

# PhotographyBB

YOUR GUIDE TO THE WORLD OF DIGITAL PHOTOGRAPHY

**online**

LIVING IN

## London!

*a photographic journey by Khara Erickson*

### **Photography 101 - Flower Power**

Kenneth Fagan shows you tips for:  
**BETTER FLOWER PHOTOGRAPHY!**

### **The Classic Art of Black and White**

Jon Ayres talks portraiture in  
**BLACK AND WHITE - PART II**

### **Corel Paint Shop Pro and Dreamweaver Tutorials!**

By Victoria Sargsyan

**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 Seventh Edition - Lucky 7

**L**ucky 7! That's how we see it here at PhotographyBB. Thanks to you, our readers, we are proud to be on our 7th issue this year. It's been another busy month here, especially in the PhotographyBB Forums where we've seen tremendous growth in new member registrations, and traffic has been higher than ever. I would like to think it's due to the new improvements and challenges we've implemented on the forums.

For those of you who have not yet had an opportunity to check these out, these would be the Photography Assignments Challenge - where every 2 weeks we "assign" a theme to be photographed. The top 3 photos from each assignment will be published in this magazine for everyone to enjoy. The other challenge, implemented by our friend and moderator Kenneth Fagan, is the weekly Macro Challenge. Drop by the forums and say hi, participate in the challenges, learn from the tutorials and discussions, and by all means... have a great time.

Looking into this month's issue, we've got some of the new and the familiar. Beginning with our continuing series on darkrooms, Ken Fagan shows us how to build your own darkroom! Additionally, Ken will show you just what to look for when purchasing a new camera battery, if you need a new camera battery, and how to care for your camera batteries. He's also teaching us techniques and tips on how to shoot flowers, in our Photography 101 guide.

I am very happy to say that I'd like to officially welcome John Ogden as new member of the team. John was kind enough to begin a series on Lightroom processing last month, and he's back to continue his series with a look at creative uses for Lightroom. He's also giving us a brief introduction to Lightroom 2, which he will cover in more depth in next month's issue. Welcome John, it's a real pleasure to have you on the team here.

Our other Jon (Jon Ayres) is also continuing his series on black and white photography, this time from the perspective of portraits. Fred McWilson is now on part 3 of his fantastic 4 part series on HDR photography, and Victoria Sargsyan brings us something new this month with a tutorial on Corel Painter. Additionally, in our Photography Around the World series, Khara Erickson takes us to London for a unique look at one of the world's most spectacular cities. Last but not least, Gareth Glynn Ash joins us as our "Member in the Spotlight." I had a lot of fun with this interview; you are all going to get a kick out of this one!

I'd like to close by thanking everyone who takes the time to write in and comment on the magazine. Our team of volunteers all work extremely hard to produce a quality publication (at the best price - free). I am always on the lookout for new articles and ideas, so if you - our readers, feel that you have what it takes to contribute a quality article - please email me at [magazine@photographybb.com](mailto:magazine@photographybb.com) and I will be most happy to listen to your ideas. Thanks for making this not only a success, but a worthwhile success. On with the show!

Dave Seeram  
Editor and Publisher

# PhotographyBB

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

## Contributing Authors

**DAVE SEERAM** is the creator and administrator of the PhotographyBB Online Website, and the PhotographyBB Forums. Dave is also the Editor and Publisher of the PhotographyBB Online Magazine. 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 with over 15 years experience. Her favorite software tool is Adobe Photoshop, and additionally, she is experienced in Illustrator, CorelDraw, Freehand, Lightroom, Adobe ImageReady, Flash, HTML, Dreamweaver, Motion Artist, Anime Studio, Poser.

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

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

### GUEST CONTRIBUTORS THIS MONTH:

**Khara Erickson** joins us in "Photography Around the World" for a unique look at the spectacular city of London, England.

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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. In this continuing 3-part series, 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 PART II: BUILDING YOUR OWN DARKROOM LABORATORY - By Kenneth Fagan

Last month, I gave you a step-by-step introduction into dark rooming by showing you how to successfully develop your own black and white film. If you have suddenly been bitten by the darkroom bug, you may be tempted to go a little further and start printing your own black and white photos. To be able to do this you will require a few extra tools to be added to your list from the last day. In this issue I will guide you around building your own simple and compact darkroom no bigger than 24 square feet. That is a tiny six foot by four foot floor area - A space which many of you may be able to give up for a darkroom, whether it be in the form of your attic, a garden shed or even a small corner of a room in your house. I managed to build one in my bedroom, and today I am going to show you how you can too!



**B**uilding a darkroom can be as simple or as complicated as you wish, a simple dark blanket over your bathroom window can do the trick for many. However, what if you wanted something a little more personal at relatively low cost? If you are an avid DIY'er, this project could be one for you. The basic needs of a darkroom consist of the following: Four walls that let in absolutely no light, a door which doesn't allow any light to enter the lab, a worktop, and most importantly some ventilation. They are the things that are vital to let your darkroom work for you at the most basic level. For this project I will guide you through it in two phases, 1: Construction and 2: Installations.

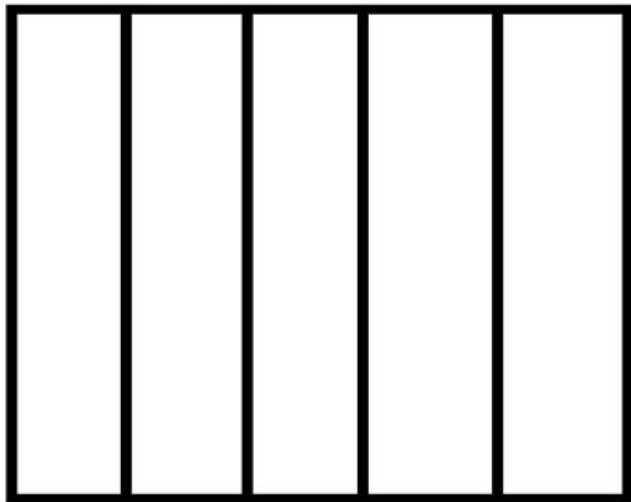
#### Phase 1: Construction

The construction of this darkroom is a simple wood frame construction, sheeted on the exterior with sheetrock (or plasterboard). If you are using an existing wall for one or more sides you will not have to do as much work and you will need fewer materials. For the lab I built, I used two existing walls so it cut down on both labour and cost quite a bit. First I began by constructing the frames from 4"x1.5" lumber, butt joining them together using 4" wire nails for strength. You can plan the height of the ceiling in your lab according to your own height or to the height of the existing walls around it.

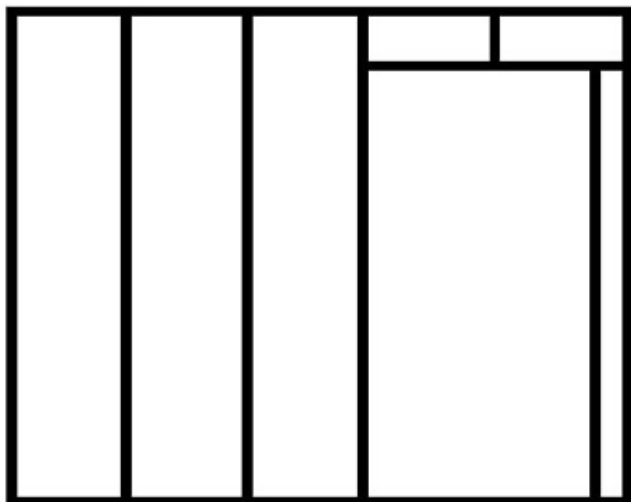
In some cases you will need to build a ceiling (if

you are not using one that is already there, a frame complete with an entry for a door, and the other sides.

Each frame structure is started by building a square from four pieces of 4"x1.5" then inserting battens into the frame about every 16" or so. See the basic layout plan for the frames to give you an idea of what way they have to be constructed. The actual dimensions are at your own discretion depending on how big or small you want your darkroom laboratory.



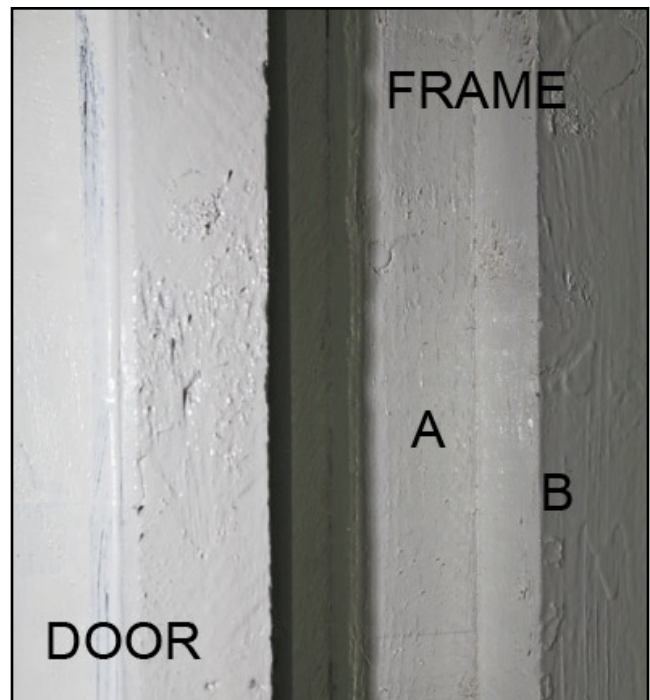
*Example of wall frames.*



*Example of wall frame with door entry.*

Once you have all the frames complete, it is time to assemble them together. This must be completed at the location where the lab is being placed. The frames are simply butted and nailed together and secured to an existing wall if there is one. I used some 2" 'L' brackets to fasten it to the wall. Once you have the frames all assembled and stitched together you can proceed to the sheeting. I used some 4'x2'x1/2" plasterboard or sheetrock, to cover it up on the exterior of the frames. Do not forget though to leave the area in the frame for the door open.

The door is a very important part of the darkroom, the reason being is that it is the most likely part to cause light leaks. The best way to construct a door by simple means is to measure the square in the frame where the door is going to be placed, Construct a frame to fit into that but allow a very small bit for the door to easily open and close. Cover the interior of the door with a sheet of plywood cut for it to over-hang the frame by about 2" (this helps stop light leaks from entering, as light travels in straight lines). Leave the plywood on the hinge side flush with the frame. The door once hung will open inwards; I used two rather ugly tee hinges to hang the door because if I used flush hinges there would be every possibility of a greater chance of light leaks occurring. To further prevent light leaks, with the door closed fully, secure a frame of wood the same dimensions as the doorframe, this will stop light from entering where the small gap is between the door and the doorframe. Once that is finished place a bolt on the inside of the door or any other mechanism to keep a door closed to allow you to work in your darkroom with the door safely shut.

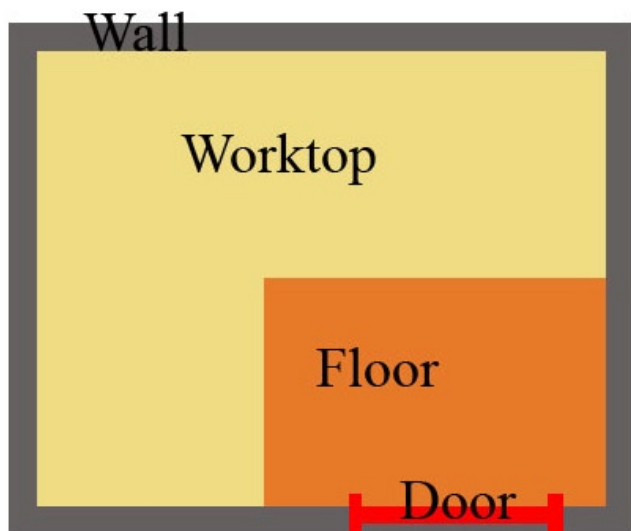


Once the darkroom is fully covered with the sheetrock, and the door is hung correctly, seal up all the gaps where light is getting in with brown silicone sealant (the reason I suggest brown is that white silicone does not fully seal the light out where brown does the job very well).

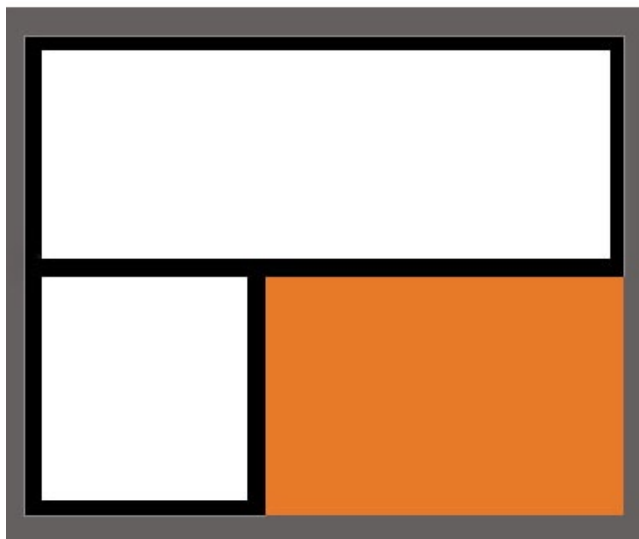
There you have the main construction of the darkroom, now its time for you to move inside it and install the worktop and various other bits and pieces. So now we move onto phase 2.

## Phase 2: The interior, worktops, and installations.

The next step is to install the worktop. If you decide to build a darkroom as small as I have (6'x4') I suggest for the best layout, to maximize the amount of work space you have, is to have the worktop in an 'L' Shape as shown in the image of the plan below.



Position the worktop at a comfortable working height, putting into consideration that you may be standing over it for an hour or more at a time so it is important that you do not have it too high or too low. To build the work top, simply secure one piece of lumber across the length of the back wall of the darkroom, the same wood you used for the frames will be fine (4"x1.5") and construct the frame of the worktop as in the plan shown below:



The black outlines in the image shown are the position in which each piece of wood is placed to construct the worktop frame. The worktop should be securely fitted, as it will have to bear the weight of water and other liquids and equipment. For the surface of the worktop it is desirable to have a water resistant material such as rubber covering the surface. On the other hand if you are only going to use your darkroom once or twice a week, if you can salvage some laminated tongue and groove ¼" MDF flooring boards it will do the job fine once you fully dry any spills on the surface that may occur. I used some spare floorboards for my worktop surface and it has served me well through the years.



*Spare floorboarding makes for a great water resistant countertop.*

Once you have the worktop installed you will be able to put the finishing touches to the walls of your darkroom. It is a common myth that darkrooms must be painted black, in fact this is most certainly not the case, the inside of your darkroom must be painted white for reflecting the infra red light (black absorbs light) and it also allows you to see what you are doing when you are working under the dimness of the IR bulb.

The last thing you need to do is have some power to light up an infrared and a standard light and the enlarger. I installed some wall sockets and switches but I recommend that you either simply use an electrical extension lead to get power from the mains from another socket (I actually used this method as I am not an electrician and I did not want to be zapped). Do

not attempt to play around with electricity to power your darkroom, unless you are qualified to do so, if not get someone who is to hardwire your darkroom responsibly. You can control the temperature of your darkroom with a small fan heater and a room thermostat, and to remove any smells you can install an extractor fan, which I recommend to be all installed by a professional. See the image below of how I positioned the fan ducting to allow air out but not light in, and the same applied for the ceiling 'air in' ventilation.



*Ceiling air-in ventilation to allow for fresh air into the darkroom.*



*Fan ducting for air-out removal of fumes and chemical smells.*

At this point you should have a complete darkroom set up, I don't have running water in mine (I rather fill bottles...less messy and space saving and I don't use it enough to be worth it, besides that electricity and water never get on very well together anyway).

This article is not intended to be a step by step guide on how to build your own darkroom, rather a glimpse into how I built my own personal darkroom. Please look at all the plans that are with this article as well as the photos, they will give you some ideas as to how you can build your darkroom. Tune back in next month and I will show you how to accessorize your darkroom with enlargers, trays etc and being the final part of the three part darkroom series I will go through how you can begin printing your own black and white photos.



*A peek inside my self-made darkroom!*

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### **Safety Precautions:**

Working with electrical tools should be done with proper knowledge and care. Do not rush at anything and always wear protective gear such as goggles and dust masks where necessary and keep your work area tidy. It is advised that you seek a professional to make and electrical and/or plumbing installations in your darkroom. All sockets and switches must be built according to codes within your municipality, and additionally must be waterproof and/or placed higher than the area where there will be liquids. When working with paint and sealers etc... always ensure that you have good ventilation.

Neither I, the author of this article, nor the Publisher/Editor of this magazine hold any responsibility or liability for damage, injury, injury causing death, shock and all other consequences which occur due to malpractice, carelessness or lack of experience or otherwise. Accidents do not just happen they are caused. This is a project designed for amateur builders with some prior building experience. Please undertake the construction at your own risk!



# Black & White

The Classic Photography Art Part II - By Jon D. Ayres

## The Art of Black and White Portraits

Let me begin by stating that this article, like most of my articles, is aimed towards the amateur and hobby photographer. Professional portrait photographers have to pay close attention to several things that often can be overlooked by hobbyist. Things like studio setup, lighting, backgrounds are important for the pro portrait photographer, but not to the degree that it is, or should be, for the hobby photographer. This article is mainly for the hobby photographer taking portraits of family members, friends, or even strangers under different situations that I think should be taken into consideration in order to get some great black and white portraits. I tend not to like mentioning camera settings because each situation requires something different, plus the best photos come from trying something new. Camera settings you should learn on your own by taking a class or reading a good photography reference book. I tend to not be a big believer in set rules or settings; I'm always willing to try something new. Now that I have my disclaimer out of the way...On with the show!

Portrait art has been done throughout mankind's history. Since we lived in caves, throughout the Ancient Greek and Roman civilizations on through when Rembrandt, Leonardo Da Vinci and James Whistler painted their famous portraits. Continuing on up to the present when Alfred Eisenstaedt became famous for the photography he did for LIFE Magazine when he started photographing for the magazine in 1935. His work included 86 covers and over 2500 assignments for LIFE including photographing royalty to movie stars, from scholars to diplomats and everybody in-between including John F. Kennedy, Albert Einstein, Marilyn Monroe, and Winston Churchill to name a few of the celebrities captured by Eisenstaedt's

camera. Or W. Eugene Smith, who also became one of photography's legendary photographers. He was, undeniably, one of the greatest photojournalists of the 20th century whose work included the "Country Doctor" "Nurse Midwife" and "Man of Mercy," which portrayed a back-woods midwife and Dr. Albert Schweitzer." These photographers became famous for their hard work, sacrifices, experimentation and never giving up. If they can do it, why can not we?

Just why are black and white portraits so good? Well, to be honest, not all portraits and photos, whether they are color or black and white, are good just like not all photographers are good. It is the photographer who has taken the time to learn not only about photography, but also how to use their camera to its fullest that takes great photos and portraits. But why are black and white portraits so interesting? For many reasons - Each person has their preferences and reasons for liking or not liking something. I grew up in the 60's and 70's, and as a child almost everything I watched on TV was in black and white, even the cartoons. I remember the photos my father took with a black and white Poloroid camera. Celebrities were people admired and respected, and the black and white photos of celebrities had style and class. So I guess you can say I like black and white photos because they bring back good memories, dreams of my youth. Generally, the same things that apply to color portraits also apply to black and white photos with maybe a little alteration every now and then.

## What Makes a Good Black and White?

Black and white photography is as much about contrast, tone (shades of gray,) texture,





*If this photo of kids skating had been in color, your eyes would have tended to wonder around the photo. With it being black and white, the viewer's eyes focuses right in on the skaters.*

detail and composition as color is to color photos. Oftentimes, many photos just do not make good black and white photographs because color is what makes the photograph special and why the photo was taken. For example, sunsets are not often portrayed well as black and white, nor does a field of wildflowers look as nice in black and white because color is part of what makes the photo special. But sometimes there is just so much more to an image than only color. Black and white can make the viewer study the image longer, because usually there is just so much more detail to examine in a black and white photo. A black & white photo of a single flower brings out details that would be missed if the image was in color and causes the viewer to take time to look at the pollen on the stamen, the veins in the petals, and how the light hits the flower. Street photography and especially street portraiture works especially well in black & white, because your attention is always drawn to what is actually happening in the scene and how the people are interacting with their surroundings and with each other, which should be why the photo was taken in the first place. Strong texture works well in black and white; the grains of sand on a sidewalk, the grain found in the wood of an old wooden bench, or the texture of tree bark, fog, rocks and close-up shots of leaves, plants, flowers and fabric, to name just a few of the different things with strong textures. Reflections found in puddles or other still bodies of water or windows also work well. Black and white portraits are especially effective in conveying emotions, age, wisdom or knowledge, because when you take the color out of the picture, these things become more noticeable and you actually end up putting more color in the photo when you take well thought out black and white photos. Light; the intensity or lack of it, the direction it's coming from and the quality of it, become much more noticeable in a black and white image. I have seen some very fine

photos in black & white that were all only about light and shadows and how they fell across the object in the image. You have to work a little bit harder when you are looking to make a black and white photo, because there is no color to distract your eye, there is so much more to take into consideration. Now that we know what makes a good black and white photo, let's take a look at what I consider important considerations which help make a gallery quality fine art portrait.

## Just what makes a good portrait?

I noticed once on a forum where somebody asked, "Just what makes a good portrait photo?" Somebody answered, "That question was a very subjective question, you have to take a lot into consideration," and I agree fully with that answer. Good photography of any type takes thought and planning. Will the photo be color or black and white, what do you want your photo to say, what do you want your viewers to see, what settings will be best for the given situation, are some of the things you have to give consideration to if your going to take a good portrait photograph. But just like the old saying, "Beauty is in the eye of the beholder," holds very true in photography.

I do not believe in rules, per say. Sometimes rules are important (like the rule if thirds usually works well for black and white portraiture), but believe it or not, often times all it takes is nothing but luck, the wiliness to experiment and try new settings, and the patience to make good portraits - not rules. Some of the greatest photographs ever taken have come from people who bent the rules for their own purposes and intentions, so don't be scared of experimentation.

Good portraiture shows the spirit of the subject photographed to the viewer. A good portrait will



*You haven't been to a McDonalds until you go to a McDonalds with a view like this! See how well back and white works with this photo.*

contain at least one element which shows the subject's personality, attitude, special mannerisms or any of the other features or personal traits that form the individual's personality. In quality portraits in which the subject is facing directly to the camera, the eyes of your subject will be what the viewer will focus on first; everything else in the frame can be out of focus, but if the eyes are well-lit and focused then the viewer will have an area to focus their attention on. An old saying once stated that the eyes are a window into the soul, and this is same for face-on portraiture; the eyes of your subject are the widow that opens the photograph completely to the viewer.

It is rare that I shoot posed shots, preferring to shoot candid shots better, but when I do shoot posed shots, I remember the expressions and poses I see and sometimes ask my model to use these expressions and poses. The successful portrait photographer must study people they do not know in order to capture their true feelings. This involves watching for signals in a subject's mannerism, reactions, expressions and body language. Then the photographer should be able to decide how best to capture the subjects feelings and character with the camera. Being a people watcher will help you to learn how to sense what people will do, this will help you to get some great street portraiture. Photographer Elsa Dorfman has a belief that I agree with whole heartedly, be interested in your subject. Elsa cares about people. She is genuinely curious about people and she has never met a person that she could not connect with in just a few minutes. If you are so busy photographing that you can not care about the people your photographing and then do not even bother trying to take their photos! Many photographers forget that their own personalities are expressed in the photos they take, more than the photographer realizes.



*Care for a ride in my new wheels? Sometimes color can be a distraction. I think black and white suits this shot better than the color version.*



*Artists are one of my favorite subjects to photograph; these two art students at Kolomenskoye park were two of my first artists I photographed when I came here to Russia.*

A big part of portrait photography, especially street portraiture photography is having an understanding of human nature, how people react to certain situations, events and stimuli. Pay close attention to the location your at. You're in a café - people generally look up when a waitress comes up. Everybody loves children and babies - they smile when one passes by. A siren goes off - everybody looks toward it. Pay attention to the situation and be ready to get the photographs you are looking for.

Personally, I'm not a very big fan of portraiture shot in a studio, they just seem too unnatural and unreal to me. Professional models are like actors and actresses, they know how to fake a look or emotion, but most of us never get to shoot professional models. It is always important to make your subjects feel at ease when shooting portraits. Sometimes a shot has to be posed, but if it is a posed shot, then being in a real and natural environment will help make for gallery quality portraiture in my humble opinion. The more artistic views that the photographer has, the more natural the shot and more relaxed the subject will be.

Backgrounds are important in portraiture photography; it should give your subject personality. For example, some photographers believe that the background of your portraiture should be blurry; Sometimes yes, but the background can also be part of the scene. If you have your photo taken standing in front of St. Basil's Cathedral, you want people to see where you have been, and it is the same with portraiture photography. The background can be as much a part of the photo as it can be a distraction. The scene can make or break a photo.

There are two types of black and white portraiture: Posed shots where the subject is fully aware that their



*Black and white works very well for street portraits.*

photo is being taken, and candid shots where the subject has no idea that they are being photographed. Each type of portraits have their place, I have done both, but generally prefer candid shots because they are more natural and show the subject's true feelings and emotions. My favorite type of photographs are when I take photos of people going about their day to day business such as vendors in a market, a crowd on the street, a policeman/woman on street patrol or people sitting in a bus or subway. You want them to appear that they are unaware of your camera. You want the viewers of your photo to feel that they are viewing an unguarded view of the subject photographed.

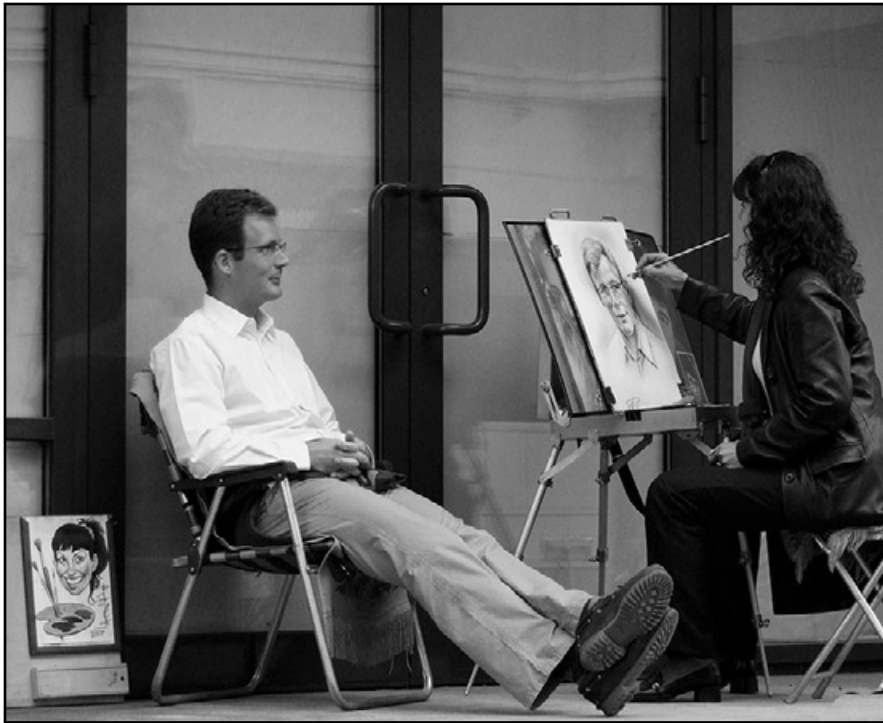
There are several ways to take natural candid photographs. Find your chosen spot and wait for everything to come together in the way you are looking for. One of the best lenses for candid street portraits is telephoto lens; it will help you to take completely natural scenes of people, their true thoughts and feelings. People on the street and in public can be photographed freely and in any manner the photographer chooses, it makes no difference whether you're using a 50mm lens and being up close and personal or a 400mm telephoto lens and standing far away. If they are in public and on the street, you can photograph them in any way or manner you choose to. There is, however, a right way and wrong way of doing things. Most of the time people really will not even notice you, and if they do, they usually will not mind you taking their photo. But you have to use common sense and always try to avoid trouble. It's only natural

for a person to want to know why you're taking their photo. Be honest with them! If a person objects, then show them you're deleting their photo. Photographer's rights do not take preference over another person's rights, and if they do not want to be photographed, then that's their right.

As we already know, candid's seek to be something like a fly-on-the-wall that catch people going about their day to day activities seemingly unaware of the photographer. Another of my favorite types of photography is candid portraits WITH the subject's permission, when the photographer is actively engaged with the subject and the subject is conscious of the photographer and photos are being taken. In consensual candid's, the relationship can be either obvious with the subject looks directly into the camera or subtle with the relationship is implied because the image feels more intimate. We sense that the photographer was physically close to the subject and that the person was aware that they were being photographed.

When shooting portraits always be on the lookout for those special moments when a person's character comes shining through. I remember once a friend asked me to take some portrait shots of her so she could send to her boyfriend in the army. She stopped by my apartment where I had two cameras setup in my living room. One camera was set to take shots from her waist up and the second camera set to take shots from mid chest to a little over her head, unbeknownst to her, I had two remotes attached to the cameras and the sound shut off on the cameras. While she was putting on her makeup, brushing her hair, and chatting about things and joking, I was taking photos of her. Then I said, OK, we're through! She was kind of surprised, so I showed her the photos I took and she was amazed. Why? Because every shot I had taken were completely natural and not posed. She said that those photos were some of the best she had ever had taken of her. When you are photographing street scenes or street portraits, be on the lookout for special expressions on people's faces like the impatient expression on a pedestrian's face as he waits for the light to change. Always be on the lookout for that special moment. Every person has a story, and every picture should tell that story. Remember when shooting strangers like when your doing street portraits, you either get the shot or you do not, there are rarely second chances.

With regards to posed portraiture photograph. in my opinion, doing them on location is better than in a studio. Being on location helps to put your subject at ease and relaxed. Most portraits are about people with the modern exception of pet portraits or wildlife portraits, but portraits of people are still the main area



*Another of my favorite subjects, street artists. See how clean this photo is. By clean I mean no distractions, your eyes go directly to where I want them to, the artist and her sketch.*

of portraiture. Portraits shot on location are about people and their lives. Portraiture can be about what kind of work your subject does and where they work. Often times I take street portraits of policemen, firemen, street cleaners, businessmen/women in their surroundings. Location shooting portraits should convey an idea about a person by combining portraiture with a feeling of the location. The location should be connected to your subject's life in some manner, their home, a favorite park, their office, a popular site in their neighborhood or city, a location that puts them in a good and natural mood. Always take advantage of shooting locations, let the location be your studio. Often being on location, a local tourist site, riverfront,



*Police K9 unit relaxing, black and white tends to emphasize the relaxing police and dogs during their break.*

café, bar, street or even a widow sill can offer a setting that not only puts your subject at ease, but many times provides a scene that just can not be done in any studio. The locations in which you make portraiture are important because they add to the viewer's understanding of your subject. The room where your subject lives or works, their home or apartment, the street they live on, the places where they relax or play (adults do play), these locations gives information about the subject and if your portrait is true, it will tell the viewer something about the subject's life.

Sometimes portraiture with detail are better than portraits with no detail. As I mentioned before, sometimes the background is an important part of the portrait. Composition of your shot and including the background may be important in your photograph.

Often times portraits are shot from the waist up, showing nothing but the person's chest, arms that are cut off, neck and head, a big mistake. Many business executives have portraits done in this manner for some reason, but instead of showing class and power, they look like some goofy student because the portrait looks just like a yearbook photo. Good executive photos would show the executive sitting at their desk, answering the phone, reading a report, or writing something – including their background elements. Good photographs always tell a story and this is just as important if not more important for portraits. Gallery quality portraiture always tell a story about the subject, just look at famous painting by famous artists hanging in art museums. Every single one tells a story and so should your photos. You will often find that shots taken with the subject not looking directly at the camera are better than the subject staring directly into the lens. A sideward's glance by the subject or the photographer shooting from a slight angle many times adds a dimension of class or in shooting a female, a touch of romance. Again, do not be afraid to experiment and try new things, that should be the number one rule of photography, at least it is for me.

## Post Processing

I guess it really depends on whether you shoot in black and white or choose to convert to black and white in post processing. There are many good



*Street scenes tend to come out pretty good in black and white, here is a three horse wagon that used to be popular in Russia. Your eyes are directed right between the two horses to the driver.*

programs for post processing your photos and converting them to black and white. I use Photoshop and Lightroom for my post processing and black and white conversions because of the almost unlimited options these programs give me, especially Photoshop. With Photoshop I currently use several black and white conversion plugins that give me excellent results. I currently use Black and White Styler, Alien Skin Exposure2, Digital Film Tools 55m and Digital Film Lab, Nik Color Efex Pro, Power Retouch Pro, Red Paw Media-BW Pro, Silver Oxide, Tiffen-DFX, and OnOne PhotoTools and of course Photoshop itself converts to black and white. Lightroom is not as extensive a selection, but it does have a pretty good conversion abilities. Of course Photoshop and Lightroom are not the only games in town, there's Aperture if you use a Mac, Gimp, Picasa, Corel Painter Photo and numerous of other post processing programs. I generally try and tailor my post processing to the photo; photos of women I like to keep a soft dreamy focus, maybe

a glamour type black and white. Masculine photos I tend to keep sharp and in focus, something of a strong feeling. Post processing is an important part of photography and always has been important from the start of photography in the early 1800's when the first photos were worked on in a chemical darkroom. I've seen some posts on various forums where the poster says, "I get it right in the camera the first time, so post processing is not needed." Well, maybe they're satisfied with a half done job. A good photo is more than just picture perfect settings and technique, its mood and feelings also. Sometimes, moods and feelings can only be brought out with post processing. Post processing has nothing to do with correcting bad mistakes with exposure, contrast, saturation etc... Rather enhancing or amplifying the mood and feelings the photo gives off. Yes, photo mistakes can be corrected with post processing, but even if you take picture perfect photos, post processing is important because it can set or make a mood that can not be achieved with the camera.



*This photo has an interesting story: I tried to post process it in somewhat of a spooky way. At Red Square, there are impersonators dressed as Lenin, Marx, Tsar Nicholas II who charge you to take their photo or pose with them. One afternoon I was at the Kremlin taking photos and stopped in Alexander's Garden to take a break and have a cool brew. Well you know what beer does to you, so off to the restroom I go. At Red Square there are two public restrooms, in the Kremlin towers at each end. There is the crypt with Lenin between the two towers. Well, I was standing in one of the men's restrooms, when I walked Comrade Lenin. Needless to say, I was somewhat surprised since the effects of Russian beer can be somewhat strong (Russian beer comes in different strengths unlike US beer). I guess you could say I was in the right place at the right time, for more than one reason. The combination of the post processing, along with the photo being black and white, gives this image a classic look.*

## Final thoughts

Black and white portraits truly are classical art. What makes black and white photos and portraits special are the strong emotions and feelings they give off. Black and white photographs are nostalgic, timeless and emotionally strong. In order to create digital fine art black and white photos, you first must learn to see in black and white. A good way to do this is look at flickr.com first for the camera model you use.

Once you find the web page with photos taken with your camera model, then you can do a search for black and white photos and you most likely will find plenty, look them all over. Then when you see a scene you want to shoot in black and white, you can view it in your imagination in black and white pretty easy. Next you have to decide whether or not the photo you will take will be better in color or black and white. Some photos are better in color and others in black and white. I always shoot in color and then convert to black and white in post processing and this works the best for me. Of course you have to use the right camera settings for the given situation you're shooting under.

I've only mentioned a few things that I consider important when shooting portraits for you to take into consideration. It would take a book to mention everything about shooting portraits; in fact many books have been written on the subject of portrait photography. Never be afraid to experiment with settings, composition and post processing. There are no set rules for fine art. Give black and white digital photography a try, either by shooting in black and white or converting in post processing, I think you may be in for a big pleasant surprise if you just try.

### 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.eyeoftheheart.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!

## FLOWER POWER: FLOWER PHOTOGRAPHY ESSENTIALS - By Kenneth Fagan

It's the summer time and the landscapes and gardens are full of colour. Yes, all the summer flowers are in bloom so it is now time to take out your camera and get shooting. It can be so easy to get carried away and shoot without thinking; this is a big mistake, particularly when photographing flowers. As with all photographic situations, there are three main factors to consider when photographing flowers: Lighting, Depth of Field (DOF) and Point of Focus. With these three factors carefully put into consideration each time you shoot, you will already have improved your flower photography.



**A**s with all areas of photography, composition is the key to a successful image; Try not to have too much or too little of what you are photographing. You do not want an overkill of detail, which complicates an image and makes it difficult to look at, while on the other hand, an image with too little detail will look flat and lifeless. You can control the amount of detail in an image by availing of your SLR's f-stops to control the depth of field. If you use a small aperture such as f22, you will have sharp (or relatively sharp) background detail, meaning an increased amount of detail, which is not complimentary to main subject in the final

image. At the other end of the scale you could use a wide aperture such as f5.6. Increasing your aperture will cause the DOF of an image to become shallow, and there will be much less background detail which may otherwise prove to be a bit of a distraction. For an example of this have a look at the image of the red Dahlia (as shown on the following page).

The first image was taken with an f-stop of f22. Compare that with the second image, which was taken at f5.6, and we can see how the first image has relatively sharper detail than the second image. Notice how your

eye was drawn to the flower much faster with the shallow DOF (f5.6).



*Shot at f22. Notice how the background still retains detail.*



*Shot at f5.6. Background is blurred out, drawing the eye to the flower.*

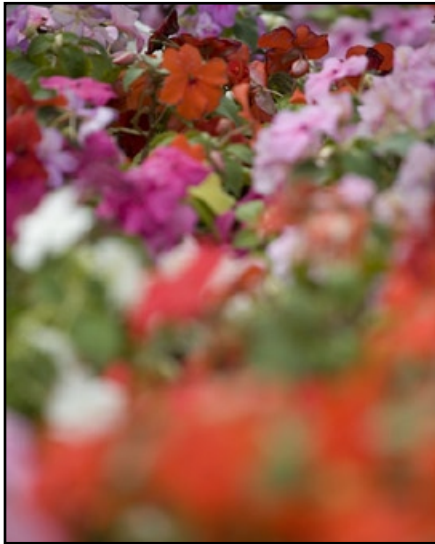
Depending on the effect you desire, you may want to play around with the apertures to experiment with the DOF. In macro photography, the more shallow the DOF (such as f2.8), the better the results are, particularly for very close up shots. If you wish to do some very close up work you will need a dedicated macro lens which are specially designed for macro work. These lenses are quite expensive so you unless you plan to shoot macros on quite a regular basis they may not be worth the money, otherwise, you can get a standard lens that is macro capable. To tell whether your lens is macro capable there will be a small flower shaped symbol on the lens, allowing you to shoot relatively close to the subject. All of the images shown in this article were taken with a macro capable lens and standard lenses.

It is especially important to remember when shooting with very large apertures that you must take care when focusing. Photographing flowers is not just a matter of setting your aperture and click... you're done - there is a lot more to it than that. The appearance of a flower in an image is all about the area that is sharp and the area that is out of focus; commonly the closer you are to a subject the wider the aperture will need to be. As mentioned earlier, an image with a shallow depth of field will have much less of an area in focus than if you used a smaller aperture. To get the flower to look its best in an image, focus on the centre of the flower where the parts of the Pistil and the Stamen are nearest the lens, which means that the outer extremities of the central part of the flower (where the pollen collects) will be in focus. Once you have those areas in focus you can then play around with the apertures and experiment with the DOF that looks best.





It is also important to be aware of where you focus when shooting a variety of flowers, such as the next three images, which were taken at the same angle at f4.5 but with the focus set at three different areas in the scene.



With the first image the focus is on the flowers at the rear of the frame. This is an obvious example of picking a bad area to focus on as the flowers are beginning to die back. Besides that, aesthetically it is a rather undesirable area of an image to be focused on and you lose interest in the image as soon as you look at it. The second image shows the focus on the middle ground. It does look better than the first image, but the out of focus area to the foreground is a huge distraction. Finally, the third image has the focus nicely set to the foreground of the image, displaying some nice healthy flowers with a beautiful dapppling of colour in the background.

The next series of three images were part of a street stall selling beautiful bunches of flowers of all kinds. For this, I actually just used a point and shoot camera, and looked for patterns and areas where there was good colour co-ordination and a nice mix of flowers. By simply shooting an entire area or a few select flowers, you can come up with some cool images.



Just take a little time with the composition and remember that sometimes a little bit of post processing cropping can work wonders for an image as you can see from the next images where the original image had some plastic wrapping sticking out - With a quick crop, the appearance of the image improved considerably.



At this stage, you have learned that the focal point and the DOF are very important when composing flower images. There's also something more challenging, such as a high contrast image (a dark background with a bright foreground or vice versa) like the image of the white flower shown here.

To show the best possible example of this I chose a flower with dark green leaves and white petals. The sky was perfect for the shot, it was overcast so it acted as a giant natural soft box, removing any shadows from the white petals. It so happened that the petals were two f-stops lower than the green leaves for correct exposure, hence the flower was correctly exposed but the stem and leaves were under exposed by two stops causing the background to be a lot darker than if they were exposed correctly. Once you are ready for some post processing you can further darken the shadows (the under exposed area) and brighten the highlights (the correctly exposed area.). The most successful and reliable way of doing this is with curves (in Photoshop or your favourite image editing software).

Not all flower photography has to be macro. As you have seen earlier, some nicely presented flowers at a market can make wonderful subjects. Always be on the lookout when visiting public gardens for flower displays in pots and hanging baskets, you might be surprised with what you come up with a little consideration for its surroundings. Look for things that could give a nice framing effect such as the window box display or a large colourful flowerpot against a wooden

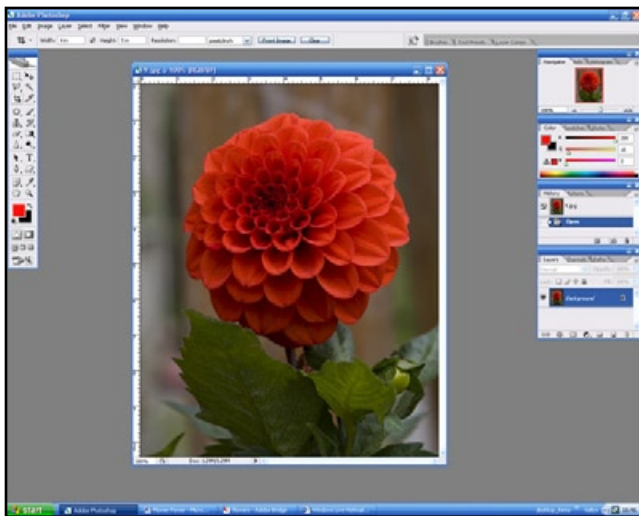


fence. Have a look at the following examples of how the background and surroundings play an important role.



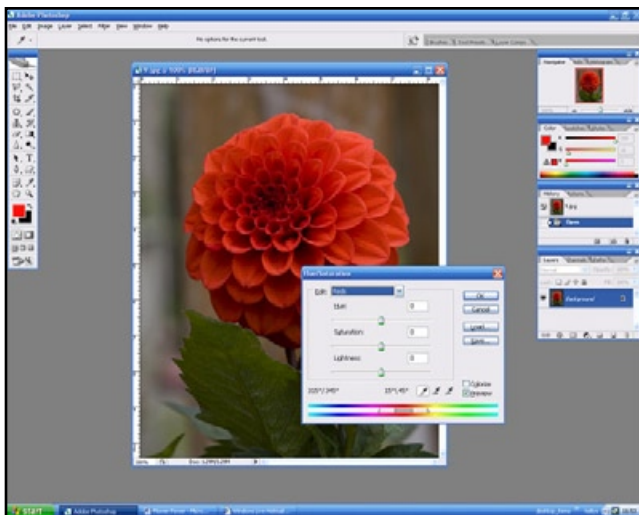
## Post Processing: Photoshop Flower Fun

Finally, if you are the type that likes to take a photograph then have a little bit of fun with it in Photoshop well here is a simple idea where you can easily change the colours of the flower with just a few simple steps. Flip to the following page to have a look at a very brief and easy tutorial which will have you turning red roses blue in no time!



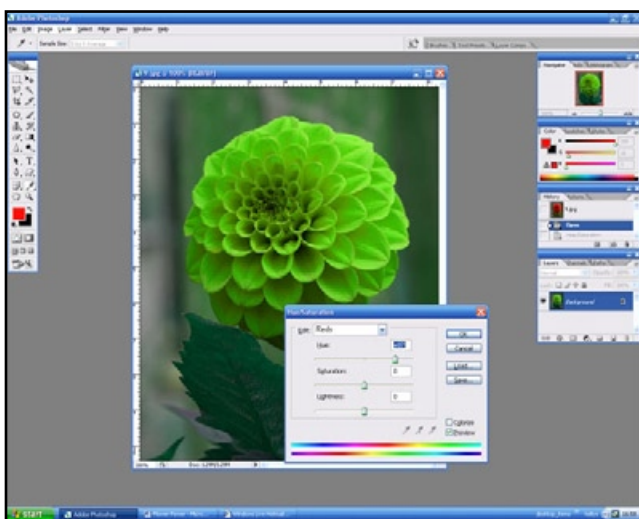
### Step 1:

Open up an image of a flower which has a nice clean appearance with as little blemishes as possible. The goal here, is to change the colour of the flower easily, without affecting the colour in the rest of the image.



### Step 2:

Select HUE / SATURATION from the adjustments menu (or CTRL+U) and select (in this instance) REDS in the drop down edit menu. If your image contained (for example) a yellow flower, then you would choose YELLOWS to edit instead.

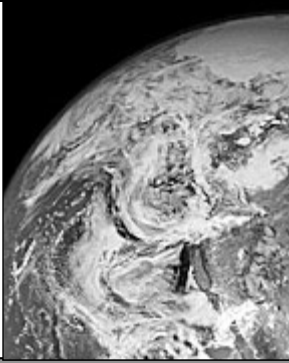


### Step 3:

With the Hue Slider move it left or right and select the colour you wish to use. You can leave the other sliders alone if desired, or experiment with them for different effects on your flowers.

As well as that, you can also run the history brush over the background area to get back the colours of the original image, but ensure that you don't history brush the area where you made the colour adjustment.

So now that you have read my guide to flower photography, why don't you go out and try it for yourself. It is butterfly season soon so there is no better time to capture the wonder and beauty of nature.



# 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.

## LIVING IN LONDON - By Khara Erikson



**A**h, London... So much to see and do, and not enough time to see and do it all. I can still remember the first time I visited. For so long always a city in the story books of such classics as Charles Dickens, A Christmas Carol, where the Queen lives and a country of many castles. This was my interpretation of London, not the hustle and bustle it is today. I walked for ages exploring central London from dawn till dusk, my feet aching and too proud to ask for directions after getting lost on several occasions. Once the discovery

was made that street names are posted on the sides of buildings at intersections and not overhead or on a post on the corner like it is back in western Canada, exploring got a wee bit easier. Piccadilly Circus with its bright lights, double decker buses, and black cabs racing about awed me while trying not to get hit by the traffic. So many little differences, so many things to explore, so many things to love and hate whether you like shopping, sightseeing or entertainment, your stay in London will be over before you know it.



*A view of the busy and colourful Piccadilly Circus.*

Where does one start? With so many tourist attractions in to see in London, a walking tour on the River Thames where there is much to see on both sides on the river is a good place to begin. Most of the sites and attractions are situated in Zone One on the Tube map, as the London Underground is another good way of making your way through the city.



After a year of living here, I'm still finding I look the wrong way as I cross the street, even with the very helpful look right or look left painted in bright colours on the crosswalk. Oddly enough I don't find it as old as other European cities that I've been to. I believe this is mostly due to the Great Fire of London that swept through in 1666. The fire destroyed the medieval city inside the old Roman wall along with St. Paul's Cathedral, and the slums. It seems like there's a lot of up and coming architecture here. It is strange though to be walking along and you're looking at a building that was built in the 19th century, right next to a modern limestone and glass feat. Of course though, one of my favourite skyscrapers is the Gherkin - An egg shaped skyscraper that stands out amongst the other building blocks. I also think that the City Hall is a gherkin that has been squashed by a giant's thumb and it now leans a bit to the side about to fall over.



*A view of City Hall.*

Still nice looking though, and I'm sure it has a lovely view for the city workers, looking over the River Thames and the financial district, not to mention the Tower of London. A fortress situated in central London, built by William the Conqueror in 1078, it is now an exhibition and tourist attraction which houses the Crown Jewels of the UK. Just off of the Tower of London is the stunning Tower Bridge. London seems to love building distinct and quite individual bridges over the Thames, not to mention the foot tunnel that runs under the Thames from Greenwich to the Isle of Dogs. The bridge was completed in 1894 which took 8 years to build. It's an impressive design combination of a bascule and suspension bridge and it seems to be an iconic symbol of London. There's an exhibition that gives the history of the bridge, but even more of a highlight is the fantastic views it offers from its 42 meter walkways above the River Thames.

Another option of panoramic views is the London Eye, a renowned ferris wheel which offer spectacular views over London on any sunny day. It is Europe's



*London's spectacular Tower Bridge.*

tallest ferris wheel standing at 135 meters, where one full rotation takes 30 minutes to complete. I would think it's the UK's most popular paid tourist attraction, it originally only had planning permission for 5 years but due to the success is now another one of London's permanent landmarks.

For a cheaper view of the city, then look no further than The Monument. Built to commemorate the Great Fire of London, it was completed in 1677 and built on the alleged spot in Pudding Lane where the Great Fire is believed to have begun. Standing at 61 meters, a climb of 311 steps brings you to the flaming urn top free standing column. Offering breathtaking views of the city, the column was designed by Sir Christopher Wren and Robert Hooke. Another of Sir Christopher's Wren's more famous designs is St. Paul's Cathedral. It is supposedly London's fifth St. Paul's Cathedral, the fourth also being gutted by the Great Fire of London. The cathedral was completed in 1708 and has survived WWII despite being targeted during the war. It is the final resting place for John Donne and Florence Nightingale, not to mention numerous other famous people.

Another of London's famous landmarks is Westminster Abbey. Its official status is a Royal Peculiar (meaning a church responsible directly to the sovereign, and not to a diocesan bishop), made so by Elizabeth I. Since 1066, all English and British monarchs have been crowned in the Abbey, except for a few and subsequently most Kings and Queens of England have been buried there. It has become an honor to have been buried or memorialized here such as Charles





*Westminster Abbey.*

Darwin, Sir Isaac Newton, Geoffrey Chaucer, Charles Dickens, and many more.

One of the things I love about London is the myriad of museums, parks and squares there are for the public. The Tate Modern and Tate Britain are free admission, except for the major exhibits. As well as the Photographer's Gallery, just off of Leicester Square.



*Trafalgar Square Panorama.*

There's the Serpentine Gallery situated in Hyde Park and the National Portrait Gallery, free except for special exhibits.

Trafalgar Square sits out front of the National Portrait Gallery and today serves as a centre for rallies, protests, and demonstrations, mostly held on weekends. It has also served as a place of celebration for sporting events and New Years Eve. There are also lots of parks and open spaces to spend the days idling about. The likes of Kensington Gardens, Hyde Park, Green Park, and St. James's Park form a continuous open green space. Regents Park houses the London Zoo, Queen Mary's Garden, as well as an open sports pavilion. Hyde Park is the largest in central London, and adjacent to Hyde Park is Kensington Gardens, which at the western edge is Kensington Palace. Opposite Hyde Park is Green Park where Buckingham Palace is situated. Across from Green Park is St. James Park, the oldest of the Royal Parks of London.



*St. James Park.*

An easy way to pass the time by is to wander about London's numerous markets. My absolute favourite is Camden Lock Market. A vibrant atmosphere and a wide selection of goods being sold, it's a great place to find unique clothing, art, jewelry, and crafts as it serves alternative sub cultures away from the mainstream shops such as H&M and Topshop.



*Camden Lock Market.*





Just minutes from Camden Lock Market is Camden Town, with more vibrant shops to browse through as well as pubs to rest your bones and wet your lips. There are several other markets worth a browse. Portobello Market on the weekend is another great place to look for antiques and beautiful jewelry, second hand clothing, handmade designer clothing as well as funky boutiques near by for the more exclusive buys. Spitalfields is another market worth escaping to. Located and steeped in history, this is the area where Jack the Ripper acted out his murderous deeds. It is now home to a lively art scene, an international food village and lots of wondrous boutiques to browse through. Closeby is the colourful Brick Lane, world famous for it's graffiti featuring such artists as Bansky, D\*Face and Ben Eine. There's a real jumble of stalls selling various goods from leather, clothing, second hand furniture to bric-a-brac. Sometimes referred to as Banglatown, there's lots of cheap and cheerful Indian and Bangladeshi restaurants to be found.

Columbia Road Market is a street flower market that is popular with photographers and TV companies



who regularly film there. Covent Garden is worth a look around. It sells mostly novelty items but there's Apple market that sells unusual and imaginative antiques, handicrafts, jewelry, and clothing. There are many street entertainers about who have to audition for their time slots. On the far end of the piazza is the Royal Opera House as well as London's Transport Museum.

The end of any good day is a show at any of the West End's many theatres. There are several places in Leicester Square that sell tickets half priced on the day of showing, including a ticket office that's in Leicester Square Tube Station. All of London's film premieres happen here in Leicester Square and I find it really funny to be walking around and seeing all the tourists and street performers and then a queue of people lining up to see the stars sometimes as much as 8 or 9 hours later. If you still have any energy at the end of the day, head to Soho for the many clubs, pubs, bars, restaurants, and late night coffee shops. Or cash left over to burn then head to Berwick Street for the many record shops, or to Carnaby Street, a thriving shopping area.





It feels a bit surreal sometimes to realize that I've living in such a cultural glamorous city, where fashion is cutting edge, artists and musicians make it big and I'm still wandering about in my faded jeans and t-shirt. London is a huge city with so many well kept secrets just waiting to be discovered and chanced upon; Pubs down tiny side lanes, boutiques and bookshops in trendy Marylebone or Hoxton, an abundance of museums and galleries throughout this sprawling metropolis. I no longer see the outdated cliché of tea drinking crumpet eaters, but a thriving hustle and bustle of mixing lifestyles and traditions emerging into what we call London today.





# 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.

## POWER CELLS: DISPOSABLES, RECHARGEABLES AND COMPATIBLES - BATTERY TALK - By Kenneth Fagan

These days, unlike fifty years ago, the modern camera is a mere paperweight without batteries. Depending on the make, model, and size, batteries vary greatly. There are dozens of different batteries out there, each one having a specific purpose. In this issue, I am going to take you through the use of disposable batteries against the more expensive rechargeable batteries as well as the camera specific branded against non-branded or generic batteries.



Rechargeable batteries use different alloys for power than the standard disposable battery; The most common alloys used in rechargeable batteries are Nickel Metal Hydride (NiMH), Nickel Cadmium (NiCd) and Lithium Ion (Li-ion). These alloys, once drained of energy through use, can have their chemical reactions restored to original capacity by applying electrical energy to the battery with a battery specific charger (a charger that is designed to charge the type of rechargeable battery you have). Non-rechargeable or disposable batteries use different alloys to produce electrical energy, which cannot be reversed once depleted. The most common disposable camera batteries are Alkaline and Lithium batteries (not

Lithium Ion). SLR's are high drain electronic devices so they require batteries, which have a high capacity and last longer than a standard alkaline battery, because the maximum voltage of a standard AA alkaline battery is 1.5 volts. In particular, the CR123 disposable battery or a rechargeable Li-ion or NiCd batteries especially in SLR's has replaced the alkaline battery for higher voltage and amps. For example, a single CR2 battery can have a capacity of up to 3V so the benefits are obvious.

Alkaline batteries' common uses are for the point and shoot camera market where there is less power



*Alkaline and Lithium Disposable Batteries.*

drain, although some cameras can be very draining with batteries. Generally, the poorer cousins in the alkaline battery world are of no use to your camera, they tend to be poor and drain easily. It is recommended to use high quality batteries to get the most hours at a time with your camera. Brand names such as Duracell or Energizer have fantastic alkaline batteries on the market, and as technology improves, their batteries seem to get better and better.

## Different, or the Same?

In some cases, rechargeable batteries seem to give out less power than their disposable counterparts do, because the amps may vary from battery to battery. The standard amps rating for a disposable alkaline battery is 1500mAh (milliamp hours) where as the rechargeable equivalent can vary from 1200mAh to 2500mAh or maybe more. In reality from my own experience, disposable batteries are more consistent than rechargeable. I find this when I use a mounted flash (which takes AA batteries) on my DSLR; the flash recycle time was much improved with disposables. I noticed a huge difference in flash recycle time between my batch of 1200 mAh and 2500mAh rechargables, which is quite understandable because of the output differences between the two. The drain time of the rechargeable AA batteries was consistently



Rechargeable AA batteries look the same as their alkaline counterparts, however, there's a sacrifice in performance for cost savings.

shorter than the disposables. Of course, this is just my experience and it may not necessarily be the case for all situations, battery brands, or flash units. Although for economical sense, since flash units are high drain in general, rechargeable batteries are definitely the way to go. In some circles it is suggested that you do not use rechargeable AA batteries in your flash unit. If you find that disposable AA batteries are better for occasions where fast recycle times are of high importance, then I recommend you go with what you think is best. The higher the mAh in your rechargeable batteries, the stronger the output and the longer lasting they will be.



## Selecting a New Battery

For the more expensive rechargeable batteries, such as the NiMH and Li-Ion, they can vary greatly in price; the reason being that the manufacturer of your DSLR may also manufacture the battery to go with it. These batteries tend to be of high quality and because the SLR manufacturer brands them, the price automatically goes up. It is no surprise to have to fork out about \$100 to buy a new battery for your SLR. If you are like me, and not willing to pay a high price for a battery there is an alternative. Compatible or generic batteries are manufactured by independent manufactures that make specific batteries for many DSLR's for around half the price as the 'branded' battery. That said, there are some compatible batteries, which are of extremely poor quality, but in a good camera store, they will only stock good quality batteries. So, comparing a \$100 battery to a good quality \$50 compatible battery, the compatible battery might be a better investment. I am the owner of a Canon EOS 5D and a Powershot G9, and for both of these I have the original Canon battery along with two or three compatibles, and to this day, I have not noticed a single difference between the branded and unbranded batteries. It is important to note that I purchased these compatible batteries from reliable

retailers so I do not recommend you to go onto the internet and purchase a batch of five for twenty dollars or something. That would be a very bad idea as they could cause irreversible damage to your equipment.

## Battery Care

Care needs to be taken when handling batteries, never touch the metal terminals with your fingers as oily residue will transfer and eventually cause corrosion in your camera and on the battery. Never use a charger that is not suitable for your battery type as this can cause a fire or an explosion. When you change the battery in your camera always, make sure that the camera is switched off, even though the battery may seem completely dead, there may be still some power in it. Removing it could cause damage to your camera.

## Charging Your Battery

In charging your batteries it is important to note just which type of rechargeable battery you have. Different types of rechargeable batteries are manufactured with different chemical compounds and components, and thus require special and unique care when it comes to charging your battery and maintaining its optimum life and performance.

## NiCd Batteries

You may have heard of something called a "memory effect" when it comes to charging your battery. The older NiCd batteries do experience this, in that if you were to charge it while it was still half full, it will eventually "think" (or more properly – react) that half-full means empty, and you will only effectively get half a charge everytime you charge it. That is one of the reasons why battery technology was replaced by the NiMH batteries which do not experience this effect as severely.

## NiMH Batteries

Although still nickel based, NiMH batteries are a step up from their NiCd predecessor. You can charge your NiMH batteries at any point in their drain cycle, and these batteries can also be "conditioned" to act as new over time. Conditioning a NiMH battery basically requires that you fully charge and fully drain your battery for a cycle of 3 times. This effectively refreshes the chemical cycle in the battery, and can give you a long life for your battery. Typically, you can extend the

life of a NiMH battery anywhere between 2-4 years if charged correctly.

## Li-Ion Batteries

Lastly, the newer of the battery technologies are the Li-Ion batteries, which is most likely the type of battery you have, provided your digital camera was purchased within the past couple of years. Li-Ion batteries are extremely robust, and can be charged anytime without affecting their overall life cycle. Unlike NiCd and NiMH batteries, Li-Ions do not need to be conditioned (as commonly thought), but rather they have a finite number of charges before they begin to degrade. In most cases, you will find that with Li-Ion batteries you can get approximately 200 full charge cycles out of the battery. That does not mean you can only charge the battery 200 times, it means 200 full charge cycles. For example, if you were to use 30% of your battery during a photoshoot, came home and recharged it, then the next day you used 70% and again recharged the battery – this would count as one full charge cycle, not two. That's the huge benefit of Li-Ion batteries, along with the fact that they do not drain as quickly as NiCd and NiMH batteries when not in use.

There is a new type of battery on the market, which is not yet widely used in the digital camera market, called Lithium Polymer. Since these are currently an uncommon battery type for the photographer, we will explore this battery in further detail at a later date, when it's sure to become the next latest and greatest "standard" battery technology in your digital camera.

I hope you have enjoyed this article and found it to be helpful in both the selection, and the care of new and your existing batteries. They may not be the love of our life, but the certainly are the life of our love.





# 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.

## HDR PHOTOGRAPHY PART III - SOFTWARE AND HDR BASICS - By Fred McWilson

Welcome back fellow photographers to the third installment on our HDR series. In this month's issue we are going to look at some of the fundamental software aspects with regards to HDR and tone mapping. Hopefully by now, any photographers interested in HDR / tone mapping, have a better understanding of what you need, and how you can utilize this technique and that it is not all that difficult to achieve good results.



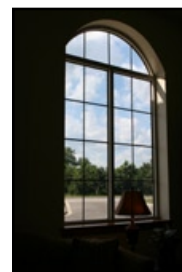
**T**he main emphasis for this month's article is to do a general walkthrough so you can better understand what to expect when you use whichever HDR software you choose to work with. Of course, I am not able to give a step by step guide for each and every software package since I have only used a few of the many that are available. I would trust that whatever HDR package you go with that you follow their instructions for the best results. There are however a few things that I can share that might get you going a little faster.

As I mentioned in last month's article when capturing the images, you should have bracketed shots with differing ev's (Exposure Values). Normally I shoot three shots at  $+2ev$ , so I end up with a  $-2ev$ ,  $0ev$  and  $+2ev$  sequence, of course you can have more but let's

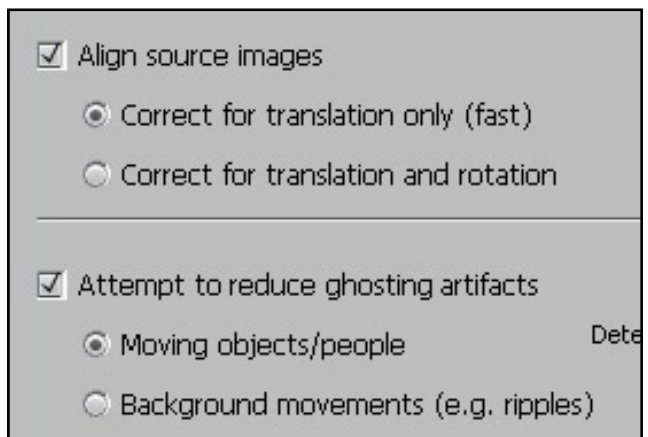
start with this. Now if you don't have any bracketed shots yet, you can go to this address:

[http://www.photographybb.com/images/shared/HDR\\_Sample\\_Images.zip](http://www.photographybb.com/images/shared/HDR_Sample_Images.zip)

and download the full size images of three sample images provided to use for your practice.



Normally most HDR software will require you to load the bracketed shots into its program. Photoshop, Photomatix, Essential HDR or any of the other major HDR programs all work this way. Now there is a decision, usually, that you must make when you are going to load your images (or my sample images). In some of the programs you must choose whether to use the "Auto Align" feature first while in others you can choose this later once the images have been loaded. The "Auto Align" is simply a feature to aid in the registration of the images to each other. This is most useful for any handheld bracketed shots where the images are not framed exactly between each shot. You should choose this action if you are using



handheld shots or if the images are not perfectly aligned to begin with. If you are using my sample images they were done using a tripod so the auto alignment is not needed but can be used without any issues. The main reason to not use the auto alignment if your images are already perfectly aligned is simply computer processing time. If you choose to always use the auto alignment, your computer has to do more with the images and will increase the amount of processing time required, so only use as needed.

Once the images have been loaded, and whether or not the auto alignment feature is to be used, comes the generation of the HDR image. Most programs once initiated will do one of the following: Some of the programs will generate an HDR image that then requires the additional step of "tone mapping", such as Photomatix. Other programs will go directly to a preview tone mapped version of the image such as Essential HDR. Let me stop here and explain a little about why for instance in Photomatix it creates the HDR image first that looks horrible on your monitor. If you recall in my previous article that most current display monitors are unable to render the visual dynamic range that can be generated, the greater dynamic range that can be achieved with this technique when displayed will look awful...that is until you tone map it. So until you

choose to tone map the HDR image the monitor will be unable to properly render it.

The tone mapping of the HDR image basically takes the dynamic range and compresses it such that your monitor can then render it making it viewable. The trick here is that just because you can create a higher dynamic ranged image does not negate the fact that our current display methods are still unable to do so, which is why we must tone map the image to bring the image to within the dynamic range of our monitors or print media.

Now that you have the image in a preview tone map state, most of the programs will allow further adjustments to then allow you to go from the more natural looking to the surreal end of the visual spectrum. Most of the options are self explanatory if you are familiar with other editing programs such as Elements or Photoshop and / or through simple exploration of how they affect your image. One bit of advice is to watch out for "Halos", which are an attribute associated with the tone mapping routines. The halos can be seen around objects with differing contrasts such as a sky and trees. Typically halos are considered to be an unwanted artifact for the more realistic HDR imagery, while in some of the more surreal style they can be a desired effect. See this example showing the halo effect surrounding the trees:



*Here's an example of a tone mapped "for realism" HDR image. By not tone mapping to the extreme, the results are quite natural and the image has no halos.*

When you are satisfied with the adjustment settings, the program will produce the final tone mapped image. I normally, once I have the final tone mapped image, bring that into Photoshop and tweak a few more things such as the "Levels" and perhaps run "Noise Reduction" to bring my image to the state I like, but we will get into that more next month where I will go deeper in the post processing that I do. I would encourage you to go download a trial version of an HDR program and play around with it.

Here are some free trial versions that I'd recommend:  
<http://www.essentialhdr.com/Download.aspx>  
<http://www.hdrsoft.com/download.html>

**A Note From the Editor:**

If any of our readers are interested in purchasing the full version of Photomatix Pro, or the Photomatix Tone Mapping Plugin for Photoshop®, there is a 15% off coupon code available for our readers at:  
<http://www.photographybb.com/hdr>

A special thanks to Fred McWilson for this continuing series, we look forward to next month's article!





# Photoshop Tutorial

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

## ART AIN'T HISTORY! - By Dave Seeram

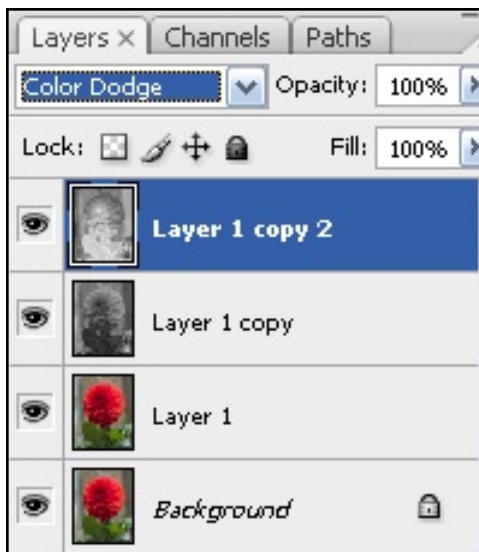
Continuing our summer theme (from our Photography 101 column) of "Flower Power" this month, I thought it would be suitable to show you a very handy artistic technique for turning photos into beautiful paintings. Sure, there are countless filters in Photoshop which can do this for you, but where's the satisfaction in that? This month, we'll be taking a look at the Art History Brush, and how you can use it to create your own digital works of art, even if you are not a painter... Grab your brushes, and let's go!



For this tutorial, we're going to be painting. Don't worry if you feel that you don't have a "painter's talent" because in no time, you'll be brushing your way to great art, all from your Photography. When I show the keyboard shortcuts, always remember that PC's use the "Control" key where Macs use the "Command" key. I'm going to make use of the keyboard shortcuts where possible in this tutorial, as they will come in very handy in speeding up your workflow in the future.

**Step 1:** Open a starting image (as shown here on the left). This beautiful flower shot has been provided to us by Ken Fagan.

**Step 2:** We're actually going to prepare the details part of our image first, before we start painting. To do this, prepare your layers as follows:



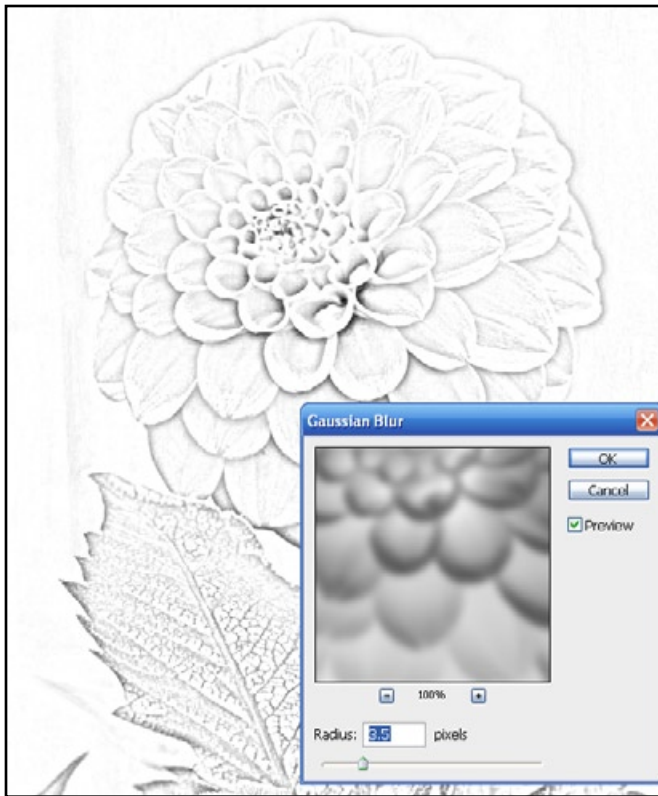
a) Duplicate your Background layer (Command/Control-J).

b) Duplicate it again (Command/Control-J), and desaturate it by pressing:  
Shift - Command/Control-U.

c) Duplicate this desaturated layer (Command/Control-J), and invert the layer by pressing Command/Control-I (for Invert).

d) Lastly, change the blending mode of this layer to "Color Dodge" in the layer's palette.

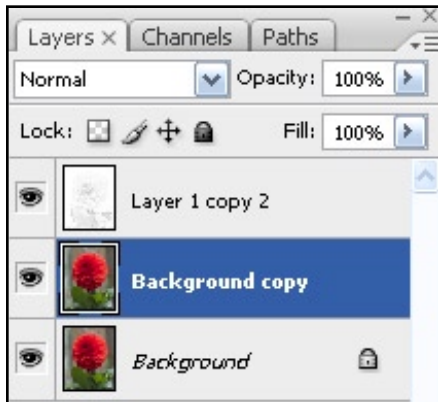
Here's how your layer's palette should look at this point (See image to the left). It may not look like much just yet, but we've only just begun! The next step we are about to take will give your image somewhat of a pencil sketch look, which you can even use on it's own as a popular effect by itself.



**Step 3:** With your top layer as the active layer in your layers palette, go to the menu: Filter > Blur > Gaussian Blur... and choose a radius setting that gives your image a nice soft pencil sketch type look. You want to use a low radius to show only nice soft edge details, not too many shadow areas. Here I used a radius of 3.5 pixels, and it will vary depending on your image.

**Step 4:** Turn off the visibility of your Background Layer by clicking on the little eyeball icon next to that layer. Now press Control/Command - Shift - E to merge only the visible layers. This should leave you with your "pencil sketch" layer on top of your hidden Background Layer.

**Step 5:** Change the blending mode of your top "pencil sketch" layer to "Multiply", and apply another Gaussian Blur with a lower radius setting (Menu: Filter > Blur > Gaussian Blur...). I used 2.0 for my radius here, but it may be different for your image. The goal is to soften the pencil sketch look even further. Lastly, reduce the opacity of this layer to 75%.



**Step 6:** Turn your Background Layer visibility back on, and duplicate the layer (Command/Control-J). Your layers palette should now look like this. (See image on the left).

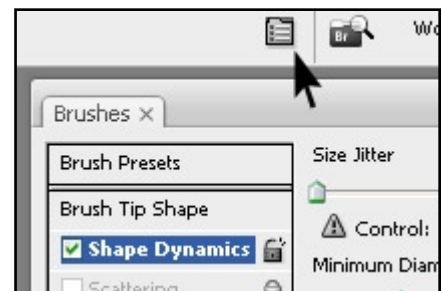
**Step 7:** Select the History Brush Tool (from your toolbar) or by using the keyboard shortcut: Shift-Y. Before we do anything else, open your History Palette (Window>History) and click on the little box-area next to your last step which should read "Layer via copy".

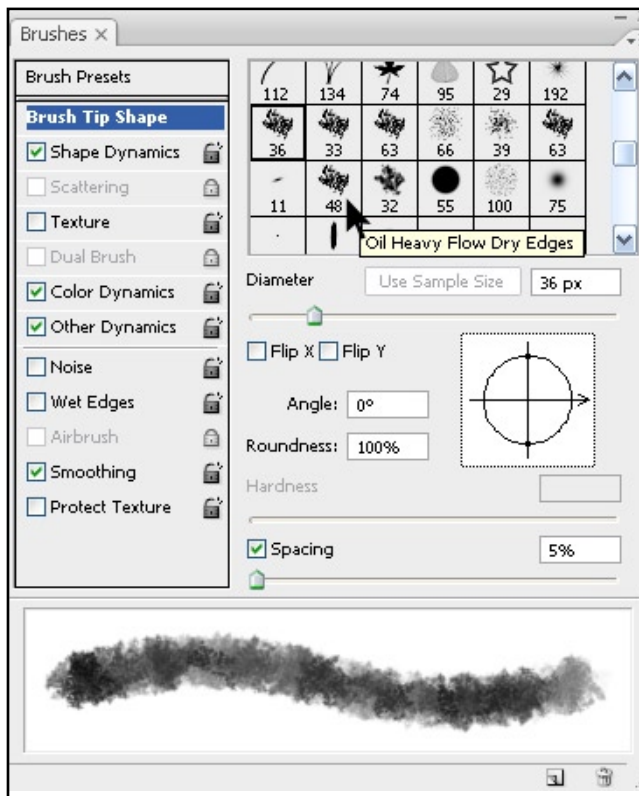


**Step 8:** Along the top of your screen, you'll see some History Brush Options. You can leave most of these as-is, or experiment with the settings layer, but for now, just make sure your mode is set to "Normal" and the brush style is set to "Tight Short" as I have done for this tutorial. Click on the icon at the right-end of the History Brush options toolbar on the top of your screen, which will toggle open/closed the brush options dialog box.

**Step 9:** Here, we can go down the list of options for an almost infinite number of settings and combinations of settings. It's best to experiment, as you will find different ways to create your own unique styles. For this tutorial, I will show you the settings which I used.

For Brush Tip Shape: I used the "Oil Heavy Flow Dry Edges" brush from the built-in brushes. You can find all of the built-in brushes by clicking on the little fly-out menu (located just under the "x" which would close the brushes palette), and at the bottom of the flyout menu you'll see the various brushes.





Shape Dynamics: I left everything here as the default, except I changed the Angle Jitter to 50%

Color Dynamics: I left everything at 0% except for Saturation which I raised to 15%. These settings determine how much variance you would like to have in things like color, saturation, etc...

Other Dynamics: I raised both opacity sliders to 100% for a softer brush look. For a hard brush look, lower these opacities to your taste.

**Step 10:** We are finally able to paint! I find the best way of doing this is to start with large areas of similar colour, and work your brush around (holding down the mouse button), in small wavy strokes. You can change the brush size if it is too large/small by pressing the [ or ] (square bracket) keys. Paint over your entire image until you are happy with the look. You can try different brushes, opacities, or any of the brush settings in the previous steps. Lastly, you can adjust the opacity of your top layer to bring back some slight detail into your image. Here's the finished result! You are now a digital painter; see, I told you it would be easy! Have fun Photoshoping!



Here's a look at the before and after versions. The possibilities with this technique are truly endless. I hope you have enjoyed this tutorial, and I would love to see your painted results in the PhotographyBB Forums. We have a very active Digital Art Gallery, and now that you are all artists, I'd love to see your creations. Drop by the forums and show us your stuff!





# Newsflash! - Lightroom 2

This month we have a news flash announcement for our readers. Adobe has just released the new and improved Photoshop Lightroom™ 2. We'll give you a brief look at what's new for Lightroom 2, and next month we'll continue with an in depth look at some of the new features and how they work.

## LIGHTROOM 2 RELEASED! - By John Ogden

With still another month left to go on the Beta release version, Adobe has just launched the full shipping version of the highly anticipated Lightroom version 2!



Look closely at the splash screen for Adobe Photoshop Lightroom 2.0 and you will see the name "Phil Clevenger". Phil designed the Lightroom user interface (UI) and is driven by simplification, streamlined workflow and localised functionality. The latter is embodied in revolutionary the new non-destructive retouch brush function.

Back in the 90's Phil Clevenger worked on Kai's Photo Soap™ by MetaTools, a ground breaking photo app way ahead of its time. SOAP also featured the workflow driven interface and even a retouch brush! Inspiration, perhaps, for Lightroom 2? (Note the original colour scheme too!)

A look at the SOAP interface:



SOAP's "room" based workflow. Inspiration for Lightroom 2 perhaps?

## Streamlined Workflow Based Application:

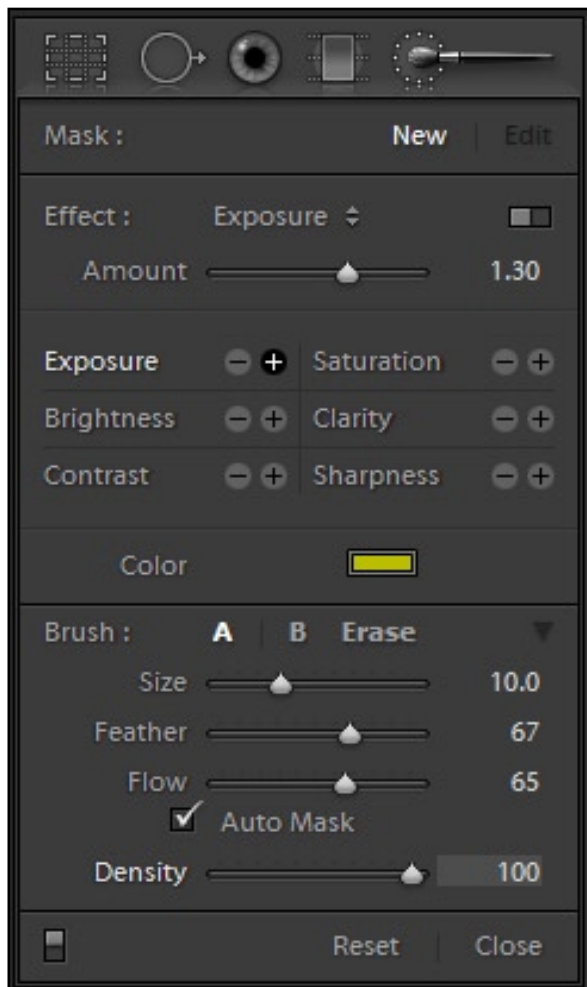
The Lightroom team have been working hard to produce an application that is streets ahead of the first version. Behind the scenes significant developments in the algorithms hide the complexity, but out in front the UI puts the emphasis on the tools that need to be at hand. Here's a quick look at some of the developments.

## New Retouching Tools Grouping:

Crop, Spot healing/cloning, Red Eye, Graduated Filter and the Adjustment Brush are now grouped together in the right develop panel, freeing up more screen space for your images.

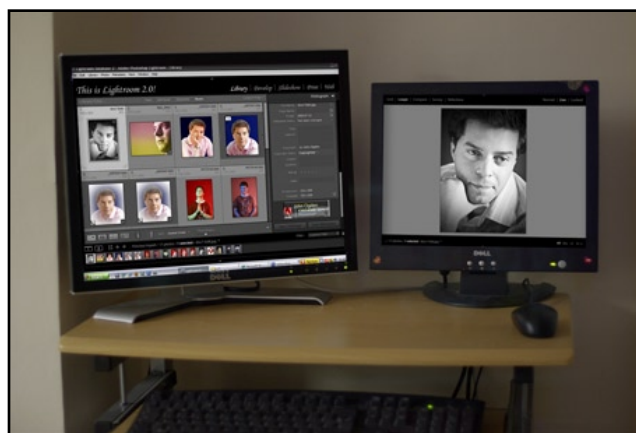
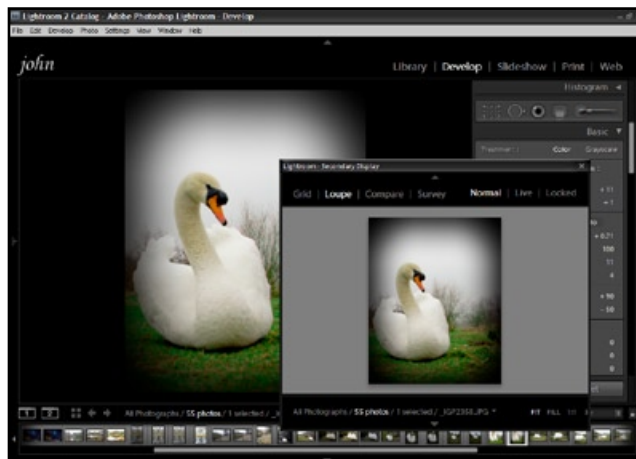


A whole host of new controls are revealed and stacked in the develop panel, when the new Adjustment Brush is activated:



## Secondary Display:

Under the window menu you can now activate a secondary display for either a secondary window or another monitor as shown.



To summarise, important enhancements that can be found in Lightroom 2.0 include;

- Clearer import dialogue
- Enhanced Photoshop integration
- Improved organisational tools
- Twin monitor support
- Localised corrections
- Flexible print packages
- Improved Sharpness
- And much more...

## Coming Next Issue...

Join us next month as we dive in a little deeper and explore some of the new and wonderful features of Adobe Photoshop Lightroom™ 2.



# Adobe Photoshop® Lightroom™

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

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

Last issue we looked at how Adobe Photoshop Lightroom can be used to creative effect using such techniques as filtered black and white images, selective colour and cross processing. In this article I will show you how to achieve a pencil sketch effect, custom edges and even a textured "canvas" background.



### Sketch, Texture, Edges

#### They said it could not be done!

Some Lightroom user forums out there claim that the more advanced manipulation effects shown above need Photoshop; Well, stand by your beds!

It's true of course that the mighty Photoshop has come laden with artistic filters that place a variety of special painterly effects at your fingertips. These, originally third party, filters were bought by Adobe back in version

2 or 3 (all of these legacy effects are still there in the current filter menu of CS3, under Artistic and Sketch). But with a little work around, Lightroom version 1 can also produce some pleasantly surprising results.

In this article I'll show you how to turn a colour photograph into a line drawing or sketch effect, along with a textured background, and how to introduce a popular "graphic edges" effect using Lightroom's print module.

## Line Drawing:

This technique involves the following four distinct stages:

1. Start with a good quality colour image
2. Develop in Lightroom,
3. Export a copy and re-import,
4. Further develop the copy.

By following this route, the develop settings can be applied twice, one on top of another, thereby multiplying the results. The image becomes "over-processed" which helps to achieve the line effect.

Step 1

Step 2

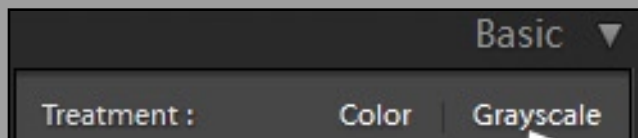
Step 4

Step 1	Step 2	Step 4
<p>Treatment: <b>Color</b>   Grayscale</p> <p>WB: As Shot</p> <p>Temp: 0</p> <p>Tint: 0</p> <p>Tone: <b>Auto</b></p> <p>Exposure: 0.00</p> <p>Recovery: 0</p> <p>Fill Light: 0</p> <p>Blacks: 0</p> <p>Brightness: 0</p> <p>Contrast: 0</p> <p>Presence</p> <p>Clarity: 0</p> <p>Vibrance: 0</p> <p>Saturation: 0</p>	<p>Treatment: <b>Color</b>   Grayscale</p> <p>WB: Custom</p> <p>Temp: +48</p> <p>Tint: +27</p> <p>Tone: <b>Auto</b></p> <p>Exposure: 0.00</p> <p>Recovery: 100</p> <p>Fill Light: 49</p> <p>Blacks: 0</p> <p>Brightness: 0</p> <p>Contrast: 0</p> <p>Presence</p> <p>Clarity: 100</p> <p>Vibrance: 0</p> <p>Saturation: 0</p>	<p>Treatment: <b>Color</b>   Grayscale</p> <p>WB: Custom</p> <p>Temp: 0</p> <p>Tint: 0</p> <p>Tone: <b>Auto</b></p> <p>Exposure: +0.14</p> <p>Recovery: 0</p> <p>Fill Light: 100</p> <p>Blacks: 55</p> <p>Brightness: 0</p> <p>Contrast: 0</p> <p>Presence</p> <p>Clarity: 100</p> <p>Vibrance: 0</p> <p>Saturation: 0</p>

## Step 1:

Start with a good colour image (I have found that this technique works best with relatively high contrast pictures like the studio portrait of my lovely wife, Ingrid).

## Step 2:



Convert to grayscale using the Grayscale text button at the top of the basic panel. Then over process in the Develop module by pumping up Recovery 100%, Fill light 50% and Clarity 100% as shown in the image on the previous page.

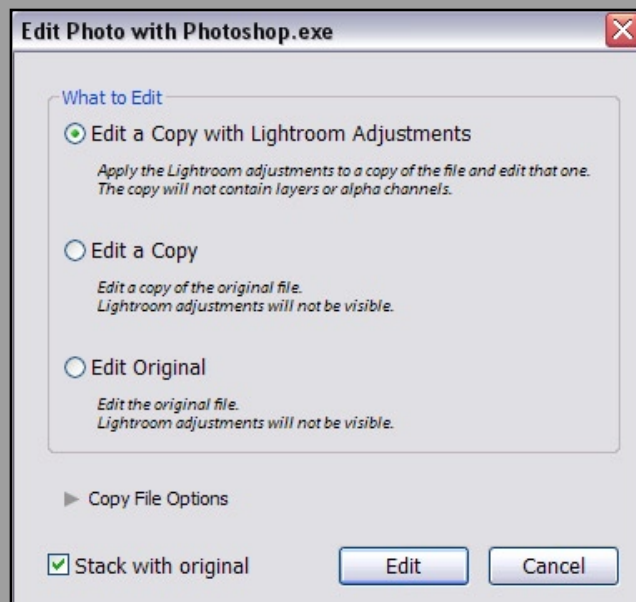
In this case (shown in Step 2 on the previous page), you can see that I have also used the white balance sliders, moving Temperature towards orange and Tint towards magenta to lighten the image (this works differently which each image depending on the original colours, you will need to experiment to see how these sliders work with lightening or darkening tones).

## Step 3:



This is the key to this technique and allows the develop settings to be reapplied on top of the current settings. Right click (command click) on the image in either the loupe or filmstrip to bring up the context sensitive menu (see below) and choose edit in Photoshop or any other installed editor.

I know we said we wouldn't use Photoshop, and we are not! When you invoke this command, Lightroom produces a copy of the image and stores it neatly referenced in its database along with the original. In the dialogue box that appears when you choose "Edit in Photoshop", chose the first option: "Edit a copy with Lightroom Adjustments"



This will give you a new image file with the develop settings "baked in" so you can over process further. The new file appears next to your original in the film strip.

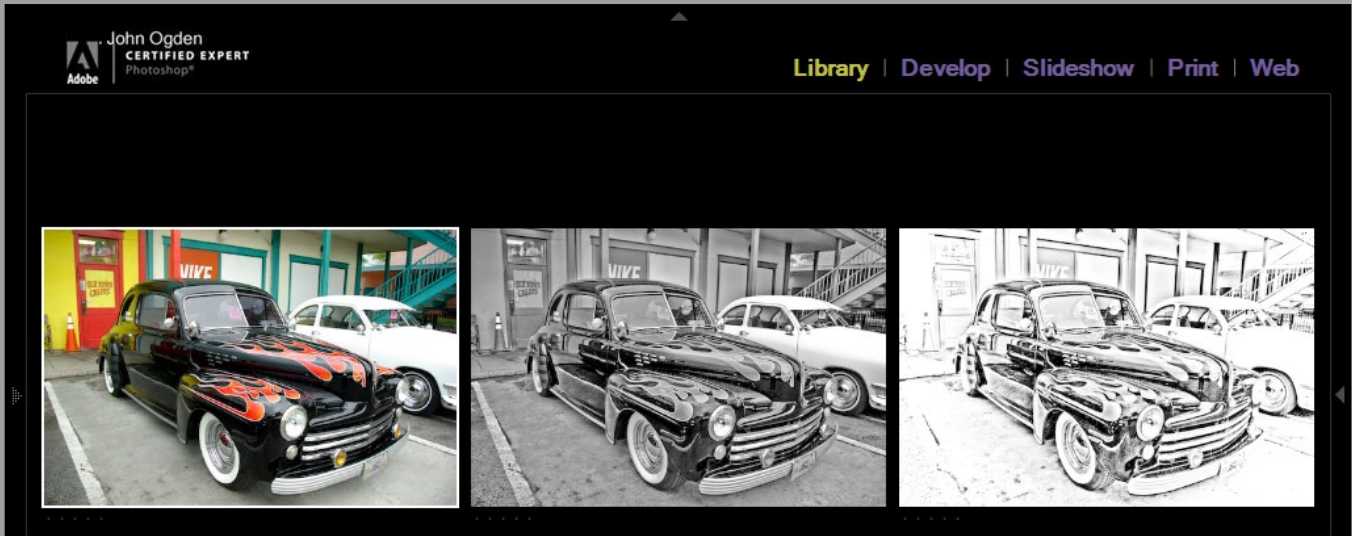
## Step 4:

Now develop this new file in Lightroom with maximum Fill Light and Clarity, and bring up the Blacks until the line drawing effect talks shape. A white vignette will enhance the effect further. Towards the bottom of the Basic panel under "Lens Corrections" set the Lens Vignetting as shown to end up with a mainly white canvas.





This same technique works on other types of images too, this classic wide angle hot rod shot is one of my favourites.



### Texture Effects and Edges:

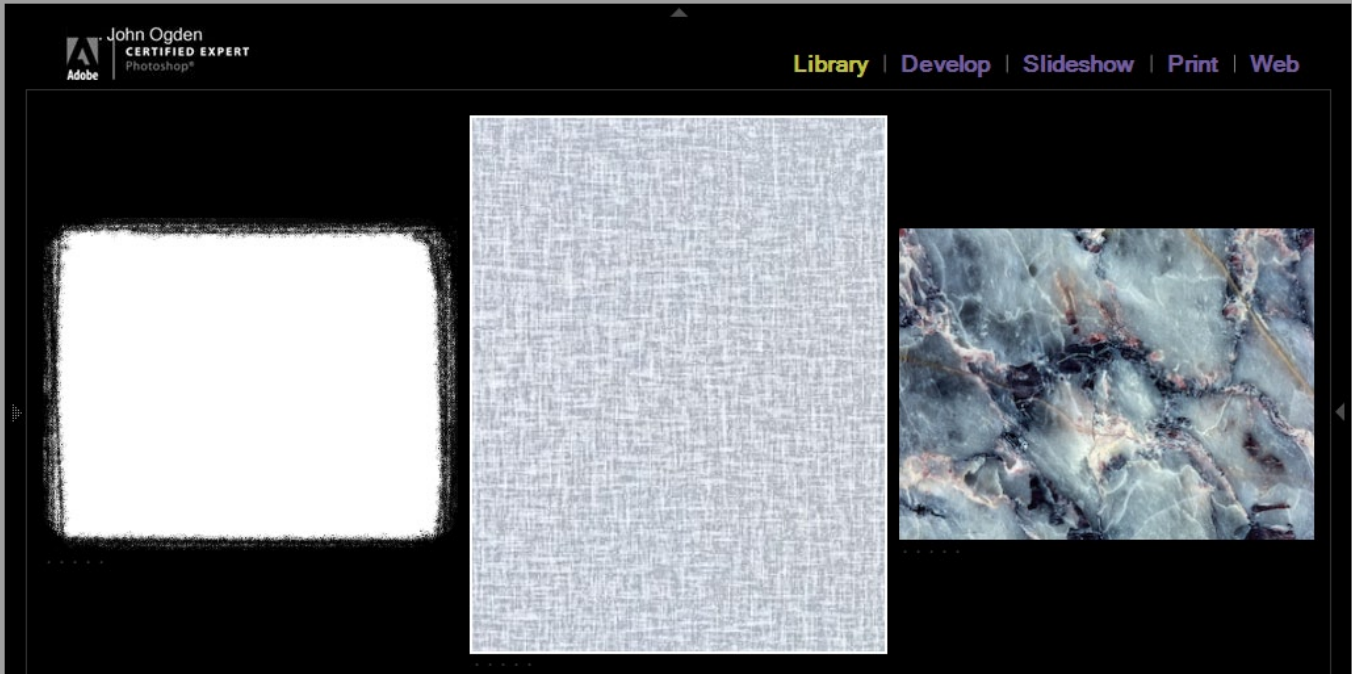
To introduce the texture effect we are going to "misuse" the identity plate function in the print module. Here is our hot rod with a blue marble effect all done in Lightroom!



## So how did you do that?

The texture and edge effects require a little bit of setting up, as additional files are required, and will be used to montage and blend with the original.

### Custom Effects File Examples:



**Custom Edge**

**Linen**

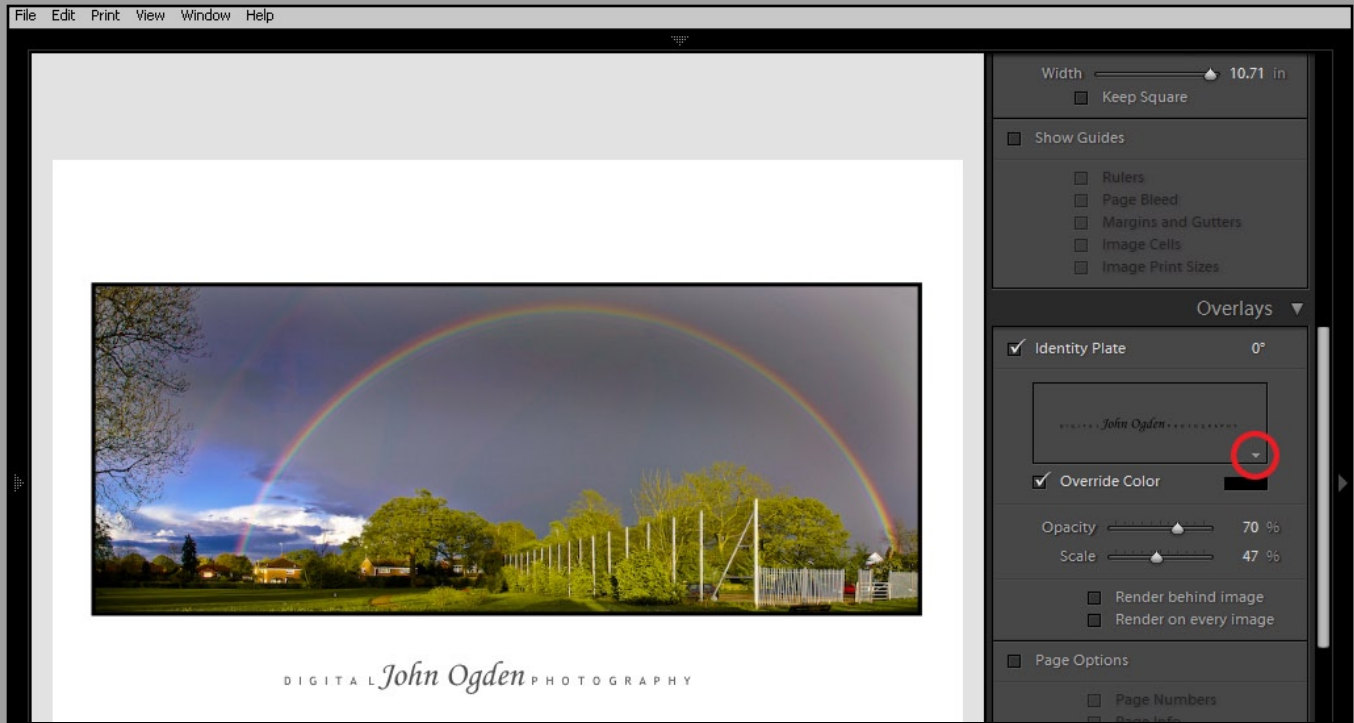
**Blue Marble**

Either download, capture, or create suitable texture/edge files. The three files used here are shown above (the Custom Edge was created in Photoshop and saved out as a TIF to preserve transparency). You probably guessed that the blue marble is the texture used on the hot rod. The portraits below show how the original colour and the new line drawing version look with the Linen texture added.

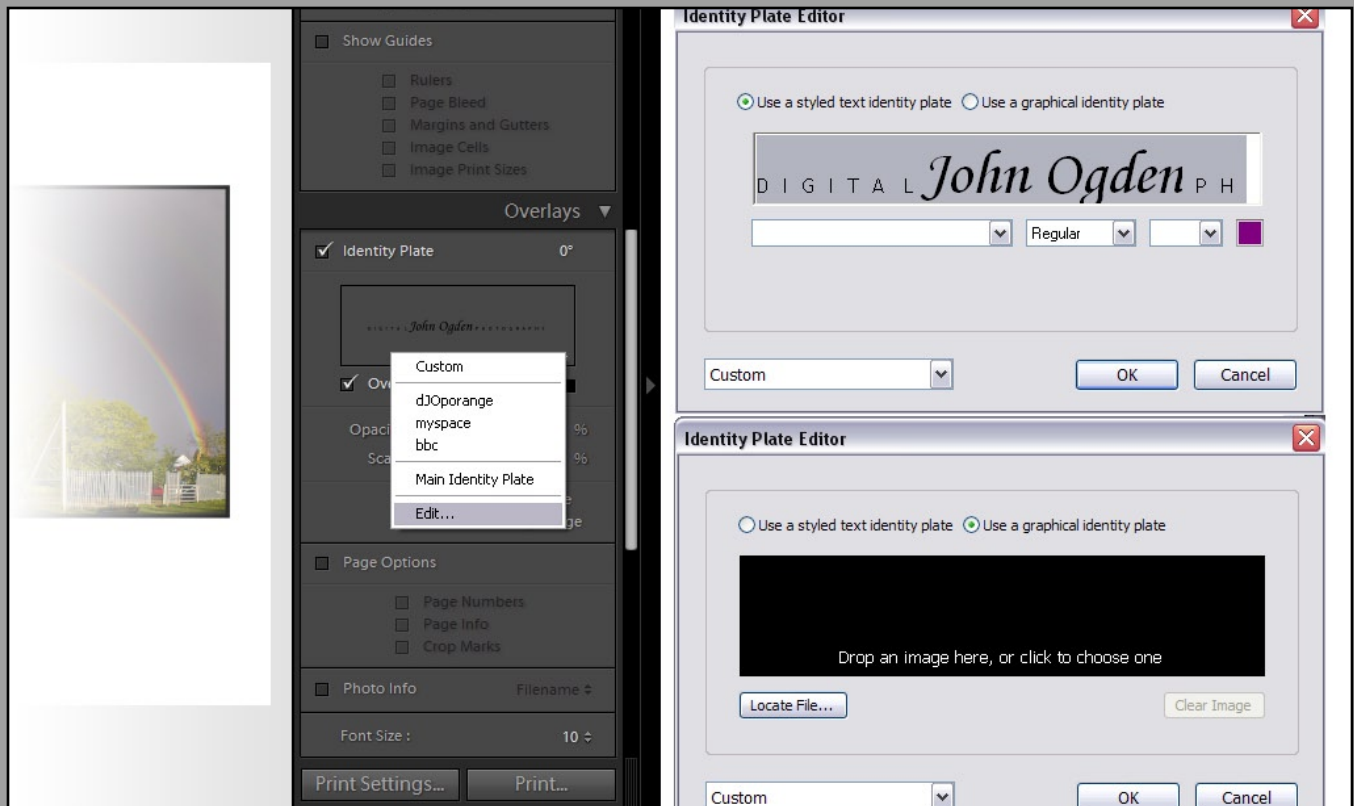


## Identity Plate Abuse!

The identity plate feature is found in the print module under "Overlays". It is typically used to brand the finished print with the photographers' graphic logo or custom text, as in my rainbow panorama below:



Clicking on the tiny down-pointing triangle in the bottom right hand corner of the Identity Plate preview (highlighted by the red circle in the illustration above) opens a list of possible ID plate templates available. Choose the edit option as shown, and the Identity Plate editor opens:

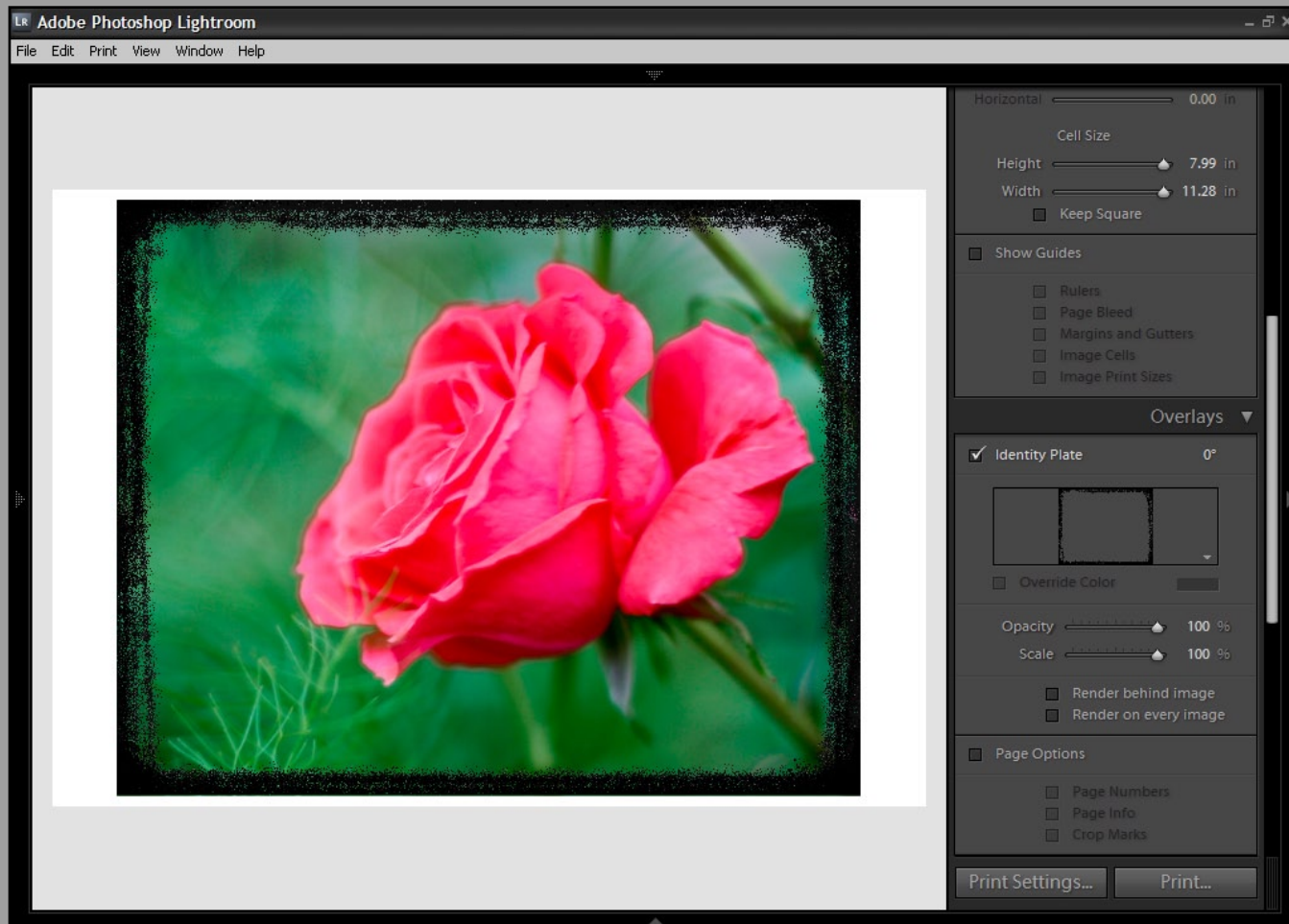


You can now toggle between the styled text and graphical versions. It is the graphical identity plate, of course, that allows our texture and edge graphics to be introduced. Simply click on the "Locate File..." button in the Identity Plate Editor and navigate to the required custom effect file.

### Custom Edge Effect:

## Photoshop Rules, OK?

Of course its easier to produce these creative effects and more in Photoshop, but do you need access to Pantone inks, Video, 3D, Channels, Layer Comps, etc etc... when all we may want to achieve are some photo based graphic experiments. With a little imagination



For this picture of a rose, growing wild in my back garden, I have added the edge effect in the same way via the graphical identity plate editor. Note the custom edge file is now displayed in the Overlay panel preview to the right.

Careful adjustment of the opacity and scale sliders completes the effect, here the opacity is right up to 100%. For the textures opacity will be much lower and needs experimentation for each image.

and inspiration, the simplest of tools can often create stunning effects (and at a third of the price!). Lets not forget that Lightroom 2 is set to take creative imaging to a new level with selective editing.

For me, as a Photoshop tutor and user of over ten years, this article represents an exercise in problem solving, and problem solving is always good for creative thinking! Until next time, happy Lightrooming...

### 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. Contact: john.ogden@bracknell.ac.uk



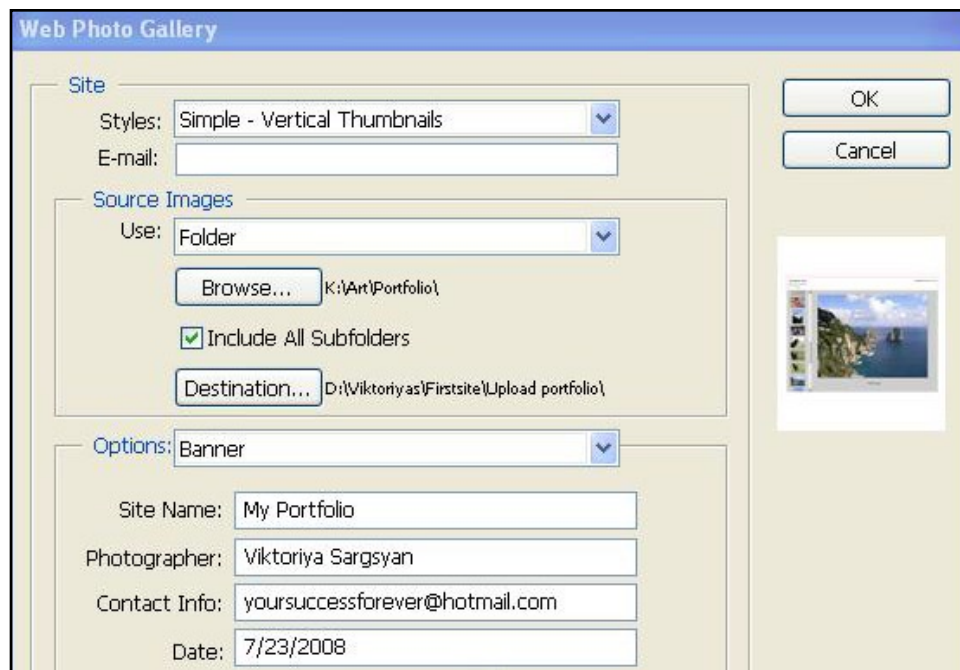
# Adobe Dreamweaver® Basics

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.

## GENERATING YOUR PORTFOLIO PAGES - By Victoria Sargsyan

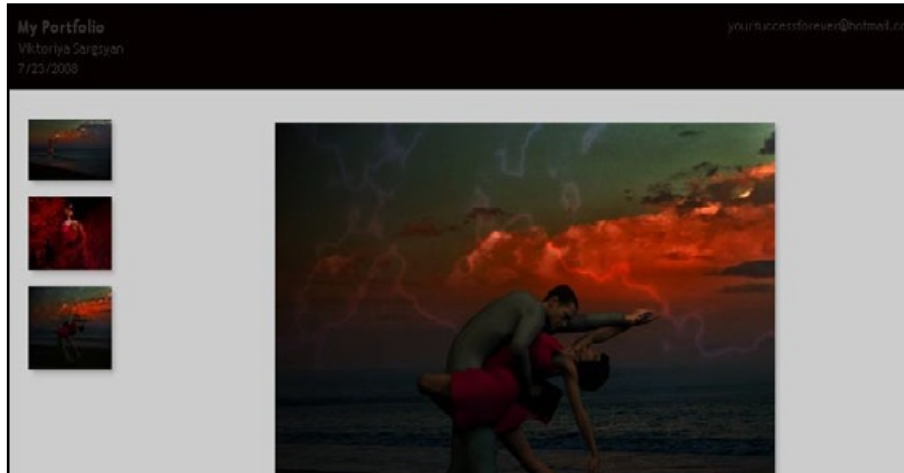
Welcome back! As we continue our "Photographer's" series on Dreamweaver®, this month we'll be taking a look at how to create and easily generate the pages which will be displaying your portfolio of photos. Navigate back to your Dreamweaver website folder, and let's get started with this month's Dreamweaver tutorial!

**Step 1:** For this tutorial, we actually need to begin by hopping over to our good friend Photoshop before we can continue. Once in Photoshop, go to the menu: File > Automate > Web Photo Gallery...



Here you can choose any options that you like. I will go with "Simple-Vertical Thumbnails" for this example. For your Source Images Folder, use the folder which contains the images that you will be using in this web gallery category. For the Destination, use your Dreamweaver site's images folder, and create a subfolder for this image category inside. You will want to repeat this entire step for each category of photography you would like to have in your gallery. For example, if you have portrait photography, you would do this step for portraits using the source folder where your portraits are stored on your computer, and the destination folder would be the Dreamweaver images folder, with a subfolder called "portraits" (ie. images/portraits). Under Options you can enter your site's name, photographer's name, contact info, and date. Once you click OK, Photoshop will create the web gallery for you, which you will see the gallery in the form of an internet HTML page. Copy each gallery's files into a subfolder in your site's main images folder, for example: images/landscapes (copy all of the files and folders that Photoshop created for your landscapes gallery).

Here's what the gallery page looks like, created all automatically by Photoshop:



**Step 2: (Optional)** If you would like to create a nice and stylish rollover image to be used as a button on your website, here's how it's done. This would be especially useful in creating rollover buttons / thumbnails as navigation buttons for your different photo galleries (ie, portraits, landscapes, nature, etc...).

Create a sub-folder in your Dreamweaver images folder, and name it something such as "nav\_buttons". Create two images (one for the navigation button image, and one for the image when the mouse is rolled over that image. A good example would be to use a small thumbnail of a landscape shot in colour as your first image, then the same shot desaturated to black and white for the second (rollover) image. Once you have created these, copy them into your Dreamweaver images/nav\_buttons folder (or where ever you would like to store them on your site).

**Step 3:** With your site's main page open in Dreamweaver, click inside the AP Div table where your image thumbnails will be placed, and go to the menu: Insert > Insert Image Object > Rollover image...

**Step 4:** In the dialog box: "Original Image" is the first image that will appear, and "Rollover Image" is the image that you will see when you will rollover your first image with mouse. "Alternative text" is the is text that will appear when the mouse is hovering over the image. For "When clicked, Go to URL," select the index page in your images subfolder where you uploaded your Web Photo Gallery (this is not the index page of your site, it is the index page of your Web Photo Gallery category such as "landscapes"). For example, if you are making a rollover button for your landscapes photography gallery, your destination URL should be: images/landscapes/index.htm



You will want to do this for each gallery category you have in your portfolio. Save your page, and you are done! Next month we'll have a look at how to create another style of portfolio, and some additional options for your site.



# Corel Paint Shop Pro Tutorial

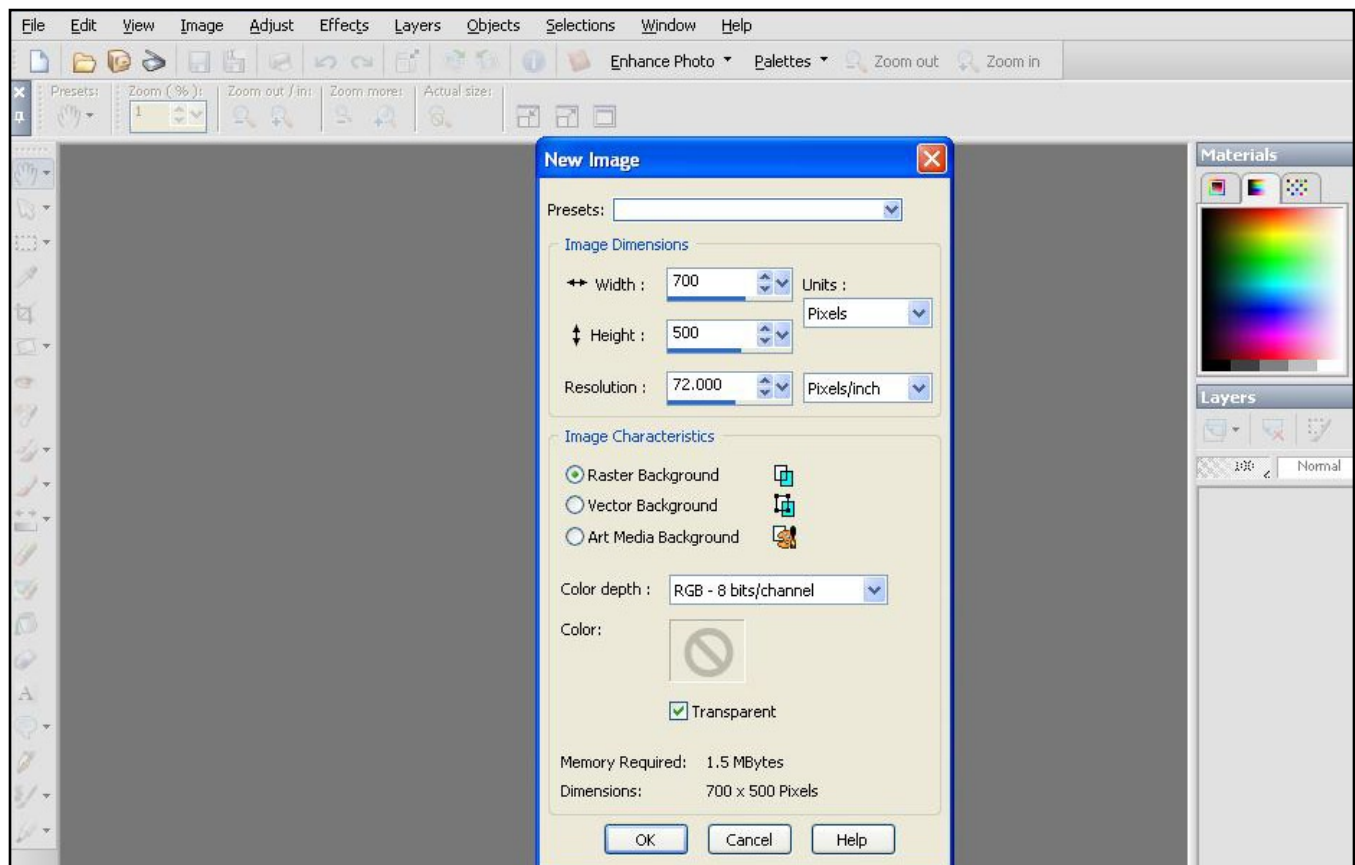
From time to time we'll be looking at other post processing software tools, besides our usual favourites from Adobe. This month, we'll have a look at a basic tutorial in Corel Paint Shop Pro.

## CREATING EASY PICTURE FRAMES WITH COREL PAINT SHOP PRO - By Victoria Sargsyan

Over the past few months, we've been looking at how to create picture frames for your digital images, for displaying them in your web gallery. We've learned how to make image frames in Photoshop CS3, Photoshop Elements, and even Photoshop Lightroom... We're going to take one more look at creating easy web gallery image frames for those of us who use another great piece of software, Corel Paint Shop Pro.

Creating photo frames with Corel Paint Shop Pro is quite easy, and fun I might add. A nice border or artistic frame around your image really has the ability to make your images stand out, especially in your web gallery. Let's have a look at how we can create these fast and easy frames.

**Step 1:** Open up Corel Paint Shop Pro, and create a new file: File > New... Set the image dimensions to a size that suits your web gallery or to your taste.



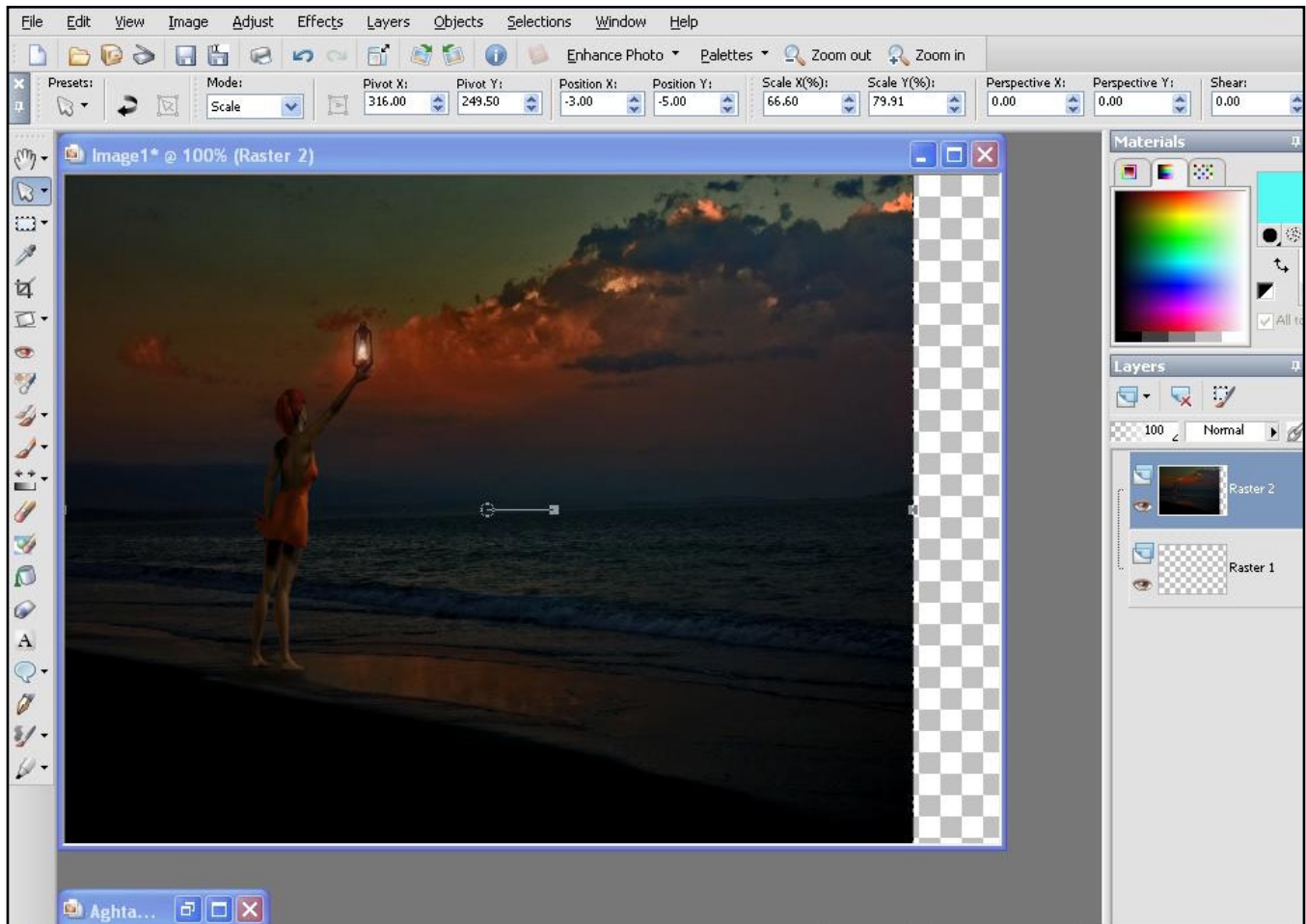
**Step 2:** Open the image or photo that you will be working with.



**Step 3:** Copy your image (Menu: Edit > Copy...) and then minimize the image.

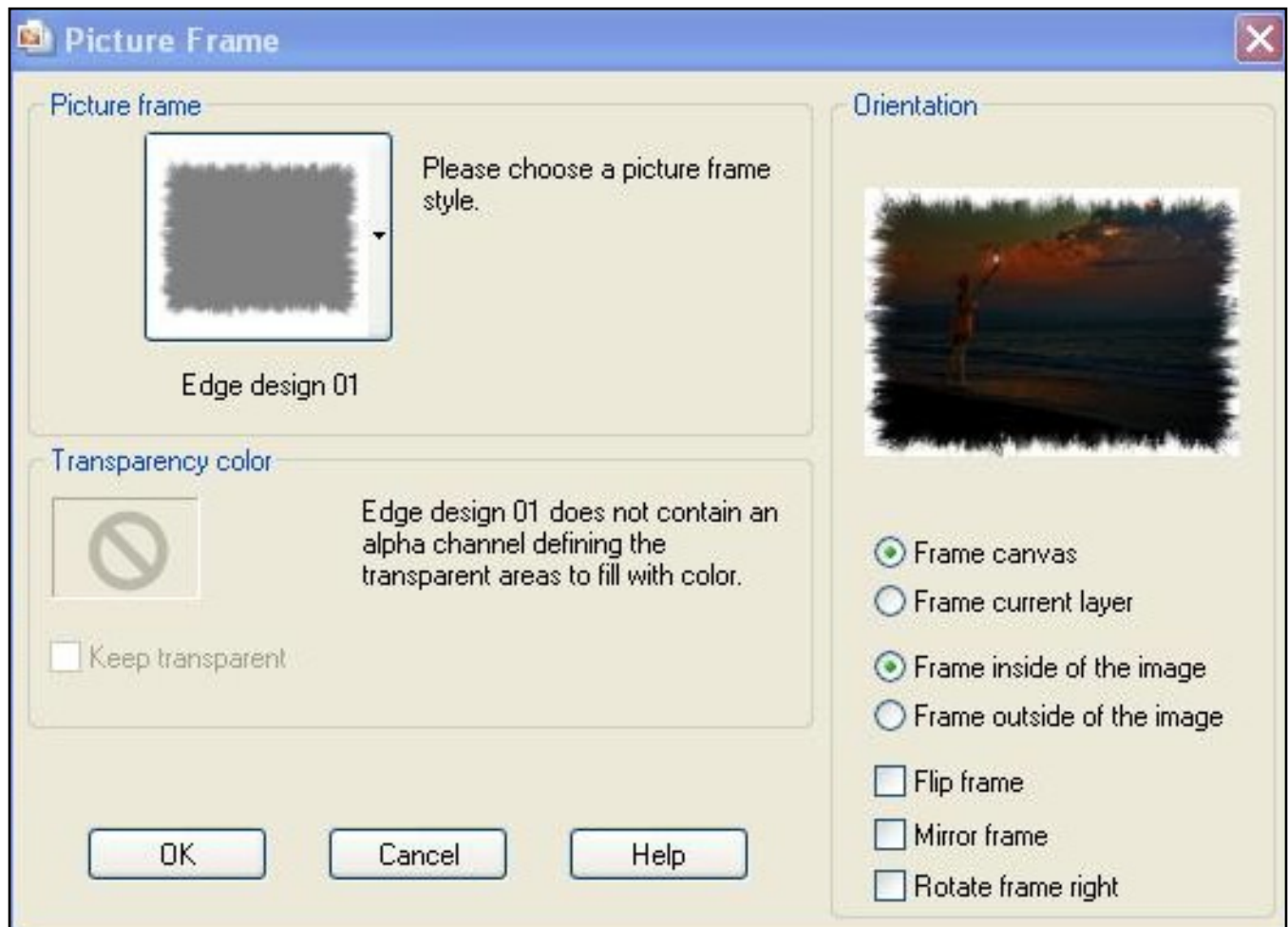
**Step 4:** Going back to your new blank file, paste the image by going to the menu: Edit > Paste as a new layer

**Step 5:** Using the Pick Tool (k) you can now resize your photo to fit nicely within your document's dimensions.





**Step 6:** Go to the menu: Image > Picture Frame... and from here you can select any frame you desire. I am going to use an artistic looking border frame for this example. Click OK.



**Step 7:** Always remember to save when finished!



There you have it! It's a quick and easy way to create frames and borders in Corel, which is often overlooked.

Adding a frame or border can make your image stand out in your gallery, and it makes for a unique look when creating gifts like cards or calendars.

Try using frames or borders for the images or even thumbnails in your gallery page, which you are creating in Dreamweaver, the possibilities are endless.

Have fun with your frames!



## Member in the Spotlight

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

### THIS MONTH’S FEATURE ON MEMBER: Gareth Glynn Ash

PhotographyBB is pleased to have Gareth Glynn Ash joining us this month as our Spotlight Member. Gareth has been with us as a forum member and avid contributor to the site since June 2008. Gareth is always happy to lend his advice on the forums, and likes to share fun and interesting photography related links with our members. Throughout this interview we’ll be showcasing some of Gareth’s photography, so let’s get on with it and get to know our friend Gareth!



**Gareth, welcome to the PhotographyBB Online Magazine! How about we start with a quick introduction for our members - Tell us about yourself!**

Thanks so much for inviting me, Dave. Well, let’s see: I’m 48 years old and was born in Chicago, IL, but currently reside in the beautiful and tropical village of Kenosha, WI. I’m married to a lovely and talented lady (a musician) and share quarters with her two sons who we affectionately refer to as Chaos and Skippy (they’re just entering the dreaded teen years). I have four (count ‘em ... four!) great kids of my own (three boys and a girl, all grown now ... but they never really grow up, do they?). I’m an AutoCAD Drafter by trade (my “day job” until the photography thing pans out). I do some freelance graphic arts and desktop publishing on the side (to pay for all this gear). I’m a very frustrated

musician (I want to be Chris Squire when I grow up) ... pretty ho-hum stuff, actually. Oh, and I make photos! All of this means I rarely sleep and our coffee tab would blow your socks off.

**What photographic equipment and software do you like to use? Do you have a favourite piece of gear that you’ll always bring with you on a shoot?**

As for the nuts and bolts, I’m currently using Canon gear: Canon 20D DSLR (for now ... until my wife let’s me buy the 1Ds MkIII); Canon EF 70-200mm f/2.8L IS USM; Canon EF 28-135mm f/3.5-5.6 IS USM; Canon EF 50mm f/2.5 Compact Macro; Canon EF 50mm f/1.8 II; Canon EF-S 18-55mm f/3.5-5.6 USM; a cheap Quantaray 70-300mm f/4-5.6 LD Tele-Macro (which I actually love for Macro work); Canon 430EX Speedlight; some extension tubes, extenders and converters; miscellaneous sundry



accessories and filters ... always adding on. You know how that is. Next on the list is a really nice wide angle lens for landscape work.

As for post production I use Photoshop CS3; Adobe Camera RAW; PhotoMatix; some Alien Skin and OnOne stuff once in a while ... all on a Mac. I'm currently teaching myself Lightroom, but I'm not sold on it yet. Early on it seems like it has some nice stuff, but it looks like it creates too many files and it seems to be just one more (or many more) steps in the workflow. We'll see, though ... I could just be a doof!

No matter what, I never leave home without the 50mm f/2.5 Macro. It makes for a wonderful walking around prime lens, for both Macro and general purpose photography.

**What is your artistic background (ie. self taught, school...)? How long have you been into photography, and can you recall what it was that first got you interested in digital photography?**

As I mentioned, I'm a frustrated musician. I've had various lessons at least five times in my life. I finally realized I have absolutely no talent. But it's strange ... I can "hear" what's right and what's wrong in music, I

just can't tell you what it is in musical terms or play it myself. I can hear a wrong note. I feel the vibe, though, you know? In high school I had a photography class and I was really getting into it. The teacher told me I had "An eye for the photograph." I was really enjoying it ... until he brought us into the darkroom. All the chemicals made me sick, so I just kind of drifted away from it. For years I had no kind of artistic outlet to turn to. So, what got me interested in digital photography and how long have I been doing it? It all kind of ties in with the next questions, so ...

**In looking through your blog and web gallery, I can see that you have quite a diverse portfolio. What's your favourite photographic discipline? (ie, Portraits, landscapes, concert...) Also, was there any particular inspiration or event which got you started with this style?**

I'll answer the second part of your question first and then, I promise, tie everything together.

Yes, there was one particular event that got me back into making photos. About six years ago, after we moved to Wisconsin my wife joined a Celtic Rock band up here called The Sandcarvers (<http://www.thesandcarversmusic.com>). One of the members



mentioned in passing that it'd be great if they had some photos of their first gig with my wife and asked if I could take them. The flame that I snuffed out back in my teens was suddenly sparked again. I said "Sure, I'll do it." At the time, I didn't even own a camera! I borrowed a cheapo point and shoot from work to do the gig. After looking at the shots I thought, "These are really rough, but I think I might be on to something here." They continued to allow me to shoot their shows, I eventually got my Canon DSLR ... and the beast was unleashed. So, yeah, so far it's been all self taught, although I'm primed to take some college photography courses ... just to make it official, and all.

As for my favorite discipline? Well, I'll be the first to admit that I don't really play well with others. I don't feel comfortable at all "directing" people. I become very annoyed with people who ask me to take photos of them and when I ask what they

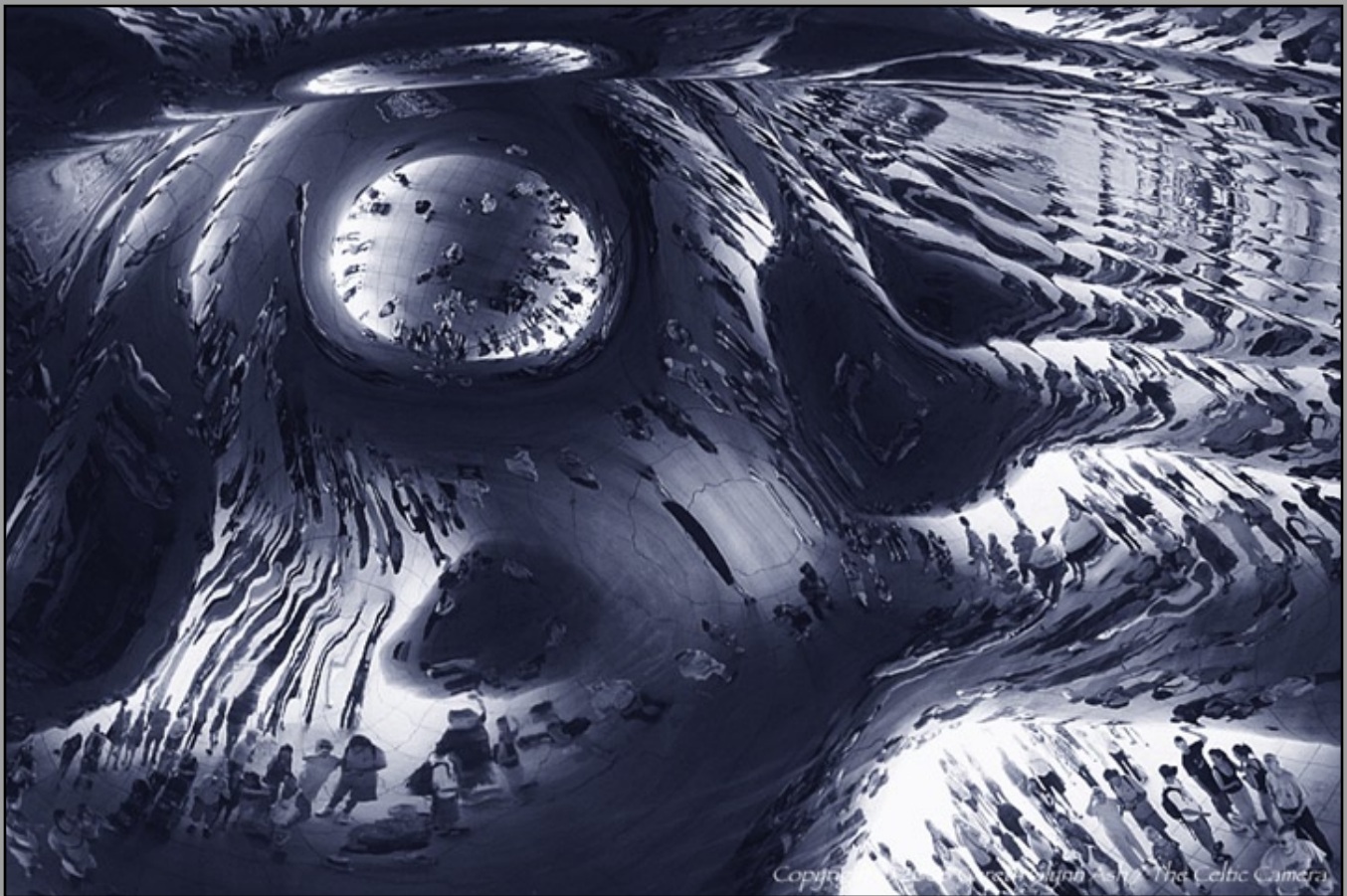
want they say, "Oh, just work your magic," but then come back and say, "That isn't really what I was thinking of." I can — and have — done portrait and wedding photography, and while I think I do a passable enough job — technically — in these fields, I don't have the patience for it, more with myself than anything else and besides, it's not really my calling.

So, to answer your question, I would definitely say concert and music photography is my favorite. It kind of gives the frustrated musician side of me an artistic outlet that — in all humility — I'm actually really good at. It allows me to translate what I can't do musically into a visual medium.

"But," you say, "you said that you don't play well with others. How does that work?" Well, yes, I am working with other people when I'm doing concert work, but all I have to do is stay out of their way and out of the way of the audience (not an easy task at times). After that, it's just a matter of listening to the music while shooting and anticipating things. The band is free to pursue their artistic expression while, at the same time, I'm free to pursue mine. It's almost as if the bands and I feed off of each other's artistic energies sometimes. I love capturing those "Rock 'n' Roll moments." I love capturing the artists and all of the emotions they're pouring out to the audience. If I can make the bands look good ... then I look good as well. So it's a nice give and take kind of thing on all of our parts.

Over the years The Sandcarvers have been gracious enough to allow me to hone my craft and eventually become their "official" photographer, So, I owe them a huge debt of gratitude. Over the years, people





like JJ McAuliffe (McAuliffe's Pub - <http://www.mcauliffespub.com>); John Bowles (PaddyRock Radio - <http://www.paddyrock.com>) and bands such as Strange Land (<http://www.strange-land.net>), Kopecky (<http://www.kopecky.8m.com>), The Young Dubliners (<http://www.youngdubliners.com>)... so many others as well, they've all been instrumental (no pun intended) in my development as a photographer, so I must thank them all. I couldn't have gotten this far without their help and encouragement. In fact, I'm currently wrapping up the artwork with the boys from Strange Land for their upcoming album titled Catharsis, so I'm really excited about that. The music is simply killer, so I hope the photos are half as good! This will be the second album I've collaborated on, the first being Dealin' Craic (<http://cdbaby.com/cd/sandcarvers2>) by The Sandcarvers.

I've really been quite lucky and very grateful for everything that has come my way ... despite a bump or two in the road along the way.

To wrap up this long-winded answer (I do that a lot ... just ask my wife!), I like to think I'm pretty good at Landscape, Macro, Street & Architecture, Still Life, Nature and Abstract work as well. Whether anyone else thinks that, well ...

**Do you have any photographic achievement (or image) which you are most proud of? What are your plans for the future of your photography?**

Yes! But I can't show it to you right now. It will be appearing on the new Strange Land album I mentioned, so for the moment it's all very hush-hush! There's also a shot of my wife that I took this past weekend (8-2-2008 - still waiting to be processed) at the Iowa IrishFest (<http://www.iowairishfest.com>) that I absolutely love. Can I show these to you at a later date?





My plans for the future? Well, just getting better, learning more and being more creative goes without saying, I suppose ... and the whole school thing. But truly, I'd like to work on that patience thing I was talking about. I'd like to get to the point where the mother of the bride can yell at me, "Where's a shot of Aunt Mable?!?" without me saying to myself, "I'm never doing this again!" This might be more for life in general than simply just photography, but hey ...

Then again, if Rolling Stone would just pick up the phone ...

**Do you have any advice to share with the members who are either just getting started with digital photography, or for those looking to take their photography to "the next level"?**

Yes... Shoot! Shoot... shoot... shoot... and then shoot some more! Take your camera with you at all times and try — as much as possible — to work with a prime lens while you're out and about. It'll force you to frame and compose without relying on the zoom. Figure out what genre you enjoy shooting, develop your own style, your own voice, your own vision. Try every day to hone that style, to listen to that voice and to see that vision, even if you're making no money (or never will) from it. Don't try to force yourself into a niche you don't enjoy. It's

the quickest way to give up on photography entirely. Ask for help, advice and criticism. Don't be afraid to make mistakes and when someone tells you, "This sucks," listen to them, because it probably does! Don't believe every grand and glorious comment posted to your photos on your site or bulletin boards. If you look at it again, you'll find something you can do better next time. Don't get too full of yourself. If you got it right this time, chances are there was at least a small element of luck involved, if not a large element of luck. When you've done all that... Shoot some more!

Thanks, Dave. This has been a blast!



# What's Happening: The PhotographyBB Forums

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

### Photography Assignments for YOU...

We've just launched two exciting new challenges this past month in the forums. The first of which, is the Photography Assignments Challenge. Every two weeks, we "assign" you with a new photographic theme. It's then your task to bring your cameras out, and challenge yourself to break free from your normal photographic style and comfort zones, by shooting for the assigned theme. This challenge has become quite popular among the members, and it's a great way to learn new techniques, gain knowledge and inspiration, and to really push yourself photographically.

The top 3 photos which best represent each assigned theme will be published in this magazine! At the end of the year, all of the top 3 winners' photos will be re-evaluated, and one grand prize winner will receive a prize! See the forums challenge section for further details.

### Seeing with a Macro-Eye

No, that's not superhero-speak! That's what our new Macro Challenge room is all about. Our resident moderator, Kenneth Fagan, is running the macro challenges where each week he'll be posting a macro photography image, and you must try to guess what is being shown in the photo. This one's purely for fun, but you'll be surprised when you see just how difficult it is to see with your "macro-eye."

Members are also free to submit their own macro photography images to be used in the challenges. See the Macro Challenge room for further details.

These are just some of the new features of the forums, however, you'll still find loads of hot photography tips & tricks, tutorials, great discussions and debates, and most of all... the friendliest photography folks on the web! Happy Photographing, and we'll see you on the forums.

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

# Photography Assignments Challenge Winners!

## PHOTOGRAPHYBB PHOTO ASSIGNMENTS CHALLENGE #1: MOTION

The assignment for this first challenge was for members to go out with their cameras in hand, and capture our given theme of "Motion" in a still image. Thanks to all of the members who participated, the race was extremely close between so many of the submissions, and EVERYONE hit the mark with their submissions. Everyone is welcome to participate, so visit our forums and join in the photo-fun. The top 3 chosen photos for Assignment #1 are:



*"Zero Gravity" Photo submitted by member Alan Plummer (Cardmna)*



*Photo submitted by member Dot Radley*



*"Female Ruby at Black & Blue Salvia" by Greg McComsey (GregM)*



## Step into the Spotlight!

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

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

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## Next Month's Issue:

Next month we'll be wrapping up our HDR series with some more advanced processing techniques. We will also be having an in depth look at some of the new features in Adobe Photoshop Lightroom 2.

Next Month in "Photography Around the World" we'll be off to another new and wonderful place to photographically explore. Stay tuned for coming issues as we travel the globe!

This month we had a great series of tutorials, and next month we will be continuing the trend. Since many of our readers are starting to shoot with DSLR cameras, we are going to take a look at Lightroom 2, and RAW image processing. Of course we'll still serve up a nice plate of Photoshop, Elements, Dreamweaver, and another Corel Painter tutorial to wet the appetite!

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## Discounts for Readers:

The Photomatix Pro 15% off coupon was HUGE last month, so we've managed to extend it to our readers for yet another month. If you are considering HDR photography, you can save 15% off the leading HDR software, Photomatix Pro by visiting us at:

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

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

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

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

# Have a Great Idea for a Photography Article?

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

Topics of Interest are:

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

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

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

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