

**The Official Magazine of  
the Dapto Camera Club**

# **Viewfinder.**

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**Cover Photographer  
Norman Blake**

## Double Exposure

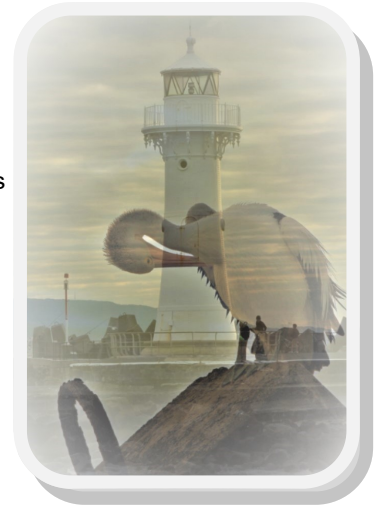
So how did Jeff make that Double Exposure?

I used a smart **Free** program called Fused that can be downloaded from <https://www.microsoft.com/en-us/p/fused-double-exposure-video-and-photo-blender/9nblqgh1jj6d#activetab=pivot:overviewtab> , did I say that it is free.

Fuse your creations in in 3 simple steps:

1. Import a Background [This is the photo to go to the back].
2. Import a Foreground. [This is your front photo].
3. Save.

It is important to have a photo with a very light background as your top photo.



## Kite Aerial Photography: How It Developed

Before KAPers – or kite aerial photographers – started using kites for commercial photography purposes, the technique went through several phases.

In its earlier years, KAP was a big help to the military. Many of the improvements in KAP were actually contributed by the military as they did quite a lot of experiments using its techniques. In addition to this, in 1882, a meteorologist named E.D. Archibald experimented with a string of kites and a camera attached.



But it was a non-military photographer, Arthur Batut of France, who was recognized as the first one to formally use a kite – a diamond-shaped one – in taking aerial photos.

However, it was in the 1980s when KAP grew in popularity. This was the time when KAPWA, an organization of kite aerial photography enthusiasts from around the world, was formed. Its primary function was to come up with events and activities, as well as find useful resources for hobbyists and KAPers.

Today, kite aerial photography has developed and advanced quite significantly, especially since photographers now use digital cameras and stabilizers that help counteract kite movement while the photo is being captured.

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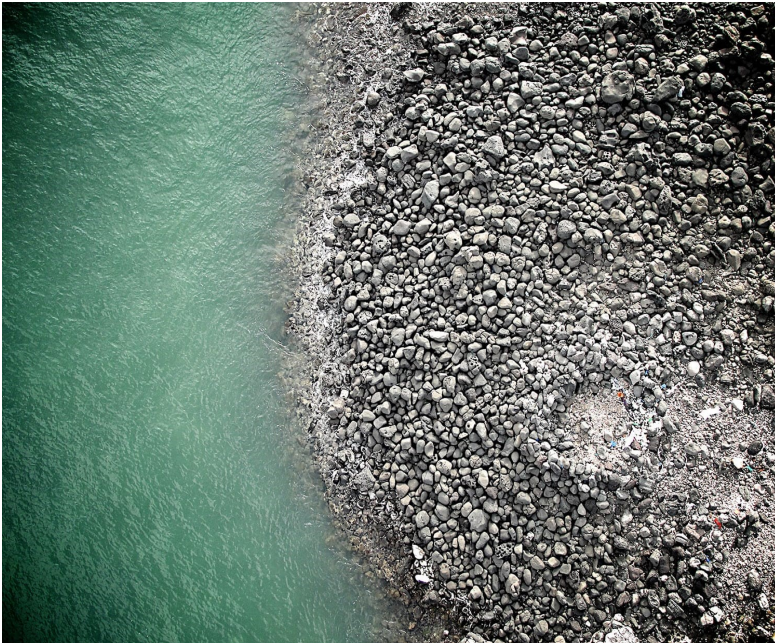


image by Jeff Attaway

## KAP Kites

Kites have been around for several thousand years, with some dating even back to as early as 500 BC. Over the years, kites have metamorphosed from simple triangular frames to bigger and better-shaped ones. Kites used by KAPers, however, need to have at least two major characteristics.

1. Loft is something you can get if you choose to use a big kite.

Stability is a characteristic that depends on the design of the kite.

One of the ideal varieties is a framed kite, which possess close to exceptional loft qualities. These kites usual-

ly float up in the sky and if you fly them at around 60°, they will continue to float, albeit to the ground, even if there is no more wind.

You can also use frameless soft foil kites, which are built for stronger winds. It can be flown at angles shallower than those of framed kites. Their only disadvantage is that they do not continue flying and will crash to the ground if there are no winds.

Both of these types are good for KAP. The best thing to do would be to have one or two of each to make sure that you'll know which to use depending on situations, like weather and wind conditions.

## KAP Cameras and Rigs

These are our Sponsors, we need to use them if we want to keep them.

### Links of Interest:

Viewbug - <http://www.viewbug.com/>

ePHOTOzine - <http://www.ephotozine.com/>

Federation of Camera Clubs [NSW] - <http://www.photographynsw.org.au/>

Australian Photographic Society - <http://www.a-p-s.org.au/>

Gurushots - <https://gurushots.com/>

Free Lessons with Serge Ramelli - <http://photoserge.com/free-lessons/all>

Unlike most drones available today, kites do not come with built-in cameras. Therefore, it is important to choose the right one for your project. As such, your camera should not only allow you to take good photos but also allow you to attach it to the kite without having to worry about its weight.

As previously mentioned, loft and stability are important in kite aerial photography. So if you were to choose one, you should go with a camera model or brand that has good to exceptional loft qualities. Some of the best examples are the Nikon D850 and the Sony a7 cameras.

Aside from a sturdy kite and a good camera, KAPers also invest in a rig. This is what helps them easily attach the camera to the kite. Some photographers prefer to make their own rigs, while others like to buy from their favorite dealers and suppliers.

The most common materials for DIY rigs include paper clips (the heavy duty variety), aluminum rail or bracket, and hard wire, among others.

If it is your first time to try kite aerial photography, however, the best thing to do would be to experiment first using your old camera – even a compact one will do – and whatever kite you have with you (make sure it's sturdy though). For your first rig, choose one that's not only affordable but also light and small. This will help make things a bit easier for you. As you progress, you'll gradually move to more complicated versions of the camera, rig, and even the kite.

## Advantages and Disadvantages of Kite Aerial Photography

The biggest advantage of kite aerial photography is its affordability. For photographers who cannot afford a drone, it is the best alternative.

Another advantage is that it gives you a different perspective on aerial shots. Some images can even show more detailed patterns, shadows, and textures. And these photos are just as colorful, stunning, and interesting as the ones taken using a drone. Of course, it helps a lot if you have a good camera!

Compared to drones, kites can fly longer. Most drones used in professional photography and videography stay up only for as long as 30 minutes, while kites can fly as long as there is wind. Some photographers have their own techniques for getting their kites to stay up and fly for long periods. A good example is hiking. As you walk and hike up, your kite continues to fly high while you take all the photos you want. In this manner, kite aerial photography can also be meditative and relaxing.

Although kite aerial photography could require quite a bit of hard work as the preparations can involve a meticulous process, it is the more cautious, uncontroversial, and “*law abiding*” alternative to drones. Although kite aerial photography could require quite a bit of hard work as the preparations can involve a meticulous process, it is the more cautious, uncontroversial, and “*law abiding*” alternative to drones. As we should all know by now, drones have undergone a lot of scrutiny from authorities over the years and as a result, users need to abide by several rules and regulations. KAPers belong to a community that follows policies. They follow rules because, for them, being “*small and safe*” is okay.

Finally, kite aerial photography also helps hone creative skills. There are no kites with built-in cameras available in stores, so photographers do a lot of DIY in creating their gadget. And many of them like this; they like the idea of tinkering with things and assembling their kite and rig.

The only disadvantage to kite aerial photography, the major one, is the fact that it is not for the faint of heart. Just thinking about hoisting your expensive camera on a kite, way up in the sky, can already make you panic and think of the unexpected. Then again, if you practice flying kites (continuously), there really is nothing to worry about. Of course, it's very important to build a strong and sturdy rig!

It may not be as hi-tech as drone photography, but it can give you aerial photos that are just as stunning and interesting. Remember, it's always okay to go “*out-of-the-box*” from time-to-time, especially if you are serious about your craft.

# Know your rights - Shooting in public

By Paul Clark

Recent events once again shine a light on the rights of photographers to capture images in public spaces. Paul Clark investigates to highlight just exactly what's within your legal lights.

**Internationally renowned landscape photographer, Ken Duncan made the news last year when he was accosted by 'customer service staff' for taking photos at Sydney's new Barangaroo Reserve.**

As was widely reported at the time, on the day of the altercation, Duncan had gone to Barangaroo to take some photos – at no charge - for friends at a sandstone quarry who had supplied material for the park. Barangaroo Delivery Authority (BDA) staff saw Duncan looking too 'commercial', as he had a tripod, and went to question him. He was told that police could be called, though that didn't eventuate.

The humble photograph seems to be more controversial now than at any time in its long and distinguished history. The modern day fears of terrorism, perverts, and brand devaluation seem to be a sort of unholy trinity driving a

push to restrict photographers. Pushing from another direction is a social media fuelled love of exposing every aspect of our lives through photos and video on social media. In this article, we separate fact from fiction, and make some sense of this strange and conflicted world.

## Fact vs fiction

In photography, as in many other areas of life, there is a significant divergence between what the average person believes to be the law, and what is in fact the law. Photographing people on the street is one of these areas where divergence between belief and reality is common. Detail of legislation varies by country, and in Australia by state and territory, so photographers need to check local laws where they are shooting. For those shooting in Australia, most state jurisdictions have some things in common.

In Australia, contrary to popular belief, there is no 'right' to individual privacy enshrined in law. Generally, photographers can freely photograph everyday objects or people, provided they break no other laws. Commonwealth and State privacy laws protect stored personal information, but do not cross into the territory of photographing people or objects. There is nothing, for example, to prevent a photographer standing on a footpath and photographing a person at their front door. This is why it happens all the time for 'doorstop' interviews.

## Shooting from the pavement

If a photographer stands on a person's land, they may be trespassing and can be asked to leave. This applies to shopping malls and similar privately owned spaces, where although frequented by members of the public, are not 'public' space. A media photographer trying to get a story who is asked to leave private property will generally do so, and resume shooting from the footpath. The footpath, with a few exceptions, is not somewhere a person can be prevented from taking photographs.

Our hypothetical photographer on the footpath could be moved on by police if their presence creates a nuisance, perhaps if they blocked the way or caused some other disturbance, but generally



they are acting entirely within the law. Otherwise, Australian police generally cannot prohibit photography. The NSW Police media policy is a good example of typical Australian police powers. It states that “Police have no specific rights or powers to do anything to prevent the media taking photographs of or filming police officers or family members at crime scenes, if the media remain out of the crime scene itself and obey all other laws”.

### **What can police do?**

In NSW, the Police media policy is clear: “Police may have powers to prevent a member of the public from taking photographs or filming, or confiscate equipment or deleting images only in certain limited circumstances.” These are words that need to be read carefully, especially the words ‘only’ and ‘limited circumstances’. Those circumstances are: “Where they have been given special powers under anti-terrorism legislation; or where taking photographs or filming images amounts to offensive conduct under the Summary Offences Act 1988”.

One of those summary offences might be attempted ‘upskirt’ photography without consent. In any such case, one imagines that deleting images on the spot would not be a very smart idea if the images were to be needed for evidence of a crime. So, in the absolute worst theoretical case, a photographer could be arrested on suspicion of taking indecent photographs without consent, but would not have their equipment or storage media damaged in any way.

Let’s ensure this is clear. There is a right to take photographs on a phone or a camera in most circumstances. The NSW Police Media Policy states: “Members of the public have the right to take photographs of or film police officers, and incidents involving police officers, which are observable from a public space, or from a privately owned place with the consent of the owner/occupier.” In the normal course of events, excluding the Defence Act, no one can legally demand that a photographer delete images and an attempt to do so by force would be assault. Vigilante citizens, surf

lifesavers, security guards and so on certainly cannot do so.

By comparison, in the UK, the Metropolitan Police state that it is legal to film or photograph incidents or police personnel. They do, however, already have the power to stop and search people and seize equipment if they believe the person may be engaged in terrorism (s43 Terrorism Act 2000). Section 58A of this Act goes further and provides that it may be an offence to publish information – including photographs – about members of the security forces.

Equally, the UK Metropolitan Police may question any individual taking photographs provided

they do not inhibit that person from doing something which is legal. Of course, the vast cast of private security guards and concierges and so on also found in the UK have no police powers, but could call the police if they thought a photographer might be a terrorist.

### **Photographing private homes**

In Australia, there is usually nothing to prevent a photograph of a home, home owner or person on a property being taken from the street. A home owner coming out the door, or standing at the window, is all fair game if the photographer is on the street. Poking a lens through the bedroom window is not fair game, however. This would fit into a broad category of laws against various forms of voyeurism as well as trespass.

Similarly, in Australia, various laws prohibit attempts to take so-called ‘upskirt’ photographs, or



other indecent photographs of people where they have a legitimate expectation of privacy, such as in changing rooms.

© Dean Sewell

### **Politics and journalism**

When a story must be told it is usually the photojournalists who are in the front line – literally and figuratively – and may be criticised for being too intrusive. Renowned photojournalist Dean Sewell says that he has “never really been concerned with the legalities of photographing in public places. Rather, it has been my moral code and ethical conduct that has governed my practice as a photojournalist and street photographer.” Sewell is determined that scenes happening in public should be recorded, even if the images are uncomfortable for some.

What does that mean in practice? Sewell describes covering the story of anti-coal seam gas demonstrators at a clandestine camp in the bush, at a location we won't disclose. Both they, and he, were trespassing. Sewell says that a complex legal framework meant fines of up to \$2000 against protestors or anyone else caught in the forest. “Documenting these actions meant that I was, like the protestors, at risks of heavy fines if caught within the forest,” he says. “I would often find myself in a dually compromised situation, being trespassing on a mining lease whilst within restricted crown land. I would often have to travel under the cover of darkness in the early hours of the morning with the protestors, photograph their illegal actions, and then get out of the forests with my material before the arrival of the police.”

Sewell also describes events on the street where his legal right to shoot in a public space was not sufficient to allow him to keep shooting. Photographing a car search carried out by police in an inner city suburb, Sewell was approached by several plain clothed police. “They told me to move along, and I told them I was within my rights to remain on the footpath out of their operational space,” he says. “They disagreed and told me if I didn't remove myself they would physically remove me. I refused to go and so two burly officers grabbed hold of me on each arm and dragged me for 50 meters down the street.”

### **Shooting the military**

An old but perhaps not that well known restriction is on the photography of defence equipment, establishments, and even personnel. In Australia, the Defence Act 1903 (Cth) prohibits photography of Defence bases. In fact, according to section 82 of the Act: ‘If a person makes a sketch, drawing, photograph, picture or painting of any defence installation in Australia or of any part of one; and the person has no lawful authority to do so,’ they can be fined \$200 and/or jailed for six months.

The Defence Act goes on to state that: ‘Any member of the Defence Force, member or special member of the Australian Federal Police or member of the Police Force of a State or Territory, may, without warrant, arrest any person who he or she has reasonable ground to believe has committed an offence against this section.’ Think about that next time you are photographing Amphibious Assault Ships at Garden Island, in Sydney. Australia, despite this, is quite liberal compared to some countries where photographing defence bases or coming too close to security forces could result in injury, such as the gunshot wound suffered by AFP photographer, Asif Hassan during an anti-Charlie Hebdo demonstration in Karachi, in 2015.

### **Publishing your images?**

Taking images is one matter – publishing them or profiting from them is another. It's worth examining the case of the Sydney Opera House (SOH). Their website states that they consider wedding photos ‘acceptable’. But does that mean that it's OK to put those shots on the Internet? Well, not entirely.

© David Stowe - Society Photography

For the wedding couple, photos taken at the SOH are considered ‘for personal use’ so they can Facebook away all they want. The photographer may wish to use the wedding photos taken there to promote his or her business, but the Opera House may not hold this to be acceptable. The





Opera House guidance says: ‘In instances where SOH merely forms a backdrop to the wedding couple or only a small proportion of the wedding photo, it is possible that SOH will have no objection to your use of the SOH image to advertise your wedding photography services. If you are not sure whether your proposed use raises concerns, please contact us and we can provide you with specific guidance.’ Well, that all sounds a bit dire.

Of course, the Opera House having an objection may not automatically mean that the photographer cannot

use the image, but this is enough to put many people off. The Opera House has also taken the additional step of making the exact image of the building a registered trademark. This allows the Sydney Opera House control over commercial use of images of the building, such as on clothing or souvenirs. It does not prohibit photography of the building from another public place, but might be used as an argument against a photographer using an image commercially.

It’s not only the Opera House. Regulation 12.38 of the Environment Protection and Biodiversity Conservation Regulations 2000 (Cth) says that a person must not use a captured image of a Commonwealth reserve, which includes iconic areas, such as Uluru, to derive commercial gain.

‘Captured image’ includes an image that was not captured for a commercial purpose. If personal photographs are accessed for commercial purposes (for example, copied off social media), the user, not the photographer, will be in breach of the regulation.

### **Does the Public really own ‘public places’?**

Some public places appear to be quite open for anyone to do whatever legal activity they wish but are actually regulated by some authority or other. In NSW, railway stations are a good example. Large, crowded and seemingly very public, you cannot shoot there – at all – without permission. According to Transport for NSW, even a ‘hobbyist’ or amateur photographer must seek permission to take photos.

Astonishingly, even a photography student has to apply for a permit at a processing cost of \$110. A professional seeking to do a ‘low impact’ shoot involving 1-25 people must

pay an application fee of \$550. It is understandable that government departments need to control what takes place on their properties, but \$110 seems a high price for a student.

It’s not all bad news. City of Sydney does not charge an application fee for filming and photography in Council open spaces as long as you cause no disruption. You are still expected to apply, and Council will also check that you have insurance cover.

### **Permits to stop clashes**

In practice, what seems to be a long list of regulations does not always get in the way. For example, the Sydney Opera House staff are courteous and friendly, says wedding photographer, David Stowe. Stowe has shot there many times and never had any problems, although he has had prob-



lems elsewhere – not with officials, but with wedding parties crowding into popular photography spots when he has a permit, and they do not. “A permit system can be good from a management perspective,” says Stowe. “Shooting wedding photos at a popular spot like the pier of Bradleys Head, you don’t want groups clashing or getting in each others’ way.”

Some parks such as Sydney’s Middle Head allow photographers to register at no charge for a standing permit to shoot there. “It’s just a management procedure so they know who’s on site,” says Stowe. “It’s the same at QVB. You don’t pay to shoot there, but you do need to check in for safety briefings and so on.”

### **How to spot a professional – a field guide**

One of the things that really annoys Duncan about his situation at Barangaroo is that he was singled out by ‘customer service’ essentially for having a tripod. He thinks it is needlessly intrusive to have authorities questioning people



who are doing innocent things. “Why are we comfortable with ‘security’ going and questioning people in a public place?” he asks. “Furthermore, why is it OK to take pictures with a tripod during some festival like ‘Vivid’ [where Sydney is lit up at night for art] and then when it’s finished it’s not OK again?”

Duncan argues that it is dodging the issue to just pay the fees, if any, for ‘commercial photography’. He says that in Australia, there are too many authorities in charge of too many locations such as national parks, public parks, buildings and landmarks. Not only is it a bureaucratic tangle working out who can give permission to shoot where, but also, according to Duncan, the administrative hassle is harming business development.

Duncan is not suggesting that photographers be allowed to block access or restrict other people from enjoying parks. “As long as a photographer doesn’t want more rights or access than anyone else,” he says, “why shouldn’t we take photos without special permits?”

Stowe agrees that there’s no need for iconic sites to be scared of professional photographers. “Professional photography is good to help maintain the status of those locations,” he says. “It helps them retain an image as prestigious and desirable.” He also agrees that professionals should not be discriminated against on the basis of supposed equipment load, as amateur shooters may carry the same, or even more equipment compared to pros.

### **Nip bureaucracy in the bud**

Duncan is concerned that the public space environment for all photographers is what is at risk. “This is the real issue,” he said after the incident at Barangaroo. “If we don’t act now, things will get worse. Photographers already get bailed up, just taking personal photos. We should not get treated like criminals.” When we interviewed Duncan again recently, he said that he planned to follow up with NSW Premier, Mike Baird, who had taken an interest in the matter, to see what had been done to deal with the issue. If nothing’s been done, Duncan suggests it is time for a photographers’ protest rally.

Read more at <http://www.capturemag.com.au/advice/know-you-rights-shooting-in-public#yPzP6VdJ7rCr68Wr.99>

# An Introduction Guide to Street Photography

by Sparkle Hill

Street photography is very different than your ordinary day to day portraits. What makes it different? What should you be looking for? Where should you shoot? **Here are some tips to get you started in exploring the amazing world of street photography.**

## So, what is street photography?

Street photography is the art of capturing candid images out in public. The goal is to get photos of emotions and feelings in settings that display realism because of the settings and culture shown in the scene.

Unlike planned portrait photos, street photography requires you to be prepared to take spontaneous un-planned shots of random people in their natural day to day environments without them being aware of you doing so. A staged, posed, and set-up shot is not considered street photography because it lacks realism and raw emotion.



## Where do I go for street photography?

When deciding the best places to go to do street photography, think of places that have a variety of people passing through. This does not necessarily have to be a busy city street. Tourist attractions, a park, or even more secluded areas

such as walking trails can give you plenty of street photography opportunities.

Outdoor concerts or other events that attract a large crowd of people out in public are good options as well.

While choosing locations that are crowded are great choices, you can also aim for more intimate settings, as long as they are public. You could shoot from outside into a restaurant window to capture a couple deep in conversation over dinner, for example.

## What to look for?

Once you have scouted out your location and are ready to start shooting, you need to stay aware of your surroundings and the people in it. This requires patience and you staying very observant.

Find a spot, get your settings right, and wait for the perfect photo opportunities. Remember, you aren't creating the perfect moment, you are letting the perfect moment come to you and then capturing it in an instant.

Look for moments that show feelings, emotions, and realism. A moment between a mother consoling a child, a gentleman rushing to his office with a look of panic on his face, or an older man sitting on a bench with the look of loneliness on his face are all great examples.

Some situations require you to put emphasis on just the subject and their expressions. Some don't even require their face in the frame, such as them holding something in their hand that tells a story. Detail shots can be just as compelling when it comes to street photography.



Other times the scenery is necessary in telling the story. So instead of avoiding objects that you typically would, such as a traffic light or fire hydrant, include them in the photo if it helps to set the scene and get the point across you are trying to achieve. Which, is the case in most street photography.

## What gear should I use?

Street photography requires you to be discreet. When you are shooting random candid images of strangers without them being aware you don't want to make them uncomfortable by getting up close and personal. So try to keep your gear light for ease in moving around without being noticed. A zoom lens is a bit larger and noticeable, but it does give you the ability to shoot from a distance without being too intrusive. A flash is typically not necessary. For starters, firing a flash will draw



more attention to you. Not only that, the natural lighting of the scene can help to evoke the raw emotion and feelings you are capturing as you see them.

Rather than putting so much emphasis on the perfect exposure settings, **keep your focus on the task at hand, telling a story in your images that are true to the moment.**

## Settings

As always, your camera settings will vary from place to place and depending on the situation.

Rather than going for that blurry background and shallow depth of field that we tend to aim for in portrait

photography, shoot with smaller (higher number f/stops) to allow more of the scene to be sharp and in focus. The scene can make a huge impact on the overall outcome of the image.

Keep in mind that when you are shooting street photography that you can't control the position and pose of the subject(s). Consider using a fast shutter speed to avoid motion blur when capturing people walking or moving around.

Shooting with smaller apertures and faster shutter speeds will mean you may need to bump your ISO up higher than usual to compensate for the other settings when it comes to overall exposure.

## Is it legal?

Capturing images of strangers without their permission is legal in many countries, states, and regions as long as it is in a public place. Depending on the laws where you live, you may even be allowed to use the images as illustrations for books, magazines, etc.

However, you cannot use someone else in your photos for commercial use, to promote a product, or for financial gain. In this case, you would need to have them sign a release giving you permission. Make sure you're familiar with the laws in your country, state, or province to ensure you abide by the rules. [\[Your right to take photographs\]](#)

Street photography can be intimidating for many photographers, even the most experienced. It requires you to be discreet and avoid being invasive with complete strangers. But if you know the right place to be, how to avoid being obvious, and your legal rights, you can take advantage of people just going about their everyday lives leaving you with images that tell a story and display realism and raw emotion.

<https://contrastly.com/an-introduction-guide-to-street-photography/>

## Long Exposure Photography – How to Create the Shot

By: William Palfrey

It's easy to get caught up in the fast nature of photography, technology, instant results, presets, etc. But what happens when you slow your photography right down?

This tutorial will introduce you to the 101s of daytime long exposure photography and share the exact steps you can follow to create your very own long exposure photographs.



Long exposure seascape.

### What is long exposure photography?

Long exposure photography can be defined in two ways. A traditional description would class it as taking photographs with the intent to deliberately capture the effect of time and display moving objects in a different way to how our eyes are used to seeing them.

But for those of a more literal-mindset, long exposure photography is a brilliant way of photographing atmospheric landscapes, whilst being able to enjoy a cup of tea and a biscuit – all at the same time.



Now, if that sounds like your type of photography, I encourage you to settle in and read on.

### Slow down

The very nature of long exposure photography is pretty slow paced. It forces you to take your time, which is excellent practice for your framing and compositional skills. And because you literally can't rush the shot, it makes you think about the light, your subject, and your compositional techniques before you invest several minutes of your time capturing the image.

It's worth noting that there is no specific shutter speed that defines the crossover from "typical photography" to long exposure photography. It's not the duration of your shutter speed that defines your image as a long exposure photograph. Instead, it's your intention to capture moving objects using longer exposure times than necessary that makes it a long exposure photograph.

Generally speaking, long exposure photographs will use shutter speeds that can be measured in seconds or minutes instead of fractions of seconds.



## Embrace the blur – add a sense of motion

*“So, why should I take a photo using a slow shutter speed? Won't that make it blurry?”*

Yes, precisely. Using a long exposure technique is typically reserved for times when you want to selectively blur objects in your images. Common examples would be to capture flowing water, like the ocean or a waterfall. It's also used to capture the movement of clouds or stars in the night sky.

Long exposures are great for capturing motion and stillness in a single frame.

A long exposure photograph reveals the passing of time and conveys motion in a way that your eyes are simply unable to see at the time.



long exposure photograph.

## Blocking out light with Neutral Density (ND) Filters

To capture those ethereal tones and silky motions in your images, you need to use a slow shutter speed. The trouble with using a slow shutter speed during the day is that it lets in a lot of light. So much light in fact, that it will inevitably overexpose your image. To counter this, you will need to use a Neutral Density (ND) filter to make long exposure photographs during the day.

<https://digital-photography-school.com/long-exposure-photography-101-create-shot/>



Long exposures turn clouds into whispers, water into silky-looking glass, and people into otherworldly ghost-like beings.

Long exposure photography allows you to capture stillness and a sense of motion in a single frame. The contrast between these elements creates a sense of mystery and adds a surreal atmosphere to your images. It's precisely this playful mix of the fluid and the still that makes long exposure photography beautiful, strong, and mildly addictive – or maybe that's just the cup of tea.

Anyway, here's what you need to know to take a

## Free Focus Stacking Software

PICOLAY is a tool for generating improved images from picture series on Windows<sup>(TM)</sup> computers. The program can be used freely for non-commercial purposes.

Main features PICOLAY are:

- The smallest and fastest stacking program.
  - Can be run without any installation, e.g. from an USB stick etc.
  - Produces combined pictures by selecting sharp areas from a series of images taken at different focus levels (a so-called z-stack).
  - Makes the three-dimensional structure of an object visible by means of a 2-d colour maps or 3-D projections or true stereo images.
  - Allows to optimise images parameters like size, colours, sharpness etc.
- Sets white balance, or flat-field background etc.

<http://www.picolay.de/about.htm>

## How to Get the Perfect Exposure with a Histogram

By Dahlia Ambrose

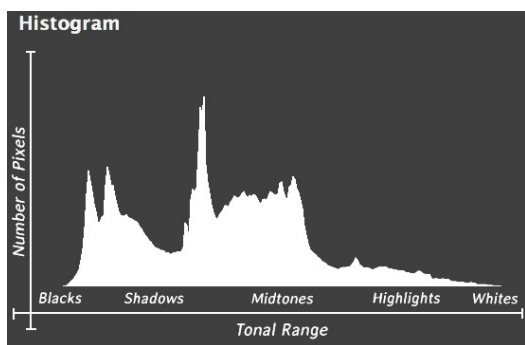
The histogram is one of the most useful tools in the camera that helps to evaluate proper exposure and is also one of the least understood and used tools. If you want to become a better photographer, you need to understand how the histogram works and use it to nail exposures. It is the best way to make sure that you are properly exposing the frame you are photographing.

**Note to remember:** Nothing can evaluate exposure better than your eyes, but then there are situations when the light is harsh or very limited, that you need some help evaluating exposure and you can use the histogram as a guide.

**So, what is a histogram?** A histogram is a graphical representation of the tonal values in a photograph (between 0 and 255) and is an accurate guide to exposure.

**And what does it represent?** It is a curve that represents tones and pixels in the image. The x-axis represents the tonal variations from black to white; that is, blacks, shadows, midtones, highlights and whites. The y-axis represents the amount of pixels for a given tonal value or range.

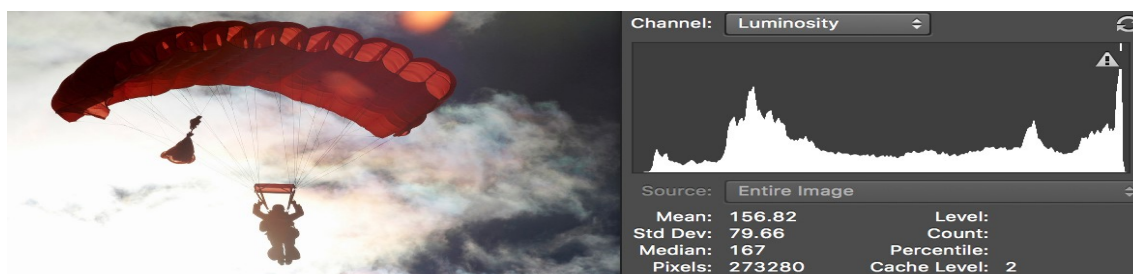
Here is a representation of the information you find on the histogram. Included here is only the luminosity histogram, but it is good to look at the RGB colours which we will look at in a different article.



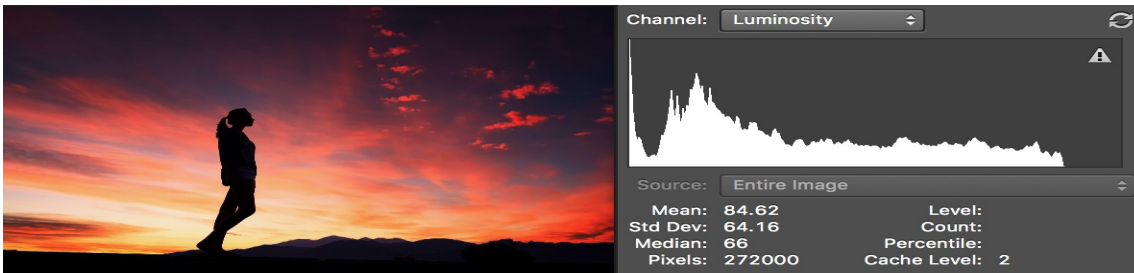
Histogram Illustration created for Light Stalking

In order to have a good variation of all the tones, the histogram needs to be a curve (almost bell-shaped, **depending** or an even spread of medium humps) touching almost all areas but not the very ends (*which are the blacks and whites*). The ends would mean a loss of pixel information, like complete darkness or completely blown out highlights and this is called **clipping**.

Here are some examples to see how the histogram looks when there are whites and blacks in the frame:



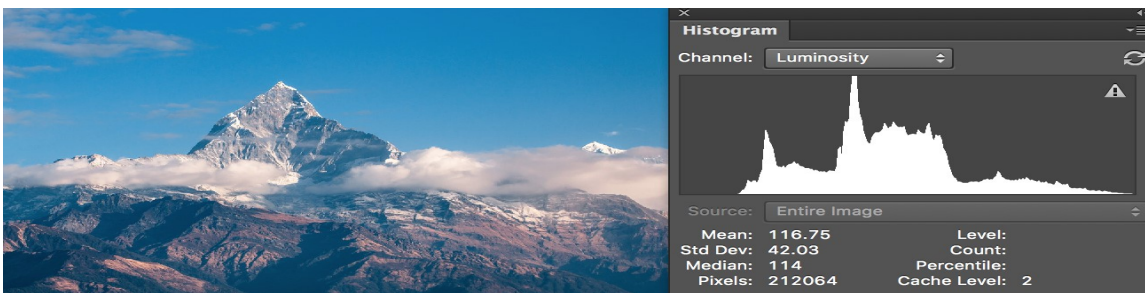
Since there are blown out highlights in this image, you can see that there is a peak in the histogram towards the right end, which indicates highlights clipping



As you can see in this image, there are some areas that are dark (completely black), as a result of which, the histogram shows peaks at the far left. In this image, this is how the photographer wanted it, as it is a silhouette. There is nothing to worry too much about.

**Note:** If your scene has predominantly a lot of black areas, then you should not worry about the histogram hitting the left end of the graph and similarly if there are a lot of whites in the frame, the histogram may hit the right end of the graph.

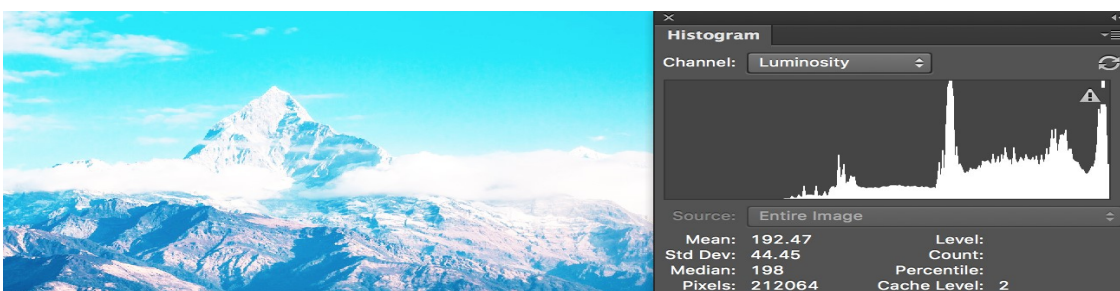
Also, for clarification and ease of understanding, included here is another example, where you can see how the histogram varies when the image is correctly exposed, underexposed and overexposed. Using a single image for comparison while demonstration always helps!



The image is correctly exposed. You can see that the tonal values vary from shadows to a bit in the white region because there are some white clouds and snow.



Underexposed image – You can see that the histogram has shifted heavily towards the darker (shadows) end.



Overexposed image – The histogram has shifted towards the whiter end with a lot of highlights clipping

**So how do you go about getting the exposure right?**



- Keep the histogram active on the LCD screen when composing the image and that way you can watch in real time how changes in aperture, shutter speed, and iso affect your exposure (*check the camera settings or camera's user manual on how to get the histogram on screen*).
  - If you are not using live view, keep it on when reviewing images to get an idea of the exposure, so you can correct it (*do not always rely on what you see on the LCD screen while reviewing*).
  - Use the correct metering mode depending on the scene you are photographing.
  - Always shoot raw, that way you get to pull out a little bit of the lost details (both in darks and whites) while post-processing, but, it is always good to get the exposure right in camera. Do not worry if the histogram hits the ends when you have blacks and whites in the scene. Also note that a little bit of clipping is ok and there are times when that is unavoidable in scenes that have strong reflections from water, glass, etc.
- That's about it. It is really that simple and not complicated at all like many would think or refrain from using.

<https://www.lightstalking.com/bite-size-tips-how-to-get-the-perfect-exposure-with-a-histogram/>

## Why You Should Be Placing Your Subjects Off-Centre

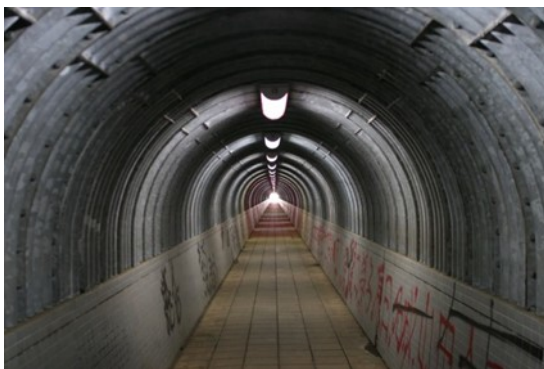
By Federico Alegria

Placing your subject off-centre in your frame can seem unnatural. When we think about our subject, it seems logical to just plonk it in the centre of your image and, ta-da, you have your masterpiece. Well, sometimes, it really isn't that simple. Placing subjects in the centre of the frame can lead to static images that are drab and contain no context or "life".

### When Will Your Subject Be In The Centre Of Your Image?

Ok, so as always, rules and precedents are always there to be broken. So when might you place your focal point in the centre of an image?

Print it out and keep it for when you really need it - when you're out shooting!



Answer: You might put your subject in the centre of your photograph if you are capturing great symmetry. If you take a look at the photograph below, the "light at the end of the tunnel" is in the centre of the frame, but the symmetry and geometry are what makes this image dynamic.

However, most subjects benefit from having the focal point off-centre.

Toshihiro Oimatsu

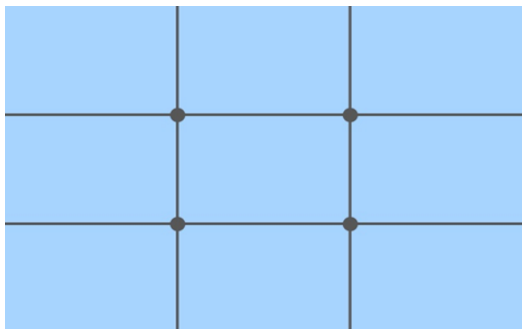
## Why Should You Place Your Subject Off-Centre?

Photo by Federico Alegria

In short, moving your subject away from the centre of the image makes your eye wander around the photograph until it finds the subject, thus the person viewing your image is taking in the whole story of the photograph. There are a couple of compositional "rules" that will help you with this – ie the "Rule of Thirds" and "The Golden Ratio".



## Quick Tip – What Is The Rule Of Thirds?



The Rule of Thirds is a useful technique for inserting some dynamism in your photographs. By subdividing your frame into thirds with two vertical and two horizontal imaginary lines (see below) you find the areas in your frame where you should place your focal point.

You can use one or more of these intersections in your image to capture your subject in such a way that is aesthetically pleasing and also leads the viewer through your photo adding context and interest.

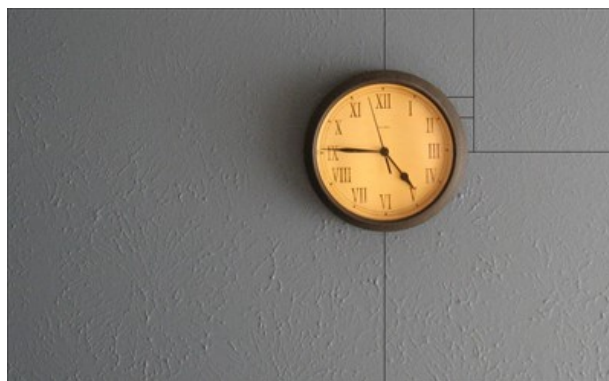
Where the horizontal and vertical lines meet is your focal point

## Quick Tip: The Golden Ratio

So the Golden Ratio (The Divine Section) is more complex. Very simply, it is a compositional rule that dictates that a well-composed image can be achieved by dividing the frame by 1.6 several times.

Using the golden ratio and applying the ratio or 1:1.16, you'll get a golden rectangle and, much like the rule of thirds, you can use this to place your subject creatively off-centre.

Jacob Hohmann Brown



## Push Your Subject Even Further Out



So, you can also push your subject right to the edge of the frame as well. It won't work every time, but when it does, it really is a very clever move. Well, beyond the cinematic feel it gives to a shot, it really enhances the drama to a scene by changing the mood of a regular photograph. While composing a shot, you should pay close attention to your viewfinder (or your LCD screen if your camera doesn't have an optical one) in order to see if the framing of your image looks good or not.

Photo by Federico Alegría

Composition is a difficult subject to get

the hang of, especially if you are new to photography. One of the simplest ways to improve the dynamism and interest of your images is to place your subject off-centre in your frame.

<http://www.lightstalking.com/why-you-should-be-placing-your-subjects-off-centre/>

## Drawing the eye in a photograph

Guiding a viewer through your images is part of the skill in developing as a photographer and can be a huge part of getting powerful compositions. But how does a photographer “draw the eye?” Truth is there are MANY ways, but here are three basic ones that you can work on today in your photos.

**1. Find a bright spot** - the human eye is drawn to brightness (rather than shadow) in any image. A bright spot among darker elements will always draw the eye.

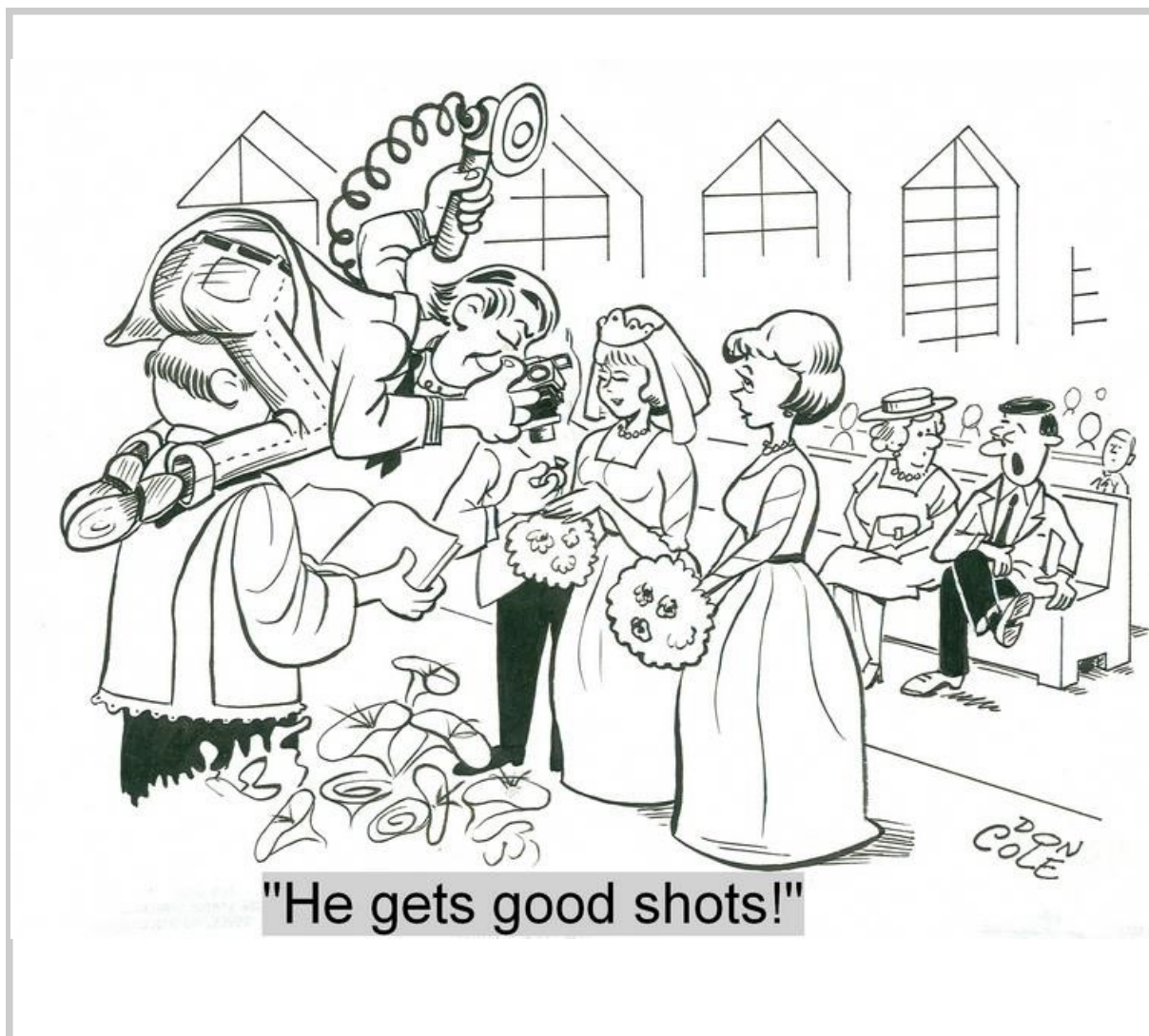
**2. Find a colourful spot** - a bright splash of colour in a specific part of the image can also be used to draw the eye to a particular part of the composition. Particularly if the rest of the image is coloured quite differently.

**3. Find a contrasting spot** - this kind of overlaps with the two tips above, but anything that contrasts with the surrounding elements of the image can also be used to draw the eye. Colour and brightness are two obvious examples, but you can also use subject selection - for example, a child in a group of adults or a cat in a sea of dogs would work.



Take a look at the image above by Julia Caesar (Pexels) to see an example of what we mean. It uses all three of these elements to draw the viewer's eye to the person in the image. There are a few exposure problems, but the bright, colourfully dressed person who contrasts against the epic landscape most definitely draws the eye. You cannot help but look straight at them!

Now, these elements are very useful, but this is only the beginning of how you can use compositional elements for more powerful images.



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