

TJB PHOTO

design in focus

NEWSLETTER | ISSUE 1 | NOV 2022



SERVICES

We are pleased to announce that we now offer the following services:

Photography in Greece and the UK.

Real Estate

Food

Events (Greece only)

Vehicles

Editing

Portraiture

Website design & development.

Publishing

SEO

Marketing, social media and email.

We also offer:

One to one courses in Adobe Lightroom
Adobe Photoshop
Photography

Application courses will be held at my home in Kambia.
Photography courses will be held at Aptera

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Welcome to my first Newsletter in such a long while. So long in fact, I've started again at issue 1.

PAGE 2

An insight to Adobe's flagship photography editor and organiser.

PAGE 3

"Fine art photography" Now, what does that really mean ?

PAGE 4

What your whole day workflow should look like

ADOBE LIGHTROOM

The much vaunted editor and organiser for ALL photographers.

Whenever you read or listen to an article about Lightroom, it always starts at the wrong place ! It will start at “ Import “ or “ Folders. “

It should start at “ Catalog. “ When they see theirs or their company name along the top, then they know this belongs to them.

The next item is Folders, but even then the writer presupposes that the reader will know that he has to have made a folder structure on his or her hard drive.



A slight painting of “ light “ over St Francis’ statue in Lightroom. Be careful not to overdo it.

A very good book for explaining Lightroom Classic is Dave Kelly’s Lightroom Classic Made Easy at Amazon

AND A BACK UP !

So, let’s start at the beginning. You can best purchase Lightroom Classic through Adobe Creative, where you can also purchase Photoshop. Photoshop is really for graphic editing and design whereas Lightroom was built purely for photographers.

Before you do anything you need to familiarise yourself with all the Lightroom buttons etc. Go on, give them a press, they won’t bite.

When you first open Lightroom Classic, go straight to Catalog and follow the recommendations. When you have finished filling everything in that you can, you then need to tell Lightroom where you would like the final images exported to.

It would be ideal if you had 2 mobile hard drives. One for your pictures and one for back up.

You may have a structure of folders that suit you best.

Mine is

YEAR

landscapes

seascapes

Street photography

Fine art

portraiture

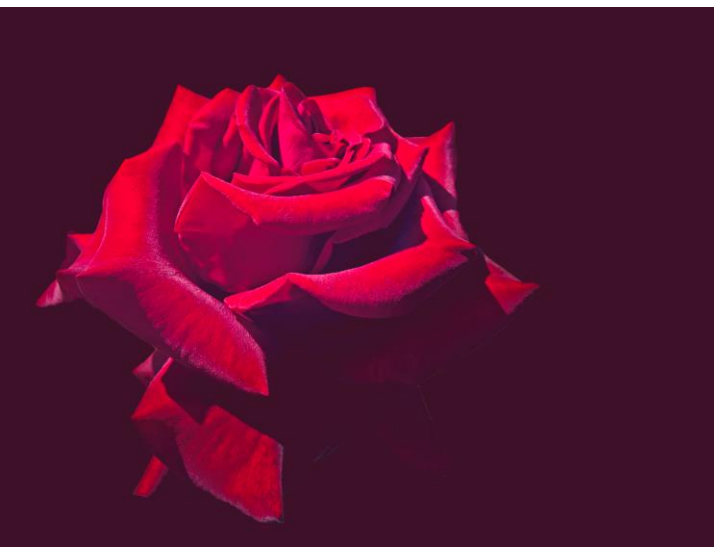
Unfortunately for the next bit, you have to have at least one image imported to Lightroom. So hit import and offer one image that you are going to keep.

If you look down the right side of Lightroom you will see the metadata filing where you can also rename your image files. Think carefully about this, as this will be your filing system going forward.

Lightroom offers some help but you could use your own by customise.

My name_date_shoot_0001

Fine Art



So, which camp are you in ?

Is the picture on the left fine art or is the picture on the right fine art ?
Can anything be done to either image to make them fine art ?

The image on the left is a rose from my garden that has had a fair bit of manipulation ie lighting and feathering. The image on the right is straight out of the camera. A small amount of editing as it was a RAW file converted.

“fine art is developed primarily for aesthetics or creative expression”
Source Wikipedia.

I would substitute for to from and expression to imagination. But I wouldn't stop there. I really like the relatively new (to me) term “ Hero “ In photography. Many web designers are using this term to describe their main subject image.

I recently dropped in on a webinar of Tim Shields and he describes the Hero as that main part of the image that is identified and beautified and forms a fine art image.

I also like the Tom Ang approach of form, balance, beauty and elegance.

These words lead me on to another subject. Is fine art better as black and white.

I think the answer to that is no. Many photographers will disagree with that but I believe colour can be used to successfully portray a feeling. Ansel Adams said “ there are two people in a photograph. You and the viewer.” He wanted to convey that the viewer should feel the same as the photographer when looking at a photograph.

Peter Adams said “Great photography is about depth of feeling, not depth of field.” A photograph should convey, not only the image in front of you but also the feeling you had when taking the photograph. I live on the beautiful Greek island of Crete and it draws many photographers, mostly casual, to the same beauty spots. I watch people get out their tripods, fix their cameras and snap away at the same images that lay in the stands outside the many tourist shops. Never a thought for the image, only getting the camera settings correct. Then moaning that it isn't the image they looked at.

I'll get back to taking the photograph on Page 4. But for now back to the question. Which image of the two above would be considered Fine Art ? If you quickly answered Image 1, then you probably reconsidered after studying Image 2.

If you looked at both images for a while and came to the same answer Image 1, then you would be correct. Image 1 has had a good deal of work editing it but it is still a beautiful red rose that conveys warmth.

Image 2, while a successful image of Scotney Castle in the UK, it was shot around lunchtime with hundreds of people milling around and pushing me while I balanced my camera, an old OM2 on the handrail of the bridge over the lake.

I would call it a nice landscape that many photographers have in their collections.

Can I make it Fine Art. If I cut the resolution and added some mist from the lake But that would be cheating.

PHOTOGRAPHERS WORKFLOW

It is unlikely that you won't know the where or what you are to photograph the next day, so prepare by thinking about the photography, be it one image or fifty.

Spend one or two hours the night before, visualizing the image and checking camera equipment. Nothing worse than finding your batteries have run out when you get on location. Make sure your remote control battery is full also.

Be excited but not so you cannot sleep.

You are probably setting out early morning or evening but make sure you eat and drink something. Also make sure you have food and drink for your trip.

This is now the time to be calm. Sit down and listen to some music for an hour before setting off.

“ Why all this faffing around “ I hear you say.

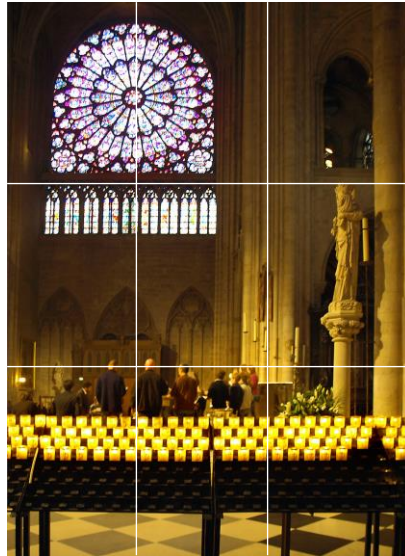
Well, if you want one image that you would be proud to hang on your wall, then this is a good start.

When you get to the location, just sit for a while looking around, thinking of the best location for the shoot.

Take your time.

Set up your tripod and fix your camera, making sure it is secure.

Next, check through your camera settings. You don't want to ruin the shoot by having one of the settings from your last trip. Make sure you know how to use the EV.



We were out walking in Paris when we had the opportunity to go into Notre Dame to hear the choir practicing. You can only use a tripod in Notre Dame if you have arranged permission so this was my old OM1 hand held.

Although this image is breaking some rules of photography this leads me on to the next phase of the workflow.

COMPOSITION IS KEY.

Composition of a photograph is the most important part as it will convey interest and balance.

You don't have to have the best camera and lens that money can buy. It is you the photographer that matters. Use the thirds regime and look for things that direct your eyes into the image and onto your chosen subject. These are called leading lines. Remember that vehicles must be going into the image and people should be looking into the image.

Most modern cameras come with so many buttons that it can be nigh impossible to remember them all and what the settings should be.

If you find them too confusing just use four of them after carrying out these checks.

Set your camera to Aperture Priority. Unless you are at a motor race when Shutter Priority would suit best.

If you want to go full manual as you should do then you will need to choose your aperture for the depth of field you want or shutter speed for motion control.

Decide manual or auto focus. Check that your ISO setting is correct for the shot.

Check your EV is set to zero. Take the shot ! Button 1.

Is it too bright or too dark.

Check for another button, the Histogram. Button 2.

If all the data ie the peak is bunched up on the left ie too bright then use the EV button to adjust the settings to -1EV, on the right then use the EV button to adjust to +1EV to brighten the image. Many DSLRs have you press a button then have a slide dial to control the Exposure Value. Button 3.

Do not hurry anything. You may be glad you just got in that sunset before it disappeared only to get home and find you had moved the White Balance and ruined the photo.

I hope this helps. Good shooting.