

# PhotographyBB

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

## *The Photographic Splendor of Spain!* -by Suzanne Moreau



### **Home Studio Lighting**

Kenneth Fagan gives us a look at:

**STROBE PHOTOGRAPHY!**

### **TRICKS AND TREATS!**

From Graveyard and Ghost Photography to

**PHOTOSHOP OF HORRORS**

Plus: Photography, Photoshop®, Elements®, 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 Issue Nine: It's one spooky issue!

**W**elcome to Issue #9! It's October already and it seems like autumn has just sprung upon us. With all of the leaves changing, the Halloween celebrations/fireworks (for those of you who still do those!), and all the wonderful autumn sights, it's the perfect time of year for taking some colourful photos. This month has been a bit of a blur, and although we got a bit behind in the production of Issue Nine, we are back on track and have some cool topics on the agenda this month. Welcome to the Halloween Issue!

They say Halloween is the time of year when all the ghosts and goblins come out to play, so what better way to celebrate than to show you just how to photograph them! Jon Ayres has put together an informative and spooky article on photographing cemeteries, and how to capture ghosts with your camera. Our other John (John Ogden) gives us a spooky Photoshop tutorial for creating a gothic horror type scene with your photos, as well as a Lightroom tutorial which will be helpful in processing all of your fall photography.

Ken Fagan has put together a wonderful series (which started last month) on flash photography. teaching us all about strobes, flash accessories, and studio flash technique. You may think that a home portrait studio is something you'll never have the time or space to create, but after reading Ken's article here, you will be thinking twice about that!

In keeping with our creepy Halloween theme this month, we're going to kick off a new series by bringing some skeletons out of the photographic closet in our 6 part antique camera series. Antique cameras are extremely interesting, and give the digital photographer a look back at the roots of the hobby we all know and love. Some of you may have even used these before, or perhaps you still have them lurking around in your attics?

Additionally, we have two guest contributors to the magazine this month. Suzanne Moreau joins us with a look at her recent trip to Spain in our Photography Around the World column. Suzanne takes us on a journey across Spain into some of the exotic places we may not all be able to visit while sharing some amazing photography with us. We also have Brian Hampson as our spotlight photographer this month. Brian is actually local to myself, although he is a world traveller and shares some of his beautiful photography taken throughout his travels.

In keeping with the Halloween spirit, I'd like to invite everyone to visit the forums and participate in our digital pumpkin carving contest. There is also a free Photoshop Action to help you carve your digital masterpiece. Please enjoy the issue, and as always, I welcome all comments, questions, or requests for article submissions. Let's set the mood for this spooky issue, and read this one by candlelight...

Dave Seeram  
Editor and Publisher

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## 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®.

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

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

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

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

### GUEST CONTRIBUTORS THIS MONTH:

**Suzanne Moreau** - Photography Around the World - SPAIN  
**Brian Hampson** - PhotographyBB Member in the Spotlight

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## Before There Was Digital...

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

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

As a relatively new collector of antique cameras, I have barely scratched the surface of what is out there. Over the past one hundred plus years there has been a huge variety of makes, models shapes and sizes of camera from the mini spy camera to the massive 16x20 View camera. In this October issue of Photography BB magazine I begin a six part series on what the photographers and photo enthusiasts alike used in the old days dating back as far as the 1920's. So come back in time with me as I explore the cameras of your ancestors.



Each issue I will randomly select a camera from my shelf, give you a brief history on it, and tell you all about how it feels, works, and the results it produces. This month I have dusted off my Flexaret TLR from the then called Czechoslovakia. The model I have is the Meopta Flexaret V; this version was produced from 1958 to about 1961 and had as many as nine or ten predecessors. As quality goes, the Flexaret TLR has its

good points and its bad points. One of the main good points is that it, in its day, was reasonably affordable to buy as it lacked the quality of the higher end TLRs made by the like of Mamiya who were (and still are) on top of their game with regards to high quality workmanship. Another good point is that the Flexaret V is relatively compact in comparison to many other TLRs of its day, making it quite convenient to carry around. Since nowadays anything bigger than a postage stamp is considered bulky, carrying it can sometimes feel like you are carrying a small refrigerator. Otherwise the camera is a joy to use but it is limited to just the one lens (excluding the taking lens!) which happens to be a Meopta Belar 1:3.5 80mm lens...ever heard of that one before?

To hold it feels quite nice, weighing about a pound or so (a little lighter than a fridge), it feels like you are holding a serious piece of kit. It comes with the usual waist level viewfinder, that is possibly the most difficult ground glass to focus on, as it is not very bright and is a little bit small. There are no red guidelines to help with the error of parallax, a common problem with TLRs where what you see in the viewing lens is not exactly what you get in the taking lens.

The Flexaret V is special in that it allows you to shoot either medium format (6cm x 6cm) or 35mm with the correct adaptor. I never used the camera in 35mm mode but I have done a few rolls of medium format. It uses the still widely available 120 film so using it on a regular basis would not be an issue.



Focussing the Flexaret is a simple process, positioned beneath the taking lens is a metal dial that you can move left or right to focus. The dial consists of a series of f-numbers from 3.5 to 22 and measurements similar to that on the lens of your SLR to aid exposure and obtaining the correct focal range.

Unlike most TLRs through the decades, which moved the film forward using a crank on the side of the camera, the Flexaret is different because instead of a crank it uses a simple knob, which surprisingly is quite easy to operate. The Knob even comes with a small dial to select the ISO of the film you are using and the type of film you are using (35mm or medium format).

As technical builds go, the Flexaret does not exactly have the most exotic mechanics inside. Opening the back of the camera to have a look inside, it looks a kind of empty. There is no shutter curtain like in the Mamiya 330, there is just a small conical chamber that narrows down to the lens. The actual shutter (in the form of a



diaphragm) of the camera is fitted inside the taking lens, this itself reduces the overall weight of the camera considerably. Like many TLRs, loading the film is rather awkward and fiddly, if you are inexperienced in loading 120 film into cameras there is a good chance that your roll will likely end up all over your kitchen floor at some point. This is definitely the case with the Flexaret as the mount to take the roll of film is rather flimsy but it is not loose. The trickiest point is the initial loading of the film where you have to hold the camera and load the film with the other hand.

Once you have got through the challenge of loading the film, on the outside there is a handy little guide at the back of the camera to help you with





exposures in various lighting conditions from high summer sunlight to the glare of a winter's fall of snow. The guide is a rather amusing display of pictures such as a woman reading a book at a window and another sitting out in the sunlight under the shade of a parasol. Using it for long exposures is not a problem as it has a bulb mode which quite convenient. There is also a sync cord socket but I have not got around to try is out on my strobes yet but some day I would love to try it.

The Flexaret is a really nice camera to use. It draws attention and aesthetically, in my opinion it is quite an elegant little camera. Simple in its design it may be, but it does and clearly did stand up well to its attractive competitors. The Flexaret was a rather popular series

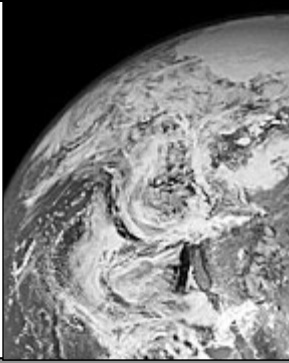


in its day and was the choice for many photojournalists in Eastern Europe and Russia. I always like to test the cameras that I buy for my collection, and I had a lot of fun using the Flexaret. Although the focusing leaves a lot to be desired, it is quite possible to come up with some good results. The main issue with the Flexaret I found was that the viewing lens when sharp (or as sharp as possible) would not necessarily mean that the image would be sharp in the negative once developed. I suppose you could call the Flexaret a highly advanced Holga or Lomo camera or to be more accurate a Seagull (a Lomo TLR).

If you are planning to start collecting antique cameras, you do not have to spend a lot to get started. Most of my cameras cost me under \$30 and I do not believe in paying for a camera that is over priced, although on the odd occasion, you might get a great bargain or you may have to spend about \$150 to get something special. Of course, with all antique collections, you could expect to pay thousands for some cameras but honestly, I am not that kind of collector, instead I like to spend a little each time and build my collection with and save for those more valuable cameras like an old Leica or something.

I hope you enjoyed the first instalment of antique cameras. Sometimes it is nice to go back in time and look at what photography used to be back in the day. Next month I will have another oldie from my collection and hopefully I have you interested into the fun that is antique camera collecting.





# 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.

¡VIVA ESPAÑA! 1001 REASONS WHY SPAIN SHOULD BE YOUR NEXT PHOTO TRIP - By Suzanne Moreau



**W**e began to plan this trip six months in advance and though we thought we knew everything there is to know about this country, everything was yet to be discovered. Having booked all of our hotels and car in advance, we basically jumped on the road straight from the airport, fully ready to live what was to become an unforgettable journey. From the very first day we became very impressed with the beauty of

the landscapes, the quality of the food, the warmth of the people and the uniqueness of the architecture.

Upon our arrival we accessed Spain from France where a car was waiting for us. Our Spanish journey began with a visit to 'El Teatre-Museu Dali' (Dali Museum) in Figueres, located along the Spanish North-East coast (Costa Brava). In the museum, we had the



*Dali Museum in Figueres*

chance to see some of Salvador Dalí's most famous as well as surprising installations; a real treat for art lovers!

After a quick visit to the impressive Montserrat Monastery, we headed to Barcelona. This imposing city offers an interesting variety of architectural styles, not to mention the city's famous attractions. Some even say that Barcelona is to Spain as Milan is to Italy.

## Barcelona

When it comes to Spanish modern art, names like Salvador Dalí, Pablo Picasso and Juan Miró instantly pop up into our mind. But one must not overlook the exceptional work done by Catalan Architect Antoni Gaudí, follower of the Modern Architecture movement. Among most of his famous creations are private residences such as Casa Batlló (known for its intriguing facade) Casa Milà and public buildings such as 'El Palau Güel'. Another one of his famous works is Güel Park, originally inspired by the 'Garden city' movement. It turned out to be one of Barcelona's main attraction parks, which is also used as a cultural center. Needless to say that the church 'La Sagrada Família' has



*Gaudí's Casa Batlló*

remained over the years Gaudí's most visited building since the beginning of its construction in 1882. It is known as being Gaudí's lifetime masterpiece and most important work. This outstanding construction has been ongoing for the past 120 years as it relies entirely on private donations coming from wealthy donors who still firmly believe in Gaudí's dream. Having been postponed several times, the day of completion has been recently estimated to sometime within thirty years time...!!



*Gaudí's Sagrada Família*



The interior views of the cathedral are definitely a must as it is only once inside the building that one can really admire the true originality of the design and the genius of its creator. The majestic size of Gaudi's life project is simply breathtaking. Unfortunately he died in 1926 at the age of 74, hit by a car on the streets near the Basilica. At that time, he was forced to live in the underground of the construction site as he had zero financial resources to pursue his work.



As we were walking in the streets of Barcelona we were told about a very peculiar Spanish tradition still ongoing today in many cities and villages. Everyday the 'Paseo' invites people of all ages to dress up and to stroll down the streets of their neighborhood for a couple of hours. The main purpose of this event is to give the locals a special occasion to meet with family and friends and enjoy a relaxing night out wearing



*Paseo in the streets of Barcelona.*

their best clothes. The streets of Spanish cities turn then into the place to see and be seen! 'La Rambla,' the main street of Barcelona is very well known for its 'Paseo'.

## Bilbao

Leaving Barcelona, we headed north towards Bilbao through Saragossa and the famous vineyards of the Rioja Valley. Rioja wines are now very well known around the world for their red fruit, subtle spiciness, and mature French oak taste. The combination wine-food is especially good with large cuts of red meat (extra tender beef) served 'A la plancha' on a wooden board with grilled vegetables and French fries!



*Bilbao's magnificent Guggenheim Museum.*

Upon our arrival in Bilbao, we were rapidly astonished by the magnificence of the Guggenheim Museum. The building sits in an industrial part of Bilbao along Nervión's river and was constructed as part of the rejuvenating plan to reshape the face of city. This Museum appeals to all, may you be a Modern or Contemporary art lover, an architecture connoisseur, or a complete neophyte. The building itself is one of Frank Gehry's most famous masterpieces. A total must!

Bilbao is located in the Northern part of Spain and is the Basque Country's (called Euskadi) capital. This region has a completely unique character defined by a conflicted past and utterly rich culture. Euskara, a language only spoken by the Basque population is used on signalization panels on the roads along with a helpful translation in both Catalan and Castilian as the three languages are officially spoken in Spain nowadays.

## Salamanca

Our journey then took us through Gijon, Oviedo, Leon and Salamanca. Spain's highest peak, the western Pyrenees, provide travelers with a fantastic photographic experience by displaying various shades of green and stunning landscapes highlighted by a beautiful sunlight. The urge to get out of the car and to



take pictures is very strong; however, it is not so simple. One must know that on Spanish roads, it is required to wear a fluorescent vest whenever you get out of your car regardless of the purpose. The vest should be visible at all times and left on the backseat of the car. Therefore, getting out of the car for a couple of pictures is an exercise that can quickly turn into a real hassle.

Given this fact, I decided to take pictures from inside the car shooting through the window, leaving the driving to my husband. Shooting from a moving vehicle is a technique that often provides me with amazing results. Picture opportunities happen so suddenly, whether it's a Shepherd with a flock of sheep



appearing on the side of the road or a herd of cattle in the field: You have to be ready to shoot at all times! Unfortunately a 5750 km trip spread over a short period of 29 days does not allow stopping at every single occasion.

Our next stop being Salamanca, we took the opportunity to visit the first European University and library founded in 1215. The oldest books we could see dated as much as 900 years BC. Interesting fact, Christopher Columbus himself once entered the library to attend a meeting with potential sponsors for



*University of Salamanca.*

his upcoming expeditions to America. 'Plaza Mayor' located downtown Salamanca is one of Spain's most beautiful baroque places. The place was designed 250 years ago and is known for its medallions dedicated to Spanish monarchs, some famous 'conquistadores' and to Caudillo Franco as homage to himself! It is one of the very few emblems of this contested character still remaining today.

In Salamanca we had the chance to taste the famous 'Tortilla Española' a traditional dish made of scrambled eggs mixed with grilled onions and slices



*Medallion of Claudio Franco at the University of Salamanca.*

of potatoes. Very yummy! It is usually served cold and can be prepared with bacon or ham. This dish is served all day in restaurants as well as in 'tapas' bars and 'cantinas' throughout Spain! The 'Gazpacho' is another very well known Spanish dish. Also called cold tomato soup, it is one of the most refreshing snacks you can find under the hot Spanish sun! 'Paella', a juicy rice dish cooked with seafood, meat or vegetables is also a very famous Spanish specialty. 'Churros' (finger like fried pastry) with chocolate hot sauce is definitely another all time favorite!



How can you describe Spanish food without mentioning the famous 'tapas' available everyday and everywhere from 4pm until late in the evening. Tapas are offered in different sizes from appetizers to main course and meant to be shared. From grilled vegetables, to garlic mushrooms, and from delicious fish or seafood

to chorizo (meat sausage) there is a kind of 'tapas' for every taste and appetite. Some beverages are also worth mentioning; for example, everybody knows about the love of Spaniards for Sangria (usually made of red wine and fruit juice) and their increasing interest for beers (local or imported), but did you know about the drink called 'horchata' Originating from Valencia. Horchata is a white milky root drink extracted from yellow 'souchet' and is truly uplifting. We first tasted horchata in 'Grand Café Bib-Rambla' one of Granada's oldest cafes. Those who prefer a lighter option than regular beer usually go for a drink called 'Clara' (or 'Panachée' in France). Half lemonade half beer the drink is indeed very tasty and refreshing!

## Sevilla

Exiting Salamanca, we headed down to Sevilla. Some say that Sevilla is the one and only city that truly embodies the traditions, history and culture strongly related to Spain. We were quickly seduced by the warmth and the radiance of the city. Colorful abanicos (Spanish fans) are sold on the streets, Flamenco



music is heard on the streets and tasty food is offered everywhere. The Flamenco Museum is not to be missed as it highlights many centuries of typical Spanish music, colorful dancing and seducing singing. The corridas and legendary bullfights are advertised everywhere in the city (but are usually not recommended to highly sensitive people – attend at your own risk!).

Sevilla's Cathedral, one of the largest in the world, is also home to Christopher Columbus' enormous Mausoleum. Indeed, the size of the tomb is no surprise to worshippers and visitors from around the world as the discoveries of the famous explorer provided



Spain with wealth and power over the rest of the world for many centuries.

Located in the center of Sevilla, Alcazar (a Moorish Fortress) was our first encounter with Muslim architecture. The level of detailing as well as the quality of the decorative elements displayed on the building's walls is simply astonishing. Everywhere you look you

can see beautiful carvings showing subtle colors, distinctive materials and complex graphics. Muslim artists were forbidden to represent human faces in their work. Therefore, they made use of their skills to create various intricate graphics and infinite color shades in order to develop and refine their timeless art. The garden of Alcazar is a vast space with scattered water ponds and fountains surrounded by all sorts of plants and flowers creating fabulous artistic compositions which give the most impressive effects.

## Cadiz

While still in Sevilla, we decided to take a short day trip to Cadiz which is located on the 'Costa de la Luz' along the Atlantic Ocean. Cadiz remained a very busy commercial port for centuries. In the historic center, beautifully refurbished buildings surround a lively plaza and fortress. In the main city park we were quite surprised to find a special and experimental community project called 'Wifi in the park', providing anyone around with a free internet access on the streets! Hopefully this innovative project will soon



be implemented in the main cities of North America! As private internet access has become very popular during the last decade, public internet access to upload my pictures turned out to be very tricky to find along the way. Fortunately I had brought my Palm which was very handy to at least check my emails in hotels' 'Hot spots'.

## Cordoba

Leaving Cadiz, we got back to our original itinerary and headed to Cordoba. I had always dreamed of visiting The 'Mezquita', the largest Spain's Mosque and one of the largest in the world. It became in a Christian church under the reign of catholic kings upon their victory over the Muslims in 1492. The building is still almost intact as many efforts have been provided throughout the decades to keep the original design elements and materials as authentic as possible. The effect is striking as the visitor enters a forest of 854 columns filling a wide space that originally included over 1000 columns. Even so, the result remains very impressive. The solemnity and holiness of the temple are meant to be universal and appeal to believers from all religions.



Spain turned out to be a photographers' paradise; visual elements of all sorts such as bright colors, complex graphics, beautiful buildings, exotic gardens and colorful landscapes are found everywhere. It is a real playground to all photographers, may they be simple amateurs or skilled professionals.

## Malaga

Our next stop was Malaga, a lively town by the Mediterranean Sea. This Andalusian city has been expanding so fast that it is about to become the next Barcelona in terms of cultural and economical

development. Its urban setting appears very modern and attractive. In other words, if you are interested in nice beaches flanked by many world chain hotels, exciting activities as well as an exotic nightlife, Malaga is the place for you.

Spain is the largest world producer of olives and thus olive oil in the world. About 200 million olive trees cover its southern regions which produce 267 olive's species. One can even smell the subtle scent of olive oil when crossing Andalusia.



*Andalusian Olive Trees.*

## Granada

After visiting Malaga's 'Alcazaba' (citadel) and the Roman arena (sadly inaccessible because under renovation) we promptly left Malaga as we had reservations for 'El Alhambra' in Granada the next day. It is highly recommended to book ahead your visit to 'El Alhambra' as only 7000 people day are admitted on site. That is 7000 from which only 2000 are allowed without an early reservation. As it is definitely worth visiting don't take any risks and make sure to book online in advance. The impressiveness of the site and its authenticity are definitely worth the 18\$CND fee. Some say ancient Muslim artists were masters in





*Patio de los Arrayanes.*

creating visual harmony by mixing vegetation, water and light. Indeed, everywhere you look the expertise is noticeable and the precision of the architecture detailing such as the stone and marble fine carvings is simply incomparable to anything else you may have seen before.

Following the Catholic kings' victory, Spanish authorities have decided not to demolish the splendid monument now listed as a 'UNESCO World Heritage Site'. Once a Muslim Palace and built on a hill, 'El Alhambra' impresses by its magnitude, the authenticity of its historic buildings, the quality of their construction and, for westerners their amazing exotic style. Fine carving details, subtle colors, and creative material arrangements are all to be found on every single wall. The blending of European and Arabic cultural influences, called Mudéjar style, is still very much present nowadays within Spanish art, design and architecture, making the country artistically and culturally quite distinctive.

We found Granada to be very well organized in

terms of public transportation (including a direct bus line to 'El Alhambra') and of modern facilities making a tourist short (or longer) stay in the city a lot more enjoyable.

## La Mancha

Leaving Granada, we headed north to visit what was to become one of the highlights of our trip. La Mancha was made famous with a novel written by Spanish author Miguel de Cervantes who imagined the colorful characters and wrote the story whilst imprisoned in 'Argamasilla de Alba', La Mancha, between 1600 and 1603. The worldwide known story of 'Don Quichotte de la Mancha' is the second most read book after the Bible. I was very excited to see for myself the famous mills which were depicted in the novel. As we were driving further down in the country side we could see the tall white figures suddenly appearing against the dramatically blue sky. It was just as if they were coming straight from the fiction. We then parked the car and emerged into an extremely hot and dry weather. The



skies were true blue, the light was bright: it was just the perfect picture set-up. The whole experience was much more exhilarating than I had expected.

It is amusing how the names of Cervantes, Quichotte, Rossinante or Sancho are used everywhere in streets and shops' names; even gas stations make use of the names of the famous characters. In Puerto Lapice one can visit the hostel wrongly believed by 'Don Quichotte' to be a castle and where the confused tenant ended up making the guest an invincible knight!

## Madrid

The last stop of our journey was Madrid. Madrid is a lively city that is still today growing considerably fast. In terms of cultural events and attractions Madrid is the place to visit. In fact, many of its museums are among the most famous in the world. We had the chance to visit three of them: El Prado, the Centro de Arte Reina Sofia

and the Thyssen-Bornemisza Museum. The latter was to me the most interesting as it displays masterpieces in a chronological way and gives the visitor a feeling of flipping through the pages of an art history book. The visit is indeed very structured, starting from ancient history and terminating in the modern era. It is also possible to visit the 'Museo del Jamon' (Museum of the ham) but one must not expect extraordinary paintings or sculptures as it is a store which sells mainly ham or 'jamon'. The famous 'Iberico' ham can be sold as much as a few hundred dollars per kilo!

The Palacio Real, the Royal apartments and the 'Jardines de Sabatini' are definitely worth the visit as well. A walk in the gardens is especially refreshing in the middle of a hot day. Madrid has many large green areas and several old streets where it is pleasant to stroll. Close to the Palacio Real is the 'Debod Temple' offered as a gift to Spain by the Egyptian Government in 1970 for its help in saving the building from the flood during Assouan barrage's construction. Even though Madrid is not one of the most famous cities in terms



*Debod Temple in Madrid.*

of authentic Spanish architecture and historic value, the city is socially very dynamic and remains one of the most exciting places to visit. From exclusive stores to highly rated restaurants and from international design to exciting nightlife, everything is easily accessible.

## **Segovia, Toledo, Avila, Valencia**

From Madrid we went several times for short day trips around the city. Our first stop was Segovia, an ancient city and home to an imposing Roman Aqueduct also listed as a World Heritage Site. We were told not to miss the 'cochonillo de Segovia' (suckling pig roast) as it is a local specialty.



*Valencia's Ciutat de les arts i les Ciències (Art and Science City).*

Our second stop was the medieval city of Toledo and its impressive fortress sitting on a hill. Toledo is famous for its colorful ceramic tiles, sharp blades and 'queso manchego' (cheese of La Mancha).

If you fancy a day at the beach, Valencia might just be what you are looking for. The vibrant city is also renowned for its International Nautical Competition Center and its modern 'Ciutat de les arts i les Ciències' (Art and Science City) designed in 2002 by architect Santiago Calatrava and inaugurated in 2006.

The medieval city of Avila was our next stop. Worldwide known for its small historic city center surrounded by immense walls 'ramparts' on which it



*Medieval City of Avila Walls.*





*Salamanca's Plaza Mayor.*

is possible to walk whilst enjoying a fantastic view of the city. In conclusion, those short trips were definitely worth doing as they will always remain some of the highlights of our trip.

I was personally impressed with the pride Spaniards have for their country. Indeed, they are undeniably passionate about their country. They were also very welcoming and helpful at giving directions and advice on places to visit or restaurants to discover. Since my husband and I are not exactly fluent in Spanish we went through a bit of a struggle trying to communicate but yet, they turned out to be truly appreciative of our many efforts to initiate a conversation in their own language. The only complaint I have goes towards road signalization panels and street names which are more than often inadequate for drivers as there is no logic or continuity in their positioning. As it is quite often a puzzle to find your way, next time we will make sure to

take a GPS! Although several highways were still under construction at the time of our visit it fortunately did not affect our journey as all of the suggested alternate roads turned out to be in very good condition.

In summary, I can say that we truly loved Spain. Our travel experience was simply unbelievable as the weather was perfect (cool in the North and very hot but dry in the south), and since the high season had not started yet there were not that many tourists around.

If you ever have the chance to visit Spain, I would suggest you pack at least two things in your bags: a large hat and plenty of digital memory as shooting opportunities are infinite. However, it is also good from time to time to put the lens away in order to fill your mind with of all sorts of memories that will stay with you forever.



## 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.

### STROBE UNITS : SHEDDING SOME LIGHT ON THE SUBJECT- PART 2 - By Kenneth Fagan

Do you wish to step out of the field and into the studio? Or are you just tired on relying on the sun and the shade to provide you with light? This month we continue our flash accessories series by examining factors that you should consider when you decide you want to set up a photographic studio with strobes. Strobes are a step up from the flash you use on your SLR, which stands independently of your camera system. You may be thinking, "To have a studio you need a whole lot of space right?" This may be true to an extent but it is quite possible to set up a small studio in the comfort of your own home



*Strobe photography lights food beautifully and naturally. Image courtesy of Ken Fagan.*

**A** photographic studio is a fantastic place and it allows you to do something which natural light makes quite difficult; that something is control. Natural light, provided by the sun, is variable from morning to evening and day-to-day. This is all down to the weather conditions, the time of day and even time of year (sun is always higher in the summer!). In

open shade (under a tree, in a forest etc) where there is plenty of light but the harshness of the sun blocked out, is probably the best example of control when using natural light. Therefore, when you take your photography indoors and begin to use strobes instead of just an on camera flash, you can really begin to see your full potential when shooting portraits, food, product, small set etc... With a few simple accessories, you can turn your kitchen into a place of endless photographic possibilities. Of course a home studio is not just limited to your kitchen, you can take your strobes to almost anywhere from the garden shed to even trying out some family portraits outdoors!

I could write pages on the benefits of using strobes but instead I thought I'd better get down to the business of letting you know exactly what is out there in the line of strobes and their accessories to allow you to open up a new bag of photography tricks.

This month Photoflex has provided us with some very helpful product information and images to give you a broader knowledge of some of the most cost effective and user-friendly studio equipment on the market. This article should help you decide exactly what you need to get started with your home studio.

Studio lighting units consist of three parts: the strobe, the stand, and a light diffuser of some description. It goes without saying that for the strobe to work effectively it needs to be mounted on a stand. The stands are built similar to the tripod for your camera

except they have an extendable pole consisting of three or four segments, which can be raised or lowered to the desired height. The legs cannot be extended but instead they just spread out at the base to balance the unit. The strobe and stand-alone will not be very effective for getting proper control of the lighting. A light diffuser of some kind is also necessary to create better and more attractive lighting. There are many different varieties of strobe accessories and diffusers to create different lighting effects.

## Softboxes:

Softboxes are one of the most popular strobe accessories for new strobe users as they are relatively easy to get the hang of, and can be used for a rather broad range of photography. From portraits and fashion to product and food. Softboxes (as the name suggests) are designed to spread the light of the strobe across a greater area. This light diffusion softens the light and instead of a harsh light creating hard shadows, the lighting on the subject is much more even and appealing light.



*Starflash 650 and Mercury Octodome Softbox Kit. Image courtesy of Photoflex.*

## Reflective Umbrellas:

Reflective Umbrellas are specifically designed for people (or pet) photography. With the softbox, the light from the strobe is fired directly onto the subject,



*First Studio Portrait Kit. Image courtesy of Photoflex.*

whereas the reflective umbrellas are used to reflect the light. The strobe points away from the subject when the umbrella is attached, and when the strobe fires its flash the light bounces off the inside of the umbrella and hits the subject. Reflective umbrellas are most effective when you use them with two strobes instead of just one. This is mainly the case with the smaller sized umbrellas but with larger umbrellas, one strobe will usually suffice.

## Shoot through Umbrellas:

I like to look at shoot through umbrellas as being a cross between a softbox and a reflective umbrella. Instead of the light being bounced off the inside of the umbrella, the strobe is pointed towards the subject and the light is transmitted through the umbrella. The beautiful thing about the shoot through umbrella is the star like catch light that is captured in the eyes of your subject.

## Snoots & Grids:

Snoots and grids are my favourite strobe lighting accessory. The likelihood is that you may not need a snoot when you begin your studio photography but they are a good thing to know about. You could say the snoot is the opposite of a softbox. Where a softbox spreads the light, a snoot narrows the light to a more

specific area of your subject. Snoots are generally used to create a hair light in portrait photography but I have often used it rather effectively in my product photography. The snoot can also be accompanied by a grid, which helps to soften the light and diffuse it a little more.

## Reflectors:

Reflectors are an essential part of photography, whether you are using strobes or not they help to bounce light onto your subject filling in any shadowy areas with light. Reflectors come in many different sizes and reflective surfaces as you can see in the image (below). Photoflex have a selection of LiteDisks in various dimensions (22", 32", 42" and 52"). Their LiteDisks fold up to one-third the size so they can easily slip into your backpack. Photoflex also carries a MultiDisc range, which are the same as the reflectors except they have five different reflective materials which can be interchanged to suit whatever environment you may be working in. MultiDisks do not take up much more space than a standard reflector when folded up so they are also rather convenient to carry around with you. I always carry a MultiDisc around with me in my backpack as it weighs next to nothing and takes up only 1/3 the space folded as they do when they are in use.



*MultiDisk LiteDisk Reflectors. Image courtesy of Photoflex.*

## Strobes:

Once you now understand all the different accessories you can use in conjunction with your strobes, you should be able to have a greater understanding of what you may be looking for.

Strobe lighting can come in various levels of power; the more advanced the model the higher the range of the flash. More powerful strobe units come with a heavier price, however, you do have greater flexibility with the more powerful models as they have a much higher flash range. You can tell the power of your strobe units by their wattage. Generally they begin at 125w and can go up to 1000w or more. The most difficult part of choosing what sort of strobe you want is the power of the flash each time it fires. The more powerful the strobe the brighter the flash fires at. You may be thinking that you need the most powerful strobe on the market because you want loads of light, the fact of the matter is that you don't. A 250w strobe will produce ample light for your needs although you will be slightly more limited in choice when it comes to aperture settings for the desired exposure. Personally I use 500w strobes but it doesn't mean that I will always have them firing at 500w, it all depends on what I would be shooting. For example, one day I could be using them at 125w, and the next day they could be firing at 350w, so it always varies from day to day. Realistically speaking whether you use a 125w or a 1000w strobe it is always how you use them that creates the best results and not the power of the flash it fires. Of course the broader range of a higher powered strobe is almost always going to be the choice of the professional but for a beginner or an avid home studio photographer it is going to me more often down to the price of the equipment than the power of the strobe itself. If I was to recommend a strobe to you I would have to say that a strobe between 125w and 250w would be perfect for the home studio but if you would like to go for a little more power and can afford to do so then it is something which might just save you some money in the long run as it will save you having to buy a new, more powerful strobe in the future.

Instead of a flash strobe you can choose a strobe that uses continuous light instead of a flash, but overall the results from both will be unnoticeable so it is really up to you whether you want to use continuous or flash strobes. Continuous light strobes are perfect for the beginner as they allow you to see the 'lie' of the light without having to take a single photograph, so setting up your subject is a lot easier. They are perfect for using with umbrellas and light tents (or light boxes).

The easiest way to purchase your strobes is to buy a whole kit instead of buying everything separately, for the simple reason being that they are often a lot cheaper in kit form than individual parts. Kits can comprise of one or more strobes with stands and an umbrella and/or a softbox. The kits often come with their own carrying case, which is always an advantage. There are various different kits on the market, so take a look at the various Kits available from Photoflex in the

images shown and on the brochures at the end of this article. They are suitable for anything from product and food photography to fashion and family portraits.

It is one thing deciding what sort of strobe you want, but it is another thing altogether deciding how many strobes you actually need. You can easily get great results with as little as one or two strobes with either umbrellas or softboxes; it is all about getting the most out of what you have rather than thinking about what you could do with what you have not. It is entirely up to you how many strobes you want to buy but the likelihood is that you will never be needing any more than two or three strobes at a time regardless whether you seen them use six strobes on the TV or not.

## Light Tents:

If you are a keen product or small set photographer, a light tent or light box is a convenient addition to your studio. It saves you having to set up awkward backdrops and it provides you with shadowless light as it bounced off all the four walls inside the light tent creating a crisp, clean white background every time. The light tent can be used effectively with one or two strobes but you will find that the perfect white background is much easier with two strobes; placed on the left and right sides of the tent.

## Attachments for your SLR:

There are various attachments which trigger the strobes once the shutter is opened in your SLR. A flash cable is the traditional way to tether your strobe to your SLR either to a small socket on the side of your camera or via a hotshoe adaptor placed on the hotshoe of your camera. I have listed a selection of different attachments that allow the SLR to trigger the strobes.

A hotshoe adaptor is probably one of the cheapest attachments for your SLR you can get, retailing normally at about \$10-\$15 so you can't really go wrong with that one. Connecting your flash cable directly to you SLR comes with its risks, electrical spikes can damage the internals of your SLR, but most cameras and strobes have preventative measures for stopping this from happening. Otherwise connecting your strobe to your SLR is trouble free. It is worth knowing that one must be careful with the flash cable that it doesn't get in a tangle with your leg, nobody wants to send their SLR crashing to the floor, so no leaving your SLR on the edge of a table with cables hanging out of it.

Infra red flash triggers are an excellent addition for a cleaner, tidier studio. They clear up your work area

from a mesh of cables. In some situations the strobe may not be able to pick up the signal of the flash, this is often down to the position of the strobe in relation to the trigger. Another reason may simply be that the trigger is in need of some fresh batteries!

Setting up a home studio is an exciting venture which doesn't cost a whole lot of money as you may have believed before. From what you have read in this article, the equipment you need may seem like a lot, but once it's all put together you will see how all the different parts and attachments work together as a single unit, taking up only a very limited space.

We would especially like to thank Photoflex for providing us with the images for this article as well as some useful information and product guidelines. They have been a valuable resource for PhotographyBB in this issue and I hope that you found all the information included in this article useful and helpful to you should you decide to purchase a home studio kit. Here is some brief information about Photoflex and some of the stobe kits which they offer.

## About Photoflex:

*Visit <http://www.photoflex.com> to see their full range of great products. They cater for the absolute beginner to the seasoned professional. At the moment they have six great promotions ([www.photoflex.com/promotions](http://www.photoflex.com/promotions)) on which may be of value to you if you wish to take the step into studio photography, including a Starlight small Digital Kit which includes a 16"x20" softbox and for a limited time (provided you have a rebate form to go with it) you can also get a free 39"x39" LitePanel with three different reflector fabrics in white/black, white/gold and white/soft gold.*

*Another recoomendation is the StarFlash Mercury 5' Octodome kit (the OctoDome is an eight sided slim line space saving softbox). The kit consists of a 650w strobe with the OctoDome softbox and a carrying case that conveniently holds the entire kit while you are not using it. See the 3 following pages for some current Photoflex promotional kits and accessories, or log onto [photoflex.com](http://www.photoflex.com) and check out all their great products and special promotions.*

<http://www.photoflex.com>

<http://www.photoflex.com/promotions>



Item #DP-FSPTKT *First*  *Studio*  
**PORTRAITKIT**

Affordable Lighting Solutions for Digital Photography



*An excellent value for the hobbyist or entry level professional photographer*



**This Kit Includes:**

- Two 43" Umbrellas
- Two FirstStar Lights (DP-800RL)
- Two FirstStar 250w Lights (DP-250B)
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*As with all Photoflex products, we offer the best warranties in the industry. FirstStar reflector lights have a 3 year warranty. Umbrellas ~ a 3 year warranty. LiteStands ~ a 5 year warranty.*

The FirstStar Portrait Kit is designed to make basic portrait photography easy and affordable to learn. Although Photoflex has specialized in high end lighting equipment for years, we also want to offer quality equipment to new digital camera owners, those up and coming photographers who have not had years of experience as a professional.

The First Studio Portrait Kit is an exceptional lighting kit for portraits. Set up in your home or business. Take portraits of your friends and family that will be the talk of the neighborhood. You can also use the First Studio Portrait Kit to create dramatic black and white portraits that may not have worked in a color setting.

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Item #DP-FSPDKT *First*  *Studio*  
**PRODUCTKIT**

Affordable Lighting Solutions for Digital Photography



**This Kit Includes:**

- One Medium Litegloo (DP-MCI975)
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*The First Studio Product Kit provides bright, soft lighting for your products or collectibles; featuring the all new Litegloo shooting enclosure (large also available)*

When natural highlights and no harsh shadows are desired to soften a product look, the Litegloo and FirstStar Lamps are exactly what you need to get professional results. The First Studio Product Kit includes a Medium Litegloo, two new First Studio FirstStar quartz reflector lights with the Starlite Swivels, two Photoflex 2205 LiteStands, and two FirstStar 250-watt lamps. This gives you an extremely high quality portable studio you can set up anywhere you can find a plug. The Medium Litegloo measures 19.75 inches cubed, so it is ideal for most products the approximate size of a shoe box.



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### Double Riveted

Unlike most reflectors, our frames are riveted instead of spot-welded, to provide added strength especially when folding. This adds to rigidity, extending shelf life.



White



Silver



Gold



Silver/Gold

### Which Reflector to Use?

One of the questions we get quite often is "what color reflector should I use?" and "when do I use a gold or silver reflector?" The answers are not as simple as it may seem. The effect a reflector has on a shot can be subtle or profound depending on the effect you want in your results. The example above is actually the same shot with four different reflectors applied, showing the result of each on the subject.



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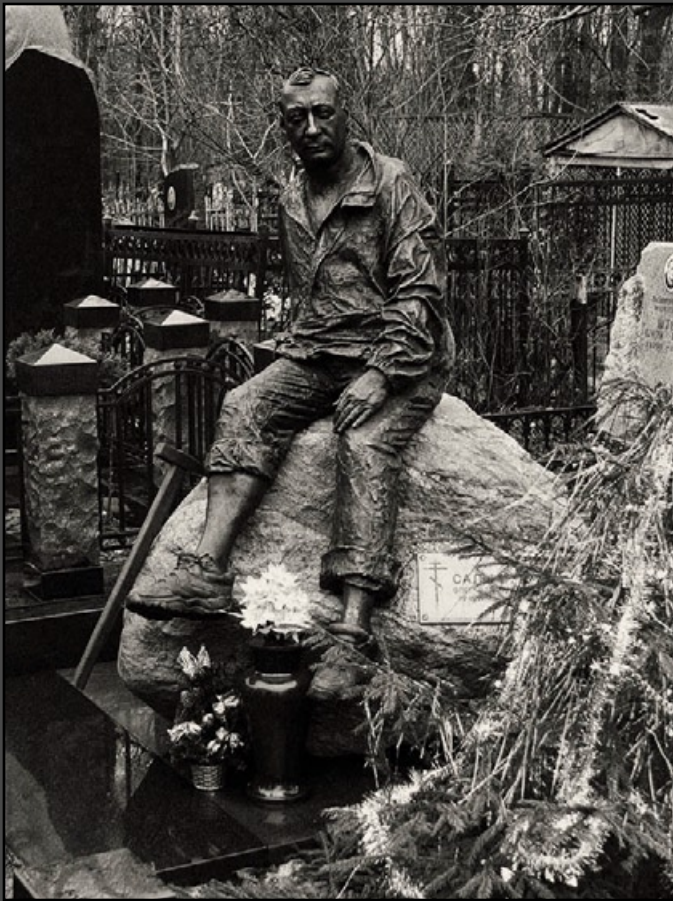
# Photographing Cemeteries and those Halloween Ghosts - by Jon D. Ayres



When you walk through the gates of a cemetery, you are stepping into the past; each tombstone is a page in that book of local history. Cemeteries and photography seem to go hand in hand in regards to popularity for many reasons. Genealogists have, for many years, been photographing cemeteries in order to have a record of the graves, tombstones and people buried in the graveyard, for their own family records or genealogical organizations. Genealogy is also another hobby of mine, so I know firsthand how the two fit together wonderfully. Some photographers now only choose to photograph cemeteries because each cemetery is unique and each grave individually distinctive with each person buried there now a part of local history. You can find many websites on cemetery photography along with photos; this is a large part of the photography hobby for many. I have always enjoyed the peace and solitude found in old country cemeteries while looking at the names and dates of interesting tombstones that I discover. Many of the tombstones are really nice works of art, but the gravestones of the poor and working class tell just as interesting stories. When you photograph cemeteries,

you're photographing real history and the lives that played a part in that history. I once read an article by Shawn M. Tomlinson called, 'How to Photograph a Cemetery.' Ms. Tomlinson said in her opening paragraph, 'Cemeteries are windows into past cultures, a study of the "haves" and "have-nots". Despite the perceived morbidity, cemeteries are peaceful and poetic places.' I think those two sentences describe exactly why so many photographers enjoy taking photos in cemeteries. I find some of them so peaceful and some are actually very lovely from where I come from with Spanish moss hanging from oak trees, magnolia trees in bloom and in old country cemeteries, wildlife like squirrels, birds and deer.

I have seen and visited cemeteries from small family plots in the middle of a high wooded hill with only four or five graves which at one time was the family plot of a family which lived close by and later moved on leaving the graves behind; nothing left of the house but the rock foundations. Also small country church graveyards on up to cemeteries in Moscow, Russia that had more people buried there than the population of my hometown. Often



times when driving if I would pass a graveyard I would always stop and take a look. You can tell a lot about the person by their tombstone, if they were rich or poor, healthy or sickly, their work, military service and other details of their life. I know of a wildlife preserve in Georgia that I once worked at, in the middle of the woods are three graves, two with small tombstones and one with a fancy statue of an angel and close by is the remains of the family house. From the dates on the tombstones it looks as if the family moved on during the great depression. It is somewhat shocking to be walking in the woods and see this white angel in the distance.

When I was younger, cemeteries were pretty much open; people could come and go as they pleased and nobody thought much about it. But times have changed; a lot of cemeteries now are locked tight at sundown and open after the sun rises. Some cemeteries, especially the private owned ones, may even have security officers. If you're stopped and questioned, be polite and answer the guard's or caretaker's questions. If there is a grave that is important for you to photograph, then contact the owner of the cemetery and get permission to photograph there. Remember that even though the private property is open to the public, they can restrict what you do. There usually are good reasons for not allowing photography, this is a hallowed place and people do not want their grief to be invaded by some clown with a camera.

Everybody has their own ethics and what they believe is right and wrong. My belief is it's easier to receive

forgiveness than permission, so I will photograph most cemeteries I visit without asking. If by some chance I am asked to stop (I never have been asked to stop) but if I were asked to stop photographing I would. I respect those buried there, I do not step on graves and I do not throw paper down on the ground or anything else. If a funeral comes into the cemetery, I stop photographing and leave or move to another spot away from the funeral. In small cemeteries, people who come to visit their families or care for their graves. I will stop photographing until they leave. In larger cemeteries people are always coming and going, so I usually do not stop in those cases, but smaller cemeteries are more personal and private.

Night time photography in a cemetery should never be done without permission. Grave yards and cemeteries 50 years of age are considered historic sites in my state and were under the protection of the state's DNR. If the cemetery is a municipal city cemetery or owned by a funeral home, it could save you a lot of time and trouble to ask for permission to photograph there first. Small "out of the way" country church cemeteries are generally no problem, but out of courtesy it never hurts to ask first. Often they will allow you to photograph at night if you do not give some silly reason like "I'm a ghost hunter." In the last few years nut cases go into cemeteries at night to steal tombstones to make tables, chairs and other furniture to sell. I've even seen tombstones for sale on eBay, so that is why if your seen in a cemetery at night you may be stopped and questioned, and rightfully so considering all the nut cases running lose today.





Older tombstones tend to be larger and more decorative than newer tombstones, but not always. Here in Moscow, the opposite is true. Some of the fanciest, largest and beautiful tombstones or graves are recent, from the 1990s to the present; I'm talking about tombstone that would cost a few hundred thousand dollars if they were bought in the US. But generally I find the older graves to be more interesting to me. The carved stone, iron gates and other decorative things make the older graves more interesting to me. Generally, the older the cemetery the better the story your photos will tell. I remember once looking around an old church cemetery close to Georgia's 'Little Grand Canyon.' I saw old trees which had grown close to where some tombstones were, and the oak trees had grown together with the tombstones sticking out of the trunk of the tree. I tend to prefer older cemeteries more because they have more charm and interest to me.

Survey the cemetery closely, look for good shots. Include what you need to make the scene complete - An old oak tree with moss hanging down from its limbs can frame an ordinary veterans tombstone. Consider the time of day, the sun setting and a tombstone or two in the shadows. Get down low to take a shot of a flower framed by tombstones. Select a cemetery that you can revisit several times. You will want to visit the cemetery between 9 and 10 am, again between 3 and 4, and later at sunset. Early morning and late afternoon offer great shadow detail and contrast in your photos and can really set the mood. You will be amazed at how different the lighting looks at each time. Take time to look for interesting shots that tell

a story. Look for the best angles. I've found that shooting the tombstone at an angle will capture more shadow within the inscription, helping the inscription to become easier to read. Depending on the time of day, the direction that the tombstone is facing and direction of sunlight will determine whether or not the photo looks flat or not. The only way to determine this is by visiting the cemetery and seeing for your self what opportunities exist at various times of day. 50-55mm lens or a wide angle 35mm lenses generally provide the best photos without distortions. A lens wider than 35mm can cause severe distortions that can be very hard to correct in these settings, even with post processing.

In photographing the complete cemetery and in addition to photographing a single tombstone, you should try to take several images of the same tombstone at different angles. Other shots you should consider taking include one showing the whole cemetery. Taking a photo that includes the closest stones will give context and feeling to the photo. Photograph a whole tombstone so that inscription and carvings can be read and seen clearly. If your taking the photos for a genealogy record, also take a shot where the inscription fills the complete frame. I generally like to keep everything in the scene in focus, but lately I have now been taking photos with the background a little blurred to the main subject is the only thing in focus. However, sometimes the background is as much a part of the scene as the tombstone.





Any digital camera can be used for photographing cemeteries, but of course, certain camera features will give you more options to get the photo you are aiming for. Tripods can be a big help, especially if you are photographing at night, but tripods can sometimes be more of a hindrance than being of any help. In a large crowded graveyard with many graves there is just not any room to set up a tripod. Plus, in a cemetery with a lot of visitors, you just cannot expect people to wait to use a path while you setup and take your photo. I have just ordered me a small flexible tripod called a 'Gorillapod' that will be perfect for using when taking photos of this type. The Gorillapod has flexible legs that will wrap around fence railings, tree limbs, small tree trunks and poles. I have also ordered a Giottos MH1004 Mini Ball Head so I can position my camera in any position I need.

Filters always come in handy and if your camera uses filters you will find them useful. You should consider buying a polarizer filter which the cemetery photographer will find handy. This adjustable filter controls the amount of reflection or glare coming off an object, such as the sun shining brightly off the white tombstones or your own reflection in a crypt window. A neutral density filter lets you slow down the speed at which you take a picture. This

can be helpful when you are trying to get a picture where there are a lot of moving people and a building. When you expose a picture for two minutes or more, all moving objects fail to record, giving your viewers the impression that you managed to find a day when there was absolutely no one visiting the place you have photographed. Also, bring a flash to use as a fill in flash to lighten dark shadows and engravings on tombstones since a lot of older cemeteries can be somewhat overgrown with trees and bushes.

Black and white photography is perfect for graveyard photography, but as I've mentioned in other articles I always shoot in color then convert to black and white in post processing. I know some die hard black and white photographers disagree with my beliefs, but my laptop with Photoshop is more powerful than the computer in my camera, so I shoot in color and let CS3 handle the B&W conversion. If you shoot in black and white, your camera controls the conversion. If you convert with Photoshop or any other post processing program, then you control the conversion yourself, with far greater flexibility.

A final note, I have noticed on a couple of forums whether or not showing the name on the tombstone is



right, acceptable or not, or even legal. Tombstones are memorials, they show that this person once existed, was living and a part of this world, they are placed in part so these people are never forgotten. So I have no problem with showing the names on the tombstones, I think the person buried there would be proud that they were not forgotten. Now, since I'm not a lawyer I can not say if whether or not you can do this legally, but as long as you are not doing this commercially, I think you'll be in the clear. But like I said, I'm not an attorney and do not know just what can and can not be done, you'll have to consult an attorney, especially for commercial uses of your photos. Remember a lot of cemeteries are private property, the owners can place limits on the use of the photos sometimes.

## Ghost Photography

What's cemetery photography without mentioning ghost photography? First, a disclaimer: I have never seen a ghost that I am aware of, and I have spent a lot of time in graveyards both in day and night times. Maybe there are ghosts, but until I see one, I can only say that maybe - I do not know. Since this is October, Halloween time, lets have some fun trying to photograph the elusive spirits of our past.

Now, I've never seen a ghost, but I have to admit that it seems strange that people think ghosts would hang out in cemeteries, unless it is a cemetery on a battlefield or located in a family plot close to where they lived. If there are ghosts, hanging out in a cemetery seems like the last place they would be, at least if I were a ghost I would be somewhere else! Most ghost photos that I have seen look "too real" to be real, or look as if what the photographer says is a ghost could actually be anything from light reflecting off wet leaves to smoke from their cigs. Take a look at this web page and see what you think. <http://paranormal.about.com/od/ghostphotos/ig/Best-Ghost-Photos> By the way, all these so-called ghost photos were taken during the day, not at night or so they say.

I have heard that when you take pictures of tombstones, you can sometimes capture the images of the spirits buried there. This type of photography is one area of cemetery photography that is often overlooked. I take plenty of photos of tombstones and I do see faces in the photos, just look at the photos included in this article, but they are not faces of ghosts I'm afraid. Most people think you have to go to a cemetery only at night to photograph spirits, but spirit photography can be done during the day also.

The following are a few tips I have found by some "Ghost Hunters" on the subject of photographing ghosts.:

1. Do not photograph during fog, rain, dust or snow; bad weather gives false photos of things that are not ghosts or orbs. Visit a weather website and check on the solar magnetic field. They range from no activity, to moderate activity to high activity. At this time you can also visit the moon calendar and find out when the closest full moon cycle will occur because ghosts need energy to form. High solar fields and a full moon create higher than normal electromagnetic fields that tend to make spirits more active. Photographing during these events will give you a better chance at capturing ghostly phenomena. Ghost hunters say that ghosts come out more when the weather changes in fall and winter with Oct. through Feb. being the months with most sightings.

2. Make sure your camera's lens and sensor are clean. Dirt, water drops, especially smudges on the lens can look just like something that isn't, especially if it shows up in the exact same place in every photo. That is what orbs look like to me, something on the lens or light reflecting off the lens.

3. Avoid taking pictures of shiny or reflective objects; this includes the sun, direct light sources, glass, windows & mirrors that can give false photos.

4. While ghosts can appear anywhere and at any time, you'll have the best chance of capturing one if you visit a place where ghosts are known to commonly appear. Cemeteries, castles, battlegrounds, etc... Some places

are more haunted than others including cemeteries, old buildings, old hotels, houses, hospitals, schoolhouses, and churches, theaters and historic sites and locations where other people have reported witnessing paranormal activity are all excellent choices.

5. Contrary to popular belief, ghostly activity can happen as often during the day as it is during the night. The best advice is to research your chosen location in order to find out when other ghost sightings have occurred. If they seem to happen mainly during the day, then that's the best time to go. I think most ghost hunters go out at night because it's spookier, but if there are ghosts they will be out in the day as well as at night. Night is favored because sunlight can cause reflections and orbs that can be confused with ghosts. You have to go where ghosts are if you want to see them!

6. Experienced ghost hunters advise that it's best not to start shooting right off upon arriving at your location. Instead, you should go with your gut instinct and walk around the location until you have a "feeling" that something is around and that the time is right. Indications that a ghost is about to appear include your hair suddenly standing on end, sudden drop in temperature and feelings of impending doom. If you experience any of these feelings, have your camera ready to shoot. From everything I have read, you can sense when a ghost is around. During a feeling of impending doom, I think having my camera at the ready would be the last thing on my mind!

7. Remember, not all ghosts that can be seen by the eye can be seen by the camera; and not all ghosts that can be seen by the camera can be seen by the eye. So don't wait for a ghost to be seen first before starting to shoot. Take some random shots and, with your gut instinct feeling. If you feel that a ghost may be around in a certain place, take a photo of that place, whether or not you can actually see anything.

8. Walk around and through, the cemetery, building, or where ever and talk to the spirits. Explain to him/her that you know he/she is there and that you would like to take his/her picture. Yes...being polite also works on spirits!

9. Ghost hunters say that they usually get the best photographs by staying near people with positive and good attitudes. Spirits tend to interact more with positive personalities than persons with sour attitudes. People with sour attitudes can influence and hinder ghost photography.

10. Do not go alone when trying to photograph ghosts, do not drink or smoke for obvious reasons. Drink too much and you'll see no telling what, if you smoke, you'll most like photograph smoke instead of ghosts.

There are many web pages claiming authentic ghost photography, but they look (to me) as if somebody has a vivid imagination because I do not see in the photos what

they claim is there. However, if anybody does capture any ghost photos, I would be interested to see them if you post them in the PhotographyBB Forums! I think a lot of the members of PhotographyBB would be interested in seeing photos of ghosts, if they really are ghosts.

Regarding the photos in this article; They were taken in Vagankovskaya Cemetery, a large cemetery in Moscow, Russia. You'll find all types of people here, the rich and famous along with the average working class Joe and Jane, along with the poor. Actors, actresses, sports figures, writers, singers, even a couple of "Mafia Godfathers". It's truly an interesting cemetery to spend an afternoon (or evening!), walking around in.





# 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!

## DECENT EXPOSURE II: STROBE TALK - By Kenneth Fagan

In issue 8 of PhotographyBB magazine, we guided you through getting the most out of your flash unit for your SLR. For those of you who are interested in going one step further with your photography and getting to grips with using strobe lighting. In this article I will give you an informed guide on the basic steps in using strobe lighting to your advantage. In the accessories section of this issue you will have read the article on what to look out for when choosing the right strobes for you.



*Image courtesy of Photoflex.com*

Once you have decided carefully what strobes you are looking for to start up your own home studio, the next step is learning how to use them. Of course, before you begin it is important to make sure that the strobes are secured on a light stand (like a tripod for a camera). The best way to set up the stand for the best balance is to have the base legs as wide as possible. The stand should always be raised from the fattest pole up to the narrowest, this way the strobe is more secure, and the balance is better. If you raise the narrowest pole first, the whole set up is likely to topple over; this is the case with almost all makes and models of stands so it is really up to you to ensure that the kit is securely erected.

Only when you have the stand and the strobe erected properly you can begin by hooking up the cables to it. It does not really matter what order you wire it up, but I always start by connecting it to the

mains supply and then hooking it up to the camera with a long flash cable. For some DSLR's you have the option of either connecting the strobe directly into a socket on your SLR or via a hotshoe adaptor or a remote (infrared) flash trigger. All options work quite well but each one has its disadvantages: The hotshoe adaptor can become loose (and stretched) over time so it may start slipping off the hotshoe eventually or the little socket where the flash cable connects may start to slip out after time

Once you have your strobes and camera set up it is important to note where all the cables are because you could trip over the cables and cause everything to crash to the floor. The next step is to position your subject. It does not matter whether you are using a model or a small set for your shoot, it is recommended that you set your subject(s) and your camera in position first. The reason you leave positioning your strobes until last is because it gives you more room and you will not really know where to put your strobes until you have your subject in position.

Before you begin shooting you will need to know what all the knobs, dials, and switches do on your strobes. Not all strobes are the same; some have more settings than others do, while some have hardly any settings, which is common with the smaller or less expensive models. In the images below I have marked all the important parts of a strobe to help you find your way around your own a little easier. Although the controls on the one shown may be a little different than what you may have, there will be some of them that are relevant to your own equipment.



The numbers tagged on the above image are explained below.

**1. Lamp / Modeling light switch:** This is a light source on the strobe, which is used to aid the set up of a scene, it does not affect the overall outcome of the image, but it can be of great advantage when working in situations where the light may be poor or when you are positioning the strobes. The modeling light can be switched on, or switched off, or they can be set to automatically switch off the instant the flash fires. It is not necessary to have the modeling light on all the time as it wastes electricity and certain replacement bulbs can be quite expensive or hard to come by. So save their energy for when you really need them.

**2. Flash recharge button:** This button is not available in all strobe units; its purpose is to alert you when the flash has recharged itself after firing. You can switch the beep on or off its all down to your own personal preference.

**3. Cell Switch:** This switch is for when you are using two or more strobes. Similar to the slave function in your flash units for your SLRs, the Cell switch allows you to use two or more strobes at a time. You only need to use the Cell switch on the strobes which are not connected to your camera (although they will still need to be connected to the mains or a battery pack). The Strobe connected to your camera should have the Cell switch in the off position.

**4. On/Off, Battery/Mains switch:** This switch is used (obviously!) to switch the strobe on and off but also you may need to switch it on one direction when using battery power and another direction when connected to the mains supply. In the strobe shown, the upper of

the switch is for the mains supply (I) the lower or the switch (II) is for battery power.

**5. Mains supply connection.**

**6. Flash cable socket:** Your SLR is tethered to the strobe through this connection via a flash or sync cord, you can also use the sync cord connected to a light meter to measure the light from the flash. (See the short paragraph about using the light meter with your strobes for more information)

**7. Battery supply connection.**



**1. Remote receiver:** When using the Cell function for two or more strobes, this sends or receives the signal to fire whether it is a primary or secondary strobe.

**2. Power dial:** The power dial allows you to control the intensity or brightness of the flash

**3. Flash recharge LED:** When the flash has fully recharged itself after each time it fires, the LED is off when the flash is charging (or recycling) and on when the flash is ready to fire. This LED is especially useful if you have the beep alert switched off.

**4. Modeling lamp dial:** This dial allows you to increase or decrease the brightness of the modeling lamp. The brightness of the modeling lamp will not affect the outcome of the final shot.

**5. Flash test button:** When you adjust the power of the flash you need to recycle the flash charge before you shoot. If you do not the flash will fire at the previous power. (E.g. say you have the dial set to 1 giving the flash about 125w of power, if you move it to 2 and do not recycle the charge, the first flash at the no. 2 setting will actually fire at 125w instead of 250w but all the flashes coming after that will fire at 250w). Therefore, it is always important to pre-fire the flash. This button



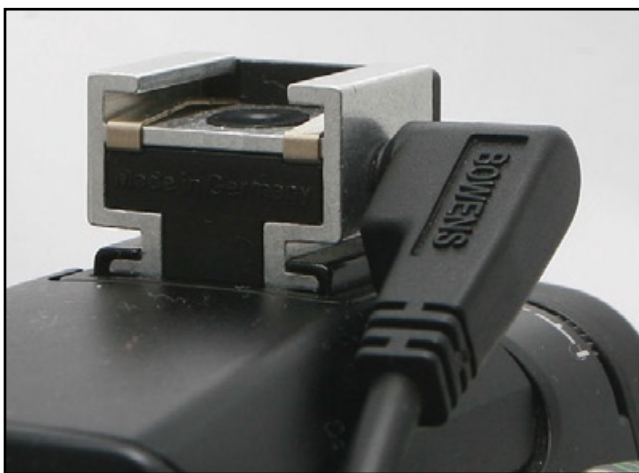
is also great for when you are using your light meter; it saves you having to release the shutter of your SLR every time.



This is an image of the bulbs of a strobe unit.

**1. Modeling bulb:** This bulb does not affect the outcome of an image they are just used to aid the set up of the scene. With every make of strobe there is a different type of modeling bulb, it is unfortunate that strobes do not just come provided with a standard domestic bulb, it would cut costs considerably should they ever need to be changed. Some manufacturers do use standard domestic bulbs as some modeling bulbs could cost in or around \$60 to replace.

**2. Flash bulb:** The flash bulb you could say is the most important part of your strobe, so it needs to be looked after well. These can also be changed as they will eventually wear out like any flash unit but they are expensive and rather delicate.



The image shown (bottom-left) is the hotshoe adaptor; it is a low cost attachment (about \$10 or \$15) that connects the strobe to your SLR. It is the simplest and cheapest way of connecting your camera if you do not have a sync socket already in your camera.

## Using your Strobes:

Now that you have found your way around your strobes (hopefully!) from what you have read already, you can begin to learn how to use them. First of all, the best way to learn how to use strobes is to get plenty of practice, and maybe take a few photography lighting classes to allow you to get the most out of your strobes.

I have divided the remaining part of this tutorial into various different categories to make things a little easier to understand. Do not forget to check out the box on light metering that is included in this article as it is something which is very important when using strobes!

The categories are divided into two areas of studio photography, People photography, and Still Life (Product, food and small set).

## People Photography:

It is easy to forget when photographing people in the studio that they are actual human beings like you and I, I know that sounds strange but if you find yourself fussing over light and falling over cables you will make your model feel uncomfortable. Whether your model is a family member or a professional you have hired for the day you need to be sure that you are prepared. Leaving your subjects on the lurch for ten minutes while you are trying to put your softbox together or getting the light to point in the right direction is not sending out good signals to your model. I know this for a fact as it has happened to me; luckily it was just a school project a few years back, but it is still a lesson in what happens when there is a lack of preparation. I had nothing ready, did not have a clue what I wanted to do but the one saving grace was that I knew about light. If you know about light you are already half way there. That said practice is essential to success. I do suggest to you that you work on photographing your immediate family first as they shouldn't mind you making the odd mistake, in fact they will probably laugh at you in a loving way! Therefore, family or friends are probably the best place to start with your studio photography. When you begin to gather confidence in yourself and your equipment you will be able to branch out and begin working on your neighbours.

To make understanding how to use strobes as simple as possible I have stuck to the basics; The basics being, using Softboxes and Umbrellas with your strobes.

## Softboxes:

Softboxes are the most common attachment for your strobes. You can easily come up with some very nice images with as little as one softbox, of course the bigger the softbox the better but if you only have one that's about 36"x24" or even a little smaller its still quite possible to come up with the goods!

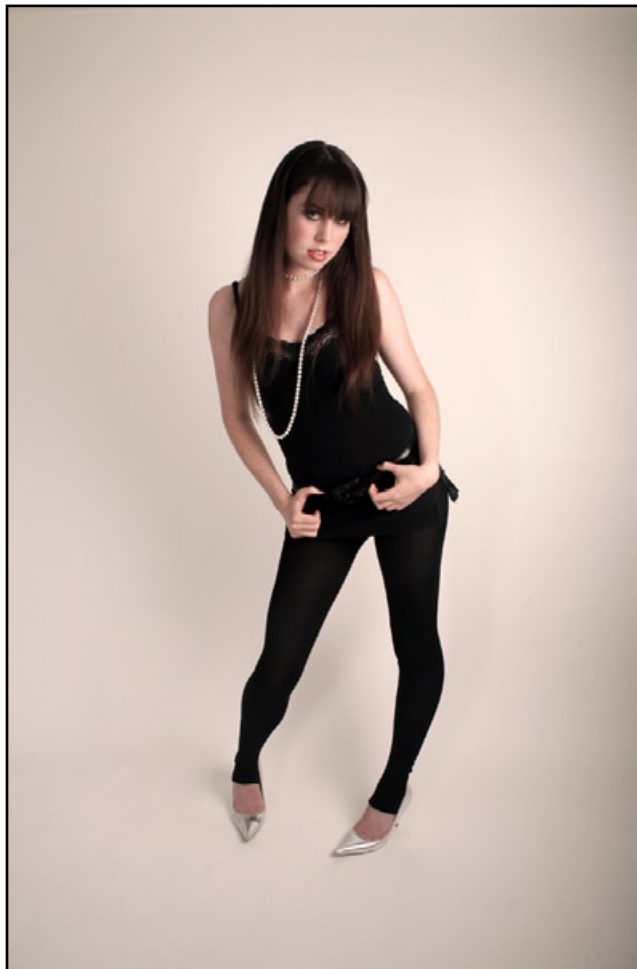
The idea of a softbox is to keep it close. The closer the softbox is to the subject, the softer the light. I have added two examples of where I just used one medium sized softbox to get the effect I wanted, the first one being the headshot portrait. For this, the softbox was as close as possible to her face (about six inches) and the edge of the softbox was actually resting on the lens of my camera. The final image did need some cropping but once you allow for some cropping when working on the original composition it is fine to do so. For a shot like this one you do not want to have the flash of the strobe to bright so as not to blind the model, instead



you should open up the aperture of the lens you are using and reduce the intensity of the flash. Some units such as continuous lighting or basic strobes will not allow you to adjust the flash. Instead, you could move the softbox back a little; this reduces the amount of light that hits the subject.

The second image (shown below) was also taken with the same medium sized softbox. The setup was a little different for this, and since it is a full body shot I needed to have the softbox a little further from the subject on the right hand side positioned at about a 45° angle from the model. Since the softbox was about five feet from the subject the power of the flash had to be increased considerably to allow for the extra distance. The white background also provided some fill light for the subject (it is useful to note that the background did need some post process brightening).

You do not necessarily always have to use a softbox fitted to your strobe to get a good portrait. An alternative to this is to get a basic white sheet (like a bed sheet) and a frame of any desired size, neatly tack the sheet (evenly without any wrinkles or creases) to the frame, and there you have a diffuser to place on front of your strobe. You can make it in any size you wish,



but a good idea is to make a body length panel (about 6ft or so) and place it on front of the strobe, but not up against it. You could use one or two strobes behind the panel one 1/3 from the bottom and the other 1/3 from the top, or you could just have one strobe centered. The idea of the panel is to diffuse the light almost to the effect of a bigger softbox. If you had two strobes you could have a panel on either side of the model with a strobe behind both. That way it is possible to have some soft light with the cheapest of set ups. The image shown below is an example of one such panel, as you can see it created some attractive shadows and give the image some interesting depth.



## Umbrellas:

As you read in the accessories article of this issue, umbrellas can be either reflective or shoot through. When a reflective umbrella is fitted to a strobe, the strobe must be positioned in the opposite direction of the model just above the level of his or her head, basically pointing away (and angling slightly upwards) from your subject, and into the umbrella. The umbrella will then reflect the light from the flash of the strobe hence illuminating your subject. The important thing about fitting the umbrella to the strobe is to make sure that it is positioned far enough away from the flash bulb so that the light will cover the entire area of the umbrella, otherwise not all of the available reflective light will be utilized. Umbrellas ideally are best used

in pairs particularly with smaller umbrellas, but one large umbrella can be quite effective also if you only have one available to you with the use of a reflector on the opposing side for fill. If you are lucky and have two umbrellas in your possession you can have one positioned on either side of your model, one light should be set up as being the main light while the other should be used as a fill light.

You should always try moving around your strobe or strobes to try out different light setups, as it is a great way to learn what looks good when the strobes are positioned in a certain manner and what does not.



Shoot-through umbrellas on the other hand are positioned in the direction of your subject, instead of using reflective light, they are direct like a softbox. They provide a beautifully even spread of light on your subject and create a very attractive catch light in the eyes (as shown above). Again these are best used in pairs, so you can have one main light and one fill light.

## Using reflectors:

Reflectors are a useful tool for kicking a little more light onto your subject; you can easily use these in conjunction with your strobes to add some fill light to areas, which are a little shady. A reflector about 48" is perfect for starting out with. The reflector should be able reflect the light from the strobe onto your subject,

it often needs to be up quite close so just be careful that it doesn't enter the frame of your shot.

## Working with Small Sets (ie. products, food):

Working with small sets such as food and product can be a lot of fun but can be very time consuming, all depending on what you are photographing and how you want it to look in the final image.

You have to begin with two options to shoot your product with, Softboxes or a light tent. There is a whole plethora of various attachments to add to your strobes such as Barn doors, Snoots, Grids and Gels etc. but these are all things that will be covered in future issues of this magazine for more advanced tutorials.

If you are using a softbox to shoot your product, it should be as close to your subject as possible to provide a more even light, however, it can cause one problem. The light may not reach all areas of the product causing shaded areas, and it may also cause hotspots at the same time. At this point, allow me to introduce you to reflectors and gobos. Reflectors as you know already are used to kick more light onto the subject, gobos on the other hand are used to block a small amount of light from an area which has hotspots or unwanted reflections such as the glass on a watch face etc. they must be positioned carefully to remove the hotspots or reflections but to still allow light to hit the surface of the product. You should always try and use gobos when you can and need to as they greatly enhance the outcome of the image.

Reflectors are something that you will use more often than gobos; the reflectors are simply white pieces of card strategically placed around the product as light kickers. It is a good idea to have a variety of different sized pieces of card at hand so that you can apply different amount of reflected light to see which does the best job at getting light to the more shaded areas.

## Using a Light Tent:

Using a light tent is probably the simplest way to shoot product etc. Light tents are a box, which is made with a white material that allows light from the strobes to diffuse through the tent and allow you to get those perfect white backgrounds you see in catalogs. Setting up a product studio could not be easier, all you need is to set the tent on a table and position two strobes on either side.

In last month's issue of this magazine we talked

about how you can use bounce flash; this is the theory behind the light tent too. Once the light from the strobes enters the tent, it is bounced off all sides which, when exposed correctly, can produce the white background you are looking for. It is important to remember that you are not going out to intentionally over expose the white of the tent but to actually expose it correctly. The white balance setting in your SLR should provide you with assistance to get the correct white. If you over expose the white you will end up over exposing your subject too. You will need to keep measuring the light until you get the tent at a perfect white. When you have finally reached the stage where the background is white, you can place your subject in the tent and take your first shot. If you are shooting a white subject in the tent you may be thinking that it won't show up in the image. Yes indeed this is true but only if you have overexposed the white of the tent at the metering stage of the shoot. When you start shooting you should be able to move from one product to another without doing any (or very little) light adjustments... This is why catalog photography is so cheap! With the white background of the tent you can add some graphics during the post processing. In the two images below of the chocolates, and the trifle these were both shot in a light tent, selecting the white area in Photoshop allowed me to extract the subjects from the background and add some appealing graphics.



You do not need to use reflectors when using a tent although for shooting things such as watch faces, a gobo may be an essential tool depending on the angle of the watch in relation to the lens on your SLR.

I have just touched on just the basics of how to get to grips with your strobes when using them for people and product photography. Both areas are vast with regards to practices and techniques so this should at least get you started into using your new equipment. I have included in this article a brief tutorial on light metering, ISO and shutter speeds, it is important that you read it in conjunction with the rest of this article as it contains some very useful information to guide you through setting up your camera and measuring light.

## Additional Tutorial: Strobes and ISO, Shutter Speed and F-Stops:

**S**hutter speed has no real control over the exposure when using strobes, as long as the shutter speed is below the Sync speed (the length of time needed for the shutter to be open so that the flash is effective) of your camera. For example if your SLR has a sync speed of 1/200th sec, you must shoot at 1/200th or less.

### Exposure - Shutter Speeds:

If you change your shutter speed without changing your f-stop there will be very little difference between each shot simply because the flash still fires for that same tiny fraction of a second. If you increase the power of the flash, it will not increase the length of time that the film or sensor will be exposed to light. This is the reason that when you use strobes, you increase the power of the flash rather than lengthening the shutter speed. Increasing the power of the flash in theory is the same as extending the shutter speed.

### Aperture Control:

Of course, as you close or open your aperture you will need to increase or decrease the power of the flash. On the other hand you have two ways of bracketing when using flash:

1. adjust your f stops -1 {\*} +1
2. Or, instead of adjusting the aperture of the lens, adjust the power of the strobe... -1 {\*} +1 which will allow you to keep the desired depth of field but will give you varied light for each image.

### Flash Output Power:

The flash power of the strobe technically replaces the need for adjusting the shutter speed.

Also it is good to note that if you begin to shoot long shutter speeds like 1 second you will notice that the image may begin to be slightly over exposed, this of course depends on the environment, especially if you are shooting with a wide aperture with bright ambient light (not the light from your strobes!) or outside.

### ISO Control:

ISO 100 is the ISO speed when using strobes; ISO 100 being the standard speed to shoot with strobes. If you have the use of a light meter you should measure the light that reflects off the subject to get the correct exposure, the wider the aperture in your camera the less power you need from the strobe.

It's important to keep in mind that all of your camera functions work together to create your beautiful images. Over the past few months, we've gotten to know our manual modes quite well through the various articles and examples. Strobe photography is really no different than your regular flash photography - with more control! As you can see from both this article, and the Photography Accessories article (on page 18), it's relatively easy to achieve professional results with minimal space and equipment. I hope I have been able to encourage you to venture into the world of strobe photography, and who knows, maybe "sparked" a new photographic passion!



# 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!

## PHOTOSHOP OF HORRORS - By John Ogden

Welcome to the ancient "Black Photoshop Magic" art of blending modes and layer masks... It's getting harder and harder these days to summon the Dark Lord in peace. I mean, the looks you get if you set up a pentagram in a church yard and take a sacrificial dagger to your self, not too mention the difficulty finding a real human skull these days. Don't get me started! Ah well, all is not lost, with a plastic skull and a little Adobe Photoshop (black) magic we can get pretty close to a convincing "spooky" ritual in the comfort of your own home studio.



The composite image on the left here is a blend of the local church shot on a nice sunny early evening and the indoor studio set up using a black (of course) seamless background with carefully posed model and props, all lit with hot snooted tungsten lights. The costume, styling, make up and props were all provided by alternative model Marvada. She can be reached by repeating her name three times in any convenient mirror while playing any heavy rock anthem backwards, or at:

[www.marvada.moonfruit.com](http://www.marvada.moonfruit.com)

The effect used here relies on careful studio set up and lighting. The light thrown onto the black background defines the area where the church will "show through" in the final image. The illustration above shows some of the studio around the set up. (This one won't work for this blend effect, as there is not enough light shining on the background)

I arrived for this shoot with five church candles, from the local hardware store, and a packet of salt, not the usual contents for my camera bag I can assure you, but sufficient to scare the daylight out of the



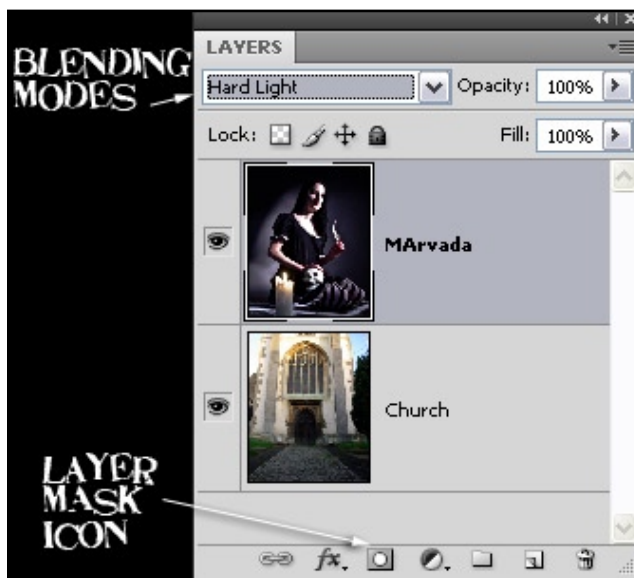
studio caretaker who came by to check the building only to find me busy drawing a pentagram in salt on the black seamless floor...I have never seen the old boy move so fast! Anyhow, after the shoot its time to invoke the mighty Pixel Demon, otherwise known as... Photoshop!

With both images open and visible in Photoshop, I use the move tool to drag the studio image of our model, into the same document as the church. It appears as a new layer stacked above the original church image as shown here:



### Layer Blending Modes:

With this new layer active I access the blending mode options by clicking on the drop down arrow to

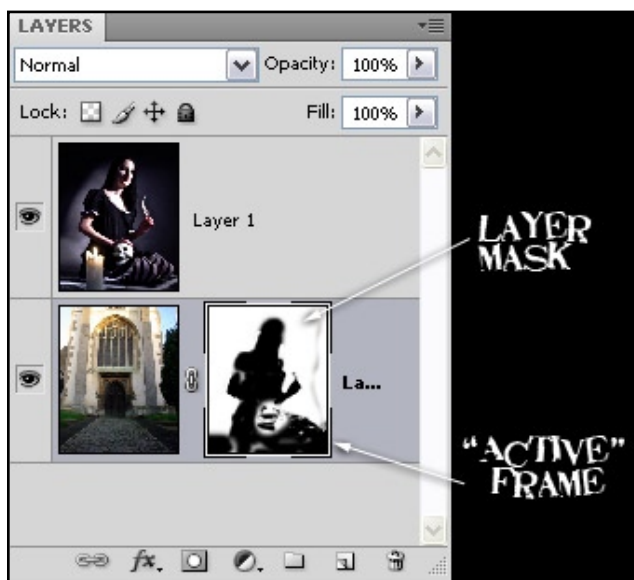


the right of the default "normal" setting and choose "hard light". The resulting image provided a good start but some of the church and brickwork is showing through the model and through the candle.

Blending modes determine how the pixels on neighbouring layers will interact with each other, in this case "Hard Light" (on the top layer) allows the bottom layer to show through any areas of the top layer that are lighter than mid (50%) grey.

### Add a Layer Mask:

I attach a layer mask to the church layer by activating this layer (click on it) and clicking on the layer mask icon. Painting over the model (and any other areas to "hide") with a normal black brush on this mask conceals the church and bricks etc.



(The layer mask mantra: "Black conceals, white reveals!" try that three times in the mirror...who knows?)

**A word of warning:** Make sure you click on the layer mask in the layers panel before painting black on the image window. Otherwise you are painting all over the image! A small white "Active" frame appears around the layer mask thumbnail to indicate that it is active.

I then used the same process to introduce a more convincing texture onto the plastic skull, which you can see in the two images to the right. I drag a flaking cracked plaster image into the composite and use blending modes ("Multiply" this time) and a layer mask to work it onto the underlying image of the plastic skull. Multiply allows only the black values on it's layer to show through to the layer beneath it.

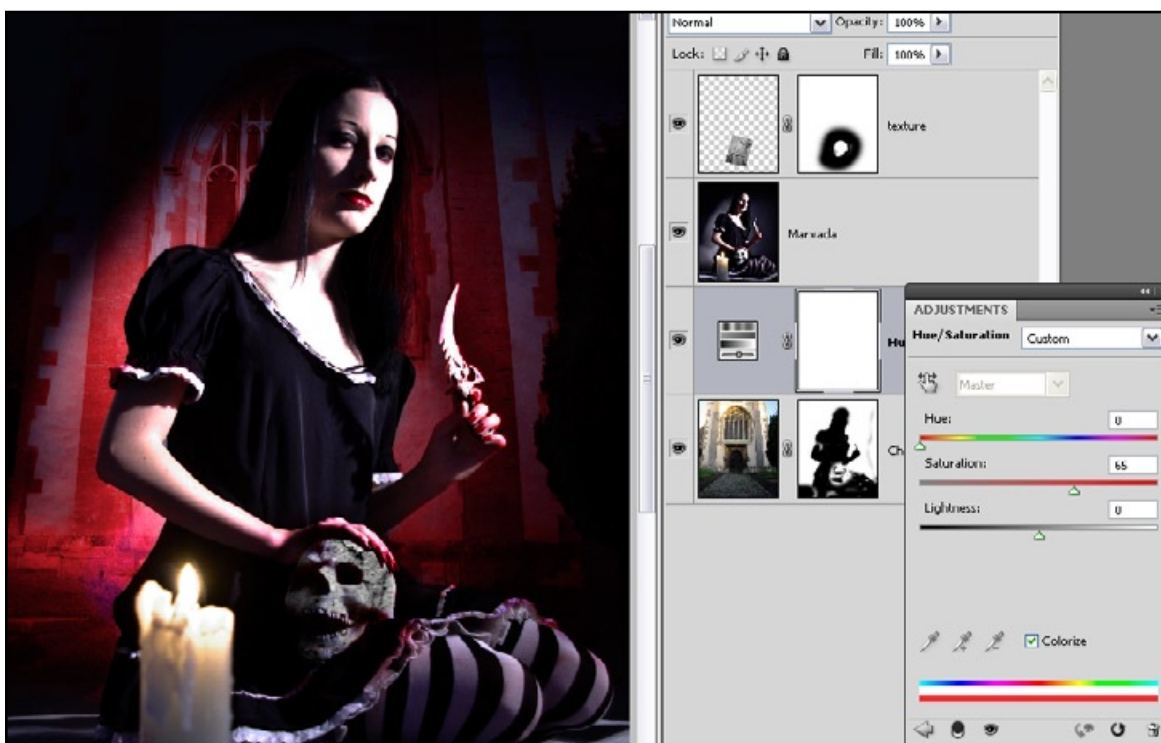


### Colourize: Blood Red; Always Good in a Ritual!

To complete the effect and colourize the background, I introduced a Hue Saturation Adjustment Layer above the church layer. To do this, activate (click on) the Church layer and then click the "Create new fill or adjustment layer" icon at the bottom of the layers palette.



Choose the "Hue/Saturation" option, check the colourize box and adjust the sliders to find the colour you want to introduce. Here is my final image with adjustment layer and layer masks shown in the layers panel. If you are wondering about the strange new interface, this is of course the new version of CS4; or is it 666?



**Another word of warning:** If you are using hot lights with a snoot or other modifiers the lights can get very hot. We actually had a bulb blow on this set. Imagine the scene... Summoning ritual in progress, candles lit, dagger, skull the works, then BANG! Smoke and glass everywhere. I have never jumped so much in my life! Make sure the lights are vented or even switched off between sets... unless of course there was something else at work... (evil cackle...)

For more info, visit: John Ogden: [www.csace.co.uk](http://www.csace.co.uk)

Or check out: Marvada: [www.marvada.moonfruit.com](http://www.marvada.moonfruit.com)





# Adobe Photoshop® Lightroom™

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

## USING LIGHTROOM 2: SHOOTING OUTDOORS - John Ogden

Lightroom's revolutionary approach to asset management is designed to help you gain more control over your images while working efficiently and effectively. This month we will take another practical look at how you can work with your images and next month how you can integrate Photoshop into your workflow, though to the final product. The version 2 features to watch out for this month include: Volume Browser, Collection Sets, Library Filter Bar, and Graduated Filter Effects. Next month, we'll have a look at: Enhanced Integration with Photoshop, Enhanced Detail Panel Noise and Sharpening, and new Output Options.

In Issue #8 we looked at how the new features in Lightroom 2 enhanced productively in a studio based project, this time the great outdoors beckons! For your convenience features that can only be found in Lightroom 2 are identified with a **L2** icon in the text.



### 1. Capture:

With higher capacity and higher speed media cards on the market, its tempting to get the biggest, and fastest available; however I choose to use a number of smaller cards rather than one large one, this is a tip I learned from a wedding photographer colleague of mine. The logic is simple; cards can be mislaid or become corrupt and its better to loose a few images than all of them, particularly with a one off event like a wedding. (If you are worried about fiddling about and juggling cards when transferring files to the computer later Delkin Devices have a multi-card reader, or "ImageRouter" that can transfer data from up to four CF cards at once or up to 16 cards if four units are daisy chained together)

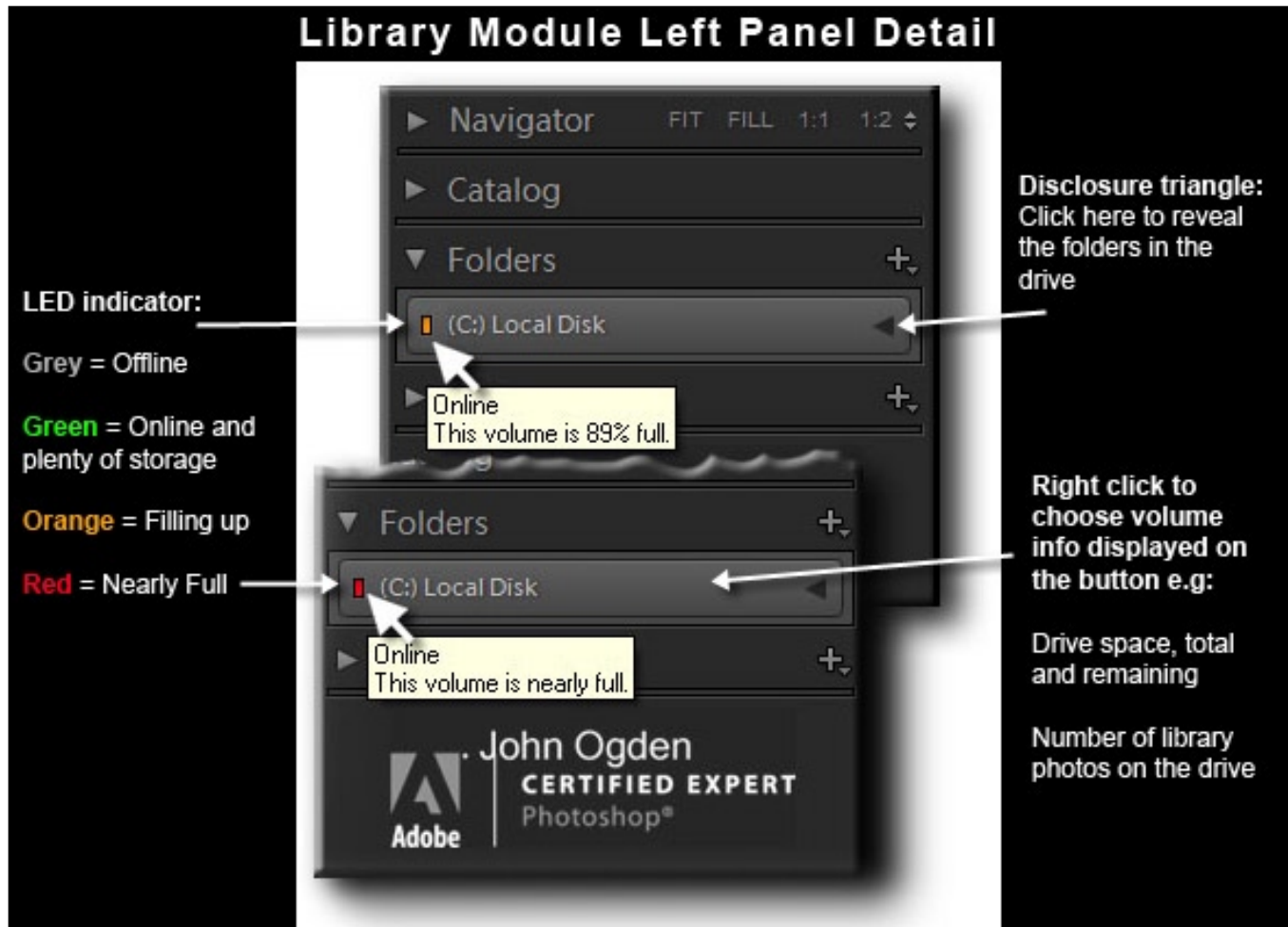
So, armed with a handful of 2GB cards I headed off for a RAW shoot in the Royal County of Berkshire in the UK. See if you can spot the castle in Windsor, Racing at Ascot or boating on the Thames at Henley!

Steps	Activities/Considerations	LR Module
1. Capture	Camera to use RAW (DNG) or JPEG file format. Colour space choice in camera for JPEG (Adobe 1998).	n/a
2. Import	File names, Back up, Keywords, Copyright.	Library
3. Edit (Sort)	Sort, rotate, evaluate, pick, rate, reject, delete, collect.	Library
4. Develop	Global corrections, WB, Tones, Contrast, Clarity.	Develop
5. Retouch	(Dust) spot removal, localised corrections. <b>L2</b> Export to Photoshop. Grad Filter. <b>L2</b>	Develop
6. Finish	Final crop, noise reduction, sharpen, vignette.	Develop
7. Export	Rendered file TIFF for print or JPEG for screen.	Library

## 2. Import

### Volume Browser

The new Volume Browser **L2** in the left-hand panel of the library allows you to quickly see information about internal or external drives connected to your PC. The coloured buttons visually indicate available space: green means you are ok, orange means the drives are becoming full and red indicates that its time to look at higher capacity storage solutions as your drive is now about to explode!



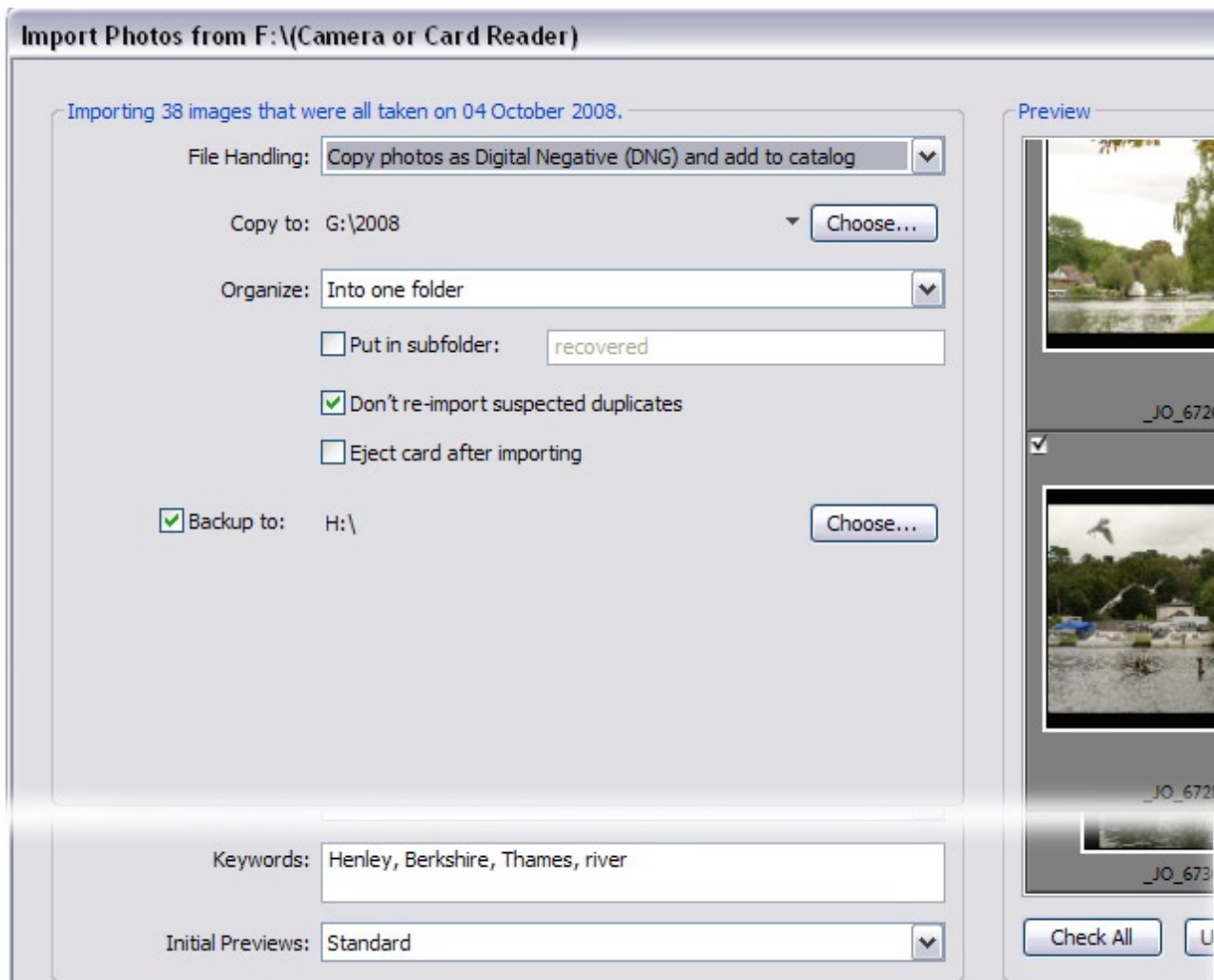
You can see in the illustration above that the C: drive on my trusty laptop is past its best.

Left clicking on the drive discloses the folder structure and a right-click reveals further options for displaying specific volume (or drive) information.

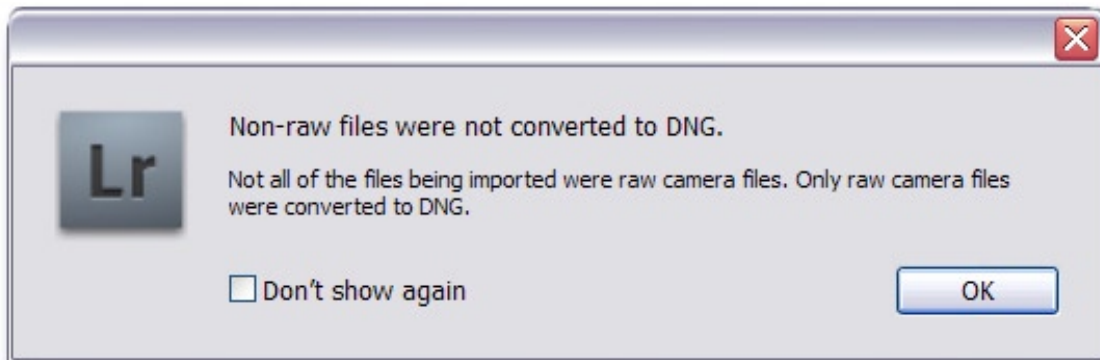
When importing RAW files I recommend the "Copy photos as Digital Negative (DNG)" option under file handling this will save valuable disk space as they are compressed without losing quality. (The Pentax/Samsung DSLRs actually capture in DNG, one of the few manufactures to do so).

The import dialogue box also presents you with options to back up your files (its not a question of "if" your hard drives will fail, but "when" – trust me I have been there!)

(See the following page for example)



Any stray JPEGs on the card will still be imported but not converted to DNG.



### 3. Editing (Sorting)

As soon as all the images have been imported from one card, I sort through the files and (with the image highlighted in grid view) I hit the "P" key to Pick favourites or the "X" key to flag for the really poor shots for deletion. To complete this process and really tidy up, the rejects are easily be quickly permanently deleted by going right to the bottom of the photo menu and choosing "Delete Rejected Photos".

It is better to do this deleting at this stage because once in a collection, deleting only removes images from that collection and not from the disk.

As I was importing from more than one card for this project, I set up a new Collection Set **L2** by clicking the “+” icon to the right of the title bar in the collections panel and called it “Berkshire Collection Set”

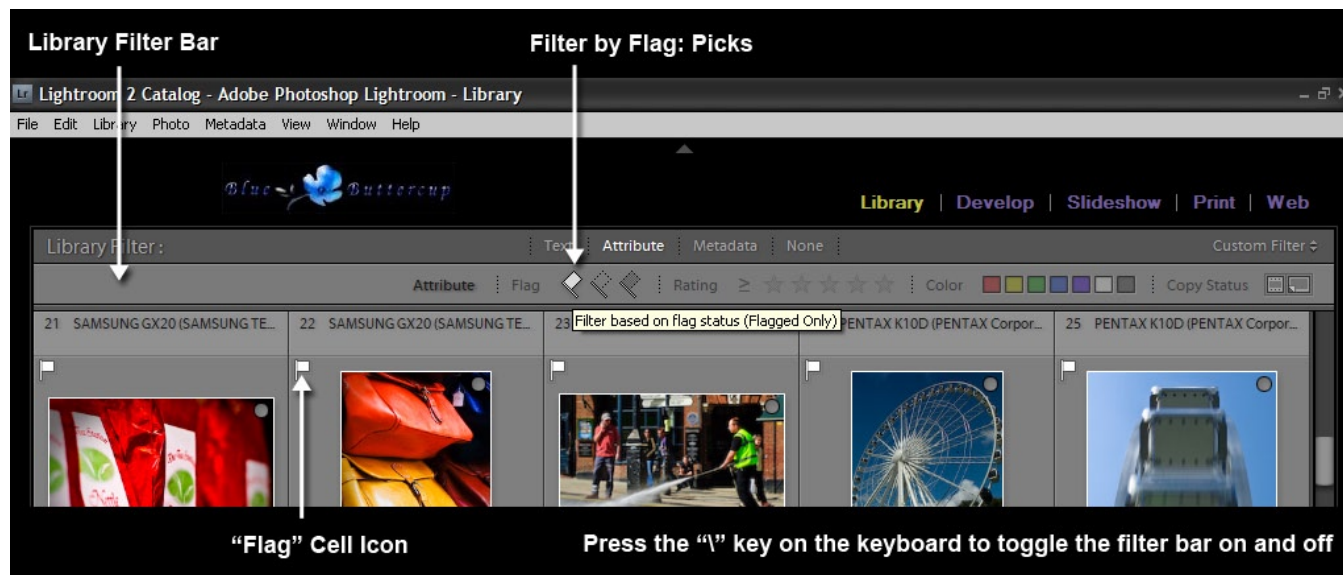


After import it's a simple matter to create new collections for each location and place them in this set. Clicking on the collection displays just those images in the grid. If you click on the Collection Set you get all the images from all sub sets shown in the grid.

### Picking the best

I made a new collection in the Berkshire Collection Set called “Berkshire Picks” and made it the “target collection” by right clicking on it in the collections panel and making the appropriate choice. You can see that Berkshire Picks is set as the target collection above because of the “+” icon displayed next to the name.

Clicking on the **Collection Set** and then using new Library filter bar **L2** to filter for Picks shows those images flagged as Picks from all the collections in the set. To get to the flag options you need to click on “Attribute” in the title bar.



To quickly get all these filtered Picks into the new Picks collection, select them all (Ctrl A) then click the “Add Photo to Target Collection” icon on any image in the grid. The icon you want is the small grey circle in the top right-hand corner .

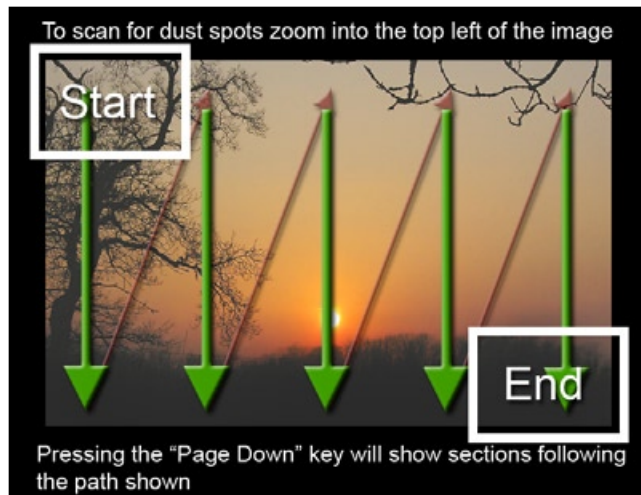


## 4. Develop

As always I start RAW processing with global whole image adjustments working from top to bottom in the Basic panel of the Develop Module, see last month's issue for a detailed explanation.

## 5. Retouch

To scan the image for sensor or lens dust spots, zoom in to the top left corner then press the Page Down key repeatedly. Lightroom will scan the image in columns, like reading a newspaper!



When you get to the bottom of a column continue with the Page Down key and Lightroom will automatically shoot to the top of the next column.

### Dust Spots

If you find any dust spots pick up the Spot Removal tool and select "Heal" in the brush options "tool drawer" that appears. The Heal setting will normally give the best result and by clicking inside the circles you can reposition them to get the best fix. For further detail see last month's issue where the same technique is used to clean up skin in a portrait shoot.

The spot removal tool has been there right from the beginning of Lightroom's development, not so the next tool on the list: The brand new Graduated Filter.

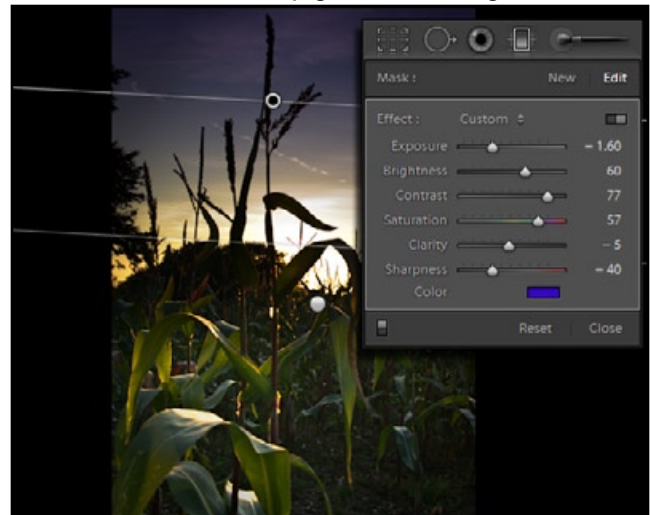
### Graduated filter **L2**

Graduated Filters are the hallmark of landscape photography, either to add a tinted colour gradient or to allow for exposure differences in the foreground and the brighter sky. The new Graduated Filter function acts just like a filter used over the lens, but includes many more controls. After you select the type of adjustment to be applied (e.g. Exposure), click and drag on the image and the effect immediately appears. Move the

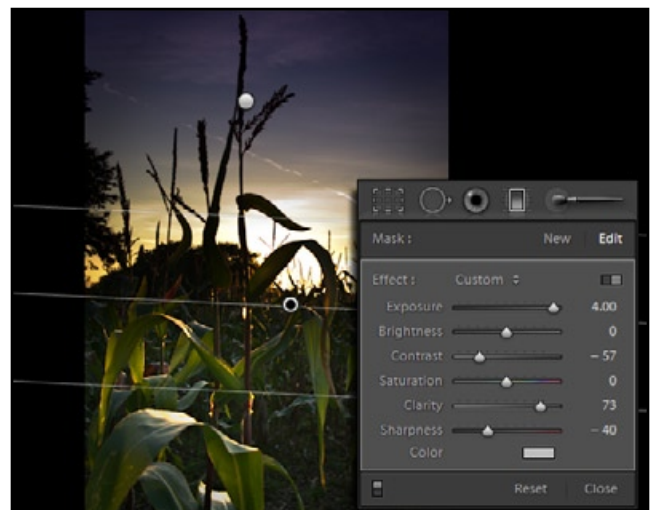
cursor farther away from your original point and the gradient gets larger, and rotate your movement of the cursor and the gradient also rotates. Holding down the Shift key as you draw your gradient constrains it to a vertical or horizontal line.

Control pins appear to show you where an adjustment is. A pin with a black centre is active and can be edited, adjustments can be tweaked as much as needed, plus you can add or delete them without any effect on the quality of the image. You can even set up multiple gradients like this sunset example below:

In this illustration the top gradient settings are shown.



With this next version you can see the lower gradient settings. The top adjustment includes a blue tint and a lower exposure where as the lower filter increases exposure by four stops.



Don't miss next month's exciting conclusion where we'll look at not only seamless panoramas, but seamless integration with Photoshop too!

Check out my website for more examples!

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



## 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: Brian Hampson

PhotographyBB is pleased to have Brian Hampson (also known on the forums as “DragonSpeed”) with us this month in our member spotlight. Brian is a relatively new and active member with PhotographyBB, and enjoys sharing his beautiful photography from around the globe with us. Brian is always around to answer questions about his photography, which often inspire great conversations surrounding issues concerning photographers in many genres. Let’s dive in and gain some insight into our fellow member Brian.



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

I am Brian Hampson from Burnaby BC, Canada, a suburb of Vancouver. I have been living in the Vancouver area for the past 18 years so it’s definitely where I call home. Previously, I had been an “easterner”, and called Ottawa and Montreal my homes. I love to take photos – have since I was about 12 or so (if I recall correctly). I don’t seem to have much time for photography as my time is divided up between my wife, being a Scout leader, and playing Judo. If I’m not exhausted from camping, hiking, or too beaten up from Judo and if there’s nothing to do around the house, I can get out and shoot. The longer daylight hours of the summer make it easier where as the rainy winter days in Vancouver definitely limit my evening outdoor shooting time. One of the nice parts of my life now is that I travel for work at times. This gives me a chance to get out and see other cities and towns around the world. To be honest it gives me a great chance to get out and shoot some really interesting, different places and people with my work paying for the trip by me spending 8-5 in front of a computer screen or crawling around strange wiring closets.

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

I am a “Canon man”. My equipment isn’t too fancy. I use a Canon 40D with a day-to-day walk-around lens



of the Canon 17-85mmIS USM. It's not a particularly high end lens – perfect for me. I tend to be a bit tough on my equipment so my wife would rather I not spend \$1000's on lenses that I'm likely to bump/break/waterlog. When I want more reach, I have a Sigma 70-300 if I'm travelling and a recent investment had me acquire the Canon 100-400IS. That baby doesn't go with me on distant travels; it mostly stays around home for shooting birds and animals. Perhaps if I ever get a scratch on it, we'll feel more comfortable taking it further from home. To round out my lenses I have the Canon 100mm macro lens which works well for indoor Judo photography, having the nice fast aperture, albeit a bit long meaning I often end up high in the stands if I want a larger mat area in a shot. My external flash is an old Canon Speedlite 380EX. I have a hard time justifying \$5-600 for light, when it shines naturally outside. What do I always bring? The 40D, the 17-85. These two things are ALWAYS with me. The other bits depend on what/where I'm shooting.

**PBB: How long have you been into photography, and can you recall what first got you into photography? What is your artistic/photographic background (ie. Self-taught, formal training/schooling)?**

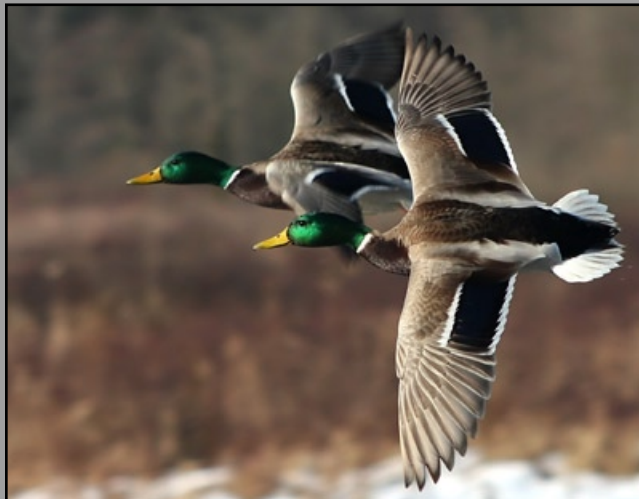
I started taking pictures back in elementary school when we had a school art class outing. You could either draw the fall leaves or if you had a camera, you could go on a photo hike. I had a Kodak C126 camera that took the square flash bulbs and two cartridges of 24 exposure film that day. Our teacher taught us about doing more than just taking a "snapshot"; trying to impress upon us the idea of "creating an image." We were 12, so I don't think it sunk in at the time. What did stick was the love of photography. Much to my parents' chagrin I started snapping pictures everywhere we went. I loved to take photos. Most ended up as snapshots but now and then a gem would appear. I bought a used Pentax SLR and two lenses in high school and was even the PR coordinator/photographer for our school musical. Parents were actually BUYING my photos!!! University and access to a darkroom meant I did a lot of experimenting with B/W for those years and still look back at some of my film work with a bit of pride. On a hike, shortly after arriving in Vancouver, my Pentax and some rocks became a bit too well acquainted. My photography career was cut short. I didn't have the money to sink into new equipment at the time. Upon marrying my wife in 2000 and being introduced to her Canon EOS1 (I think) I got going again. Within 4 years film was being supplanted by digital and we went with the Canon Powershot line. We still own the Powershot S45 and S60. These were (and still are) great little P&S cameras. When we travel, the S60 still comes with us. Around 2005/2006, we acquired a D300, and it was like finding an old girlfriend from whom you had drifted away. The fast focus, the mechanical shutter, the feel of the weight of a camera in your hands was seductive. It was great to get back into the SLR world which is where I find myself today. I've read a few books on photography, surfed the 'Net for tips, but for the most part I've been self taught, or wife corrected in



my learning. My wife has driven me to stop cutting off feet and stop tilting the world when I shoot – two of my bad photo habits. I’m no expert. I still count a bit on the 1000’s of monkeys concept, but I seem to require a few less monkeys than I did when I started... I must be getting somewhere.

**PBB:** You have a beautiful and quite diverse gallery of photographs on your photo blog. Do you have a favourite photographic discipline (ie. Landscapes, portraiture, nature...)? What there any particular inspiration or event which got your started in this style?

I definitely love shooting animals/birds. Landscapes/wilderness comes a close second. I think the driving force behind this is that I want to be able to bring back to people a sense of what wonders and beauty I see when I’m out in the mountains or lakes in the wilderness. I want to be able to show them things that they will likely never see. One of my favourite quotes that I once heard was a new hiker out seeing a beautiful scene saying “WOW – this is just like a postcard” and being corrected with “No... a postcard is ALMOST like this”. My goal is to give that kind of feeling to the shots.



**PBB:** When browsing through your image gallery, the photo-journalism photography really stands out. Could you tell us your approach to your photo-journalistic style (from equipment, ask/not ask permission, to finding the right scene)?

It’s interesting that you say this. I thought about this for a bit and I don’t think it was ever my intention to have a particular style, but it does happen. I think the reason for it is that I have always been a very curious person. As a kid, I was the one that asked all the questions in class and probably annoyed the teacher. As a young adult I studied Chemistry. I was always curious about the details. I think that’s why I tend to



shoot more close-up / photojournalistic style, because I am trying to convey the details and intricacies of a scene. I’ve tried the “big picture” stuff but find that I always want to zoom in to see the details and am disappointed when you can’t. I have worked harder more recently at shooting people being people. It’s tough. I have found that there are two approaches:

1. Ask and then shoot.
2. Shoot and hope nobody notices.

The first works surprisingly well. I have found that people will often open up with big smiles and almost always enjoy seeing how the shot turned out on the LCD after. When the first doesn’t work, there’s always



the 2nd. Get the bigger lens out and fall back into the crowd. Find a vantage point, pretend I’m shooting my wife and focus past her to the actual subject. It’s a bit trickier and I’m only about 30% success on those shots – probably because I’m afraid of getting “caught.” As far as WHAT to shoot – again I am trying to convey to people back home things that they don’t get to see. If it’s a market in China I try to set the feeling of a busy place with people all about. I want my viewers to feel





the raw farm feel. I want them to see the texture of the weathered faces and to almost be able to smell the spices and hear the bustle. Do I succeed? Not often enough. Thank God for digital.

**PBB:** We've had an interesting discussion going on at PhotographyBB on post-processing. What are your views on post processing an image vs "getting it right" in-camera? What is your general approach to post processing an image?

Post-processing is an important part of the digital workflow. Canon DSLR's shoot soft. PERIOD. If you don't put some kind of sharpening (in camera/PS/ALR) you end up with a mushy photo. Digital gives that great ability to adjust white balance and colour casts, things that you could do with film in the darkroom, but only after trying a few times. Now it's seconds. I love it. Should you be giving the eyes a greater sparkle? Lighten up the clouds? Darken the shadows? All these things as well as compositing photos were done in the wet darkroom. Why not the digital one? I feel that you really should try to get the perfect photo when you take it. It will save you hours of cloning, cropping, adjusting and blurring later. 1 minute before a photo will usually save you 15-30 AFTER. What do I do to my images? Basically: a) straighten my horizon issues b) crop c) exposure d) sharpen. If a natural photo needs more than this, it probably isn't going to end up so great.





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

I don't really look at my photography as something which I am trying for achievements, but I think my favourite moment was when a park ranger at Mount Baker National Park asked if he could use my mountain goat picture from that day for display at their visitor centre. I am always happy when people want to display my photos. I like the fact that they see the same beauty in a shot as I do. Further on in my photo "career", I'd like to get a much higher ratio of "keepers" so that I don't have so much chaff to separate from the wheat after a shooting session.

**PBB:** Well Brian, it's been a real pleasure learning more about you and your photography, and I thank you very much for joining us in the "spotlight." Before you go, what advice do you have for our readers who are either beginners to digital photography, or those aspiring to become better photographers?

What should you do? Shoot! Shoot! Shoot! It's digital - take the same picture from LOTS of angles. DELETE the bad ones. Don't keep bad examples to look back on. Keep the BEST ones. As you improve, look

back at your old photos and ask yourself - what am I doing differently? Why is it better now? Also - look at a gazillion OTHER photos and determine what you like looking at. Imitate that style as best you can. When you fail (and you probably will), ask yourself why did I fail? How can I actually get it the way I want? Rinse, lather repeat... I'm still doing that...every time I shoot.



# What's Happening on the: PhotographyBB Forums

PHOTOGRAPHYBB FORUMS: INTERACTIVE LEARNING AND HALLOWEEN FUN

## PhotographyBB Interactive Learning Center

Last month, we introduced a new category to the forums called the "No Stupid Questions" room, where members can shed their fears and ask any photography related question that has been on their minds. The idea was to make folks feel more comfortable in asking questions in a comfortable environment. It's been a huge success, so we decided to revamp the forums and create the PhotographyBB Interactive Learning Center.

The PhotographyBB Interactive Learning Center was designed to be an interactive learning environment (hence the name!), rather than a how-to / tutorial-based environment. The Interactive Learning Center is composed of 4 major sections being: The "No Stupid Questions" room, the Photoshop Help On Demand room, and two new sections for Photo Critiques, and our "Show Me The Retouch" room where members can edit each others photos in our own unique and diverse ways, while providing tips/insight on post processing techniques.

## It's Halloween Time - Carve Your Digital Pumpkin!



What could be more fun than the festivities surrounding Halloween. We thought it would be interesting to grab our digital carving tools, and create a digital pumpkin carving contest. Visit the forums under "Seasonal and Holiday Fun" to download the base pumpkin image, check out the current submissions, and upload your own digital pumpkin. The only rule is - NO RULES! If you don't fancy yourself as a digital artist, we've even created a free Photoshop Pumpkin Carving Action to download!

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 #4: "MAILBOXES"

The assignment for our fourth challenge was "Mailboxes." This challenge was designed to provide a photographic subject for our members to shoot, in the attempts of capturing the most creative photo of a mailbox as opposed to the most interesting mailbox. Every submission was outstanding, and here are the top 3 images for this challenge.



*"From the Inside Out" - Photo submitted by member : Greg McComsey*



*"The Lone Postbox" - Photo submitted by member: Pixelfusion*



*"All That Was Spared (Katrina)" - Photo submitted by member: Rob214*

# Photography Assignments Challenge Winners!

## PHOTOGRAPHYBB PHOTO ASSIGNMENTS CHALLENGE #5: "INTERESTING ANGLES"

The challenge for this assignment was to shoot from new and otherwise "interesting" angles. Be it a macro, dutch angle, low level, high level, etc... shot, the aim was to get our members to think outside of the box when looking at the everyday scene. This particular challenge had so many fantastic entries that it was difficult to choose the top 3 images. Keep shooting interesting angles, and remember to keep some of the previous themes in mind when shooting future assignments as these challenges are designed to help our members achieve creative inspiration in their photography.



"Swing!" - Photo submitted by member: Flacker



"Tagging Cattle" - Photo submitted by member: Dot Radley



"Footpath Flowers" - Photo submitted by member: TassieMargie

## 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:

We'll be continuing the new six part series on antique cameras, as well as returning with our Photographic Food For Thought column, in which we explore "Looking at Light." We'll also have a brief look at some of the new features in the latest release of Photoshop CS4.

Next Month in "Photography Around the World" we'll have a look at the beauty and wonder of Alaska in the cities of Ketchikan and Juneau.

Additionally, we'll begin to feature an expanding series of Photoshop tutorials ranging from artistic effects, to image retouching. This series will begin with a look at retouching skin, followed by December's look at eye-enhancement in your photography, to bring extra life and sparkle to your portraits.

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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!