

New!
Issue 2

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ct *Digital Photography*

Free DVD!
Photo Optimizer 2.02
Video Tutorials
Adobe PS Lightroom 3
Adobe Photoshop CS5
Image Processing
Photo and RAW Tools
Images and Videos

The Beauty of Blur

How to get great bokeh, lens test

Noise Know-how

Causes, remedies, camera modding

Cameras vs. Camcorders

DSLR Video

Accessories review
Inside info

Remote Control

via USB, Wi-Fi, iPhone

Creative Corner

Image Composition

Black and White

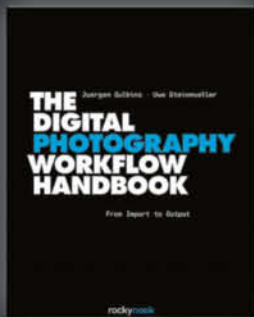
Hi-res Moon Panorama

Image Retouching and Cool Effects

GIMP Master Class

Digital depth of field, photomontage, advanced object selection



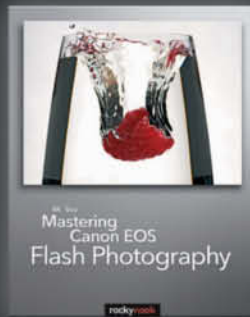


Juergen Gulbins · Uwe Steinmueller

The Digital Photography Workflow Handbook

From Import to Output

November 2010, 544 pages
978-1-933952-71-0, 8 x 10 Hardcover
US \$ 49.95, CAN \$ 62.95



NK Guy

Mastering Canon EOS Flash Photography

March 2010, 432 pages
978-1-933952-44-4, 8 x 10 Softcover
US \$ 44.95, CAN \$ 53.95



Mike Hagen

The Nikon Creative Lighting System

Using the SB-600, SB-800, SB-900, and R1C1 Flashes

February 2009, 272 pages
978-1-933952-41-3, 6 x 9 Softcover
US \$ 34.95, CAN \$ 34.95

From Photographers for Photographers

Books from Rocky Nook

rockynook

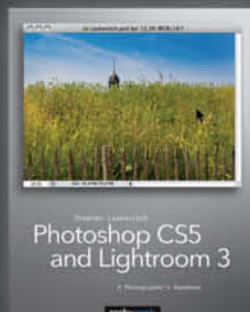
www.rockynook.com



Helmut Kraus · Uwe Steinmueller

Mastering HD Video with Your DSLR

March 2010, 240 pages
978-1-933952-60-4, 6 x 9 Softcover
US \$ 34.95, CAN \$ 41.95

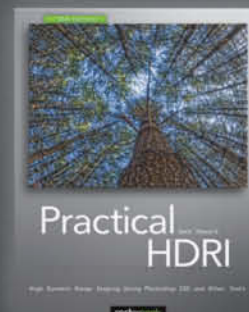


Stephen Laskevitch

Photoshop CS5 and Lightroom 3

A Photographer's Handbook

July 2010, 289 pages
978-1-933952-67-3, 8 x 10 Softcover
US \$ 39.95, CAN \$ 49.95

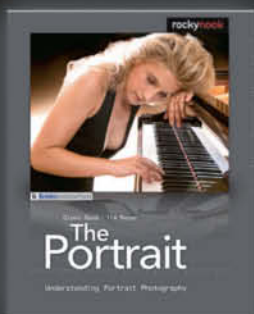


Jack Howard

Practical HDRI, 2nd Edition

High Dynamic Range Imaging Using Photoshop CS5 and Other Tools

August 2010, 240 pages
978-1-933952-63-5, 8 x 10 Softcover
US \$ 34.95, CAN \$ 43.95

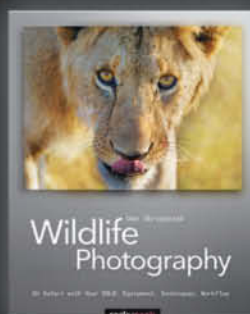


Glenn Rand · Tim Meyer

The Portrait

Understanding Portrait Photography

December 2009, 200 pages
978-1-933952-46-8, 8 x 10 Softcover
US \$ 34.95, CAN \$ 41.95

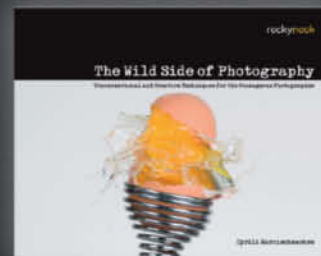


Uwe Skrzypczak

Wildlife Photography

On Safari with Your DSLR: Equipment, Techniques, Workflow

June 2010, 236 pages
978-1-933952-56-7, 8 x 10 Softcover
US \$ 39.95, CAN \$ 49.95



Cyrill Harnischmacher, Editor

The Wild Side of Photography

Unconventional and Creative Techniques for the Courageous Photographer

July 2010, 224 pages
978-1-933952-51-2, 10 x 8 Softcover
US \$ 29.95, CAN \$ 37.95

So you have learned to take photographs as well as snapshots, but are you making movies too?

Now that even entry level DSLRs include HD video mode, a whole new playground of possibilities has opened up for digital photographers everywhere. Full-frame image sensors and a wide range of interchangeable lenses make digital cameras superior to camcorders in many ways. Increasing numbers of professional film-makers are using DSLRs for their day-to-day work, and this issue of c't Digital Photography includes an interview with a pro camera operator on a digital advertising shoot.

DSLR video is still in its infancy but, even if manufacturers still need to improve camera handling and sound quality, video-equipped digital cameras add an exciting new dimension to every photographer's repertoire. Practice, experience and having fun while learning are the most important ingredients if you want to produce technically and artistically polished video, so a number of major articles in this issue are dedicated to giving you the information you need to start shooting your own digital movies.

Photography, too, has its fair share of column inches: our Master Class shows you how to make the most of GIMP's free image processing power, we show you how to shoot better photos and J Henry Fair's Industrial Scars portfolio perfectly bridges the gap between art and photojournalism. Fair's photos show us the terrible environmental destruction caused by events like the 'Deepwater Horizon' disaster while serving up aesthetics that are at home in art galleries all over the world.

Have fun reading and discovering!

Jürgen Rink

Jürgen Rink





Bokeh – The Beauty of Blur 16



DSLR Video 32

Portfolio

The beauty of J Henry Fair’s images disguises their true nature. These breathtaking photos document environmental disasters, including the BP oil spill in the Gulf of Mexico.

8 J Henry Fair: Industrial Scars

Bokeh – The Beauty of Blur

Which bokeh looks best and which lenses produce the most desirable blur are both subjects of hot debate. We provide you with tips on how to get great bokeh effects, and we compare the bokeh produced by a range of popular manual and autofocus lenses.

16 Bokeh Know-how
27 Lens Comparison Test

DSLR and EVIL Video Special

Shooting HD video with digital stills cameras is becoming increasingly popular, especially now that high-end DSLRs are getting some competition from consumer DSLRs and EVIL cameras.

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50 Video Accessories for DSLR and EVIL Cameras

GIMP Master Class

This collection of workshops shows just how powerful and flexible the free GIMP image processing suite can be. From beginners to advanced users, everyone can learn something new with our GIMP master class.

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68 Tuning Your Photos with GIMP
70 Two Easy Steps to Infrared Effects
72 Cross-processing Effects
74 Photomontage
76 Reducing Depth of Field
78 Professional-looking Postcard Layouts

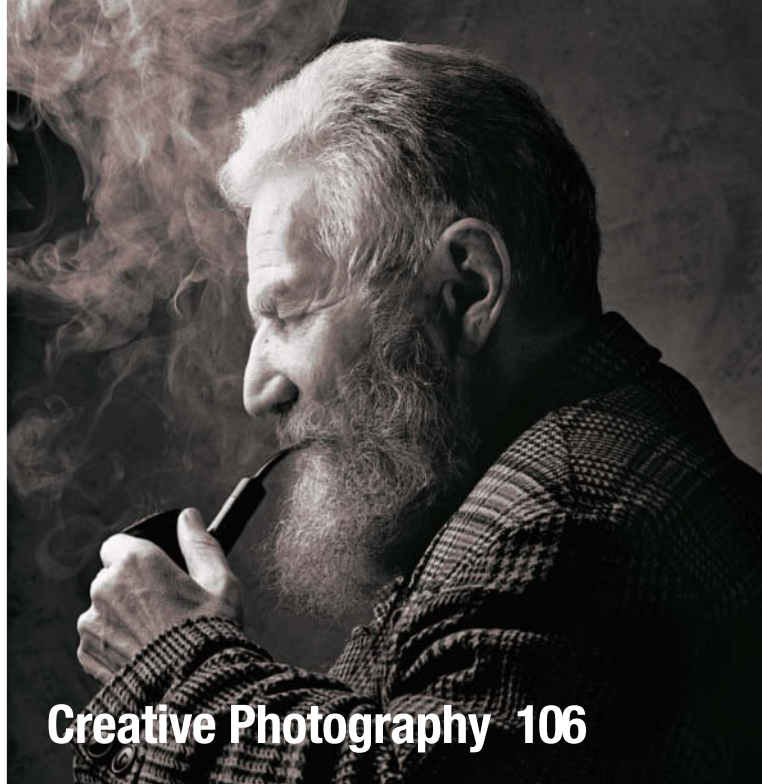
Image Noise Know-how

All digital cameras produce noise, from consumer compacts to high-end DSLRs. There are many ways to digitally reduce the effects of noise artifacts, but the best remedy is to avoid producing noise in the first place.

80 Overview
84 What Causes Image Noise?
86 Image Noise and Sensor Size
88 In-camera Noise Reduction
90 Tips & Tricks
92 Camera Modding – Build Your own Sensor Heat Sink



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Creative Photography 106

Remote Camera Control

Cable release was yesterday! This article shows you how to control your camera remotely by wire, wirelessly, or even using your iPhone.

- 94 Remote Triggers for Digital Cameras

Creative Corner

Which is more important – your creative skills or the equipment you use? Whatever you think, the goal is always to produce better photos. We look at the magic of traditional black-and-white images and the charm of photos shot using low-end cellphone cameras. We have also included a large format panorama image of the Moon for you to keep and print.

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Free DVD

The DVD includes two video tutorials. The first explores Photoshop Lightroom 3's image management and processing functionality, and the second discusses RAW image processing and image correction using Adobe Photoshop CS5. There are also numerous sample images and videos relating to various articles in the magazine and, to round things off, we have included a package of free image processing and photo tools as well as a full version of Ashampoo Photo Optimizer

- 6 DVD Contents
- 7 DVD Highlights



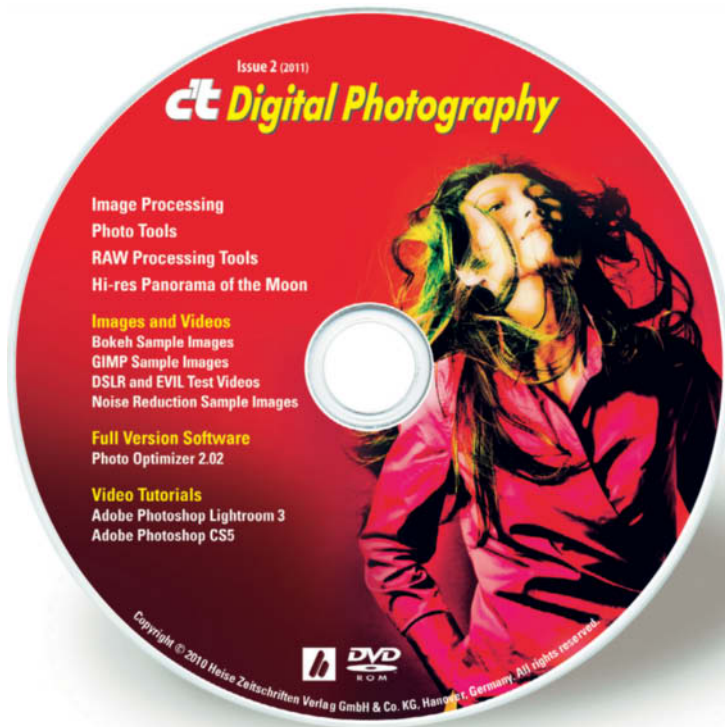


Image Processing

Windows

FastStone Photo Resizer 3.0
 FastStone Photo Resizer Portable 3.0
 GIMP 2.6.10
 GIMP Portable 2.6.10
 Image Analyzer 1.32
 ImageMagick 6.6.4-8
 ImageMagick 6.6.4-8 (64-bit)
 Inkscape 0.48
 Luminance HDR 2.0.0
 Paint.NET 3.5.5
 Photo Pos Pro 1.82
 Picasa 3.6
 RegiStax 5.1.9.2
 TSR Watermark Image Software 1.8.3.4

Mac

GIMP 2.6.10
 Inkscape 0.48
 Picasa 3.6

Linux

Luminance HDR 2.0.0

Photo Tools

Windows

Absolute Color 1.0
 Awesome Duplicate Photo Finder 1.0
 Curves 1.0

Edges Fx
 Eraser Classic 1.01
 Exif Eraser 1.0
 ExifTool 8.34
 Foto-Mosaik-Edda 5.6.2
 GeoSetter 3.3.60
 i3D Photo 3.4.0.190
 Image Resizer Powertoy Clone for Windows 2.1
 Image Resizer Powertoy Clone
 for Windows 2.1 (64-bit)
 IrfanView 4.27
 IrfanView Plugins 4.27
 IrfanView Portable 4.27
 JetPhoto Studio 4.9.2
 Local Equalization
 Namexif 1.5
 Panorama Perfect Lite 1.6.2
 Perspective Transformations 8.0
 PhotoRazor 2.5
 Pictomio 1.2.31.0
 Tint 1.0.4
 XnView 1.97.8

Mac

ExifTool 8.34
 JetPhoto Studio 4.9.2
 PhotoGPSEditor 1.6
 PhotoInfoEditor 1.2
 Sofortbild 1.0.1
 Tint 1.0.4

Linux

ExifTool 8.34

RAW Tools

Windows

Raw Therapee 3.0 alpha 1
 RawDev 22.04.2009
 UFRaw 0.17
 XDepth Raw Converter 1.5.1

Linux

Raw Therapee 3.0 alpha 1

Sample Images and Videos

Bokeh Sample Images
 GIMP Sample Images
 Noise Reduction Sample Images
 Moon Panorama
 Sample Videos shot using
 Interchangeable-lens Cameras

Full Version Software

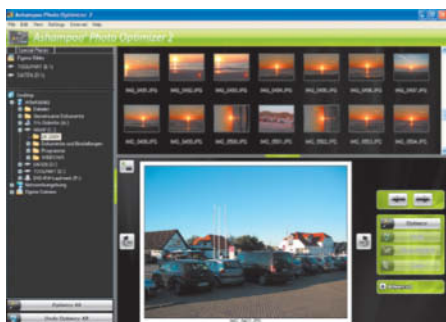
Photo Optimizer 2.02

Video Tutorials

Adobe Photoshop Lightroom 3
 Adobe Photoshop CS5

DVD Highlights

The DVD's many highlights include a full version of Ashampoo Photo Optimizer 2.02, as well as video tutorials on Adobe Photoshop Lightroom 3 and Photoshop CS5.



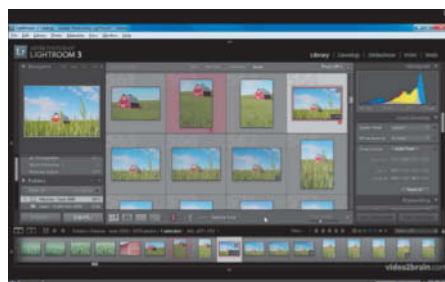
Full Version: Ashampoo Photo Optimizer 2.02

Perfect for beginners and great for anyone in a hurry! With Ashampoo Photo Optimizer 2.02, you can optimize your digital images with a single mouse click.

Ashampoo Photo Optimizer automatically optimizes contrast, brightness, color strength and image sharpness at the click of a single button. Before and after views help you to judge the effects of optimization and adjustments can be undone at any time.

The program's batch mode allows you to simultaneously optimize all the images in a folder, also using just a single mouse click. Batch adjustments can be undone for individual images or the whole folder. The program saves every step you apply, and if you are not satisfied with the results of the automatic optimization, you can fine-tune your image manually by clicking the Color Correction button. The effects of your adjustments are displayed in real time in the image preview window.

In order to use the full version of the software, you will need to enter the registration code that you can download via the link included on the DVD or from within the program's interface. The registration process requires you to enter a valid e-mail address. Once you have entered your address, you will receive a confirmation mail. Clicking on the link in the confirmation mail confirms the validity of your address and automatically sends you a valid license key. (keh)



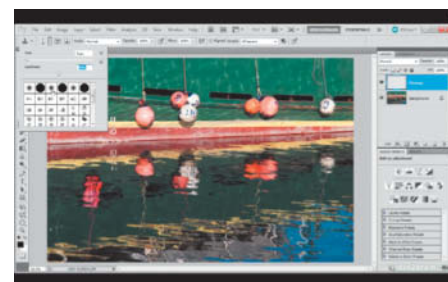
Video Tutorial: Adobe Photoshop Lightroom 3

This video2brain video tutorial explores the basics of image management and processing using Adobe Photoshop Lightroom 3.

Adobe Photoshop Lightroom was released in its third iteration in the summer of 2010. In just three years, the program has developed from an enhanced RAW converter into one of the today's leading all-in-one digital photo workflow tools.

Tim Grey and Mikkel Aaland begin this 145-minute tutorial with an overview of the program's functionality and the basic approach to working with Lightroom. The following sections include quick start guides for converting slide shows into video files, creating custom print layouts and producing web galleries with just a few mouse clicks. The emphasis here is on simplifying basic tasks without going into detail on the software's more complex capabilities.

A large part of the material deals with the program's built-in database, importing images into the Lightroom system, the locations and formats they are saved in, and how to organize your Lightroom libraries to help you find your way around later. Subsequent sections go into more detail on the production of slide shows and HTML web galleries for publication on the Internet. Grey and Aaland use clear examples to illustrate each point, and include a wide range of useful tips for everyday use of the software. (pen)



Video Tutorial: Adobe Photoshop CS5

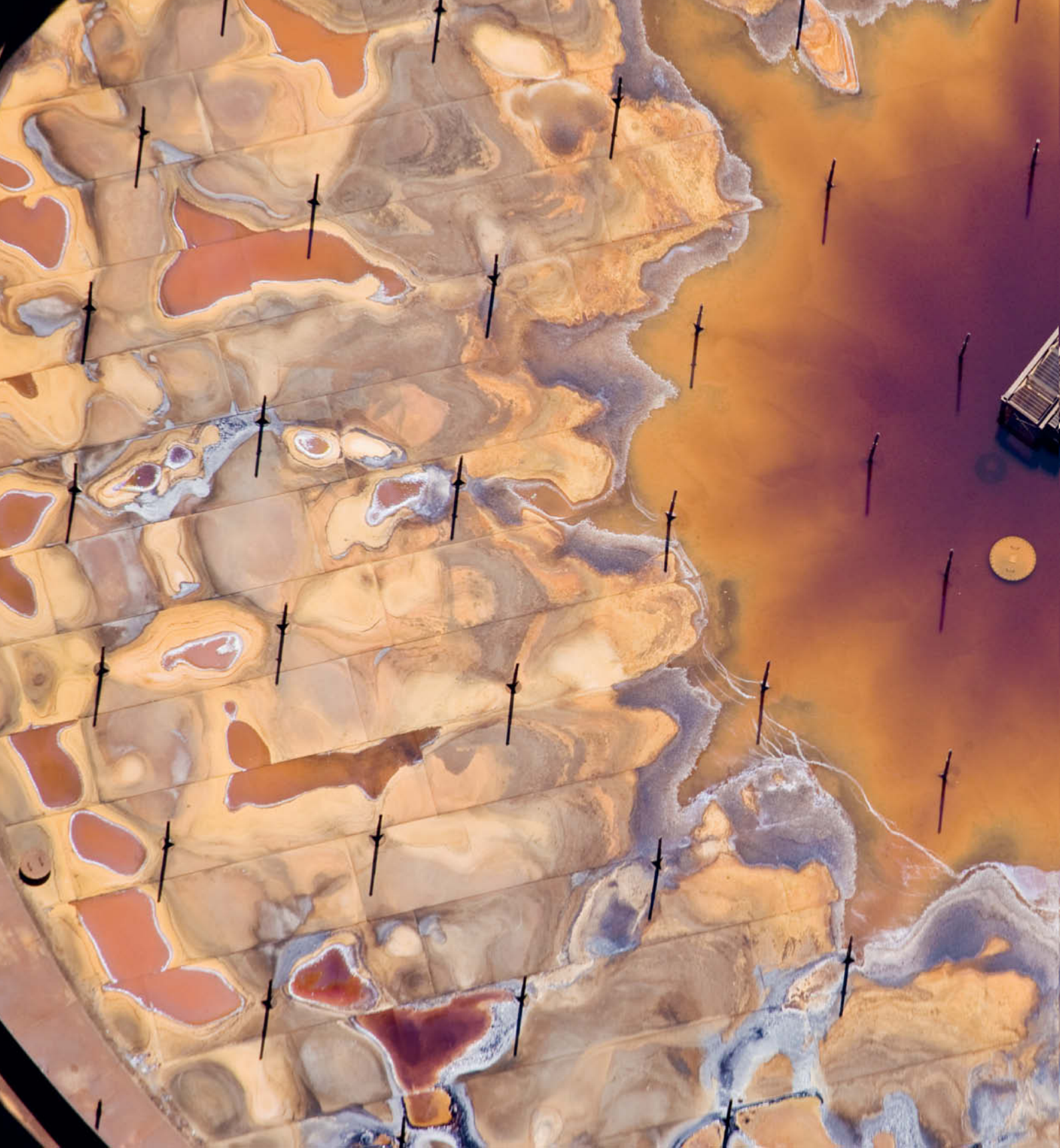
This tutorial addresses basic functionality as well as some of the new features offered by the latest version of Adobe's flagship image processing package.

Adobe is calling Photoshop CS5 a „milestone“ and the most important upgrade in the company's history. The most significant improvements are in the program's object selection, image manipulation and lens correction tools.

Tim Grey and Mikkel Aaland are experienced Photoshop users and great fans of the program. They guide you through more than two hours of material, starting with how to use the Photoshop interface and tips on how to structure your workflow. They use a range of examples to demonstrate the program's new features and explain how to use Adobe Bridge.

The section on Adobe Camera Raw addresses all of the most important aspects of RAW image processing, including color corrections and tonal value adjustments using Curves. Aaland and Grey go into detail on using the Shadows/Highlights tool to make additional tonal adjustments, as well as color correction using selective gamma settings.

The authors close with examples of how to correct everyday image errors, such as red-eye effects, image noise, and using the Clone Stamp tool to remove spots caused by dust on the image sensor. (pen)





**Inside an Oil Sands Upgrader
Fort McMurray, Canada**

The first step in the oil sands process after extraction is upgrading, which separates particulate matter from the mined bitumen and prepares it for refinement.

Portfolio: J Henry Fair

Industrial Scars



J Henry Fair started photographing rusty machines and broken-down buildings in his youth, before going on to study media and embarking on a stellar career as a fashion photographer in the 1980s. His clients back then included Issey Miyake and Ralph Lauren, and his photos graced the pages of *Vogue* and *Vanity Fair*. He also shot ad campaigns for Sony/BMG, RCA, Polygram, Deutsche Grammophon and Warner Brothers that included noted portraits of classical stars like Yo-Yo Ma, Cecilia Bartoli and Pierre Boulez. Henry Fair started photographing rusty machines and broken-down buildings in his youth, before going on to study media and embarking on a stellar career as a fashion photographer in the 1980s. His clients

back then included Issey Miyake and Ralph Lauren, and his photos graced the pages of *Vogue* and *Vanity Fair*. He also shot ad campaigns for Sony/BMG, RCA, Polygram, Deutsche Grammophon and Warner Brothers that included noted portraits of classical stars like Yo-Yo Ma, Cecilia Bartoli and Pierre Boulez.

Fair rediscovered his passion for recording the legacies of consumer society 10 years ago, when he began publishing sequences of photos that document dilapidated warehouses and industrial ruins. These were all taken at ground level, but it was the aerial photos in his *Industrial Scars* series that finally gained him recognition in the art scene and introduced his work to a broader public.

In order to produce these pictures, Fair charters flights over chemical plants, fertilizer factories and power stations to gain photographic access to things that are normally fenced in or hidden behind high walls. The ruined landscapes in the photos are not initially recognizable for what they are – the high-contrast colors combined with varied and often diffuse forms are more reminiscent of abstract paintings than of documentary photographs. The comparison between Fair's photos and abstract expressionist paintings by Mark Tobey, Mark Rothko or Willem de Kooning is immediate and obvious.

Small wonder, then, that his photos were soon being shown in galleries normally dedicated to fine art. It is only at a second glance



Sisyphus
Texas City, Texas, USA
Bulldozer pushing petroleum coke

that the viewer begins to realize that the pictures are actually of rivers that have turned to sewers, or of contaminated earth and polluted lakes. The fact that these photos don't wag a finger makes them all the more effective. Fair leaves the interpretation entirely to the viewer, which can have controversial results. Don't these pictures also portray the beauty that industry can create in a landscape? Do they perhaps illustrate the aesthetics of destruction?

Fair knows and respects the boundaries between art and documentation. He produces his photojournalistic work in cooperation with United States and international environmental organizations, giving the resulting images the necessary political support. The images come not only from the United States, but also from Spain, Sardinia, Poland and Kenya. He is particularly interested in Germany's lignite and coal industries and the enormous industrial plants in the Ruhr area, and closely follows the intense environmental debate that is an integral part of everyday German politics.

During the preparatory discussions for this portfolio and the interview that follows, Fair was deeply involved in a new project covering the oil disaster in the Gulf of Mexico. One of the first major images of the events in the Gulf is included here. (jr)

J Henry Fair on the Web:

www.jhenryfair.com

www.industrialscars.com

<http://soapboxhenry.blogspot.com/>

The Last Stand
Kayford Mountains,
West Virginia, USA
 Blasting spoil being removed by machine. Modern mining operations work around the clock and at amazing speed. This lonely stand of trees disappeared in less than a day.







**Pulp Waste at a Tissue Factory
Terrace Bay, Ontario, Canada**

This factory produces pulp for the USA's most popular brand of facial tissue. The wood fiber comes from the Kenogami National Forest in Ontario, Canada, where the government subsidizes deforestation for the sake of just a few jobs. After logging, this ancient, diverse habitat is replaced by monoculture.

**Rio Tinto Mine
Rio Tinto, Spain**

Rio Tinto, literally "red river", is one of the oldest and most productive mines in the world, having produced a wealth of different metals over the centuries. It is thought to have been "King Solomon's Mine" and the reason the Moors invaded Spain

**Ship Trail in the Oil-bound
Gulf of Mexico**

"If you haven't witnessed the devastation yourself, it's impossible to understand the Deepwater Horizon disaster. It is worse than anyone can imagine."

Interview mit J Henry Fair

Thomas Saur (Art Director c't): You're a well-known fashion and music photographer – what inspired you to get on a flimsy light aircraft and take aerial shots of industrial wastelands?

J Henry Fair: I have always been deeply concerned with the environment and our impact on it, simply because the environment is the system that supports life on our planet. Ironically, the people that are doing most to destroy this system – while generating vast personal wealth for themselves – have managed to create the impression that the "tree-huggers" are the radical minority, while "business" is good for everyone. I have been shooting images of pollution and decay at ground level for years, but it was only when I saw the world from the window of an airliner that I realized how I could produce really effective images. Shooting from a light aircraft for this type of project is hot, cramped and tiring work, but I still have to be on the ball. There is no time to think on an aerial shoot, and I often have to simply go ahead and press the shutter release.

People look at your work in art galleries and are deeply impressed by its aesthetic qualities. Does the inherent beauty of the photos distract viewers from the destruction they portray?

If the images are not beautiful enough to produce a response, they will not be effective. We were already suffering from sensory overload before use of the Internet became widespread and today, only something that triggers a pause and a question gets through our everyday fil-

ters. My audience has to reach its own conclusions, but art always helps to bridge the gap between knowledge and understanding.

Which of your shoots has had the most impact on you?

On any given shoot, I try to meet the people fighting the real battle on the ground, and that always makes an impression. They are the first ones to realize that a problem exists, and they are the ones who can provide the most accurate and timely information. Shooting the BP oil spill in the Gulf of Mexico has probably had the most impact on me, because of the sheer scale of the situation, the vast deception involved and the willingness of people everywhere to accept the official story.

Can you tell us more about your experiences there?

Photographing the BP Deepwater Horizon spill has become something of an obsession for me, but it is difficult for people who haven't actually experienced it to comprehend it. People ask me what it's like, but all I can say is, "It's worse than you can possibly imagine." No matter what I say, I know I won't be understood, because understanding the situation involves questioning every single aspect of the normal, day-to-day existence that we take for granted. The BP crisis is so monumental on every level, I am amazed that people aren't already protesting on a grand scale – not only against BP, but against the use of fossil fuels at all.

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