



Newsletter, June 21, 2017

Picture of the Week: Katie Dalton



This week's Photo of the Week comes from Katie Dalton who is a passionate photographer with a wonderful ability to work with people. Katie has taken several lessons from me to learn more about her Nikon camera as well as Lightroom and Photoshop.

Recently, she was asked to take some photos by a couple who were expecting a baby. In this photo, Katie has crafted a terrific image, a metaphor celebrating the impending arrival and the couple's happiness.

This photo has a clear graphic design and intent: the heart shapes of the hands across the almost-discernable pregnancy combine with the circular pendant with its red dot. I like the skin tonalities in counterpoint to the blue dress, and that red dot certainly anchors the image. Recognizing the value of metaphor is exciting to see in a photographer; Katie's eye will take her far.

Tech Corner: iPhone Images are cool

The iPhone is everywhere and I've got one, too. Since it's my business and personal lifeline, having the camera is a real bonus. I'm sure many of you feel the same way.

My iPhone 6s has an 8 megapixel sensor that's made by Sony. They are the champs at current sensor design and they're being used not only by Apple but Nikon as well.



Here's an iPhone image taken in my garden. The rosy glow, the yellow stamen and the deep greens all combine to render the scene exactly as I saw it. What's remarkable about this image isn't that I took it but that the iPhone nailed it without the need for further adjustment. Sure I framed it but the overriding point is that the conversion algorithms in the Apple software have managed the pixels perfectly.

I must admit that I'm just as happy shooting with the iPhone as I am with my Canon gear.

But, making a little lateral arabesque, bear with me as I try to define the oft-misinterpreted issue of image size and print size.

Monitors and printers occupy separate universes. Monitors are only concerned with pixel dimension; height and width. Pixels per inch are irrelevant. When imported into Lightroom, the pixel dimension of my iPhone 6s image is 3264 x 2448. This is bigger than my monitor's resolution of 2560 x 1440. So, downsizing is typically accomplished on

export from Lightroom. Whatever software you're using, this is what's happening to your images for web and email.

Printers, on the other hand, need to know how many pixels each inch of your print will display. Most printers require 240-350 pixels per inch (ppi). So Photoshop/Lightroom knows how to set the proper pixel size and ppi for the desired print size. If you'd like a larger print for the import size, you can increase the pixel size through a process called interpolation. Basically, the software takes existing pixels and copies their values and places them adjacent to the original. Both Photoshop and Lightroom have algorithms to refine this process. Only the techies could dream up a name like bicubic smoother that aids this increase in size. But the end result is seamless, and usually you'd be hard pressed to see any difference.

The iPhone is a wonder, especially its camera. Apple techies have really gone to town making the software and hardware cooperate, a fact that keeps many mainstream camera manufacturers up at night. I can only imagine what else Apple's got up its sleeves in the days to come. I say days because that's how fast this tech is evolving. Stay tuned.

Meanwhile, here's a few tips to help you take better iPhone images:

1/ You can swipe up on any screen to show the camera icon even if the iPhone is locked.

2/ Pressing the main shutter button can cause camera motion. I prefer to take my photos by pressing the up or down volume buttons, or even better, use the volume buttons on the earphone cord. I like this because it works like a cable release.

3/ There's an [app](#) that permits a voice command to take a photo. I've tried it with mixed results; it's not real quick on the draw.

4/ Hold down the shutter to take a burst of photos. This is really useful for avoiding blinks or for getting action at a peak moment.

5/ I dread using iTunes and iCloud for ANY purpose. I import all of my iPhone images into Lightroom which safely stores them on my hard drive (and not in Apple's infernal cloud system). I then delete the images from all of the iPhone's storage schemes, e.g. Photo Stream, Collection, Years, etc. etc. Someday Apple will come to its senses and partner with Adobe.

6/ If you have people wearing hats outdoors, turn on the flash. But be aware that 3-5 feet is the maximum reach for the flash.

7/ Don't zoom in on the screen to get closer. You're tossing away valuable pixels doing this. Instead, crop the image afterwards either using the Apple app or in Lightroom. Or better yet, move yourself closer if possible.

8/ Apple uses an automatic combination of shutter speed and ISO to determine the best exposure. If you want real control over your iPhone camera, I highly recommend an app called [Camera+](#). Try it out.

9/ iPhone tripods are useful especially if you're taking closeup images. I recommend you take a look at the [Joby Grip Tight](#) and the [Joby Grip Tight One](#). This latter has a built-in nut which permits attachment to any tripod.

10/ Last and certainly not least, go vertical for portraits. This is a more pleasing aspect and echoes my number one rule: get close, then get closer.

Photographers Worth Following

I follow several photoblogs on a daily basis. My first stop each morning is at [TOP](#) (The Online Photographer) which is written by Mike Johnston. It's fun and entertaining.

My next stop is at [Alltop/Photography](#) which is an aggregator of the most visited photography sites. I tend to use it to visit sites I only want a quick look at.

[Scott Kelby](#) has a great site. He's very commercial and always hawking some paywall feature. But he's also very generous with his teaching lessons. His gear page is worth checking out since he's usually got something that makes photo life more efficient.

You Tube is rife with photography instruction and two guys I find very interesting for intermediate and advance Lightroom instruction are [Anthony Morganti](#) and [Benjamin Ward](#). Ward's short, quick tips are very useful.

One of the mainstays of Photoshop and Lightroom instruction, and a very fine photographer, is [Julieanne Kost](#). She is an Adobe Evangelist and knows both programs to their core.

And last, I'd like to steer you to the amazing imagery of [John Sexton](#). He is a master photographer who studied with and worked for Ansel Adams. His way of seeing is unique and his technique is flawless.

All of these photographers and instructors influence my thinking about photography. I hope you'll take the time to visit with their sites.

Book of the Week: The Sleepwalkers

Just a wee tad off subject, this week's book is [Sleepwalkers: How Europe Went to War in 1914](#). It's a cautionary tale about the ease with which power corrupts and stupidity prevails. The author, Christopher Clark, is a noted historian and his tale circles all the wagons. By the time the archduke meets his maker, you've witnessed the ententes, detents, and demarches of nearly everybody who was involved. Not a Serbian stone is left uncovered by this at-times exhausting but always, to me anyway, thrilling telling of history-that-matters. Recommended!

That's all for this week. Hope you enjoy the musings and doings. Drop me a line or two anytime and let me know what you're thinking about photography...or anything else for that matter.

A handwritten signature in black ink, appearing to read "Tony". The signature is written in a cursive, flowing style with a large initial 'T' and a long, sweeping tail.