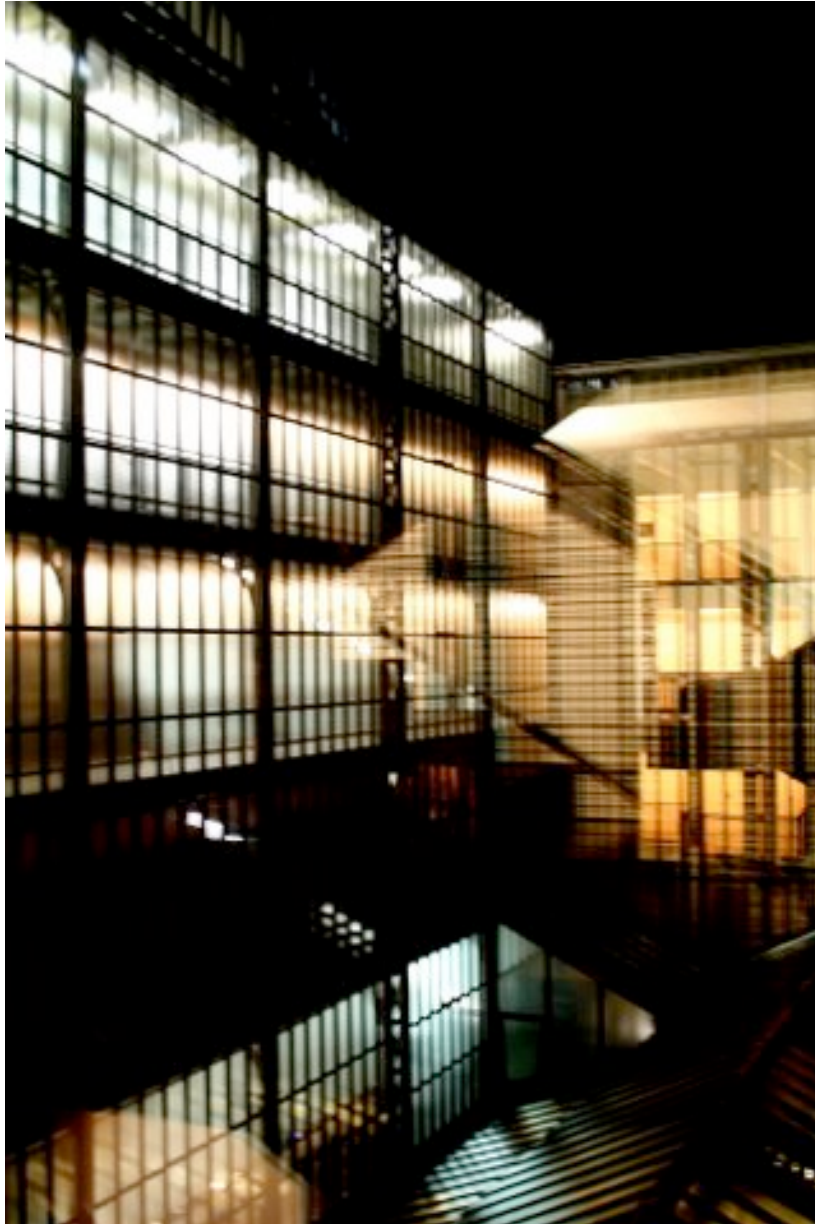


TIPS & TRICKS

# *Photography*



*Inside the Musee D'Orsay*  
*Photographer Julia Xiao*

**Implying Motion**

Patience is necessary when trying this technique out, but the results are worth it.

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**Vacation Photography**

Doug Ward has a few tips if your planning on going on vacation.

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**Impressionistic Art**

Creating Monet like paintings with your camera and a little post processing. Page 10-12

**Adding Rain**

A few simple steps to add rain to your photos.

Page 13

## Either Good Timing or the Wildlife is Sick of Me!



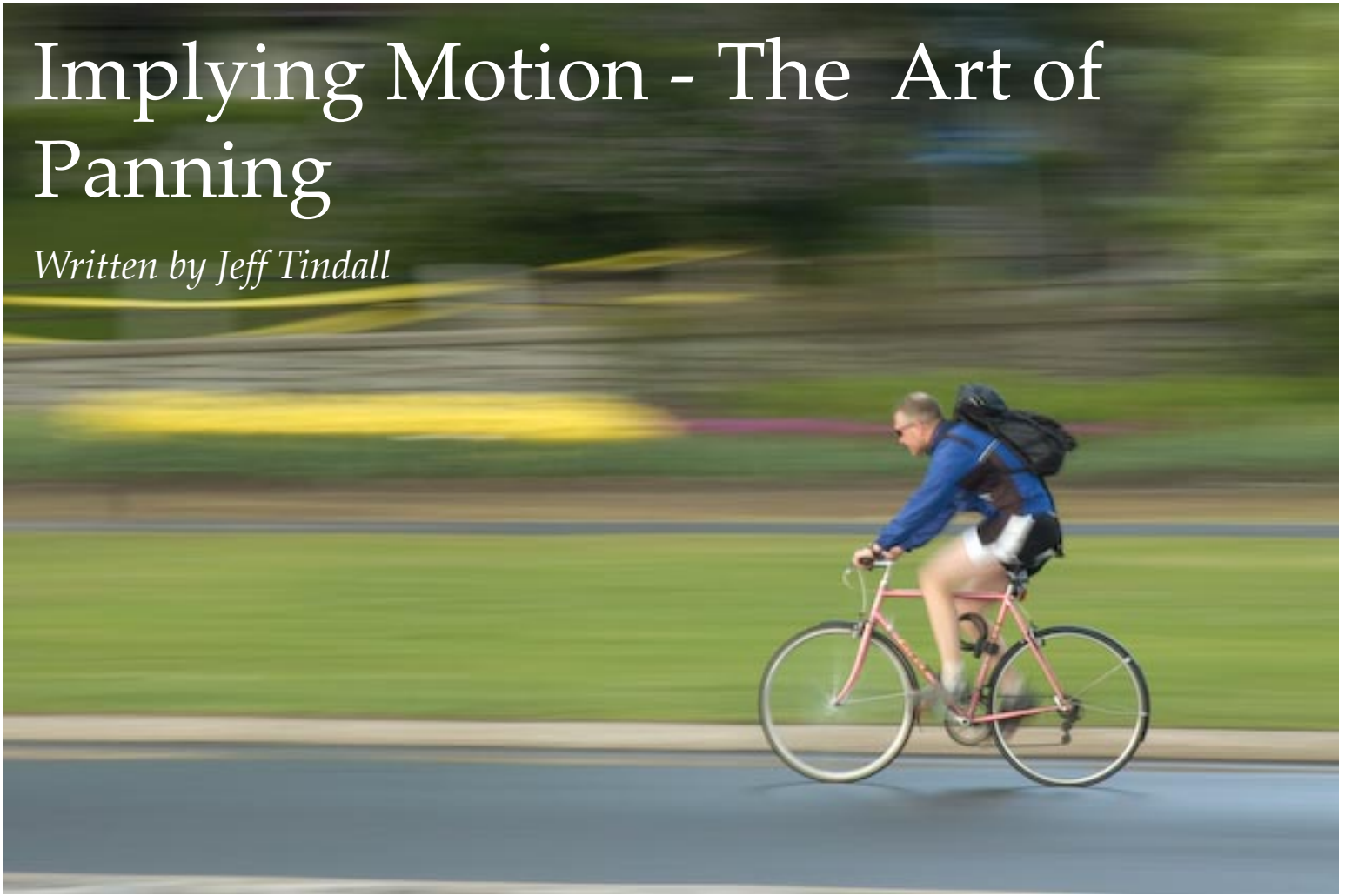
Well I've managed to get out and take some photos this summer and have been having good luck with wildlife. A couple of Blue Herons, ducks and geese galore and this guy who after spending twenty minutes photographing him finally showed me his feelings for my presence!

Anyways, in this issue we have a new contributor, Doug Ward. With vacation season pretty much upon us right now, Doug has put together a few tips that he uses when on vacation with his family.

If you have any tips or ideas you want to share with us, let us know at [tipsandtricksphotography@gmail.com](mailto:tipsandtricksphotography@gmail.com)

# Implying Motion - The Art of Panning

*Written by Jeff Tindall*



This year I've decided to try and jump into more unfamiliar territory with my camera. My goal aside from learning new things is to also share with you my experiences and advice when trying out new things. One of my favorite things about taking pictures is the idea of implying motion through the use of slow shutter speeds. I previously talked about using slow shut-

ter speeds when photographing waterfalls or making light trails when painting with light. In these cases, the camera remained static and we used long exposures to imply movement.

The panning technique works differently in that both the camera and subject are moving; the effect is stunning, creating a streaked blurred background with the subject

in focus, but as you can imagine, having both the subject and camera in motion and obtaining a clearly focused subject can be tricky. This article is titled "The Art of Panning", after my experience an alternative suitable title could be, "Testing your Patience".

The ideas behind panning are fairly simple: Locate your moving subject in the view



finder, compose the photo, keep your camera following the subject, release the shutter while your still following your subject. Simple!

of you interested in learning panning. I found that panning is all about anticipation and think-

to make sure there aren't any obstructions (e.g. trees, poles, people etc...) between you and your subject even minor obstructions can ruin a photo



because the obstruction will drag across the sensor area.

**2) Choose a slower shutter speed then normal,** this is a matter of taste and practice. A slightly slower shutter speed will allow you to capture a blurred background. Choosing a fast shutter speed may stop the subject dead in its

While the idea of panning is a simple one to grasp the techniques in perfecting it are hardly the same. When done correctly, the result is a well focused subject that conveys a sense of motion, when done badly it just looks like a blurry drunken photo with no sense of order.

After practicing for a while I managed to come up with a few ideas that may help those

ing ahead. Before you start tracking subjects check out these ideas that might help make it more successful.

**1) Scope out your area,** remember you are dealing with a subject that is going to be constantly changing positions and often there will be a large area between you and the subject that could be full of obstructions that may inhibit your photos. Survey the area

tracks causing a static frozen picture. It's tough to judge what a proper speed is because it depends on lighting conditions, steadiness of the photographer and the desired effect. I would suggest a good guideline to start with is choose a shutter speed slightly slower than what the cameras meter recommends and in the range of 1/30<sup>th</sup>. Take a few shots and change speeds until you find the ef-

fect that you like and can work with before motion blur becomes a problem.

**3) Consider your background.** I've found that a panned photo works best when it has a good background to contrast off of. The subject itself can almost take second priority, because if the background is not done well than it will certainly distract from the subject. For example, consider a forest background it's dark relatively uniform in colour and brightness if the photo just has that as a background it will likely work well. If however there is a secondary light source (like a light pole) in the picture that dramatically contrasts it will also streak across the scene and distract.

**4) Your speed and motion.** This is the most crucial and frustrating aspect of panning. To make this shot work the photographer needs to be fluid, smooth and consistent. Deviating from this will cause



motion blur rather. If you're hand-held panning keep your feet comfortably spaced and stuck on the ground. Use your torso to rotate and track. Rest your camera comfortably and steady in your hands. Try not to move your camera up or down as motion blur will be evident. If you have a tripod with a pan-tilt head you can often get smoother results. For those of us with a ball-head I'm working on a simple DIY attachment you can make yourself to secure your ball-head to function more like a pan-head. When I get something figured out,

i'll include it in an up and coming issue.

**5) Try and position yourself or you subject to follow a straight trajectory.** I found that panning works best from side to side, similar to you standing at the side of a road and watching cars pass from left to right. Having your subject (or positioning yourself in a manner) that has your subject moving at an angle (like up or down a hill) will make things more difficult. That's not to say that you can't do it, in fact I imagine some pretty creative shots could be made, but for the

purposes of someone like myself just starting mastering side to side first should be a priority.

**6) Follow through.** Just like those of you who golf, play baseball, hockey or billiards. The trick to this working well is to follow through with your motions. Once the shutter is released does not mean you're done. Remember you're using a relatively slow shutter speed and a moving subject, the shutter will stay open longer than normal and if you deviate in your panning speed or shift up or down this will affect the shot. Following through not only ensures that this is not a problem but also keeps you ready incase you want to

shoot again later on in the sequence.

**7) Lens choice.** This generally applies to all photography, the bigger the lens the better chance for motion blur, telephoto or zoom lenses may not be a good choice to begin with. Since camera shake can be pretty evident with them. Try wider lenses that are more forgiving.

**8) Continuous Mode.** For those of you who have a camera with continuous shooting. It might be a good idea to use. There likely will be a lot of garbage shots, but there is also a better chance that you will take a picture when your panning speed matches the speed of the sub-

ject. It's all about probability and chances.

**9) Practice.** Clearly this is a must, just reading these ideas and tips will not allow you to go out and taking great panning photos. These tips are directed at helping you out with common problems that may occur when panning at first. Expect and prepare to be disappointed at first, most of the shots will look bad, but as with most things, the more practice you have, the better you will become. Play around with shutter speed and get a feel for how to move your body to reduce up and down motions and improve a continuous fluid motion.

**Good Luck and be Patient**



# Vacation Photography

*Ideas about how to pack and capture memories*

*Written by Doug Ward*



Vacation season is once again here and a must while on vacation is to take pictures. Of course, if we packed all our photography equipment, there would be little room left for our clothing, therefore it can be difficult to decide what equipment to bring. When deciding what to take there are factors to consider; how long will is the trip,

what's the purpose of the trip (sightseeing, relaxing at the hotel or beach, nature expedition? Is space a concern, will your gear be subject to theft? I hope to help with your decisions by providing some tips I have learned from my experiences when deciding what must go and what can stay home.

The last thing you want while on vacation is to be uncomfortable from lugging around all your gear. Here are a few things that I try to bring every time on vacation.

- Waterproof case for small camera
- Point and shoot camera
- SLR Camera
- Zoom Lens
- Wide angle lens





- Lightweight tripod
- Filters
- Spare memory cards
- Digital Wallet
- Spare batteries
- Charger
- A good camera case or backpack to hold everything

1.) Always bring a little camera, it takes up little space so there is no reason not to bring it. It's great for areas where you want good photos and don't want to be bogged down with all your gear.

2.) If your going to be near water, pack the little camera in a waterproof case. This

protects it from sand, water, impact damage and allows you to get underwater shots.

3.) If you are going to an amusement park or a place with lots of activities, take pictures of the kids first. Pick out a spot when you first get there with a good background and take your photos. The kids will be fresh faced and be energetic. After 3-6 hours of rides, sugar highs and walking in the sun, they will probably look tired and not have such an excited look.



4.) Make it interactive- Whenever possible, take pictures of your family interacting with the surroundings, this will bring action and life to your photos.

5.) Digital Wallet- This is a great tool to store photos on if you are on a long vacation



and will fill up your memory cards before your trip ends. There's nothing more frustrating than getting half way through the vacation and have very little or no room left for photos for the rest of your trip.

6.) Bring spare batteries and chargers-These are a must like the extra memory cards, it is even more frustrating than running out of memory card space, with no juice, no photo, no matter how much memory you have left. Always take an extra battery with you when you are out and about.

7.) Bring a DSLR Camera-This a great camera to have for those special shots where everything has to be perfect, or for the difficult shots where you can use the cameras tools and settings to make proper adjustments. Plus you also have the flexibility of interchangeable lenses.

8.) DSLR Zoom Lens- for far away shots where the small camera or the smaller lens won't fill the need.

9.) Wide Angle Lens- This is a must if you are going to do a lot of sightseeing or hiking and you want to get some great landscape and panorama shots.

10.) Lightweight Tripod- A must for nighttime photography or shots where everybody is in the photo and you can use the cameras timer. Or whatever else it can help you with to get that great shot.

11.) Filters for DSLR Camera-depending on where you are going on your vacation will depend on what filters you should bring. For Instance, if you are going to the beach, you will want to bring a good Polarizer filter for your DSLR camera, this will help in blocking out some of the bright reflections off the sand and water and allow the true colors to come through and end up with a great photo.

12.) Pack everything into a good camera case/bag- No matter what you use, make sure that all your equipment is in one good bag/case and that it is packed well so nothing is subject to movement so hard surfaces that can dent or scratch any of your equipment. Also, because you packed everything in one case/bag, you won't have to rummage through multiple bags to find what you are looking for, thus saving time.





# Impressionistic Photography

*Creating works of art with your camera*

— Written by Jeff Tindall

A few months ago I was surfing the web and ran across a set of photos that were completely different from what I typically saw. I didn't consider these photos, these resembled impressionistic art, the likes of Monet. After doing a bit of research into how these photos were made and playing around with the technique I was pretty impressed with my beginner results and thought I would share them with you and the techniques I used.

Impressionistic photography broken down into its simplest form is pretty much just a

multiple exposure, but many of them. We previously talked about doing a multiple exposure in a past issue, however the major differences between the previous article on multiple exposures and using them to make a Monet like photo is rather than 2 or 3 exposures, we are talking 15-30 exposures, and we are moving the camera slightly between each exposure.

It's actually a pretty simple technique, forget about adjusting exposure compensations, this technique is more about post processing.



*Step Zero:* This isn't really a step (hence step zero) more of a hint, but a good one. Remember your going to be taking lots of photos. Take a picture of your hand before starting the picture sequence and then again after your done. This way when you leave your camera for a few days and come back to it later you will be able to easily identify what photos belong to what picture.

*Step One:* Simply set up your camera and take a picture. I typically used a tripod, but honestly this techniques is entirely about creativity so depending on how you want your other exposures to be it's entirely up to you.

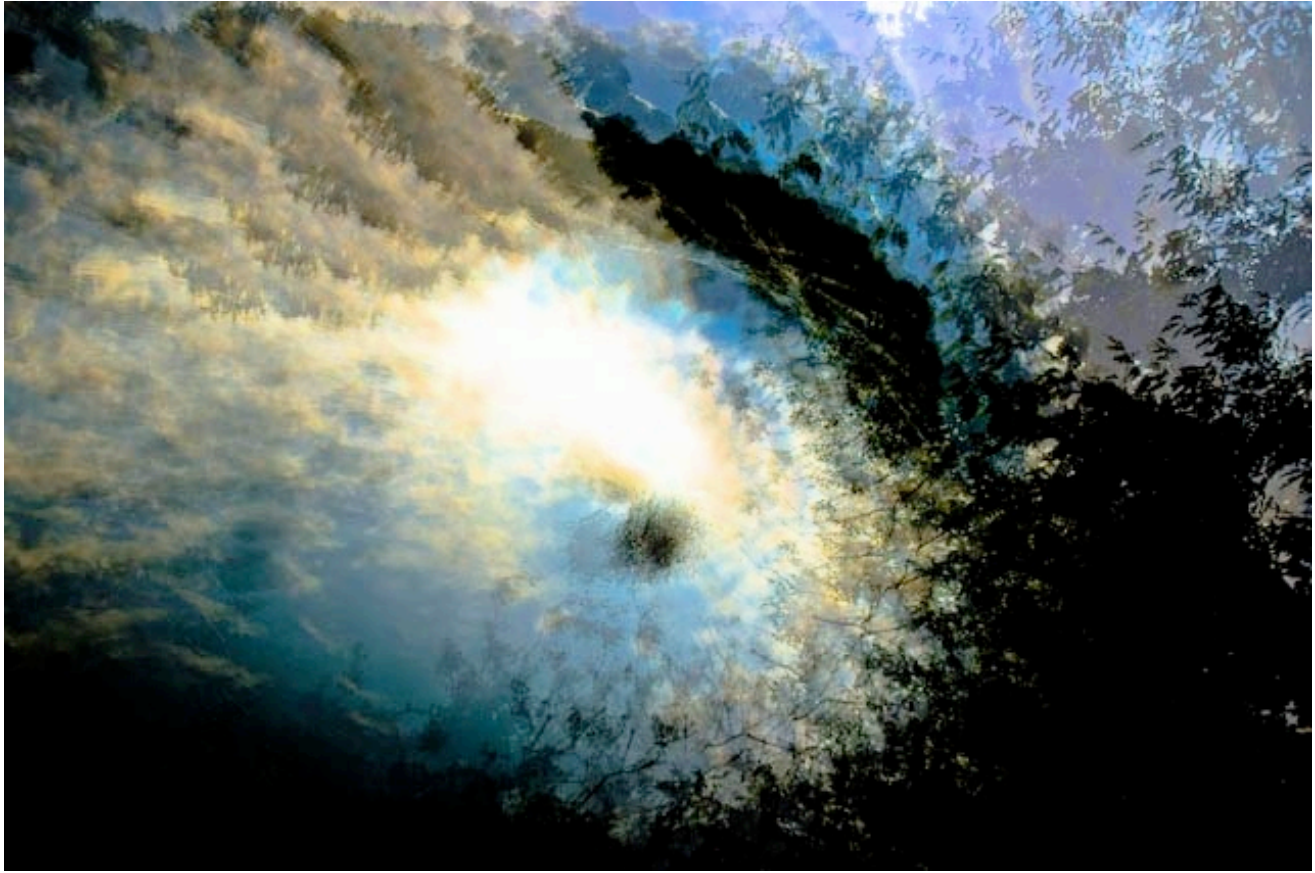
*Step Two:* Move the camera slightly and take another picture. In the photo at the beginning of the article I moved the camera very

slightly to the left while it was mounted on a tripod.

*Step Three:* Repeat step two! This is where you can be as creative as you want. You can move to the left, to the right, up, down, spin the camera or any combination you want. For example in the photo on the last page of this article I decided to focus on on part of the photo and rotate the camera around that part, creating a spiral effect.

*Step Four:* Load your photos into a photo program (like Photoshop or GIMP) and create one file with each photo on its own layer. Essentially the file will contain 15-30 layers, were each layer is one of the photos. This can be a fairly large file, so be aware your photo program may bog down.





*Step Five:* The file should now contain all the individual pictures on layers, however only the top layer is showing. To make the impressionistic photograph and start to see the rest of the layers you need to adjust the opacity of each layer. A rough guideline for adjusting the opacity and blend each layer is to have an each amount of visibility (or the opacity) is to divide 100% by the layer number ( $100\% / \text{layer number}$ ). For example, layer 1 is the bottom layer (also known as the background layer), thus the opacity would equal 100%, because  $100 / 1 = 100$ . For layer 2 the opacity would be 50%, because  $100 / 2 = 50$ . Layer 10 would be 10% ( $100 / 10 = 10$ ) and layer 28 would be  $100 / 28 = 3.57$ , so roughly 4%. Get the idea!

Just a note: If you start from layer one and move up the layers you won't notice any change until the very end simply because the last layer has a default of 100% and will block all the blending until it is changed.

*Step Six:* After all the layers are adjusted to their specific opacity, feel free to play around with changing the opacity. Changing the blending of the layers will produce quite different and dramatic effects. So play with a few of them until you find a look that you like.

*Step Seven:* Enjoy, and send us a few of your attempts for the cover.

# Post-Processing

## Adding Rain to a Photo

Here is a Photoshop technique to add a bit of rain to a photo.

1. Open up your file in and duplicate the layer.
2. Goto Filter--->Pixelate--->Pointillize and choose a cell size. The cell size is equivalent to the raindrop size. Small cell size = small rain drops.
3. Goto Image---> Adjustments--->Threshold and set the level to 255.  
Set this layers blend mode to screen.
4. Goto Filter---> Blur ---> Motion Blur. There are two characteristics to choose:  
The angle, this value determines how powerful your rain will be. Set it to 90 the rain will come straight down (i.e. not much wind), set it to 0 the rain will move across the photo (i.e. a category 5 hurricane). The distance equates to how long you left the shutter open when photographing the fake rain. The larger the distance the more each raindrop will streak.
5. Flatten the image and save.



Experiment with the values, I find that for the angle values between 25 to 45 work well and distances between 40 and 80 work well. Keep in mind that you can make the angle negative to get the rain to go in the other direction.

