



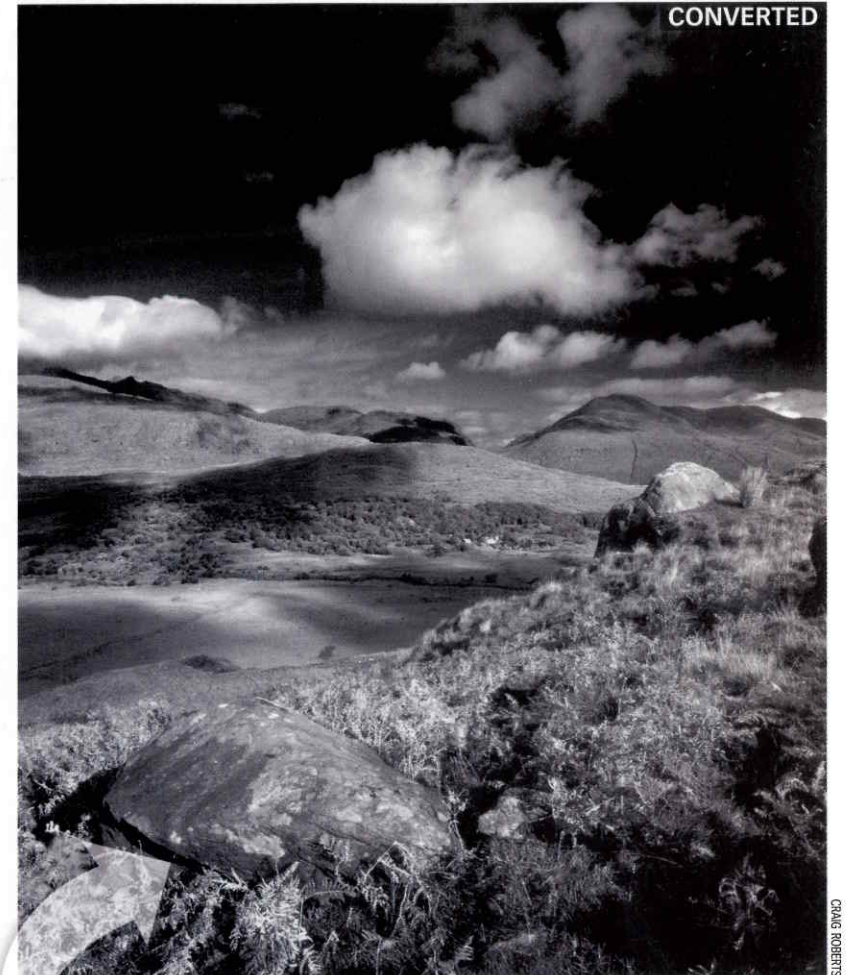
LEFT Natural light creates a pleasing interplay of tones and shadows in this shot, 'Enchanted Rhapsody', depicting Calisto's friend Carina. Canon EOS 350D and 80mm lens, 1/40sec at f/4.5, ISO 400.

RIGHT One of Calisto's first-ever nude shoots, 'Bound' depicts her friend Lou wearing just coloured ribbons in the studio. Canon EOS 350D.

BELOW Titled 'Seelenlicht' (soul light), Calisto explains: "My friend Carina gave me this deep personal glimpse of her soul through her look." Canon EOS 350D and 80mm lens, 1/100sec at f/5.6, ISO 400.

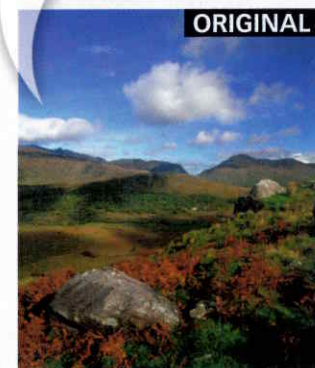


BELOW Originally an out-take from a shoot about the Seven Deadly Sins, for this erotic image entitled 'Seduction', directional studio light helps define the model's body contours. With her face concealed by shadows, the model retains a sense of anonymity. Canon EOS 350D and 18-55mm lens.



CONVERTED

CHANG ROBERTS



ORIGINAL

ABOVE This image was taken at Macgillycuddy's Reeks, Killarney, in Co Kerry. Converted to black & white in Photoshop using the Channel Mixer to produce the effect of using a red filter, then tweaked for contrast with Curves. Mamiya RZ67 with 75mm lens, 1/15sec at f/22, Fujifilm Velvia.

There are several benefits to this. Firstly, you get a monochrome preview image and that's really useful if you're new to black & white photography and have yet to get the hang of visualizing in shades of grey. Secondly, it gives a monochrome JPEG file that you can output or email in black & white without any extra work. Finally, you also have a Raw file from which to produce top quality colour or mono images whenever you want.

There are downsides of course. Shooting both formats takes up memory so you get fewer shots per storage card. It can also slow shooting speed down, as Raw files are much larger than JPEGs. This means your camera's buffer will be full after relatively few shots and you end up waiting to take more shots as images are written to the memory card. Realistically, though, this only affects a few photographers.

Another option is to change image quality modes to suit your needs. After all, not every photograph deserves the Raw treatment. Samsung and Pentax offer another solution – on their DSLRs you will find an instant Raw button, which means it's very quick to switch to shoot Raw and then back to JPEG.

Use built-in filters

Allied to a DSLR's monochrome facility is the ability to use 'filters', which can be accessed via the camera menu. To appreciate why these digital filters are so useful, it helps to understand why contrast filters were used for black & white film photography in the first place.

Reader portfolio Strong lines, soft light

Calisto
Calisto was born on New Year's Day 1973 in Switzerland, daughter of a Swiss father and Italian mother. She works in PR for online communication. She has exhibited work in Germany and Switzerland and is especially proud to be part of Keith Wigdor's International Surrealist Show (<http://www.surrealismnow.com>). Prints are available for sale. ■ www.calistonet.ch

Kit used
Canon EOS 350D, EF 75-300mm and EF 50mm macro; Sigma 18-50mm zoom, Tamron 80mm f/2.8; Olympus 35 RC Rangefinder

Black & white has long been the medium of choice for nude and figure work. Self-taught Swiss photographer Calisto explains: "For me, nude photography is all about lines and forms. Black & white allows the perfect focus on that.

"My images are 'visual emotions'," she says. "They often have a melancholic touch – deep shadows, strong lines, soft light. I especially love low-key. Again b&w is perfect for all this. No matter which direction I take my photography I always come back to simple, classy b&w."

Calisto took up digital photography in 2006. "It was a revelation. I finally found a way to express myself with digital post-processing. Since then I've become a keen experimental photographer.

"When I take photographs I'm always moving, climbing around the model, to find

the perfect angle. I rarely use a tripod. I started off working in the studio – it's the perfect place to learn about light. But these days I prefer to work on location with available light, and I never take much gear with me. However, it's not the location which makes the picture – it's the situation you create there."

Shooting Raw colour files means Calisto has a choice about whether to convert to mono or subdue the colours and go for a vintage feel. "I use the b&w Workflow Pro and Gradient Map sometimes too," she says. "All my editing is done non-destructively using layers and masks. I never use diffusion – I want them to look authentic. Apart from that I use everything and I mix everything! For colour, I use my own curves to get vintage, retro effects."

■ For a tutorial see www.calistonet.ch/html/downloads/tutorial-digiart.pdf



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