

the human landscape







shoot

'While the dodge and burn brush can be a little rough like the result that it gives the end.'

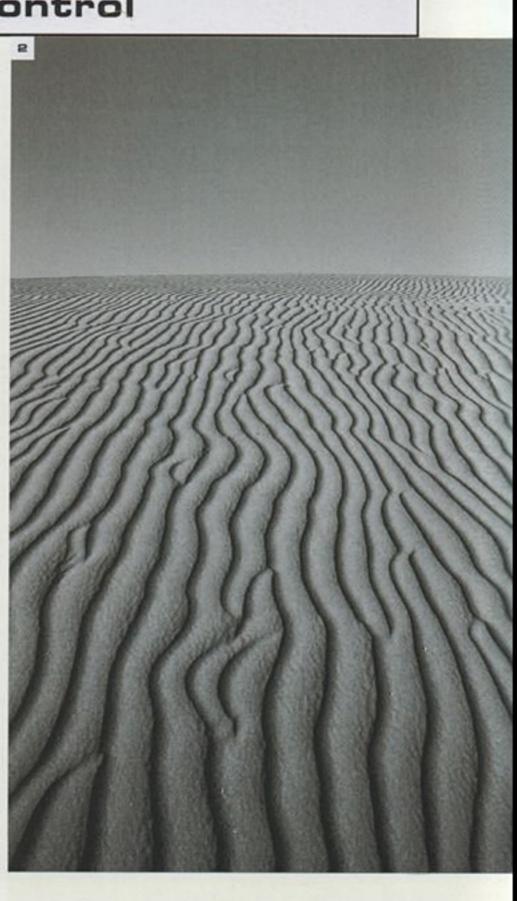
selective contrast control

Many photographers continue to find their calling creating black-andwhite imagery. Jeff Alu is one of these. A 3D artist/animator he has been shooting black-andwhite photography in an attempt to get back to the basics of light and shadow. All of the work shown here was created with the same basic techniques and shows the magic that is mono. Particularly important as it was for traditional

of digital dodge and burn

techniques.

A compact digital camera was used for these images by Jeff Alu. It appealed for its simplicity as the preferred shooting technique is for the most part point and click. These are therefore hand-held. Due to the main subject matter, the photographer often finds himself three hours from home in the middle of nowhere. Pictures are captured in colour, with a polarising filter attached. The act of photography has come out of a love for hiking through the deserts on very hot days. Not waiting in one spot for very long, darkroom work is the use many shots are captured while on the move, with his interest mostly in finding new areas to photograph. The images tend to be graphic in nature, with strong leading lines.



hape, line and form are ere to start with, but are shown to their maximum? urning the image into he original image had a ochromatic and 3D feel.



> digital capture > channel mixer > greyscale

> dodge and burn > sharpening

> contrast adjustment

98 black and white never fades

'I've found this to be such a great technique for isolating subjects or bringing out emotions. I didn't dodge and burn at first, but now I do it on every image.'



a high radius is chosen - maybe

29 - this makes larger details

high 'amount' maybe up to 70 -

stand out a little better. The

around 50 and a low 'amount' say

second is a low 'radius' - .8 and a softer brush can help.

Exposure: 50% > % 5 Prush: 13 Midtones

enhance

Once in computer the image is 5/ Traditional darkroom shows its influence with the popular converted to black and white dodge and burn tools. These using the channel mixer with the selectively lighten or hold back parts of an image (dodge), or monochrome setting checked. darken (burn) depending on which tool is chosen. There is the overall look and helps to cut plenty of control to exert through brush size, exposure An interesting aside is that the and the ability to work on highlights, mid-tones or shadows separately. channel because his compact s/ In colour the image was counteracts it. Next comes dodging and burning in with the

no more than a snap. 7/ In monochrome it. becomes an image of slight. dodge and burn brush -

and this does the actual sharpening, but the values vary depending on the picture. Finally a little contrast This allows for subtle variations in enhancement may be added. In this - a selective contrast control down on the graininess of the sky. - the dodge and burn brush is used again. This allows easy photographer tones down the red brightening of the highlights and a darkening of the shadows by digital shows some noise and this painting on the image. You can control what you want to work on: highlights, mid-tones, or shadows. For instance, with a sky something he feels to be by far and bright clouds and a darker the most important part of the 'blue' area for example, the brush process. It also was a skill initially can be used to burn the darker learned in an old fashioned areas and paint on the image. darkroom environment. Then These then become totally black, there is some unsharp masking while the bright clouds are not [Filter > Sharpen > Unsharp affected. It's a great way to Mask], usually in two stages. First achieve selective contrast

enjoy

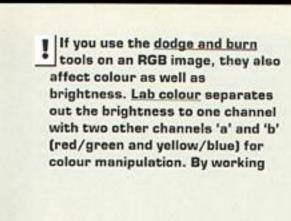
These images have been placed on the photographer's website.

enhancement, and of course you

see the brush strokes, so using a

can also control the strength of

the brush. Sometimes you may



File Browser Brushes

on the lightness channel, the colours are not affected. Similarly, when working on one or both of the colour channels, there is no effect on the brightness. Some prefer to work on the lightness channel when judging the tonal range.

'Many of my clients demand high-impact, colourful graphics, which have their place to be sure. But, it can often become overwhelming, and the act of doing blackand-white photography clears my mind a little.'

