

# From Photographic *Tourist to Explorer*

Alan Whiteside

# Tourist or Explorer?

You might be a photographic tourist if you want to...

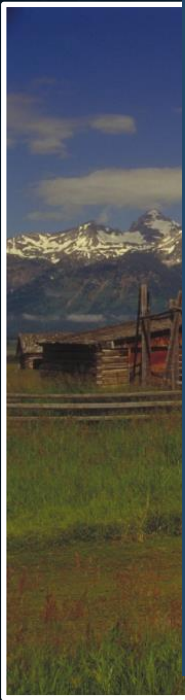
- ...spend time with a busload of non-photographers
- ...follow a sightseeing tour group's itinerary
- ...capture ALL the classic views at popular locations
- ...stand behind tall people until it's your turn



# My Early Tourist Photos

Characterized by (among other things):

- Apparent lack of thought or feeling
- Just getting a well-exposed, sharp image
- Reliance on images others have taken
- “Need” to get to the next location



# Realizations

- I like finding engaging shapes, colors, textures, and patterns
- I didn't know how to make shapes and colors into good images
- I enjoy creating images that have an abstract quality
- I knew next to nothing about composition
- I didn't know much about the technical aspects of good images



# So What Did I Do?

- Purchased a better camera and lenses 😊
- Took a photographic workshop
- Devoured photographic magazines and looked at “good” images
- Tried to make images that appealed to me

# Snapshot to Photograph






# Strategies for Becoming an Explorer



also *mantras*

- Don't be satisfied with the initial vision/shot/composition
- Pinpoint a vision, a statement, a feeling, or a story fragment
- Find engaging elements (shapes, colors, textures, patterns, details)
- Identify a main character
- Think like a painter
- Use a part to refer to the whole
- Eliminate distractions; accentuate the main character

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# Don't Be Satisfied With Initial Shot

- “Don’t stop with the obvious.” (Jeremy Woodhouse)
- Go beyond the ordinary or the first thing you see
- Get the tourist/postcard shot...but then dig deeper
- What are you thinking or feeling about this scene?





Initial Shot:  
no vision

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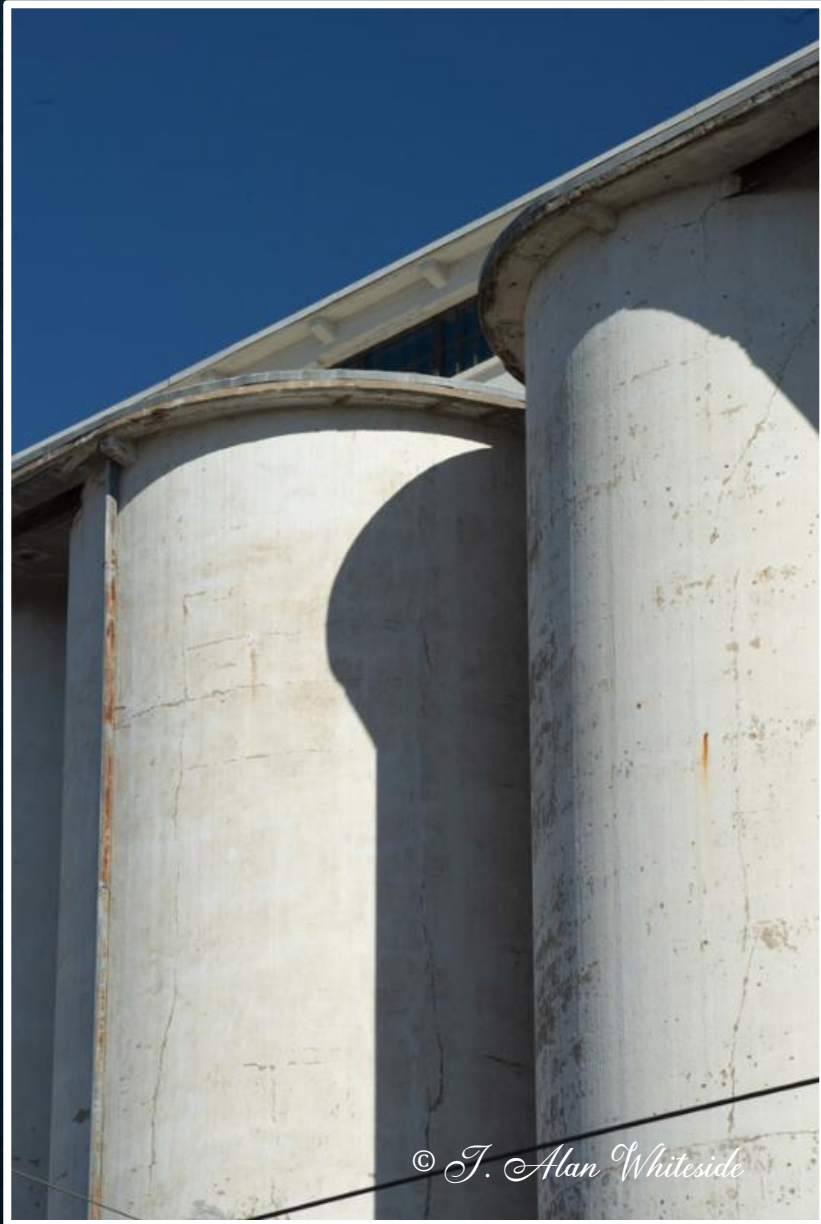




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**Final Image:  
better than  
houseboat  
photo!**

**Initial  
Composition**



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**Final  
Composition**

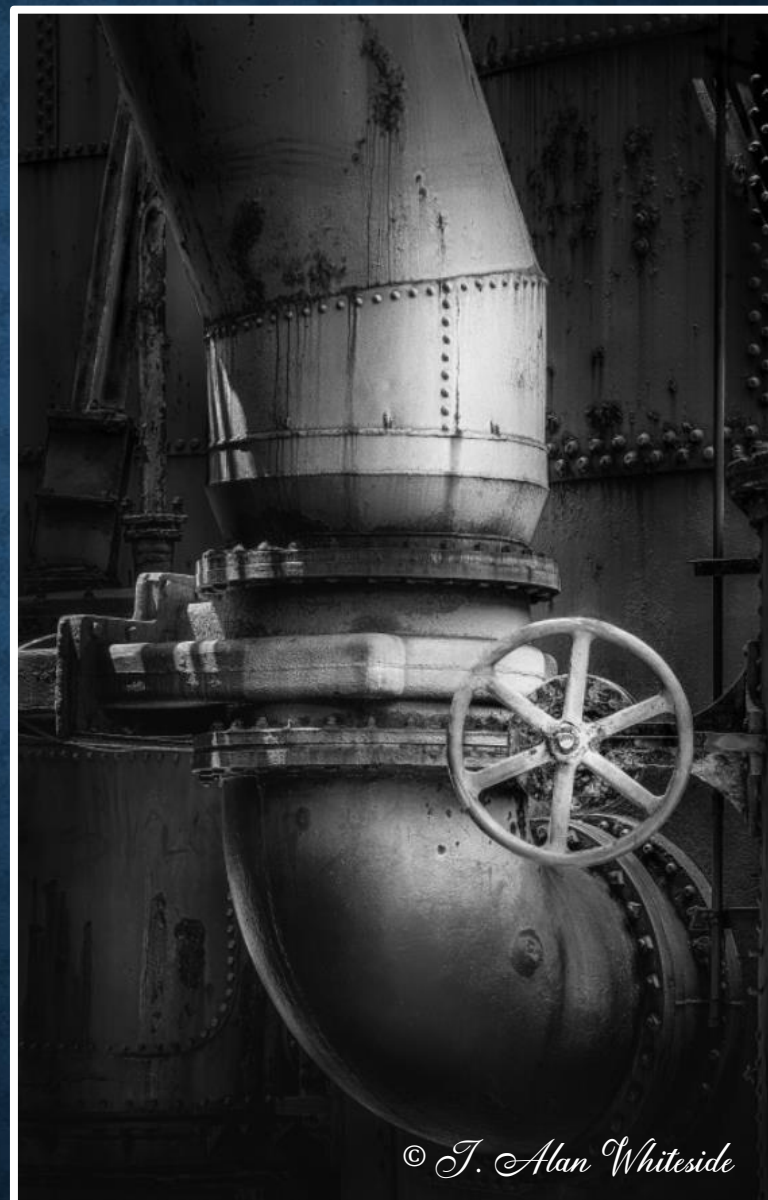


One RAW File  
of Sequence



at Sloss  
Furnaces

Final Image



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Final Image





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Final Image





Final Image

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Initial Image



Final Image



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First View



My Preferred View





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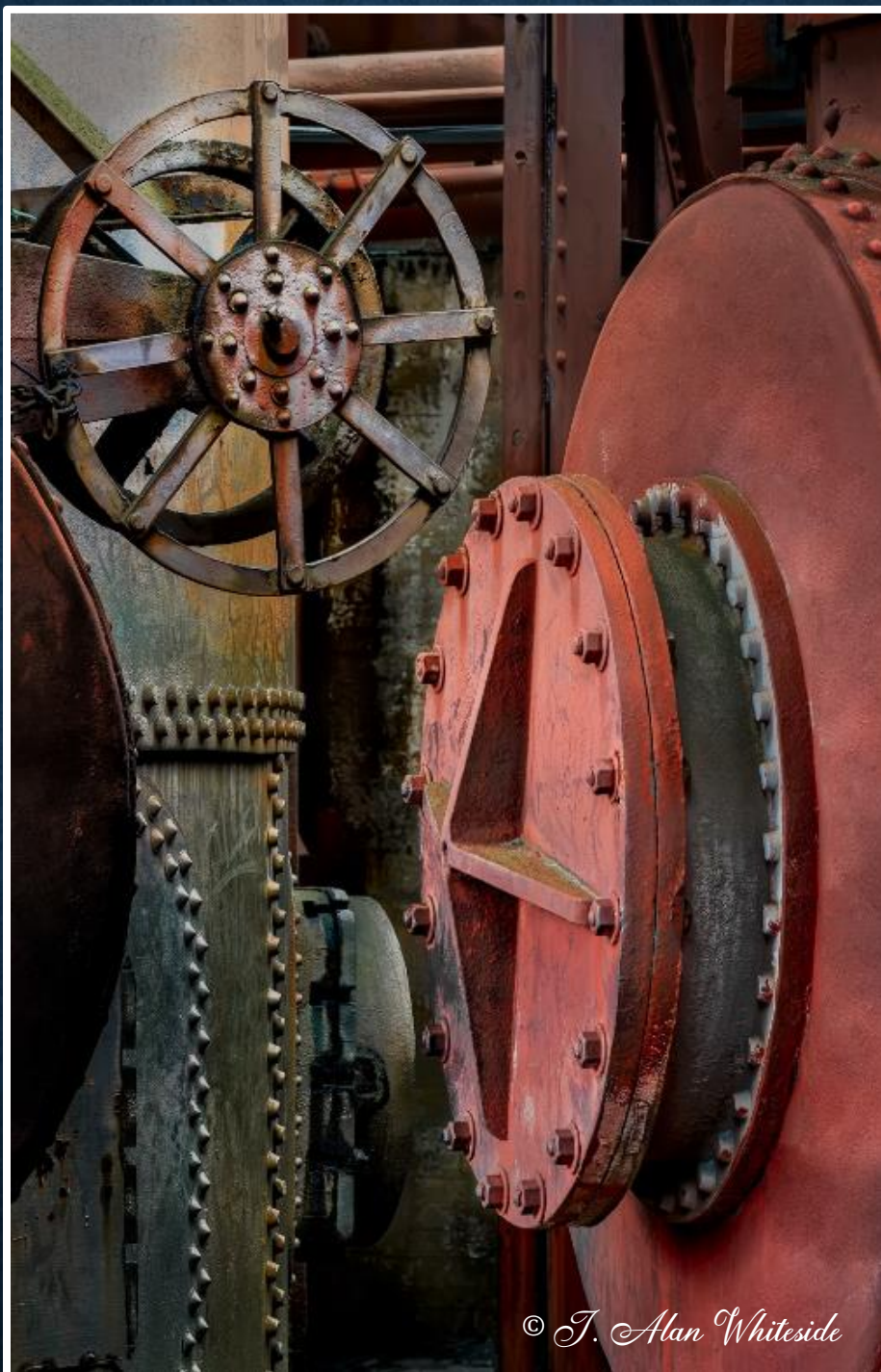
Final Image





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**Final Image**





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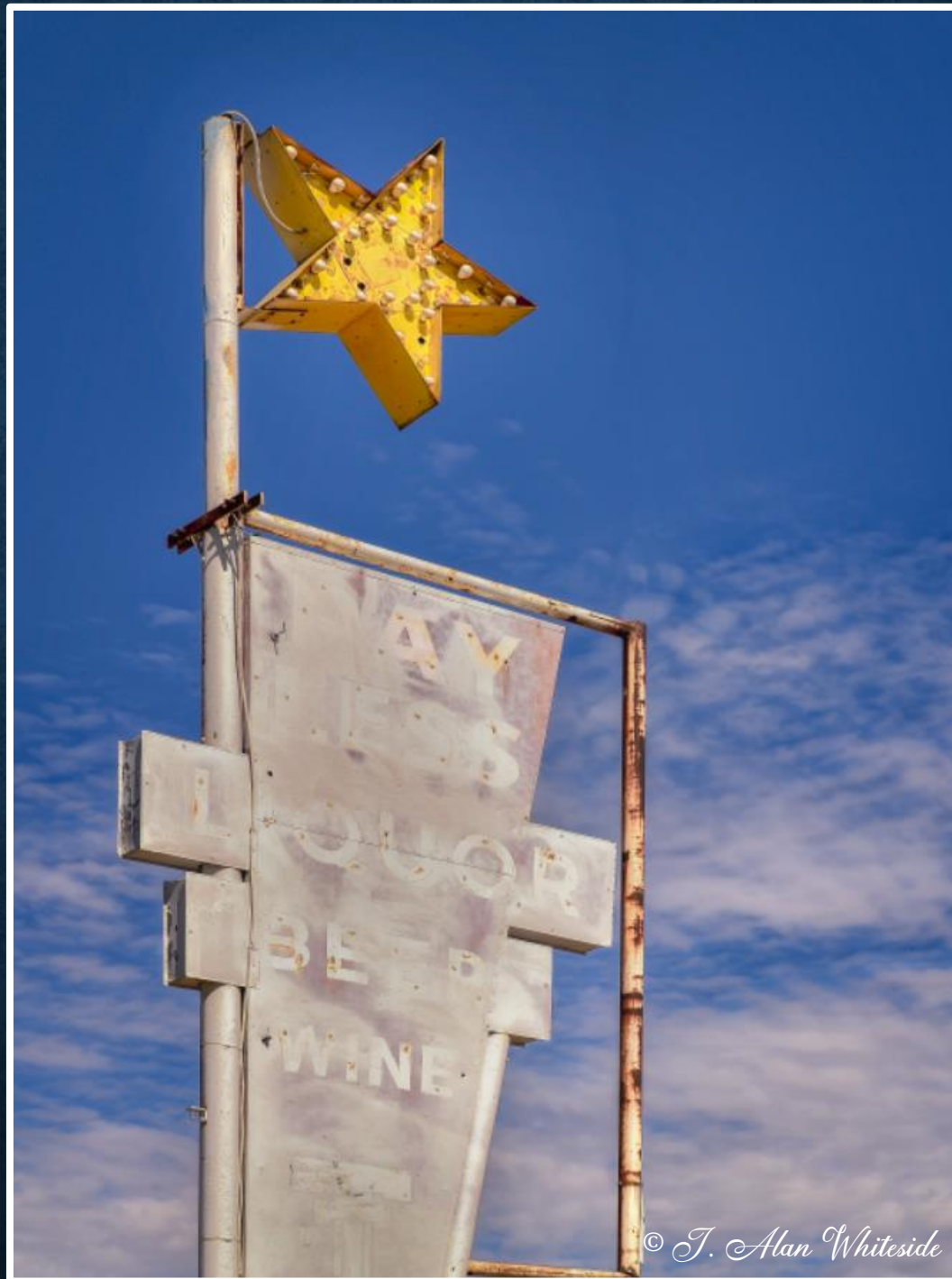
# Identify a Main Character

- Your subject, similar to main character of a story
- How you portray main character is important
- Composition dramatically affects how your character is portrayed
- Put off technical aspects of making the photo until you decide how to portray the main character





Tall Sign is  
the Main  
Character in  
this  
Composition



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Star  
Becomes  
the Main  
Character in  
this  
Composition





Final Image

© J. Alan Whiteside







# Strategies for Becoming an Explorer

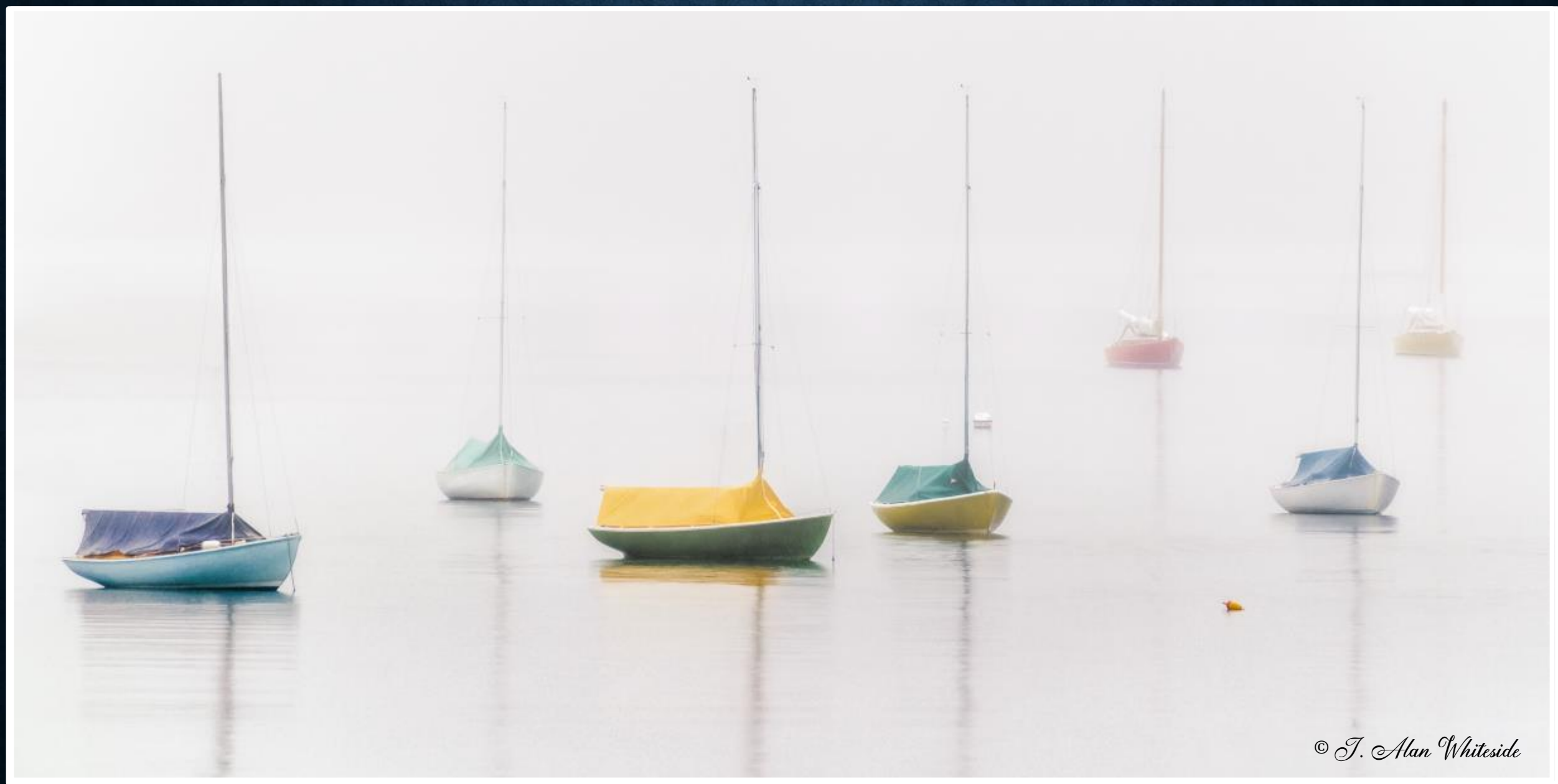
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# Think Like a Painter

- Don't be constrained by what you see in front of you
- Remove distractions by camera placement and framing
- Don't be locked in by your RAW file
- Feel free to improve the image in post-production
- Work to lead the viewer's eye to your main character





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**Final Image**



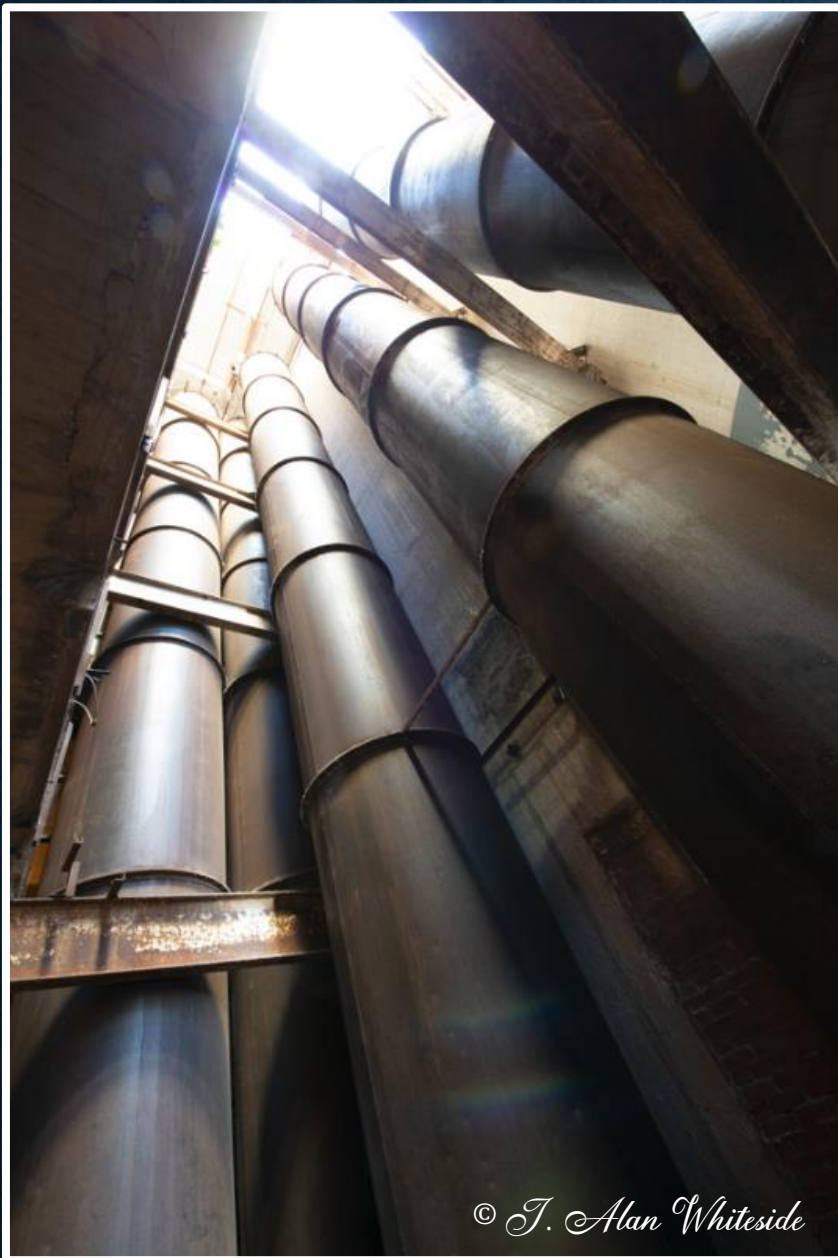


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**Before Removing Two Sailboats**



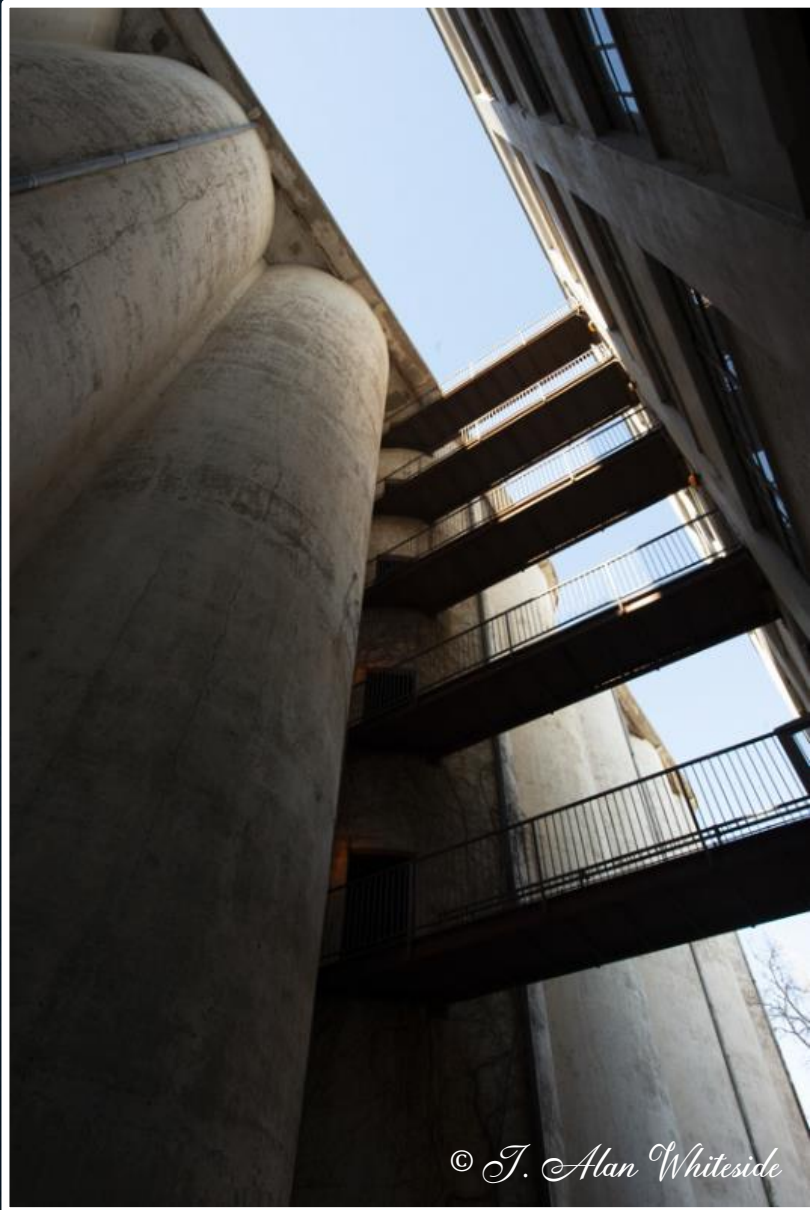
One RAW File  
of Sequence



Final Image



One RAW File  
of Sequence



Final Image



Initial  
Finished  
Image



Final Image

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# Use a Part to Refer to the Whole

- Often done in speech or writing
- Suggests an idea rather than being blatantly obvious
- Provides a bit of mystery, which gets the viewer engaged





Final Image

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Final Image

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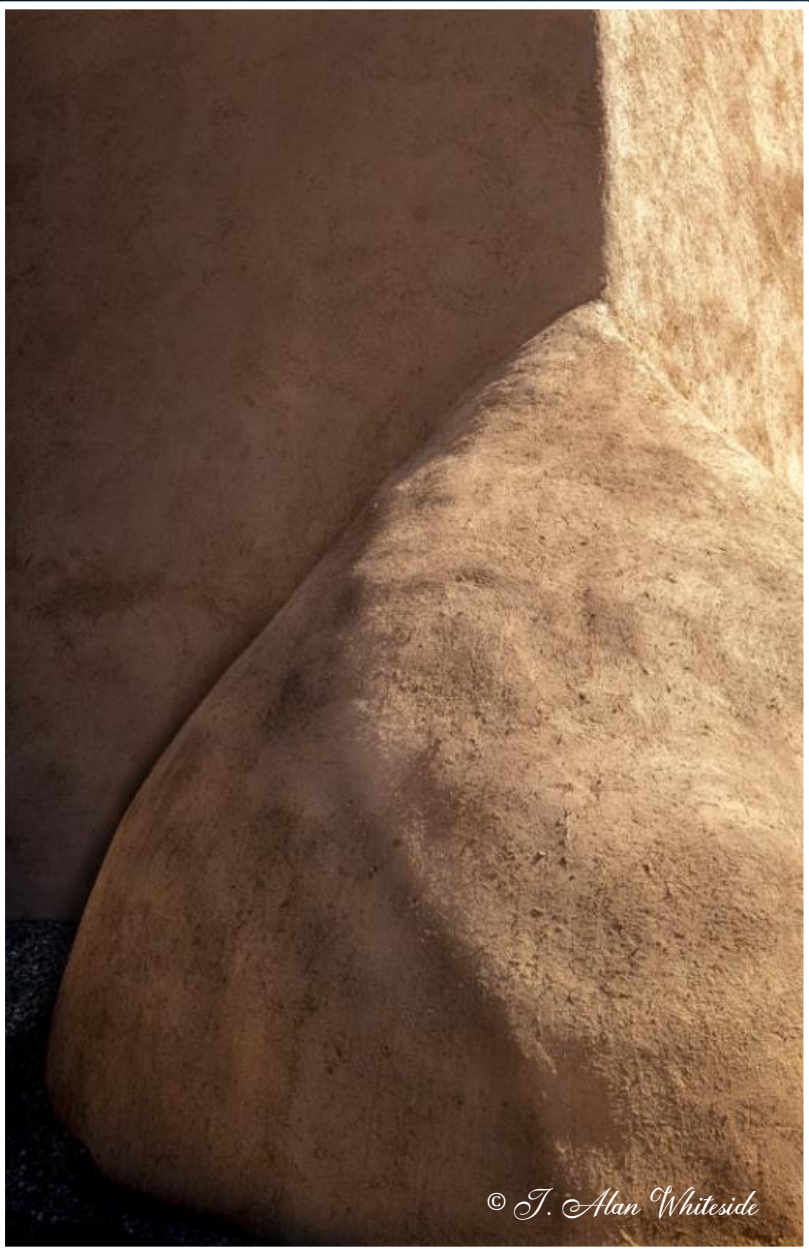




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Final Image







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# Eliminate Distractions and Accentuate the Main Character

- Artists, writers, dancers, musicians, etc. eliminate distractions
- Many tools and techniques to keep viewers from wandering
- Be certain the viewer knows what/who your main character is
- Many techniques available to draw the viewer's eye





**Distractions  
in RAW  
Image**

© J. Alan Whiteside





Final Image

© J. Allen Whiteside





RAW File

© J. Alan Whiteside





Final Image

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Final Image



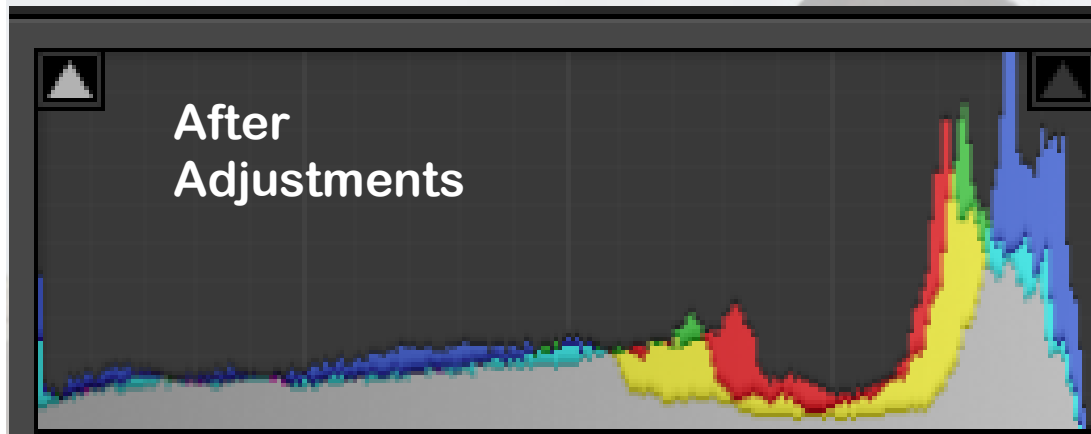
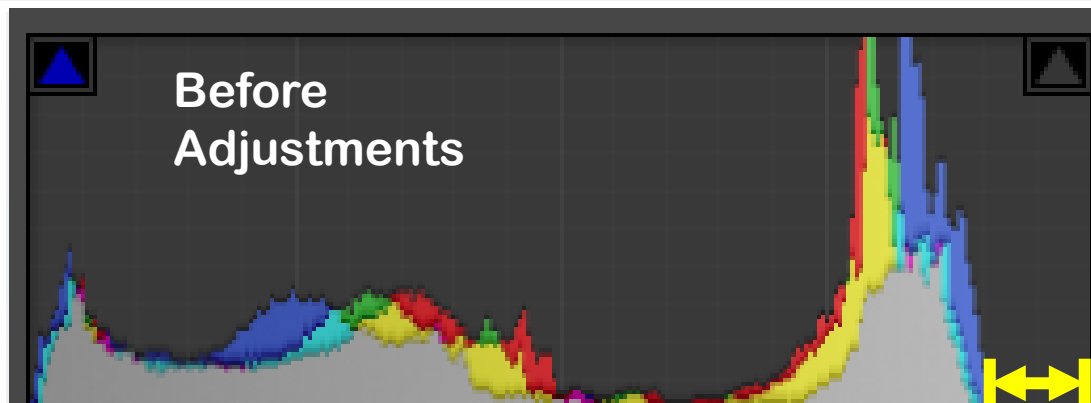
Lightroom

RAW File  
1/1600  
f/8  
ISO 400



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Color selection tool (9 color circles) with Blue selected.

Blue

Hue: 0

Saturation: +29

Luminance: -27

Treatment: Color | Black & White

Profile: Adobe Color

WB: As Shot

Temp: 5450

Tint: +1

Tone: Auto

Exposure: +0.12

Contrast: +2

Highlights: -48

Shadows: +74

Whites: +52

Blacks: -26

Presence

Texture: 0

Clarity: 0

Dehaze: 0

Vibrance: 0

Saturation: 0

Lightroom

RAW File  
1/1600  
f/8  
ISO 400



After Basic  
Adjustments

Lightroom

RAW File  
1/1600  
f/8  
ISO 400



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## Color Efex Pro 4

▼ ☒ SKYLIGHT FILTER ▴ ≡ ✕

Strength 17%  
[Slider bar]

▶ Control Points [O +] [O -]

▶ ☐ DETAIL EXTRACTOR ▴ ≡ ✕

▶ ☐ TONAL CONTRAST ▴ ≡ ✕

+ Add Filter

Save Recipe

**Photoshop + Nik**





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### Color Efex Pro 4

- ☒ SKYLIGHT FILTER
- ☒ DETAIL EXTRACTOR
  - Detail Extractor: 22%
  - Contrast: 6%
  - Saturation: 0%
  - Effect Radius: Normal
  - Shadows:
  - Highlights:
  - Control Points:  +  -
- ☐ TONAL CONTRAST

+ Add Filter    Save Recipe

Photoshop + Nik





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## Color Efex Pro 4

▸ ☒ SKYLIGHT FILTER ▾ ⌵ ⌵

▸ ☒ DETAIL EXTRACTOR ▾ ⌵ ⌵

▾ ☒ TONAL CONTRAST ▾ ⌵ ⌵

Highlights 15%

Midtones 28%

Shadows 5%

Saturation 0%

Contrast Type Standard ▾

Shadows Highlights

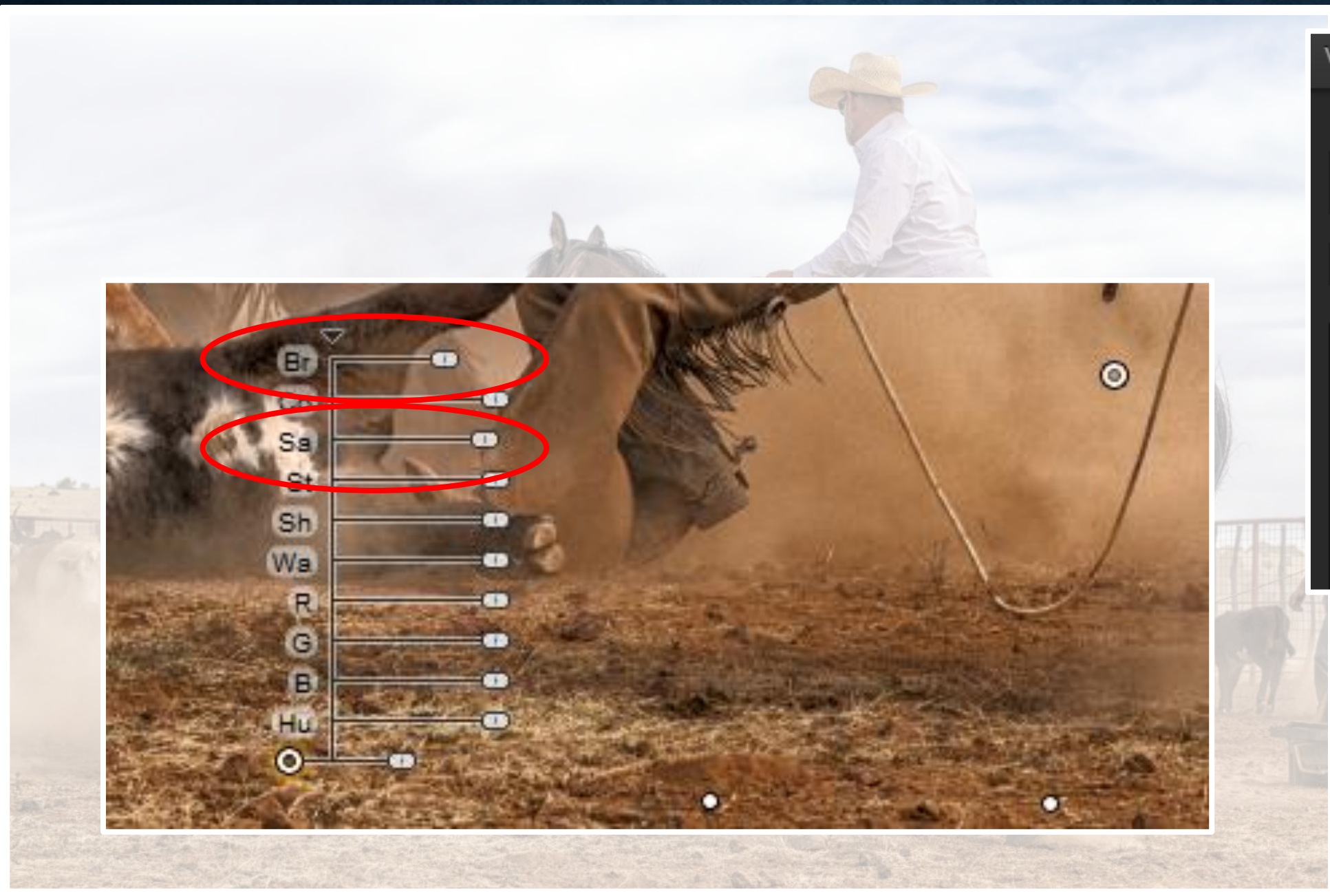
▸ Control Points ○ + ○ -

+ Add Filter


Save Recipe



**Photoshop + Nik**







Viveza 2

 Add Control Point

 Group  Ungroup

Selective  


Brightness	-40%
Contrast	0%
Saturation	-8%
Structure	0%



Photoshop + Nik









Viveza 2


 Add Control Point


 Group  Ungroup

Selective  

Brightness  -40%

Contrast  0%

Saturation  -8%

Structure  0%

Photoshop + Nik





Viveza 2



Add Control Point



Group



Ungroup

Selective



Brightness -40%



Contrast 0%



Saturation -8%



Structure 0%



Photoshop + Nik





RAW File

Final Image





RAW File



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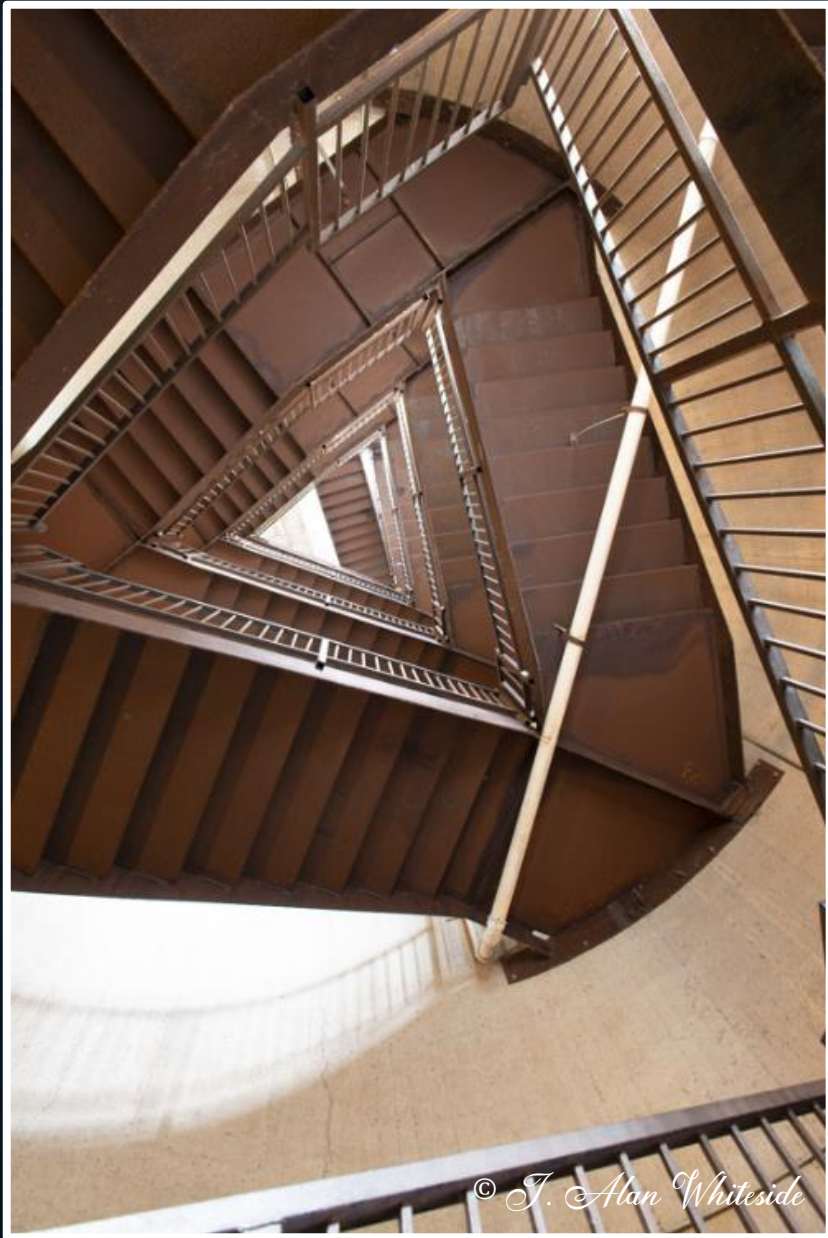


© J. Alan Whiteside

Final Image



RAW File



Final Image





RAW File



Final Image





RAW File



Final Image





RAW File



Final Image



**Thank You**