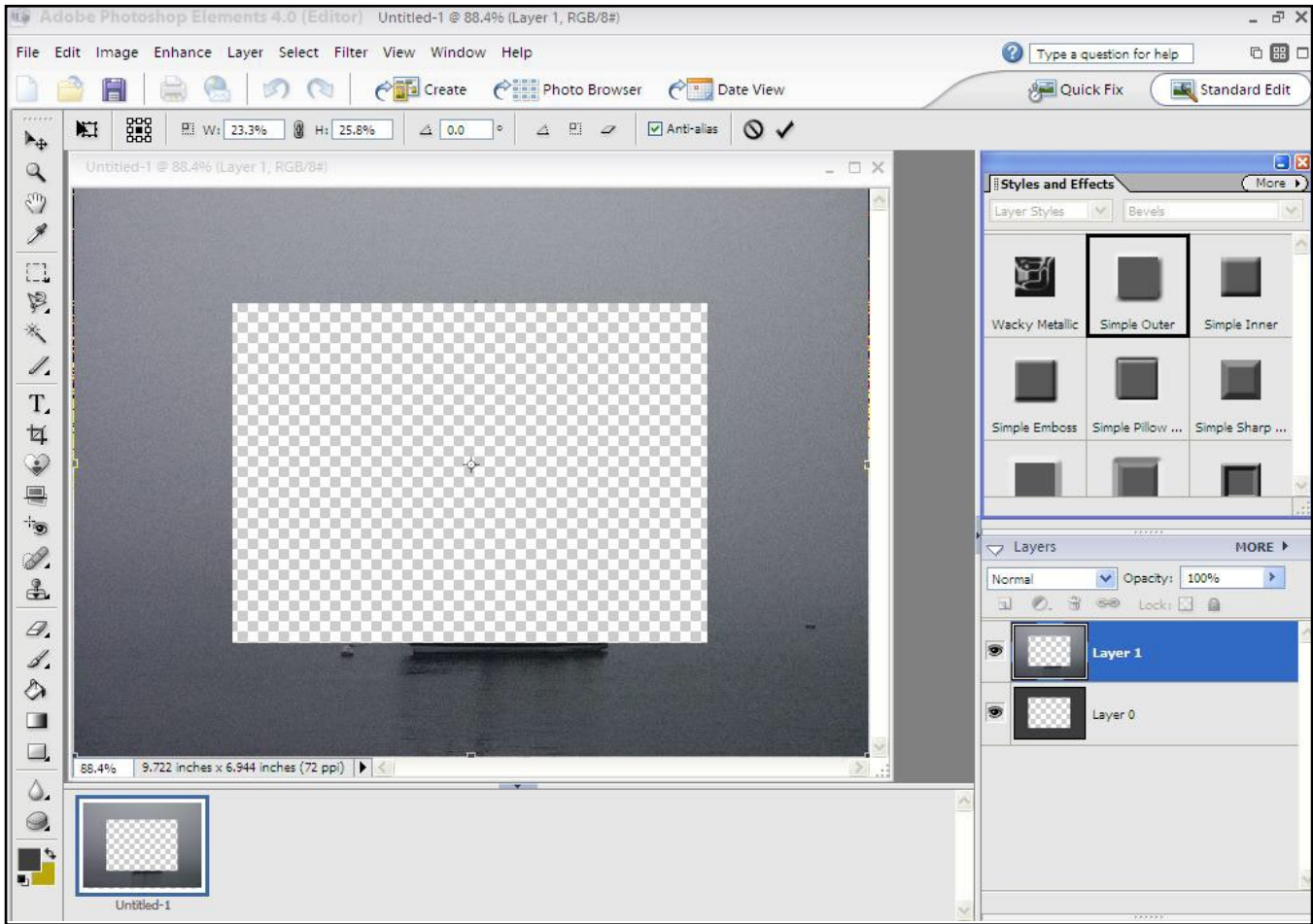


Step 4: Open one of your photos (whichever photo you would like to add a frame to).

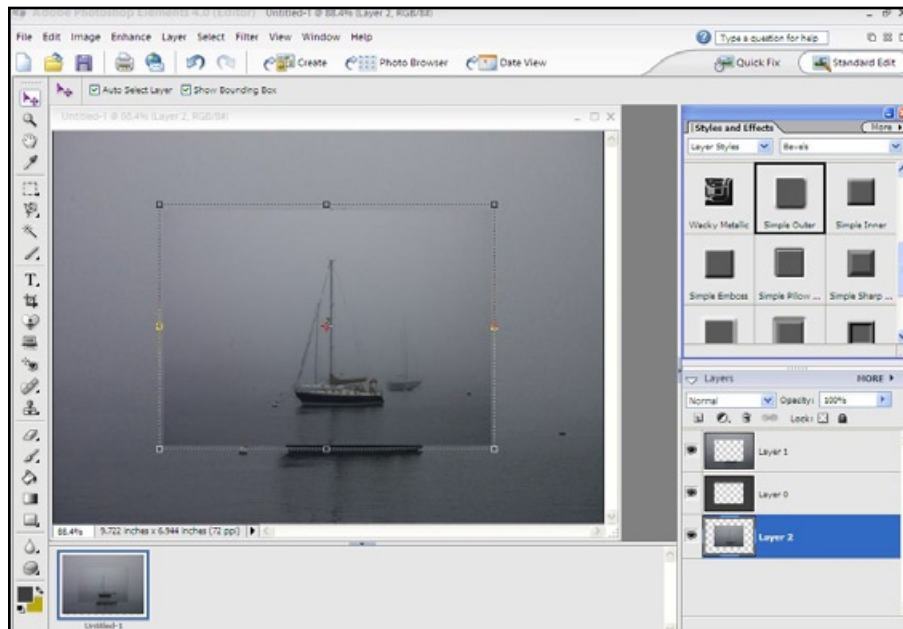


Step 5: Go to the menu: Select > All, then go to the menu: Edit > Copy. You can now close this image.

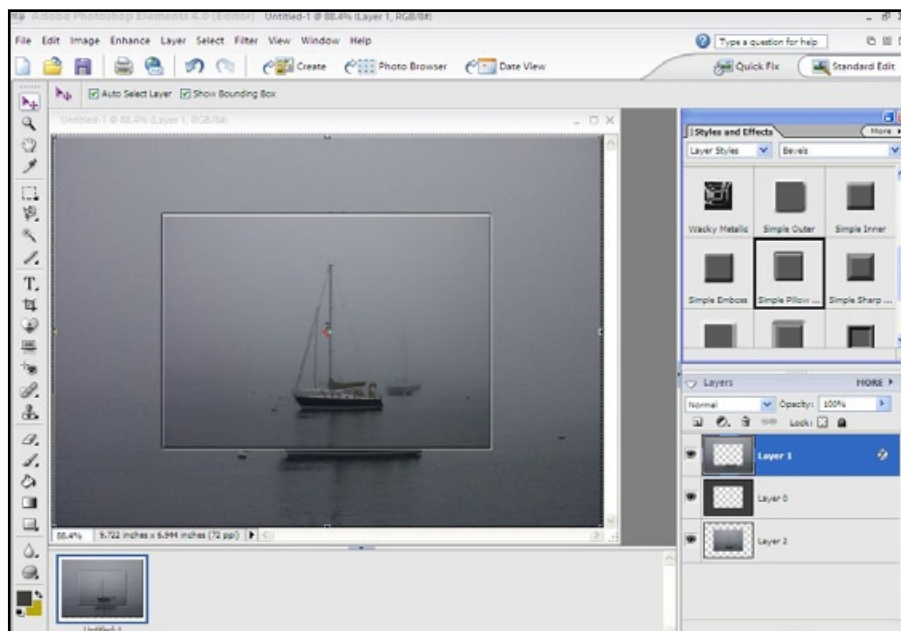
Step 6: Using the Magic Wand Tool (W), click on your black border. Next, create a new layer from the layers palette, and go to the menu: Edit > Paste Into Selection... You can now resize this image if necessary.



Step 7: Create another new layer in the layers palette, and this time move this layer (in the layers palette) to the bottom, underneath the other two layers. Go to the menu: Edit > Paste... (Elements still remembers the last copied file). You can now resize this image to fit within the frame you just created.



Step 8: Select the top layer by clicking on it in the layers palette, and apply a Style and Effect such as Simple Pillow... You can even try things like blurring the frame, or slightly darkening/lightening it. We're finished! Your custom frame is now ready. Have fun showing off your images and Elements skills in your web galleries, or share your results with us on the forums, we would love to see your work.



The final result is a unique frame which will definitely make people stop and look twice!



What's Happening: The PhotographyBB Forums

PHOTOGRAPHYBB: PHOTO CHALLENGES COULD PUT YOU IN NEXT MONTH'S ISSUE!

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 Photo Challenge:

With the release of this month's Magazine Issue for July, we're also releasing a new contest to inspire creativity and participation on the forums. Every two weeks you will be given a "Photo Assignment" to complete by going out and shooting a photo with an assigned theme. We want you to try and shoot something new, so no need to sift through your archives looking for a photo which fits the description - we want you to go out and have fun shooting!

The shooting assignments will go on for two weeks each, and you may submit as many photos as you like on the forums. The best images will be chosen by our Admin and Moderators, and will be featured in the following issue of the PhotographyBB Online Magazine. It's all in the name of fun, participation, your creativity, and inspiring others to explore and grow through their own photography.

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 7 for August has some great things in store for you. Our HDR series continues, along with our growing tutorials section for Photoshop, Elements, Dreamweaver, and Lightroom!

Next Month in "Photography Around the World" we'll be off to London for a fascinating photographic look of one of the world's most interesting cities. Stay tuned for coming issues as we travel the globe!

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:

There are several coupons and discounts for our readers who may be looking to buy some photography related gear or software. Currently, there are AMAZING deals in the Shop PhotographyBB eBay Store, so please feel free to check them out! Also, for anyone interested in trying out HDR processing, you may be considering purchasing Photomatix. Visit our HDR Page:

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

and use the coupon code: [photographybb.com](http://www.photographybb.com) for a special discount.

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

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!