

Photo Inspiration

Secrets Behind Stunning Images



1x.com

Photo Inspiration

Secrets Behind Stunning Images

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THE BOOK you are now holding in your hand is not like any other Photo book that you've seen before. It's not a standard coffee-table book, because it contains detailed descriptions about how every photo is made. But it's not like an ordinary photography tutorial, either, because it doesn't contain test images. In fact, it's a combination of an exquisite coffee-table book and a "how-to" guide. Indeed, it's a unique publication that happens to include over 100 extraordinary pieces of art.

This book doesn't have a beginning or end. It's not divided into sequential chapters. You can flip through the book in any way you like, stopping at an interesting page to learn more about how a certain photo was created.

Many photographers spend thousands of dollars on photographic gear. Yet, ultimately, most learn that a fantastic camera doesn't automatically take fantastic photos. After a while, your expensive equipment will just be collecting dust, because you have lost interest. On the other hand, an experienced professional photographer can take fantastic pictures with pretty much any camera, even a mobile phone, for example. Photography is not about the equipment, it's about imagination, communication, and a way of seeing. This book might be the best photography investment you have ever made, because it is filled with inspiration, and it will help you take the next step as a photographer and artist.

All of the photographs in this book are gathered from 1x.com, the world's most popular curated online photo gallery, with up to 150,000 individual visitors a day. 1x.com is a photo community with a difference, because every photo published has been hand selected by a team of eleven curators, with expertise in different areas. For this book, we have selected some of our favorites among our already very high-quality photos, so in essence, it's the best of the best. We have also made sure to select photos that are especially interesting from a learning perspective.

Our curation process ensures a high level of photographic excellence in the gallery; it's hard to get published. At first glance, this might seem elitist, but we believe that

maintaining high standards and expectations is the best way to challenge individuals to improve. Thus, it's not so about elitism; it's about caring. If a photo is not selected for publication at 1x.com, it doesn't mean it's the end of the story. Learning is one of our key values, that's why we created this book, and that's why we have created a unique set of online tools to learn photography that includes direct feedback from our community.

You will not see anything like the in-depth discussions that are in the 1x.com critique forum elsewhere on the web. With the same philosophy of quality as in our gallery, our moderator team ensures that the quality level in critique is equally high. Short comments such as "nice shot" or "not my cup of tea" unaccompanied by an explanation are not allowed, because they don't help the photographer to develop. Through their written critiques, the moderators will give you tips, hints, and encouragement about how to develop your skills.

To be able to gain feedback on a photo, you first have to write a critique on two other photos. First, this ensures that all photos accumulate a lot of useful feedback, and second—and at least as important—teaching is often the best way of learning. When you write feedback about someone else's photo, you really have to analyze it in terms of light, composition, message, mood, and story. This will lead to you viewing your own photography from a different perspective. You will develop your way of seeing.

Sometimes, beginners are afraid to write feedback on others' photos because they don't think that their opinion matters. However, everyone should keep in mind that the majority of people looking at a photograph are not going to be photography experts, and therefore, it's equally interesting to know how non-experts interpret a photo.

At the same time, we should not ignore what the experts have to say, either. What really makes our critique forum stand out are our experienced and especially appointed senior critics, who will provide expert critique on your photos. We believe that a mix of experts and amateurs makes a perfect blend.

Giving is the best way of gaining, and teaching can be the best way of learning. Another great way of teaching and learning at the same time is writing about your own photos, such as the photographers did in this book. When describing your photo, you have to ask yourself important questions. What really was the idea behind it? What did you want to say with it? What could you have done differently? There's a vast resource of detailed photo tutorials on 1x.com for your inspiration.

In this book, we have gathered the collective wisdom of more than a hundred skilled photographers. Because the tips and hints are specific about each photo, I will take the opportunity to share my most important general hints about taking photos.

A common hint in books teaching photography is to break the rules. But before you start breaking the rules you need to know and master them. You must learn how to walk before you can fly.

You shouldn't break a rule just for the sake of breaking it. If you break a rule, there must be a reason for doing so. The same goes for every technique that you use or effect that you apply to a photograph. There must always be a reason, and the goal should always be to reinforce the idea and message of the photograph. If you apply an effect to a photograph or include an element that doesn't fit at all, it's a breach of style. Not to confuse the viewer, you should avoid doing so, unless the exact point is to create an interesting contrast.

This doesn't mean you shouldn't experiment. Forget the rules sometimes, go wild, be creative and you will discover new unknown continents of the photographic world. Combine different techniques and always look for a new angle, both literally and figuratively. A skilled photographer can make any subject his or her own, for example there are many original photos of the Eiffel Tower published on 1x.com, even though it's one of the most photographed landmarks in the world.

A big part of my inspiration behind 1x.com is the book *Zen and the Art of Motorcycle Maintenance*, by Robert Pirsig. This classic read is about defining quality and asks questions

about what is good or bad? What is art and what is not? How does a photo gallery curator decide which photos to hang on the gallery walls?

Pirsig defines art as caring about your work. Thus, anything can be refined into an art: science, music, painting, making food, keeping your garden, or even sweeping the floor or fixing your car. Art is about caring about your work and being genuine; it's that simple. This means you have to go out and photograph every day and never give up if you really want to improve. No matter what certain books or people tell you, there are no shortcuts. To really succeed, your photos must come from your heart and be a reflection of your soul.

Quality and learning are two of the most important aspects of 1x.com. The third is being part of a community. When enjoying and creating art, borders are irrelevant. 1x.com is a true melting pot with over 180 different nationalities represented, and you will make new friends from around the globe. Because there are so many talented photographers in our community, you will have the opportunity to learn from the masters by chatting with them directly.

The goal of 1x.com is to promote photography as an art form, and as stated in our motto, to reach for the sublime. Learning is so important to us, because we believe that everyone has a huge inner potential, just waiting to be unlocked. With the right encouragement, inspiration, and dedication, we believe that anyone can become an artist.

Special thanks to Chris Dixon, Gerard Sexton, Jef Van den Houte, John Parminter, Klaus-Peter Kubik, Per Klasson, Lennart Medin, Tobias Richardson and all the photographers for making this book possible and to co-founder Jacob Jovelou for programming the whole site and making 1x.com possible.

—Ralf Stelander, founder of 1x.com

ABSTRACT photography is often defined as images in which the subject is not immediately apparent. It uses the visual language of line, shape, and color to create images that function outside of references to an obvious subject. It removes recognizable detail and instead focuses on intuitive recognition.

It could be said that abstract is the most cerebral but also the most intuitive of all the different genres of photography. Abstract combines reason and intuition to come up with work that exhilarates both the photographer and the viewer.

Abstract images are cerebral and often ambiguous. They make the viewer think. And they raise questions. “What is it?” “Does it matter?” “How was the image made?” “Why was it made?” “What did the photographer have in mind when she made the image?” “What does it make me think of when looking at it?”

Abstracts communicate intuitively through:

Emotions. Abstract images make the viewer feel as if they’ve been transported to a place created by the image, a place of imagination and play. They can pique our curiosity and often cause a foolish laughter when we suddenly discover a new way of seeing.

Imagination. Abstract images encourage the viewer to create stories, to view things differently, to understand subjects outside of their stereotypes, not only in photographs but in daily life.

Play. Abstract images are full of play. The photographer plays with line, shape, and color to find the subject. The images tease the viewer, and the viewer interacts with them both rationally and intuitively, almost as if playing a game.

The best abstract images combine all of these elements. They appeal to the viewer’s mind as well as the emotions. They work when the viewer becomes intrigued and curious and yet also allow the viewer to come up with their own interpretation or fantasy. The best abstract images are also, of course, beautiful.

Here are some tips for taking abstract photos:

Know the basics. Conventional photographic principles (shutter speed, aperture, focusing, film speed, lighting effects, filters, and so on) apply to abstract photography as much as they apply to any other genre.

Know your equipment. Macro and telephoto lenses are useful for abstract photography, but any camera/lens can be used. Compact cameras, with their very close focus, can produce excellent results.

Explore the potential of your camera and your post-processing software. Try extreme *f*/stops, abnormal exposures, double exposures, camera movement, lens zoom, blending of images.

Break the rules. The subject does not always have to be in focus, nor is the *rule of thirds* written in stone. Do whatever works to bring your vision to life.

Experiment, experiment, experiment.

Practice, practice, practice.

Always remember that abstract photography is a way of seeing, not a technique.

—Ursula I. Abresch

Abstract





📷 Nikon D780 • Nikon Z 28mm f/2.8 • f/2.8 • 1/500 sec • ISO 500 • 100% crop

Sunrise

It was cold, wet, and gloomy outside (a typical English winter's day), so I decided to have a play with creating an "oil and water" abstract, something I had not done before but had been inspired to try based on similar shots in 1x.com and other sites.

Before I started, I did some research via Google on how it was done so that hopefully I could create something a little different, and in the process, establish what I would need in the way of lighting and props.

To hold the oil and water I selected a blue tumbler so that it would help add a bit of color to the shot. I used a small battery-powered cupboard light made up of three LEDs, some orange gels borrowed from our local drama group, (but please don't tell them) and some olive oil.

I placed the cupboard light on a flat surface with an orange gel on top of it, half filled the tumbler with water, and then stood it on the gel. Adding various amounts of olive oil gave me different effects. These initially started off looking a little flat and uninteresting, so I added more oil. Ultimately, I ended up with about 1/4 to 1/2 inch of oil on top of the water. By stirring the oil a little each time some was added, I created different sized oil bubbles at different depths, giving the scene more of a three-dimensional effect.

As I was adding the olive oil, I took test shots to see how the overall effect was shaping up, and only after I had

quite a thick layer of oil on the water was I happy with the result. I think in all I took about 50 shots before I ended up with a set of images that I was happy with. I should add that the shape of the oil circles on the water was due to stirring, and I must admit to a large element of luck.

I had my Nikon D700 with a 105mm lens mounted on a tripod, pointing down toward the top of the glass. I had tried shooting with and without flash during the experimental stage and quickly realized that the boost in light provided by the on-camera flash made a big impact on the image. I found that for this sort of shot, it was better than a separate flash head because the light was closer to the scene.

I used Live View to help with the focusing. By zooming in on the Live View image I could control the focus better than by using Autofocus. I also used an off-camera remote to ensure that I did not add any blur to the final shot.

I think I ended up with an "oil and water" abstract that is a combination of good shapes, tones, and overall *Star Trek* feel.



Chris Dixon

I retired from IBM last year with a view to using photography as a means to get out of the house and go and see different places with my wife. I had played with cameras in the past—the usual family and holiday snaps but nothing more—and then I discovered 1x.com. Inspired, I have now turned photography into a self-funding hobby; any new equipment I want has to be paid for by selling pictures.



The only post processing I did was to crop and rotate my selected image. Because of the lighting I had used—the LEDs, the Gel, and the Flash—I found that nothing else was required.

- 1) Be prepared to experiment with different things. Personally, I had never shot oil and water before.
- 2) Have a lot of patience to play about until you get things right. Oh, and an element of luck won't hurt, either. I could reproduce the same image in terms of light and tones but not in terms of the shapes created.
- 3) Use Live View to help focus on difficult objects.



📷 [Steve Alpha 307 - Yampi 1177 - 2024 B. Future Fair - 218 - 17. Alaaev - ISO 751](#)

Carousel of the Drop

Creating photographs of falling drops with double crown is a very challenging task. It was my goal to accomplish this, and a lot of experimentation and settings were tested to establish a workflow for reproducing such results.

The image was created by using a Sony Alpha 700 camera and a Minolta 100mm f/2.8 RS macro lens. For flash units, I used a Vivitar 285 HV together with a wireless release device (Yongnuo RF 602). For millisecond-level accuracy control of the falling drops, I used a StopShot. This device also releases the camera with a predefined time delay. StopShot is a flexible timing module made specifically for high-speed photographs.

The camera was mounted on a tripod at a 90 degree angle to the point of impact of the drops. Two flash units were stacked and lit the scene from behind through a translucent glass.

The liquid for the drops was thickened with guar gum to lower the viscosity and contained some blue food coloring. This made the shape of the drops more appealing.

With the image, I wanted to show the beauty of moments we cannot realize with our eyes. The feedback I receive

is consistently positive because it allows us a glimpse at magical moments that are normally not visible.

For creating images like this one, certain technical equipment is necessary.

You need electronic devices that make it possible to release drops with an accuracy of milliseconds via an electromagnetic valve. The device must also trigger the camera and flash units via photoelectric sensors or through time delay.

You also need flash equipment that can be set to a very short illumination time (below 1/20,000 second), because the motion freeze is not done by the shutter release time but by the lighting duration of the flashes.

For your first experiment, you can use milk, which has a lower viscosity than water, so it does not move so fast. Milk also renders beautiful shapes.



Markus Reugels

I am 33 years old and work as a parquet recliner. I took up photography after the birth of my son. What initially started as family and macro photography quickly became my hobby. Taking photographs of water drops started a year ago. This subject was so fascinating that I continuously explored further possibilities.



Image conversion from RAW was done in Adobe Photoshop Lightroom 3. Additional post processing was done in Photoshop CS5.

Level correction. For each color channel, the unused tonal values were cut by moving the small sliders for shadows and lights from the beginning, respectively, to the end of the level curve.

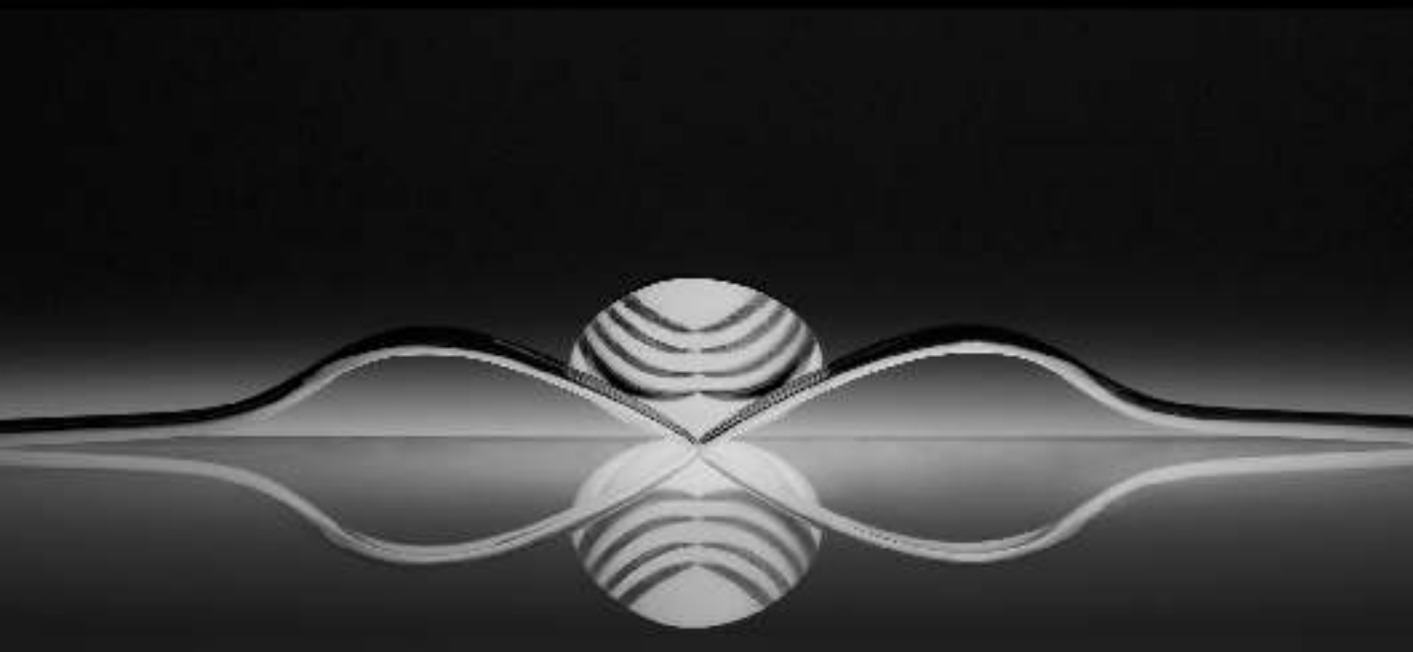
Contrast enhancement. I used a new black-and-white adjustment layer with blending mode set to Soft Light and 30% opacity.

Edge contrast and sharpening.

On each of three image layer copies with blending mode soft light, I used the high-pass filter. To enhance edge contrast, you should use a radius setting of approximately 30 and adjust the opacity with a value between 20% and 30%.

For bigger details, adjust the high-pass filter on the second layer to a radius of between 5 and 7. Larger details are enhanced and the contrast is slightly enhanced. Opacity should be approximately 50%.

Sharpening takes place on the third layer copy. Use a high-pass filter setting with a very small radius of 0.5 to 1.5. Opacity can remain at 100%.



Spoon and Forks

It all started a while ago in my bedroom, a place for me to experiment.

The reason I started with cutlery was because of my job. I was offered the opportunity to give part of a course about product photography. Previously, I only had experience photographing insects in our backyard, so I had to practice with objects and lighting.

My first cutlery picture was of a single spoon and its reflection. I had only a small sheet of Perspex (shiny milk white), a small lamp, and some boxes to support the Perspex. By playing around with the spoon and the lamp, I soon discovered that it created a nice reflection with plenty of symmetry. Through trial and error, I discovered the best position for both the light and camera to achieve optimum results.

For this picture I used a product table, together with that very small piece of Perspex, which I placed on the table. Underneath the table, I put a lamp aimed upward with a 29 cm reflector (32 Watt, 4300K). On top of this, I placed a piece of black cardboard with a 6 cm hole cut out of it. The lamp was placed close to the bottom of the tabletop, with the opening in the cardboard directly beneath the spoon (in this case, the middle of the picture). It was essential to place the forks at the edge of the Perspex so that the visible line is (almost) exactly between the reality and the reflection. The camera

was mounted on a tripod, a little higher than the table.

I was looking for strong graphical forms, with no colors disturbing it. I wanted a picture for a wall, one that people will look at for a while before figuring out what they are seeing (the spoon is not directly recognizable). Of course, lighting is very crucial—especially in this picture—not only for the atmosphere, but to create the right reflection.

Photography is like writing with light; I think it is even more important than composition, for example. It gives a photo something magical. So concentrate on the light. What happens if you move a lamp? What does that do to the shadows, and in this case, the reflection?

Look before you shoot. Try different compositions, move the light, look from several angles to find the best combination of composition, light, and viewpoint before you take the picture. When you think you have the right combination, then start shooting and adjust the camera settings until you have the image you're after.

Look at objects you interact with in daily life and think about what could be a good candidate for a picture. What would the object look like in combination with a reflection? Is the form suitable for the purpose?

 Wieteke de Kogel

I live in Enschede, Netherlands. I am a teacher of mechanical engineering at Twente University.



Because I always shoot in RAW, post-processing is necessary, but this picture is simple and appears almost as it was shot. The biggest problem with my camera is the noise, but Camera RAW in Photoshop CS5 can handle that perfectly now. Also in Photoshop, I converted the image to grayscale, removed some spots, and reduced the brightness of some of the reflections.

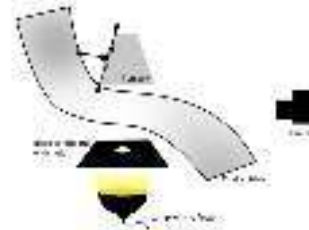




Image 1: Nikon D900 • NIKKOR 18-70mm F3.5-5.6 ED VR • 28mm • 1/15 sec • ISO 100 • RAW

Image 2: Nikon D900 • Sigma 150-600mm F5-6.3 DG OS HSM • 250mm • 1/60 sec • ISO 100 • RAW

Coastlines

This image is intended as an abstract impression of an evening on the Pacific Northwest coastline.

Coastlines is not simply a blending in Photoshop of two separate digital images, but three digital files. (I used one of the pictures twice.)

The first image was shot on a ferry. The photo is a typical image of the coastline, as viewed from the ferry during its commute.

The second image, a closeup of water in a pan, was made indoors. The setup for this shot was as follows:

- A pan of water on a table
- A dark room
- Reflective material (wrapping paper in this case) behind the pan
- Tripod-mounted camera, positioned a bit higher than water level
- A flash on remote cable to the left side, illuminating the paper behind the water

Carefully focus on a point in the middle of the pan—I find an object such as a paperclip useful to aid with this. Move the water around gently—

I used a Rocket blower to create turbulence on the surface, as if it were waves—and then took the shot.

My hope is that with images such as *Coastlines*, which conjure impressions of a place or a subject, I can get to the essence of what makes a subject what it is.

Loosely, these photos classify under the category of “photo-impressionism.” With them, I can abstract subjects and provide much more character than with a representational photo. Photo-impressionism allows me to express feelings, thoughts, dreams, and fleeting moments in time, when a small change in light can make the difference between the plain and drab, and the utterly glorious.

But more so than anything else, the concepts of photo-impressionism make me, and the viewer, pay attention to color. I love color! I play with color and use it almost as if it were the subject itself, which, in a way, it is, at least in photography. Light is color.



**Ursula I.
Abresch**

A photographer in the West Kootenays, in beautiful British Columbia, Canada. Ursula has a degree in education with a concentration in art and history.



The processing was done in Photoshop CS5.

First, I worked on the second image (water in a pan). I created a copy layer and applied a mild tonemapping in the Photomatrix Tonemapping plug-in to bring out color in the dark shadow areas and brighten up the image overall. I blended this copy layer in lighten mode with the original. The Nikon D7000 has an editing feature called Fisheye, which I used to create a second version of this image. I did the same Photoshop adjustments to this as I did to the non-fish-eyed image. Then, I merged these two versions of the same image with the fish-eye layer set to normal mode with an opacity of 50%.

I then worked on the image of the strip of land and the ocean and sky. I leveled the horizon and increased contrast to a much darker strip of land. Next, I made a copy of this image and pasted it on top of the water in the pan image. Then, I created a mask for the portions of the strip of land image that I wanted to keep, discarding all information below the horizon, but softly blended in the clouds with the water image. I kept the dark land area. Next, I blended the two images into one and merged them for a final workable copy. Finally, I gently dodged/burned the horizon, the land, and just above the land portions of the image.



📷 Canon EOS-1D X Mark II + 105mm lens + F2.8 + 1/4000 sec + ISO 50

Time Travelers

I really like to experiment with zooming because that suction effect brings out another dimension in photography and gives it a sense of movement. Zooming is a kind of an obsession for me. For it to be successful, there has to be a kind of structure that defines the space surrounding the subject.

I was in Paris again, and as always, I found it a photographer's heaven and hell. On one hand, you can find so many interesting subjects there; on the other hand, most of them were already captured millions of times. In this kind of situation, I always try to forget everything I know about the famous places and great photos I have seen and listen instead to my inner feelings.

When I visited the famous George Pompidou museum of contemporary art, I tried very hard to capture an interesting architectural shot. Nothing satisfying came out of it, so I decided to enter the museum and relax by taking in the masterpieces of art. But immediately upon entering the glass-enclosed skywalk from which most of the tourists enjoy the panorama of Paris, I knew I found what I was looking for. The structure of the skywalk is uniform and transparent, so there was enough light to make a colorful photo that would incorporate my "suction effect." Moreover, there were constant rivers of

tourists walking around, and they could become my subjects. I already saw the picture in my mind; all I needed to do was to capture it.

Because of the strong light, I knew that I needed to push my Canon 5D to its limits. I set the ISO to 50 and aperture to 22 to gain longer exposure time. I used a 24-105mm lens, which gave me enough zoom range. I found a steady position for my body to avoid any shaking. I am not very fond of using a tripod for zoom effects, because in my opinion, it's too uniform.

After some test shots—which are almost always needed to get the proper result—two visitors passed by. That was exactly what I was hoping for. A single person or too many people would not give the dynamic I wanted.

I took several shots and ended up with two or three that I liked. Finishing the image required only some small post-processing corrections, and then *Time Travelers* was done.



Ten years of intense occupation with philosophy would make me a philosopher. But there is an even greater passion inside me—photography. Deep and sublime art, structured as a language with strength to mediate passion and ineffable feelings intonates my life. Photography is an endless discovery that brings light into the lives of both those who produce it and those who observe it.



Camera: Canon EOS 100D - 1/2000s - 50mm f/1.8 - ISO 10000 - 100.00

Distant Galaxy

I love playing with light, colors, and shapes. I often use liquids when taking photos. Liquids are difficult to control, so there is always a random element in the picture and it is hard to predict the final outcome. I can control the colors and shapes, but the final result is controlled by the liquids. For this photograph, I chose colors that would bring harmony to the photo. I applied small patches of different oils in water by using a pipette. My intention was to create a small universe, and I think I succeeded.

The photo is a single shot. I used a light table for lighting from below, and spotlights were used to lighten the subject from the sides. The liquids were poured into a transparent glass bowl that was placed on top of the light table. I did not use a flash.

I wanted to create a feeling of harmony between color, shapes, and light. The picture should appeal to the imagination of the viewer and inspire personal interpretations.

The image was flipped horizontally during post-processing, which I believe creates a stronger harmony and flow in the photo. However, viewers and print-buyers are welcome to orient it any way they want. Perhaps the viewer can see something I have not even thought about. The beauty of abstract

photography is that there is no right or wrong when interpreting the picture. To me, this is one of the fundamental joys of abstract shots.

I encourage the reader to turn this book upside down and compare the impression. Watch the picture actively but in a relaxed manner, and give the photo time; it will grow on you.

If you want to create something similar to this, let your imagination free. Trial and error is the key. Different kinds of liquids with different temperature and density will yield varying results. The colors should not contain pigments, because they will be too big in macro photography. I exclusively use food coloring, which does not contain any pigments and can easily be mixed with other colors.



 Carola Onkamo

I am captivated by colors, shapes, and light. My eye is often drawn to small details in my near surroundings. I always search for a special angle that creates harmony and makes a picture interesting. Photography makes me feel good, and I am very happy when someone else enjoys my work. That kind of positive response gives me the inspiration to continue making new photos. Feel free to visit me at www.carola.1x.com.



I try to do as much in camera as possible to avoid any unnecessary post-processing. That being said, for this image I adjusted the contrast in Photoshop. I also eliminated some dust spots by using the Clone Stamp tool.

PHOTOGRAPHY is the art of recording with light. Usually, this means that what the viewer sees is more or less exactly what he would have seen had he been standing next to the photographer at the time of capture. In some cases, however, the camera helps us reveal a reality that our own eyes were not able to perceive. Astrophotography and macro photography are two natural examples.

Action photography, whether by freezing the frame in the middle of an athletic feat or by using extreme wide angles, is another of these situations. The desire for accuracy (whatever this loaded term really means) fades away, replaced by the search for *impact*, a way to involve the viewer and make him feel that he was not just a spectator of the scene, but rather a full participant in it!

Action images, far from being clinical analysis of the movement of an athlete, should instead create a deep connection with the viewer, conveying a strong story and the emotion of the moment. It should grab the guts and, for just a split second, make the viewer *know* that this is what it feels like to climb a frozen ice pillar, or to perform a perfect soccer trick.

There are many ways to achieve this, and most rely on suggesting speed and movement via extremely high shutter speeds to freeze the action, sometimes in mid air. Care should be taken to obtain an “impossible” frame—only when the position of the subject appears to defy the laws of physics will the brain automatically suggest that

this is indeed the record of a split-second action. High-speed burst modes are a blessing but will not replace a deep knowledge of the sport and an instinct for knowing just the right moment to capture.

Alternatively, for subjects who move in a relatively straightforward way, longer shutter speeds and careful panning can actually convey speed.

The other crucial element in most action photography is extreme focal length, at either end. Very long telephotos will compress perspective totally and get the viewer very close. In addition, they are often the only solution when access is an issue, for instance in stadiums.

At the other end, extreme wide angle can be the perfect tool to really pull the viewer in the frame, by creating enormous depth, suggesting proximity and dynamism. Deformations in the edges of the image can either be a defect or, if used smartly, help push the extreme message even further.

Just like in any other domain of image making, there is no recipe for a perfect action shot—ask any skateboard fish-eye shooter. Just as with every other art form, there is only one way to guarantee that your creations will resonate with (some) people: you have to put yourself on the line, and pour a little bit of your soul into every image.

—Alexandre Buisse

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