

The Black & White Photography Book™

All you need to know about black and white photography

**New
tutorials
& guides
inside**

Getting started • Techniques and tips • Edit and share images • Go

Welcome to...

The Black & White Photography Book

There is something magical yet traditional about monochromatic photography.

All the distractions of colour are taken away and what you're left with is the structure and form of a place, object or person. In *The Black & White Photography Book* you will be guided through all the fundamental aspects of the medium, including how to shoot professional-looking black-and-white images. Throughout the book we have essential advice from industry professionals who shoot black-and-white images in all genres, from portraits and landscapes to street photography and abstract. But it's not all just about shooting techniques and skills – we also have several editing tutorials, so you can take advantage of image-editing software to turn your black-and-white shots into monochromatic masterpieces. If that wasn't enough, on the free CD at the back of the book we've included 11 video tutorials and source files so you can follow along with many of the editing tutorials at home. Enjoy the book.



The Black & White Photography Book

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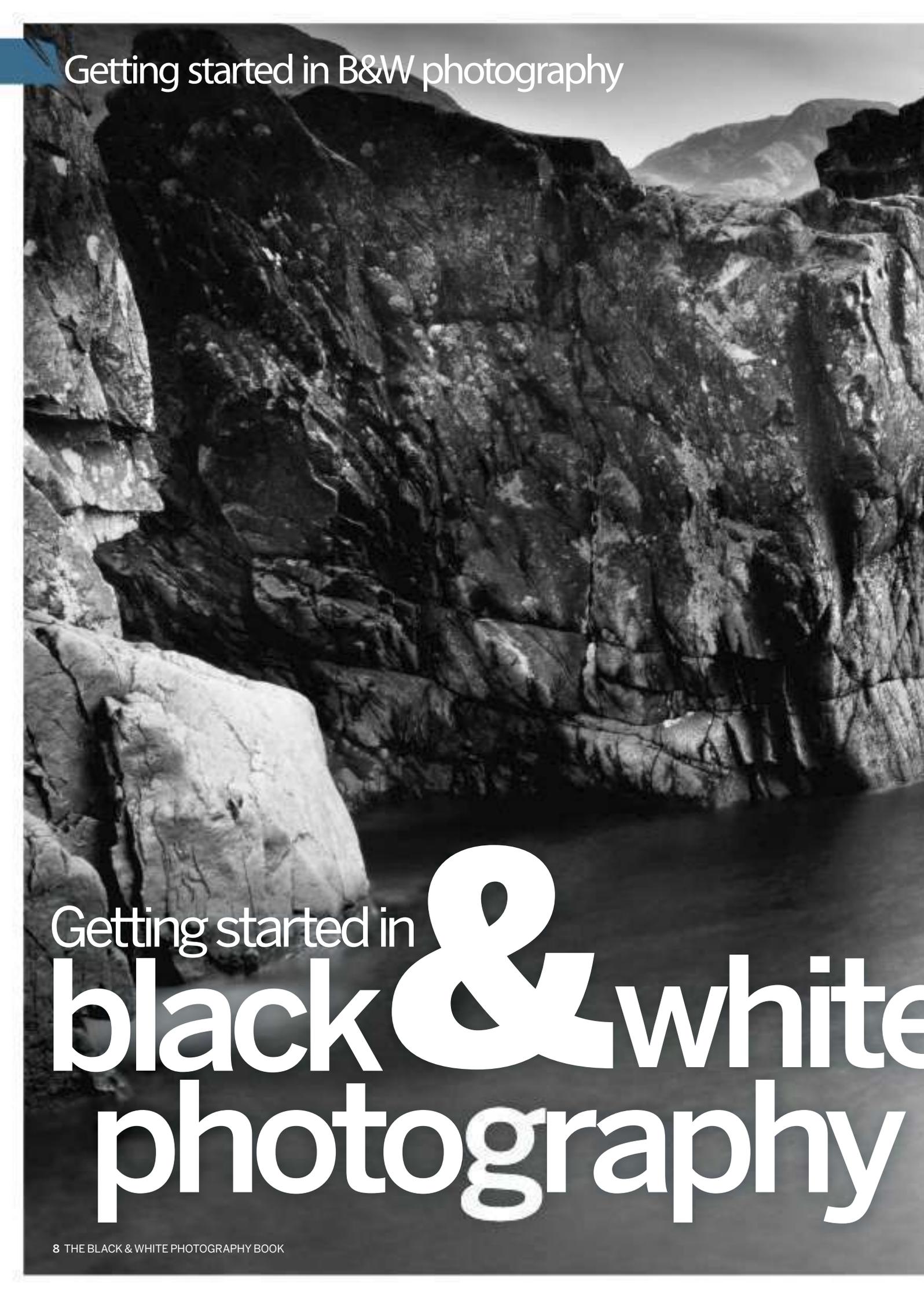
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Getting started in B&W photography

Getting started in
black & white
photography

Getting started in B&W photography

WATERFALL IN GLEN

"I was only [available] to visit this location in the middle of the day so the light was harsh, so I decided to shoot in black and white and use my Lee Big Stopper to smooth out the water and give a feeling of calm against the stormy-looking sky."
Shot details: Canon EOS 50D, 17-40mm lens, f9, 30sec, ISO 100

© Helena

Master monochrome by learning how to capture incredible black-and-white images

Photography began in black and white. But with rolls of monochrome film and darkroom experiments, the equipment and techniques used were a long way from the digital cameras and image-editing software that we have now. With some of the world's most iconic images having been captured in the black-and-white medium, there is a lot of history behind it, but it's no surprise that it remains as popular now as when it was first developed.

Advancing successfully from film into digital over recent years, the monochrome medium has improved dramatically. Even darkroom tools and techniques have seen a digital revival with computer software,

making black and white much more accessible to photography enthusiasts. As it works effortlessly with any photographic genre, the black and white medium is used across the industry, from landscape to portraiture, as well as in music, wildlife and street photography.

Over the next few pages you will learn all the fundamentals of the medium. Featuring great inside information from industry professionals, you will get to grips with all essential shooting tips, tricks and techniques behind taking successful black-and-white images. By reading this guide to black and white photography, you will soon be on your way to mastering monochrome and applying all you have learnt to your own images.

Before you begin shooting straight in monochrome, consider your camera settings. Most digital cameras offer a monochrome filter, allowing you to shoot directly in black and white; however, this setting is only available when opting to capture JPEG files. JPEGs are not ideal files for any serious photographer and are rarely used by professionals. Compressed image data JPEGs are more difficult to alter in postproduction, with many decreasing in quality after just a few adjustments. Instead, pro black-and-white photographers will always opt to use RAW if shooting a commercial project.

When looking to create great black-and-white images you need to begin by setting your camera up to shoot in the RAW image format. Although they're much larger, RAW files are ideal for digital black-and-white photography. You'll be capturing in colour first, but RAW images can later be converted with much more control, as Antonia Deutsch (www.antoniadeutsch.co.uk), a professional AOP photographer who specialises in black-and-white photography, advises: "When I am shooting digitally I shoot in colour and convert my images into black and white – this gives much more information in the digital files. It is extremely important not to use the camera's software but to be in control of converting the colour into black and white in the way that suits your image, in the same way that you would choose which type of film to use prior to digital technology."

Setting up your camera correctly is just one part of capturing a great black-and-white photograph; getting out there ready to compose is another. When shooting with the intention to convert your colour captures to monochrome, you will need to take a whole new approach to composition. Unlike a colour photograph where you can rely more on the hues and colour tones, a black-and-white image gets its strength from the contrast and visual composition.

Work slowly when framing your image, as looking for more unusual and unique shapes can help to add detail and texture to an otherwise bland black-and-white shot. Helen Rushton, a professional landscape photographer who runs See Life Through The Lens photography workshops (www.seelifethroughthelens.com), remarks: "Take your time with your composition; black-and-white images need to be strong to work well. With my black-and-white images I am always looking for bold textures, contrast between layers and lines in the composition to draw my viewers through the image."

Light is equally as important to consider when shooting for black and white. Whether it's a portrait or landscape, understanding how it falls can make a noticeable difference to the success of your black-and-white photographs.

Look carefully for the highlights, midtones and shadows in your composition before you shoot, helping to ensure you expose all your captures correctly. Don't be afraid, however, to slightly overexpose an image that is intended for black-and-white conversion – often the worst it will do is increase contrast, which can in fact be ideal, as Helen adds: "Play around with your exposure to bring out and highlight details that catch your eye."

Check your image's histogram as you work on the back of your camera. This can help to ensure you're on the right track, as it is important to note that too much midtone in a histogram can make an image appear flat when converted, as it will lack any contrast or depth.

Not all colour images work well when converted to black and white, and this is usually due to a lack of tonal range. Tonal range is largely affected by colour and, along with light, defines the contrast areas in a black-and-white photograph. When shooting, you can take some control of this simply by paying more attention to the natural colours of the subject you're photographing.

For instance, what may look like a striking photograph in colour, with two dominant colours such as red and blue, in black and white you will find these colours are recorded

5 TOP TIPS

Dean Sherwood

Web: www.deansherwood.com

"I am a Grimsby-based commercial photographer/cinematographer producing high-quality imagery for commercial businesses, retail sites, portraiture, weddings, musicians/bands and HD TV films for commercial businesses." Dean specialises in music photography and has worked closely and been on tour with big British bands such as N-Dubz, Feeder, McFly and One Direction.



1 Choose RAW

Photograph in RAW if you can.

2 Emotive work

Capturing emotion always looks great in black and white.

3 Contrast rules

Think about the contrast between the main subject and the background, eg a light subject against a dark background.

4 Throw some shapes

Lines, shapes and textures look great in black and white.

5 Composition is key

With colour removed you have to concentrate on your composition. The viewer's focus is purely the content of the image so make it good.

TULISA, N-DUBZ

Tulisa having her hair and make-up done before a show

Shot details: Canon EOS 1D Mark IV with 24-70mm lens at 35mm and f5.0, 1/400sec, ISO 3200

DAPPY, N-DUBZ

Smaller venues with good lighting offer a much better chance to get shots like this

Shot details: Canon EOS 1D Mark IV with a 24-70mm lens at 35mm and f5, 1/400sec, ISO 3200

MCFLY

The final shot of the ATN tour. There's always that glimmer of doubt: 'Will they forget I'm here?' Within a minute of this photo we were on the tour bus and leaving the venue

Shot details: Canon EOS 5D Mark II with a 24-70mm lens at 24mm and f2.8, 1/160sec, ISO 2000

"Not all colour images work well in black and white... due to lack of tonal range"

Getting started in B&W photograph



Getting started in B&W photography



▲ SCOTS PINES

From the British Landscapes Exhibition
Shot details: Nikon D300 with a 16-85mm lens at 85mm, f/11, 1/200sec, ISO 200

“Traditional black-and-white colour filters will help to alter and adjust the colour tones”

Quick guide to dodging and burning in Photoshop

Formerly used in traditional darkrooms, the Dodge and Burn tools have since been digitally converted for image-editing software like Adobe Photoshop. Located in the toolbar on the left-hand side of the interface, you

can select either the Dodge icon to lighten areas of the image or the Burn icon to darken, creating a more controlled contrast effect. Here is a quick guide to using them.

Dodge

1 Set the Dodge
 Select the Dodge tool first in order to brighten areas of the frame. Adjust the brush size to a suitable diameter and select a soft edge to help blend the effect. Using the Range drop-down menu, select the Midtones as you don't want to make the highlights any brighter.



2 Apply the effect
 Adjust the intensity of the effect by pulling the Exposure slider down low; this will allow you to build up the brightness effect carefully. You can now gently brush over the areas you wish to lighten.



Burn

1 Prepare to burn
 Hold down the Dodge icon until an option menu appears and select the Burn tool. Again, adjust the brush diameter to a suitable size and choose a soft edge. Select the Midtones or Shadows from the Range option depending on the areas you want to darken.



2 Build up slowly
 Now lower the Exposure slider so that you can build up on the burn effect over time. You can now slowly start sweeping the brush over the intended areas.



FRAN

Quiet, thoughtful portrait
Shot details: Hasselblad
with 150mm lens and f11,
1/125sec, ISO 125, FP4 film,
scanned at 300dpi at 400%
magnification full frame



© Antonia Deutsch

similarly in tone and therefore your black-and-white conversion will lack any definition or contrast. Helen Rushton shares a great tip for ensuring a colour scene will work as black-and-white photography: “I often set my Canon EOS 50D to the Monochrome setting, which gives me an instant understanding of whether the tones and shades work together to make the image I am trying to create, but as I always shoot in RAW the image is still captured in colour and then I convert that back to black and white in post production.”

Even if a photograph doesn't appear promising in monochrome, there are a few other ways in which you can control how colours are recorded in your black-and-white photograph. Traditional black-and-white colour filters, which can be attached to the front of your camera, will help to alter and adjust the colour tones in an image, whether it is to soften certain colour tones or enhance others for contrast. You can also use digital conversion tools in most image-editing software, allowing you to make specific adjustments to certain colour channels for increased contrast results.

Another way that you can boost contrast in-camera is by using popular ND filters. Mainly used by landscape and traditional black-and-white photographers, there is a range of different ND filter types. Straightforward ND (Neutral Density) filters are commonly used for longer exposures,

most notably in seascape scenes, softening moving water and turning it into mist. Graduated ND filters, however, are often used to darken skies.

Most professional photographers still consider filters as essential pieces of kit, as Helen points out: “My photography is all about getting the image right in-camera without lengthy processing techniques, so for me the grad filters balance out exposure and the ND grads allow me to be creative in-camera and convey the emotions I am looking for. I use the same filters shooting black and white as I do in colour: my Lee ND Graduated filters and Full ND filters.”

Antonia agrees that filtering is important, particularly for landscape photography: “When shooting landscapes on film I used to use a yellow filter by default, and sometimes a red filter,” she says. “Now with digital photography, I filter in Adobe's Camera Raw software. I think that filtering is essential for landscapes.”

Although it fits comfortably into almost any genre of photography, black and white is often considered a genre in itself. Many photographers like Antonia have chosen to specialise solely in black-and-white photography, something that she now runs workshops on: “As a child I used to watch old black-and-white movies and was captivated by the imagery. I think that this influenced my decision to specialise in black

black & white

Using filters in your photography

Colour filters

Red: Popular with landscape photographers, red filters have the biggest impact on contrast and are used to enhance dramatic skies by affecting the blue and green tones in a black-and-white image.

Yellow: A relatively subtle filter effect, the yellow colour tends to lighten red, orange and yellow tones.

Green: You can enhance a dramatic sunset using a green filter, which will darken the red and orange tones.

Blue: Lightening the green and blue tones, the blue filter works similarly to the green colour filter in darkening reds and oranges.

Orange: The orange filter will darken blue and green tones and lighten yellows and oranges. It is often used in black-and-white portraiture to remove freckles and blemishes from the face.

ND Filter (Neutral Density)

ND filters allow you to extend your camera's shutter speed without overexposing the image, as it filters light through slowly to the lens and is often used to create misty smooth water effects in seascapes and waterfalls. You can also get different strengths of ND filters depending on how much light you want to filter.

Graduated ND filter

A graduated neutral density filter works in the same way an ND filter does except that one half of the filter is clear, gradually working up to ND filtration. These filters are most commonly used by landscape photographers in order to darken bright skies and get an even exposure throughout the entire image.

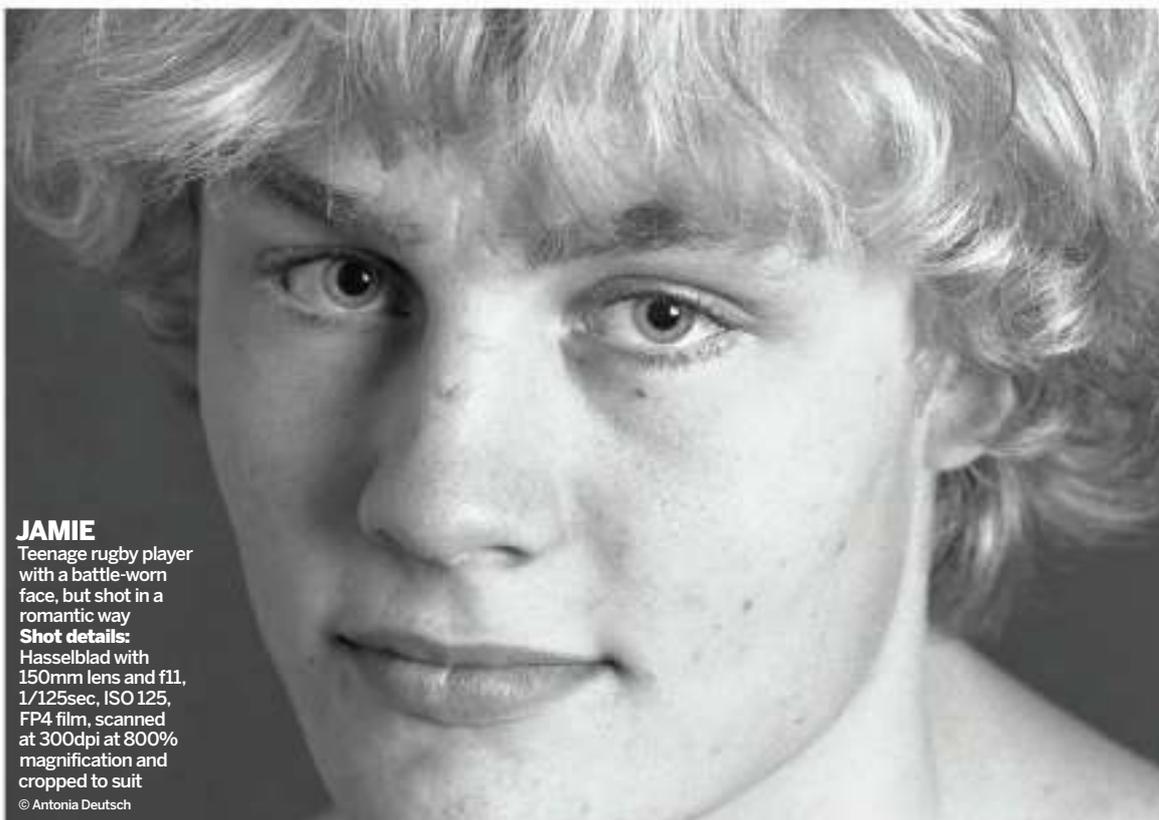
and white from an extremely early stage. For me black and white is a purer image which allows greater drama and more expression, be it a portrait or a landscape."

Landscapes are also a popular subject matter for black and white photography and have been since the early days of film. One of the key elements to great black-and-white landscapes is composition. Looking for stronger lead-in lines and shapes, you need to build depth and layers in your landscape photograph. Professional landscape photographer Helen Rushton remarks: "There are some locations I go to and they scream black and white to me because of the ambience. For me, great black-and-white images fall into two categories: very dramatic with stormy skies and bold compositions, and at the other end of the spectrum a serene calm and minimalist composition."

Lighting can also affect the contrast levels in all black-and-white images, particularly daylight in a landscape. Midday sun will create darker contrasting shadows, for example, whereas morning light and early evenings create a softer palette of tones. "For black-and-white landscapes concentrate on the graphic elements of a scene, and the mood of the environment, whether it is stormy or tranquil," says Antonia. My British landscapes are taken only during the winter months when the light is lower in the sky and the images are more sculptural."

Popular in portraiture and street photography for its timeless perception, black and white is considered most at home in this genre. Antonia points out the benefits of shooting a portrait in black and white as opposed to colour: "When shooting a portrait in black and white you are not distracted by the colours and it is much less confused; this allows me to capture the character of my sitter. My portraits are very clean and, I hope, timeless. I strive to make each portrait a true reflection of the individual."

Professional music photographer Dean Sherwood (www.deansherwood.com), who shoots black-and-white portraits as part of his work, says: "I think every subject deserves to be treated as just what they are, an individual. It's quite



JAMIE

Teenage rugby player with a battle-worn face, but shot in a romantic way

Shot details:

Hasselblad with 150mm lens and f11, 1/125sec, ISO 125, FP4 film, scanned at 300dpi at 800% magnification and cropped to suit

© Antonia Deutsch

Getting started in B&W photography



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Even when y
have a few m
to get a portr
still have t
about comp
Shot details:
EOS 5D Mark
a 24-70mm
at 24mm a
1/80sec, ISO

© Dean

Getting started in B&W photography



© Helen Rushton

CATCH THE WAVE

"I loved the way these waves were breaking against the shore coupled with the lines from the slipway batons in Biarritz, France. I wanted to freeze the action, but also give some slight softness"

Shot details: Canon EOS 50D with a 70-200mm lens, f7.1, 1/6sec, ISO 100

often I will think 'this is going to look great in black and white' though. In fact, I'm not sure I've ever seen a black-and-white photograph and thought 'that would look great in colour'." He adds: "Music photographs in black and white are timeless. I can definitely recount more black-and-white music photographs I love than I can colour ones. Black-and-white music photographs carry a similar edge to that of a documentary photographers work. Take away the colour and you are left with a stripped-down clear defining moment that happened in the real world; no distractions, just a pure document in front of your eyes."

Street photography is also commonly shot in monochrome as it enables photographers to create a uniformed collection of images that work like a narrative. Often gritty with noise and grain, many street photographers tend to use higher ISO numbers when shooting in order to create a retro film-like effect. Noise, however, can be distracting and will decrease the quality of an image. When it comes to using higher ISO numbers, in this instance it is often best to add grain in later during post-production. This will give you much more control over the intensity of the effect. Noise can add an interesting texture to your images, so it's considered great for street photography and stylised portraits, but it's best avoided when shooting landscapes.

Eventually you will need to convert your colour captures to black and white. Image-editing software such as Adobe Photoshop, however, makes this a relatively simple task these days. Featuring countless conversion tools there is no right or wrong way to edit, you can still apply the same old darkroom principles including using the Dodge and Burn tools for specific enhancements. Don't be afraid to experiment; black and white is a creative and artistic form of photography and, as long as you save the original file separately, nothing cannot be undone.

So, if you're ready to explore monochrome, keep in mind some of Antonia Deutsch's top tips:

- Connect with your subject
- Compose carefully
- Use your light to sculpt your subject
- Be patient and calm
- Be selective over what you shoot



COUNTRY

Rural landscapes work just as well as coastal ones in black and white. Check our filter guide on page 14 to see how you can enhance them



STORMY SMOOTH WATERS

"This image was taken at one of my favourite locations on the south coast, Hengistbury Head. I had found the groyne on one of my trips there when the tide was lower and planned to come back when I could get water covering the top to smooth out the ugly areas. A very long shutter speed, coupled with a freak big wave, saw me very wet but very happy with the image I had wanted to create"

Shot details: Canon EOS 50D with a 17-40mm lens and f11, 4mins using a Lee Big Stopper, ISO 100

© Helen Rushton

black & white

Shooting for black and white

black & white



1 Set up the tripod Once you have selected the scene you want to shoot, you will need to set up your equipment. Begin by assembling your tripod. Pulling the legs apart from the centre, unclip each section. You can pull down to extend the length of each leg. Ensure all of the legs are straight and the correct length before clicking the fastenings back into place.



2 Are you level? Check your tripod's bubble level to ensure the tripod is level. You may need to extend or shorten one leg to accommodate for rocky or uneven ground. You can now attach your camera to the top plate by screwing it correctly onto the mount. Push the plate back onto the tripod head and click it securely into place.



3 Camera ready Ensure you have inserted a fully charged battery and empty memory card correctly into the camera. Turn on your camera and search through your camera's menu interface in order to format your memory card. This is important before a shoot as it deletes unwanted data that could slow the card's performance.



4 File format You can now set your camera to shoot either just RAW files or RAW+JPEG files. RAW+JPEG will allow you to set your JPEGs to monochrome capture separately. You can preview the black-and-white results while retaining and still capturing a colour file for editing. Be aware that this option will take up more memory space.

5 ISO option Ensure your ISO settings are low and set between 200-400 ISO to avoid distracting noise in your black-and-white conversions. If you want to add noise later for aesthetic reasons, you can do this during post production with more control over the effect.



Getting started in B&W photography



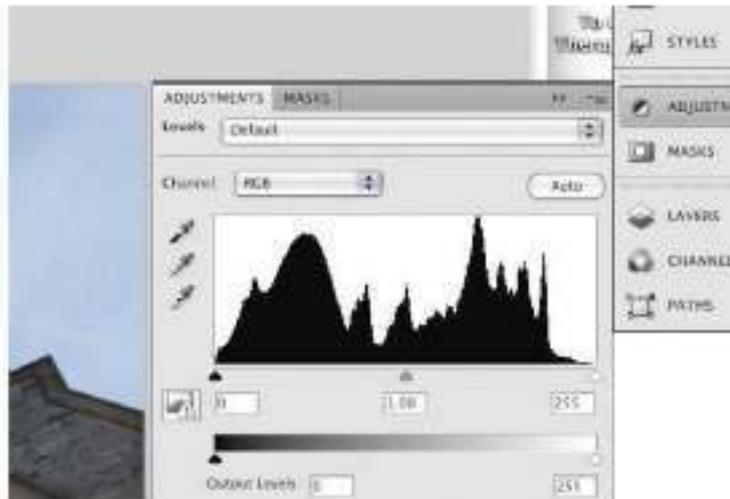
6 Attach the filter You will now need to attach the filter ring to the end of your lens; this will allow you to connect the filter and filter holder onto the end of your camera. Ensure you have the correct diameter filter ring for your lens and gently screw it into place. Now slide the filter holder on top.



7 Line it up You can slide your filters into place. Begin by selecting the right filter type at the strength; hold it around the edges to avoid getting fingerprints on the front. When using a grad ND filter, use your camera's viewfinder or live view ensure the grad line sits perfectly on the horizon.



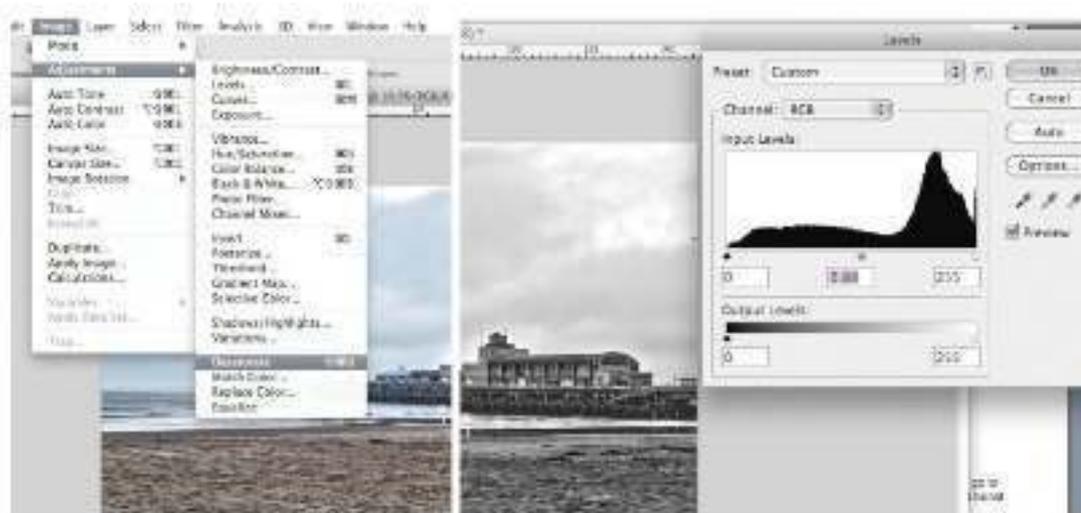
8 Final adjustments Make any last-minute adjustments to your composition using the tripod. You can now change your exposure settings, adjusting the aperture and shutter speed to suit the scene. Check your camera's in-built light meter through the viewfinder as an exposure guide.



9 Check the histogram While shooting remember to keep checking your histogram at the back of the camera for a good idea on how the shadows, midtones and highlights are looking. If you opted to shoot RAW+JPEG with a monochrome filter on the JPEG files, now is a good time to see how the RAW images will look when converted.

“When shooting, keep checking your histogram”

10 Photoshop Use a card reader to open your colour image in Photoshop to convert. Begin by selecting an image, go to Image>Adjustments>Desaturate to remove all the colour and use Image>Adjustments>Levels to enhance and boost contrast by adjusting the shadows and highlights sliders slightly, but paying more attention to the midtones.



Top 10 tips

Conversion

When converting your colour captures to black and white, keep it simple. There is no right or wrong way to convert; just experiment in your photo-editing software. A good adjustment tool to look out for to begin with is Desaturate or Convert to Monochrome. From there you can build on contrast levels.

Histogram

While shooting, remember to keep an eye on your histogram. A good exposure should show an even range with no peaking at either end of the graph. Remember that you don't want too much information compressed within the midtones. Ensure there is enough information/mountainous range in the shadows and highlights.



Texture and interest

When composing, think carefully about how textures can be recorded in black and white in order to add a feeling of depth. Stormy skies in a landscape is a great example, giving you interest at the top of the frame that will still help to draw your eye down into the focus of the frame.

Shoot in colour

Shoot your black-and-white images in colour first and convert them to monochrome later using photo-editing software. This will give you more control over the results, particularly the strength of the overall contrast. It also means that if the image doesn't work in black and white you still have the colour copy.

File formats

RAW files offer you a lot more information, which is ideal for editing and black-and-white conversions. Unlike a compressed JPEG file, a RAW one won't decrease too heavily in quality as you make adjustments. It's worth noting that you may also need a bigger memory card to shoot in RAW as they take up much more space.



Light and shade

Look for light when shooting in black and white, as contrast is important if you want to avoid flat image results. Think carefully about the time of day you shoot in, as this can also impact your image's contrast levels. Midday sun has a stronger light and brings out darker shadows, as opposed to early morning and evening light.



Dodge and Burn

Popular in darkrooms of the past, Dodge and Burn tools are now digital and can be used in much the same way in Photoshop. Use the Burn tool to lighten specific areas of the image, focusing on midtones and highlights. Use the Dodge tool to darken the rest.



Composition

Slow down when composing a black-and-white image, as this is the most crucial element for your photo's success. Look for strong shapes and lead-in lines to draw the eye into the image. Find more dynamic forms to focus on which will also engage your viewer.



Filters

Don't be afraid to use filters when taking a photograph; you will be surprised by the instant improvement to your shots. Invest in some great-quality grad filters to darken the sky, ND filters for longer exposures and colour filters for more creative tonal adjustments in black and white.

Colour tones

Pay attention to the colours within the frame before you shoot. Not all colours translate well together in black and white; what may look contrasting and strong in colour can often convert to similar in tone and ultimately flat in contrast.

black & white

Getting started in B&W photography



Essential kit for B&W photography

If you're looking for the best equipment for a monochrome workflow, then this is the guide for you

This whole bookazine is dedicated to the intricate art of black-and-white photography, and one area that really has to be considered to get the best results is the kit that you choose to use. Over these eight pages, we will explore all the top kit – from your cameras and lenses, to software and printing, to finally presenting your work. There are loads of genre-specific features that you need to

look for, and we will break these down as we move through this kit guide.

One decision that you will need to make when it comes to monochrome photography is whether you are going to shoot in black and white, or convert it after in post-production. There are advantages to both. If you shoot in black and white, then you can see how the tones and contrast are applied in the image, which means that you can correct the shot.

We have included cameras that have monochrome modes for this, as well as lenses and filters that will improve your black-and-white shots.

However, we also take a look at the best software options to do the conversion for you, the advantage being that you can keep the colour version and work on the mono version separately. Think carefully about your requirements and then read on to find out what your kit bag is crying out for...

Getting started in B&W photography



Compact creativity

We have featured DSLRs or CSCs in our roundup here, but there are some good compact options out there, especially in the new breed of high-end solutions. These give excellent image quality, plenty of manual control and a selection of shooting options that includes monochrome. We like the Nikon CoolPix P300, which has a tough build, a fast aperture and ultra-wide lens (www.nikon.co.uk for more information).

More options

From DSLR to compact system cameras, here are some great camera options

NIKON DSLRs

If you would like an alternative to Canon systems, you could try a Nikon camera, like the D5100 pictured below. This model offers Live View and a Vari-angle LCD screen, which means that composing a shot accurately is super simple. It also has a new special effect mode, which has seven effects including selective colour and monochrome. It has a powerful 16.2-megapixel CMOS sensor and exceptional low-light performance, as well as an HDR function and Active D-Lighting for extreme contrast.



COMPACT SYSTEM CAMERA

Rather than buying a DSLR, you could try one of the new breed of micro-system cameras with interchangeable lenses, which means that you have the benefit of both flexibility and compactness. The Panasonic Lumix DMC-G3 (shown below) is one such compact system camera, offering 16 megapixels and Live View to aid composition. It also has super-fast auto focusing and creative controls enable Retro, Sepia and High-Key shooting, among others.



HIGH-END CAMERA

If you have a lot of money to spend, it's worth getting a high-end camera to capture images at even greater quality. The Leica M9 (pictured below), which offers 18 megapixels and is compatible with Leica's M lenses, is perfect for street photography. Leica also produces the world's first digital camera designed exclusively for shooting in black and white, the M Monochrom. These cameras are definitely investment buys, but they will last a lifetime.



Cameras

Picking a camera for monochrome work isn't so different from choosing a camera for colour work. Indeed, it's unlikely that your only use for a camera will be black-and-white imaging. However, ensure that your chosen model has features that will help you to capture the subjects that you want to portray in mono. Ensure that you look for a camera that offers high quality, detailed images, as sharp images are especially suited to monochrome conversion. Also look at the ISO control, as noise will be enhanced in

monochrome – so unless you are going for a particularly retro effect, then this isn't preferable. We mainly focus on interchangeable lens cameras here, as these are the best option for covering all manner of photographic projects.

Whether you are into shooting landscapes or portraits, macros or motion, then you have a wealth of flexibility by opting for a DSLR. Keep an eye out for black-and-white shooting options too, as this will enable you to compose scenes with mono in mind.

ENTRY-LEVEL DSLR

Entry-level models like the Canon EOS 600D shown here are great options for those moving up into the DSLR arena for the first time, but still have plenty of technology and functionality for the more seasoned user too. They're often designed to allow for creative shooting, and in the 600D's case the dedicated Monochrome Picture Style allows for striking black and whites in-camera.

Built-in Filters

Many DSLRs have a black-and-white filter, which is perfect for capturing more atmospheric shots

Lens compatibility

DSLRs are compatible with a range of manufacturer and third-party lenses, so there's flexibility

Live view

Live View mode in the 600D enables you to check that a shot works in mono before capturing



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