

SCOTT BOURNE - PSW BONUS

# USEFUL IPHONE CAMERA TIPS IN LESS THAN AN HOUR (Course Syllabus - PSW - 822)



iPhone 13 Pro = Photo by Scott Bourne

Thank you for your interest in learning more about how to use your iPhone camera.



iPhone 11 Pro Max - Photo by Scott Bourne

## Lots of Tips

During Photoshop World I brought you a bunch of tips in under an hour that you can use to get better photos and videos from your iPhone.

In this course syllabus, I give you more detail behind each tip and a document which you can refer back on whenever you want to try one of my tips out for yourself.

Scott Bourne

(Special Thanks To Jefferson Graham of Photowalks TV Who Helped Write And Illustrate This E-Book)

*This ebook is Copyright Scott Bourne And Jefferson Graham - 2022 - All Rights Reserved.*



iPhone 12 Pro - Photo by Jefferson Graham

## iPhone Photo Tip: Shoot Like a Pro

As you begin the transition from average shooter to serious photography with the iPhone, the most important thing to remember is that if you want to get top-quality results from your smartphone camera, you need to treat it, think of it, and use it, as if it were a "real camera."

Which of course it is. It has an image sensor, made by Sony, just like big mirrorless and DSLR cameras from Sony, Nikon and Canon. The lenses aren't inter-changeable, but you do have three of them on the top models and many lower-priced iPhones have at least two of them.

You snap the shutter to take an image, just like on the others. Most importantly, you use your brain and smarts to compose a beautiful image that's easier to share than on the big cameras we used to lug around with us.

So when you're shooting, use all the old principles of photography, like lighting, timing and composition, you know, like a pro, and you'll get professional results in return.



## iPhone Photo Tip: Clean your lens

Smartphones are great because they're compact and fit so easily in our pockets and purses.

So when we're ready to shoot, we grab our phones from those areas, unlock the screen and get going. With a lens or lenses that are filthy.

Think about it for a minute. Your beautiful iPhone is a magnet for dirt in the pocket and purse, as it grinds up against all that crap.

So wouldn't it make sense to clean your lens before you start shooting? Do so, and you'll see a dramatic shift in your image quality.

To clean the lenses of your iPhone, you could spring for a \$19 cleaning cloth from [Apple](#), and hope that you remember to bring it with you on your shoot.

Of you could go all DIY, and just wipe the lens with your shirt or blouse.

Try it! It will make a big difference.



## iPhone Photo Tip: Check Storage before shoot

You're about to go on a shoot with your iPhone, or you're not, you're just out in the field with your device by your side, ready for action.

Wouldn't it make sense to check your storage before you leave the house?

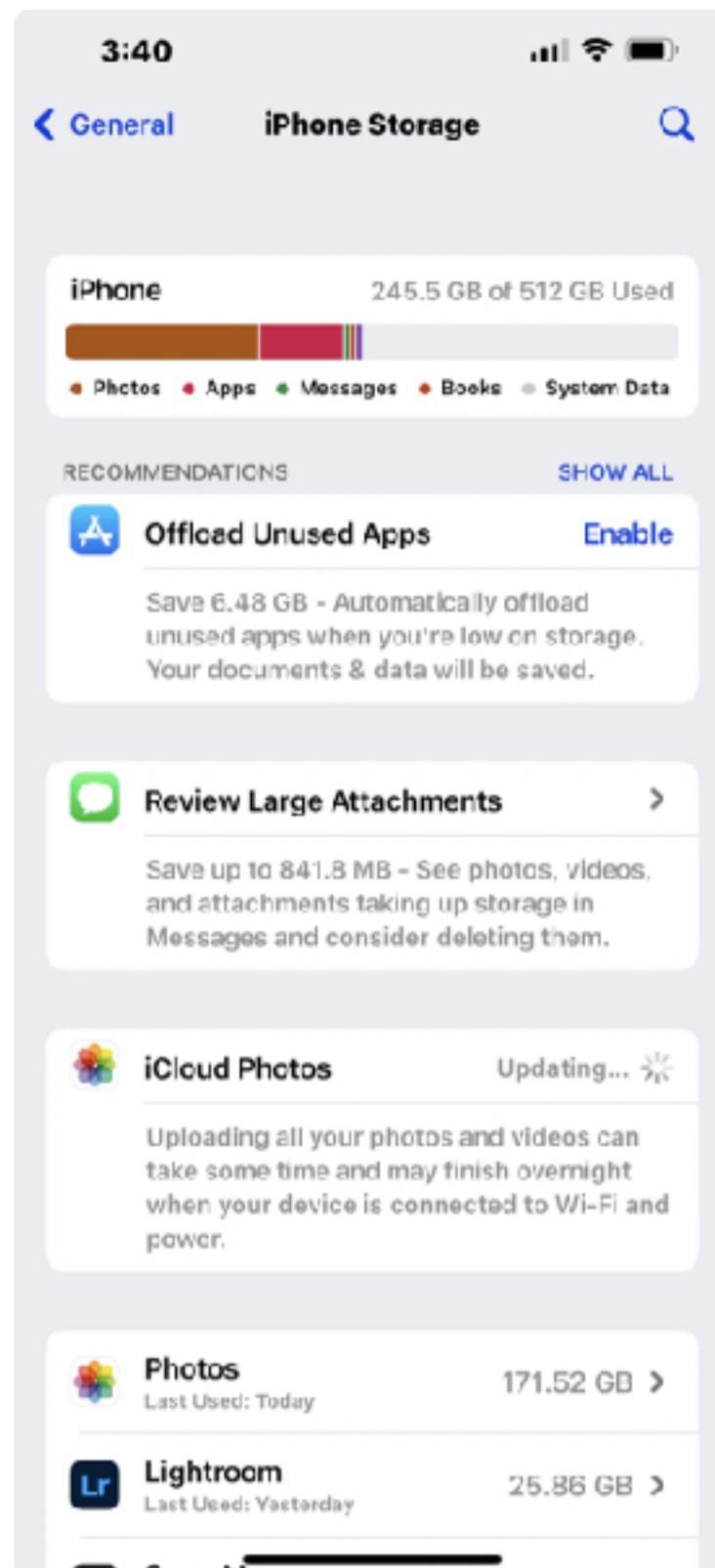
We've all been there. We're ready to snap the shutter, and Apple nag message comes up, telling us we have no room and thus can't take a photo, or worse, a video clip.

There's an easy fix before you leave home. Manage your storage, get rid of photos/videos you don't need and make room for the new stuff.

We get it: most of us like to leave everything on the phone, because we like to show our stuff in social settings, and it's a lot easier when the data is on our phones.

But that's what iCloud is there for. To copy our data, and make it available on our phones.

Here's how to plan ahead:



Go to SETTINGS/GENERAL and select iPhone Storage. At the top of the page, you'll see color coded bars showing you which apps are using the most of your gigabytes. If you're like most people, the Photos app will have taken the most room.

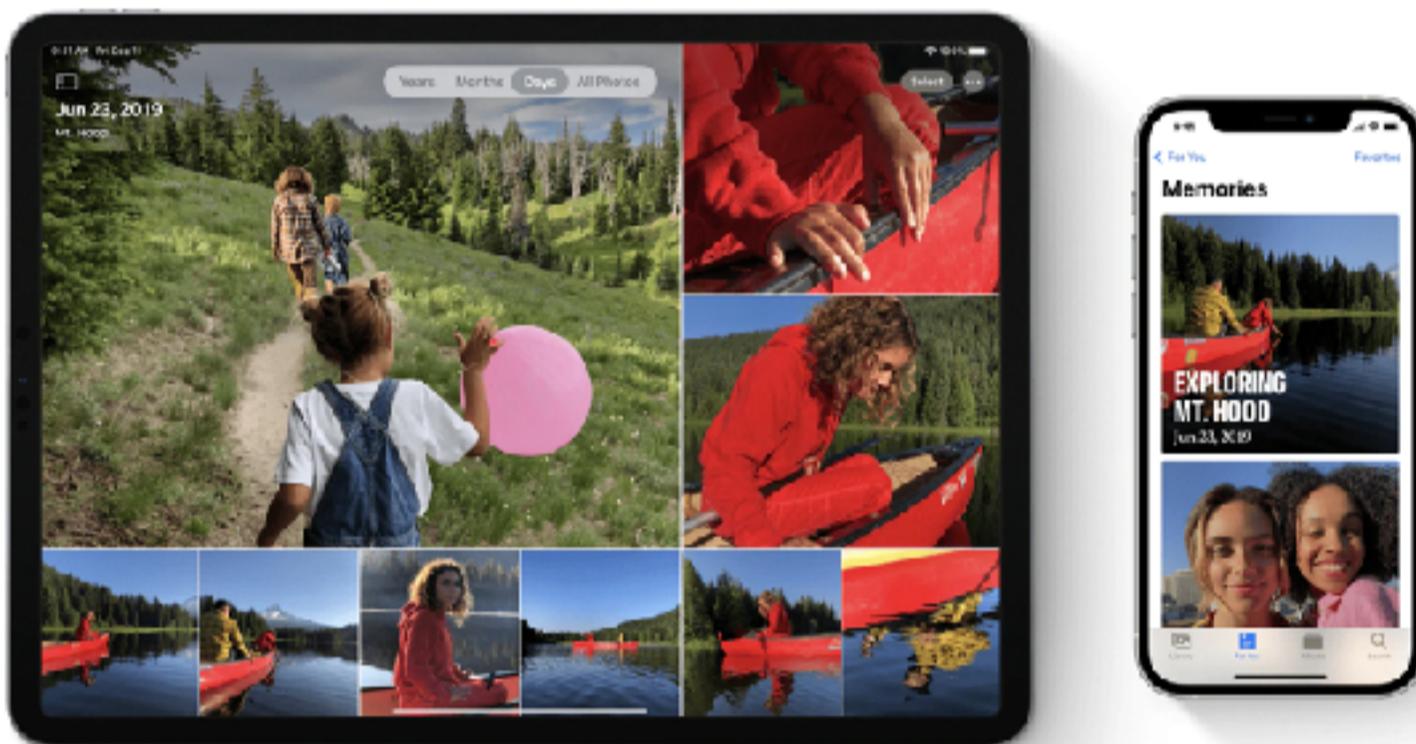
To eliminate un-wanted material, first check your video section, as those files take up the most room. Then check out the apps, which sometimes collect a lot of data that can be killed. For instance, I recently downloaded the BeastCam app just to check it out. Once. And it had 6 GB of data stored in the app.

We deleted it. The Apple Podcasts app also is a haven for big data, with podcasts you may have downloaded and never listened to. In this example we just found 1 GB worth of podcasts in there that were worth killing.

The easy thing to do would be to insert a flash drive into the iPhone, copy all the data that way, and start afresh. Glad you asked! Sandisk makes just the device for you, the iXpand drive, and a 128 GB version sells for just under \$40.

We find the easiest way to get data off the phone is to upload it for backup. Members of Amazon Prime's shipping and entertainment service offer unlimited photo backups to members. Just download the Amazon Photos app, or go to <http://photos.amazon.com> to upload and make room.

Finally, there's the cloud backup services with a monthly fee. Apple wants you to use iCloud, where rates start at 99 cents monthly for 50 GB of backup. But if you're reading this article, you know that 50 GB isn't enough for you, nor is \$2.99 for 200 GB.



We're iPhone shooters, taking photos in RAW and video in ProRes, right? We need those TBs, and that's \$9.99 monthly for 2 of them. Apple says that every photo you take on your iPhone is saved to iCloud, "so you can access your library from any device, anytime you want." So this makes a nice companion to your device.

Google offers a similar service with Google Drive, also for \$9.99 monthly for 2 TBs.



## iPhone Photo Tip: BE CHARGED!

Imagine you're going off to a great shoot, like Zion National Park or Yosemite, and you're planning to use your iPhone as the main camera. And on the way there, you talked on the phone the whole time, had the GPS running and such, and arrived to Zion with 50% of your charge.



Whatcha gonna do? Turn down the brightness? Take fewer photos? Skip out on shooting video, because it would strain the battery?

We have a better idea! Arrive with a fully charged battery for the shoot, like at 100%. And always have backup power on you. These little power bricks are available from \$20 to \$30 and will help get you another 8 hours of a charge, at minimum.

The [Anker PowerCore 313 Power Bank](#), for instance, sells for between \$15 and \$20 on Amazon, depending upon the season, and promises 2 complete charges for an iPhone 13.

(Pro tip: make sure to have the Power Band fully charged before you leave the house! And if you're like me and have tons of USB-C cables around the house, find one that will accept a USB-C to Lightning cable.)

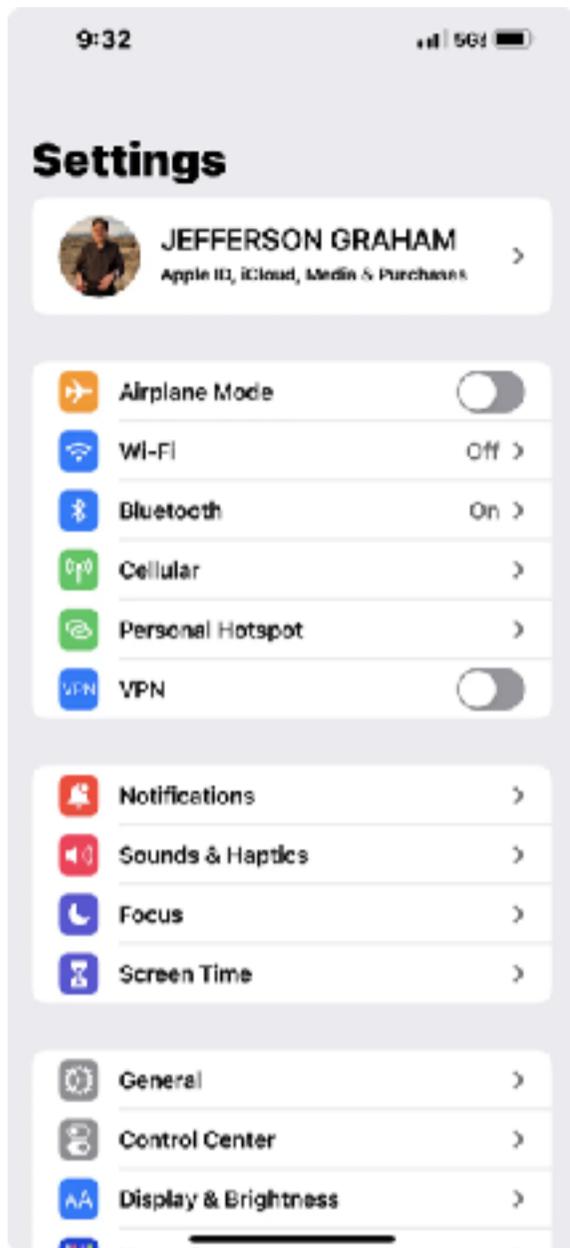
Once you get the unit, plug it into the AC to fully charge, and then pack the unit and your USB-C to Lightning cable in your bag. If you run out of battery when you're out on a shoot, just connect the cables to the phone and use like normal.

Your other alternative is buying a case that has a built-in charger. The advantage is that you'll eliminate the need to bring one more accessory with you when you're out in the field. The disadvantage is that you know have a heavier than normal case on your phone. But you'll be able to use it for days.

[Mophie's case](#) comes with an accessory Lightning wire on the side of the case that fits directly into the iPhone.

And what about wireless charging? The dream is that you just leave your iPhone out in the sun, like solar, and wait for the rays to re-charge your phone. But that's not the reality.

With the wireless solutions introduced to date, you still need to plug them into AC to get charged. So the power bands are definitely the way to go for us mobile photographers.



## iPhone Photo Tip: Reduce Distractions

There's nothing more annoying than composing a beautiful sunset shot and having the phone ring. Or losing focus by checking out the notifications coming in.

So here's a big tip: when you're on a serious shoot, turn the damn stuff off.

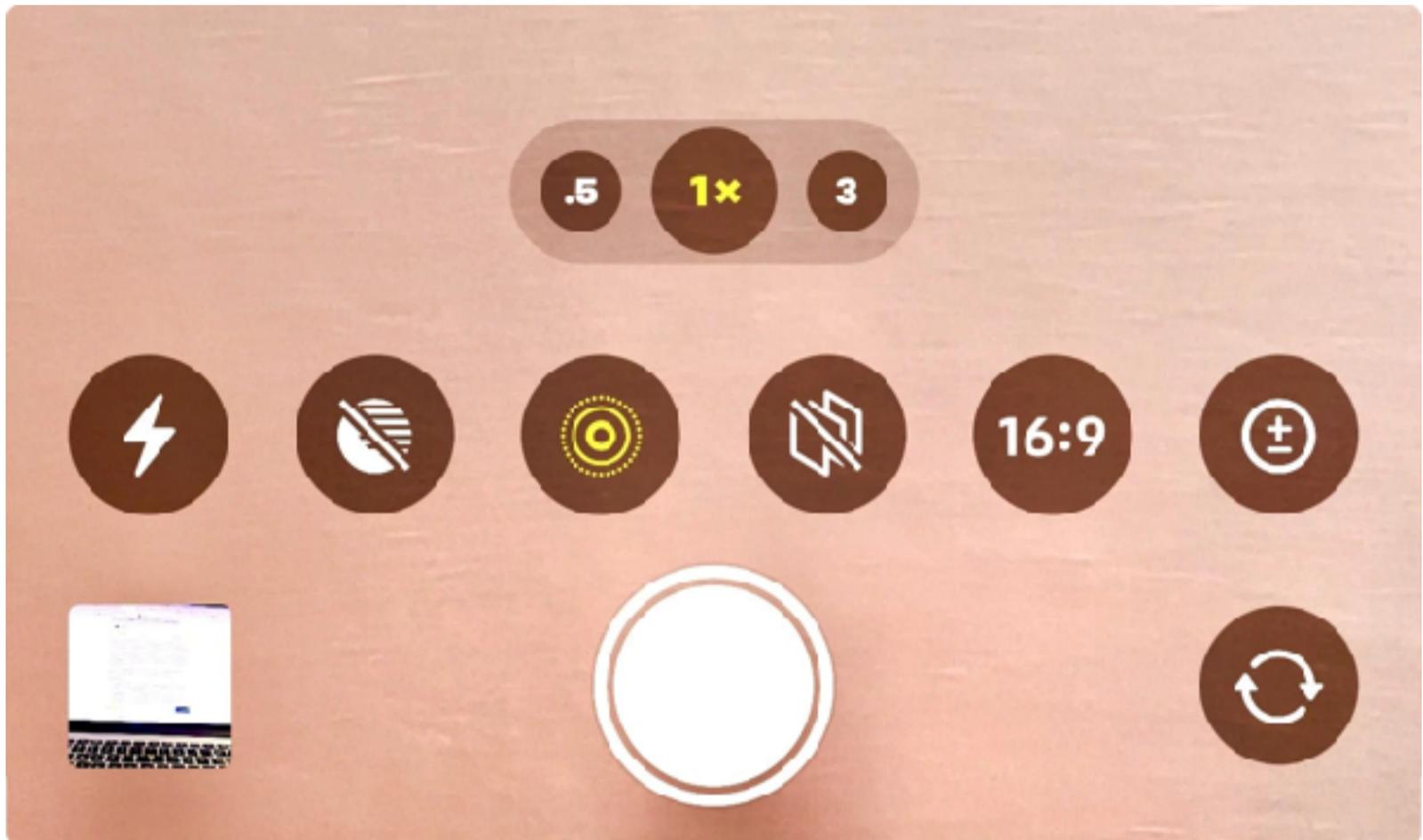
That means disabling Wifi, setting the phone to Do Not Disturb and Airplane Mode and yanking all notifications and alarms.

This is even more important on a video shoot where the nags can absolutely ruin your shoot.

Here's how to do it:

WiFi and Airplane Mode: Go to Settings, General. Airplane Mode is near the top. Disable it by clicking the round ball to green. Directly underneath it is Wi-Fi. Turn this to off.

Notifications is at the top of another window below. Click on the drop down menu. For Show Previews, select NEVER from the drop-down menu and Notifications Off in its menu as well. Make sure Scheduled Summary is not chosen.



## iPhone Photo Tip: Know the camera features

Common sense says you pick up the iPhone, open the camera app and just start shooting. That'll work, but there are so many settings and features hidden within these phones that stump way too many people, even some of us pros sometime.

Thus, we were inspired to jot them all down and explain them one by one, with tips on what we think are the best settings for each one of my top 13. And we're singling out the iPhone here because A., We're iPhone users, B. We think the 13 Pro is far and away the best smartphone camera on the market.

To begin, let's assume you've updated to iOS 15, the latest operating system. Next, open the camera app. Here's what you'll see, and what we recommend.

From left to right:

- 1. Flash.** LEAVE IT OFF. The Smartphone flash, when used in dark situations, generally looks like you're lighting someone with a blow torch. Try using the flashlight from a friends phone instead. It's softer.
- 2. Night Mode:** ON. This is an automatic setting that only kicks in once it gets dark, (really! You won't see it during the day.) Night Mode opens the shutter to let in more light, as long as 30 seconds, which many of us pros do with our expensive cameras for taking night skies and the

like. You can use Night Mode handheld, but for best results, you want the camera on a tripod. Otherwise, Apple won't let you go to the full 30 seconds; it will just give you a second or so

3. **Live Photos.** ON. A fun feature that brings in seconds of video for your stills. You can make little loops and bounces, and they're fun, but the best feature is long exposure. You can get long, milky flowing water by using the Long Exposure trick here, and no tripod is needed here. Just take the shot, and afterwards, click the tab above the photo, and select Long Exposure.
4. **Styles.** MAYBE. (Only on the iPhone 13 Pro models so far.) They'll give your image a different look, similar to a filter, with Rich Contrast, Vibrant, Warm and Cool. I as a rule don't like taking photos with filters, because if you don't like the look later, you're stuck with it. I'd rather do my processing afterwards in a software program like Lightroom. But Apple reminds me that you can take the filters off by selecting the Edit tab in the photos app after you've snapped the shutter and bring it back to normal.
5. **Aspect ratio:** 16:9, square or 4:3. 16:9 PLEASE. You're given a choice, cinematic, widescreen 16:9, like on flat screen TVs, square for Instagram or 4:3, the standard, like the TV sets of the old days. 16:9 is actually a crop from inside the 4:3 version, but for our money, the wider shot looks better on the big beautiful iPhone screen, so that's what we use. Additionally, since we make videos that are also 16:9, it's way easier to insert photos into the timeline this



Total darkness in Bosque Del Apache, New Mexico - Photo by Jefferson Graham

way. **Exposure control.** YES. No, iPhone photography isn't 100% automatic. If an image is too dark or light, you can adjust it here with the exposure slider.

- 6. Timer.** 10 SECONDS. Our most used feature from this menu, for selfies. Click on the timer, and you get 3 or 10 seconds to get your shot, which gives you more time to compose and get it right, without having to get your hand awkwardly to snap the shutter.
- 7. More filters:** OFF. Beyond Styles, you get a series of Instagram like filters here, including black and white, warm and vivid, and like the Styles, good news, they will revert to normal in editing, so have fun. But I'd still rather shoot normally, and do our edits in Lightroom after the fact.  
8A: Those two other buttons: This should be obvious to anyone who's ever used a smartphone camera before, but the big white button is the shutter and the circle is for the selfie camera.
- 9. Burst mode.** Keep your finger down on the volume up or down button and you'll be able to stop action by taking many photos in a row.
- 10. Shutter for Video.** You want to get a video quickly, and don't have time to switch from Photo to video, just slide the shutter to the left, and you'll get a 1080p video instantly.

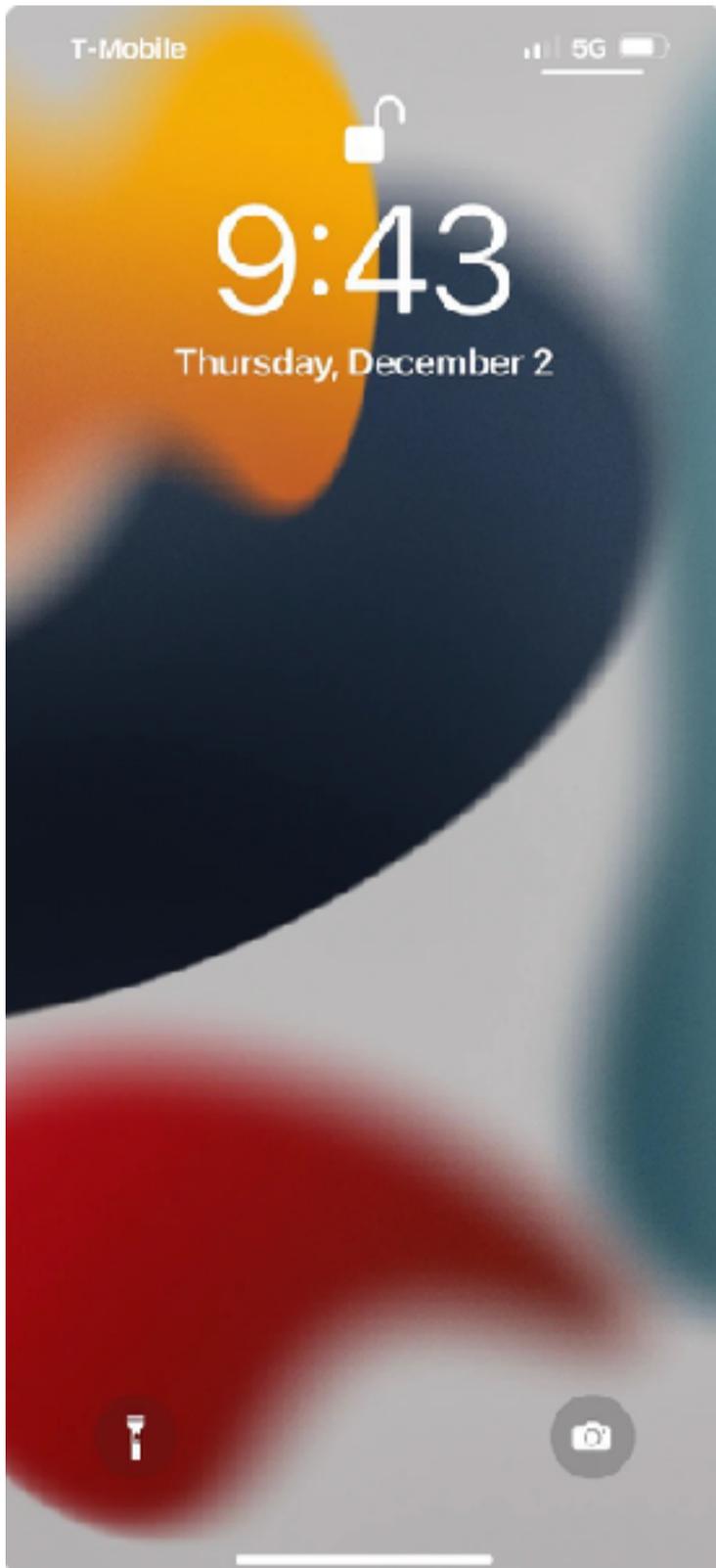


Live Photos Long Exposure on iPhone - Photo by Jefferson Graham

- 11. Video Settings: 4.K/24** The iPhone offers so many choices on frame rates and speeds. Here's what I use: 4K at 24 frames per second, which is great for a cinematic look. If storage is an issue, switch to 1080p at 30 frames, or go for 60 frames if you'd like to either speed or slow down the footage. For slower footage, just use Slow Motion at 1080p at 120 frames per second, which looks fabulous. There is another option, at 240 frames per second, but it's really, really slow, too much so for our tastes.
- 12. Portrait mode:** a fantastic way to blur the background on portraits. Don't forget that you have the option of a wide or portrait lens, 1x and either 2.5 (on the 11 and 12) or 3x on the 13.

Portraits will always look better with the bigger numbers. You also have studio lighting choices. I default to Studio Light for the best overall, most pleasing look, and High Key Light Mono for headshots.

**13. Instant camera.** Don't wait for the camera app to open. Just click the camera icon on the home screen and it will take you straight there.



### Bonus:

**Lenses:** If you have a late model iPhone, you get three lenses to work with. The ultra-wide (.5) is equivalent to a 12mm and this is great for wide vistas. The 1x is a normal wide angle, equivalent to 26mm while the telephoto on the iPhone 13 clocks in at 77mm, compared to 65mm on the iPhone 12 series. Consider that you're walking around with 12-77mm lens, when most photographers have a 24-70mm as their go-to, all-purpose zoom lens for street and event photography, and a 16-35mm for landscapes. The iPhone lenses aren't as tack sharp as the pro lenses, but they sure are versatile.

**Cinematic Mode:** Another new feature for the iPhone 13 series brings "Portrait" mode like background blur to video.

**Macro:** Also an iPhone 13 exclusive, you can get way way closer than ever before with the macro feature. Try it by coming in tight on a strawberry or something else rather small.



Photo by Jefferson Graham

## iPhone Photo Tip: Timing is everything

Most great photos are taken early in the morning, or during the "magic" hour of pre-sunset and sunset, because that's when the light is softest and shows off the best colors.

Yes, you can get great shots during the day as well, but trust me, you'll do better if you adhere to these two rules.

Open up any tourist brochure and look at the photos. Now count how many were photographed in the middle of the day. You'll probably come up with nothing.

If you want to get great shots on your iPhone, you have to time your shots accordingly. Basically, people shots will look best with soft, warm light, i.e., mornings and magic hour, and travel shots always are tops at sunset or post sunset.

Take the shot of the San Francisco skyline above. This was taken from Treasure Island, directly across the Bay, in-between the Easy Bay and the city. When I arrived, the lights of the buildings weren't on yet, the sun hadn't set, and it was an average daytime skyline.

I mean, it was fine. But the longer I waited, the better it got. The photo directly below is the same skyline just after sunset. I have some lit buildings, but not all, which is why the above shot is so much more interesting.

When you look at postcard photos and wonder why your shots aren't as good, remember that it's all about the timing. Arrive at the same hour that a pro would, with his or her big camera, and you'll get pro results from your iPhone.

## iPhone Photo Tip: How to ditch reflections

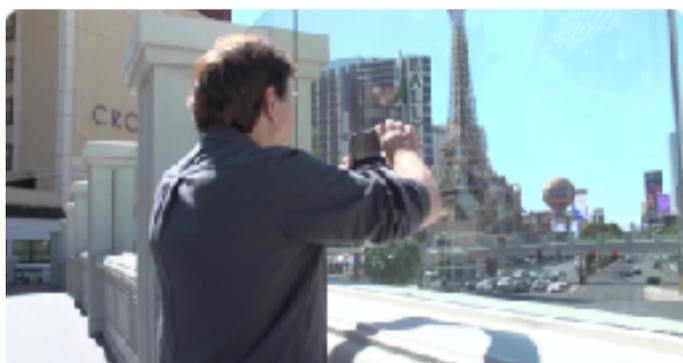
We've all been there. We're trying to get great food shots in a bakery, but the brownies and cookies are hidden behind reflective glass. Our shot is ruined!

Or we've paid good money to go to an urban rooftop or another location for the best view in town, only we're stuck behind glass. Foiled again! The glass seems dirty, but it's not. Still, it's ruining your shot by catching the daylight reflections, your image and any other bright objects out there.

So what to do? Thanks for asking. Because we have a common sense solution.

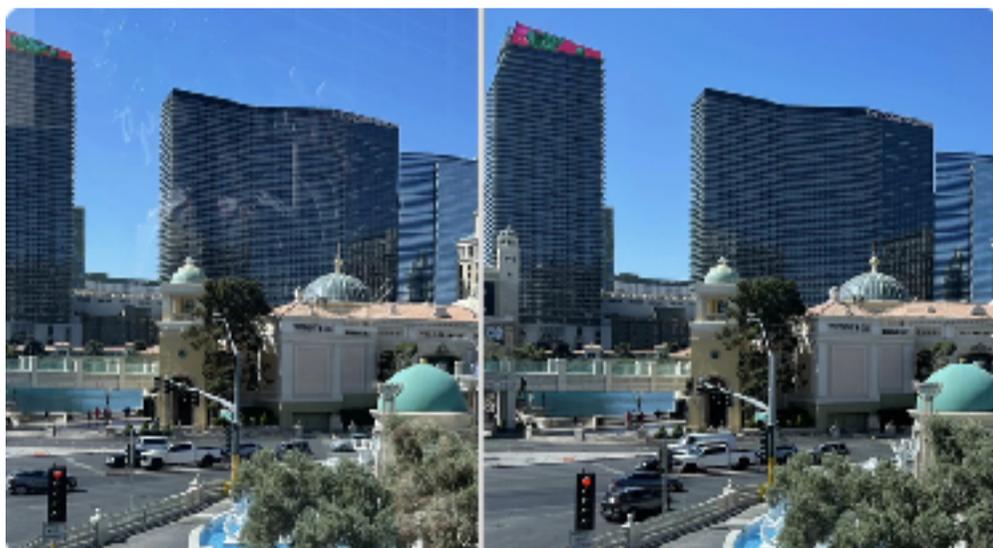
Get in really tight and basically press the smartphone lens to the glass. The closer you get, the more likely it is that you'll see the reflections disappear.

You couldn't do with this with a lens on a big camera, since they're not flat like smartphone lenses. Their round glass sticks out from the lens, and there's the outer shell as well that prevents you from getting in tighter. This is an example of where photographing on a smartphone gives you a clear advantage over the bigger, higher resolution traditional camera.



Take a look at this before and after example from our recent Las Vegas Photowalk episode (directly above) where the raised pedestrian crosswalks theoretically give you a great vantage point for a skyline shot.

In the shot on the left, I stood back from the glass. For the right image, I just got right in there and pressed the lens to the glass.



## iPhone Photo Tip: The Selfie Timer

If you're not using the Selfie Timer on the iPhone, you're missing out on one of the great features.

It's the basic timer, which gives you either 3 seconds or 10 seconds to have the iPhone snap the shutter without putting your hands on the little white shutter button.

The advantages to the timer:

--When shooting a selfie, you're given time to set up the shot accordingly, and don't have to worry about getting your finger onto the shutter.

--You can do normal photographs, putting the camera against a book, a wall or atop a tripod, to get your group family shot without having to ask someone to take the photo for you.

--When using Night Mode and photographing in darkness, pressing the shutter could add camera shake to your shot. Set the timer instead to 10 seconds, and have the camera snap without the shake issue.

The timer is hidden in that menu of iPhone camera features we talked about in an earlier tip. To get there, open the Camera app, select the arrow to get the menu to pop up, and scroll across the screen. On most phones, it's the next to last feature, in-between exposure control and filters.

## iPhone Photo Tip: Shade is your best friend

As I mentioned in a previous tip, timing is everything for photography. People look best when the light is softer, the colors of the world are warmer before the sun comes up and after she goes down.

But I have a tip that can make people look great all day long. Shoot in the shade.

When you photograph people in bright sunlight, they acquire giant, raccoon like shadows under their eyes. Put them in the shade and you get, soft, even, people pleasing light. Shade is really good to solve the problem.

You know how a picture is worth 1,000 words? Well, this bright sunlight shot of KTLA-TV reporter Rich De Muro says it all, right?

No matter where you are, you can usually find shade. If one side of the street is sunny, the other side usually has some shade. At a park, even when the sun is going strong, if you get as close as possible to the tree, you can usually find some shade there for you.





## **iPhone Photo Tip: The Magazine Trick**

So what do you do if you want to take a nice portrait of someone on a bright sunny day, and there's no available shade anywhere?

Make it yourself, with the Magazine trick.

If you're out and about, it's usually pretty easy to pick up a free newspaper, real estate magazine or the like. Put it in your hands, and hold it over the subject, to create your own shade.

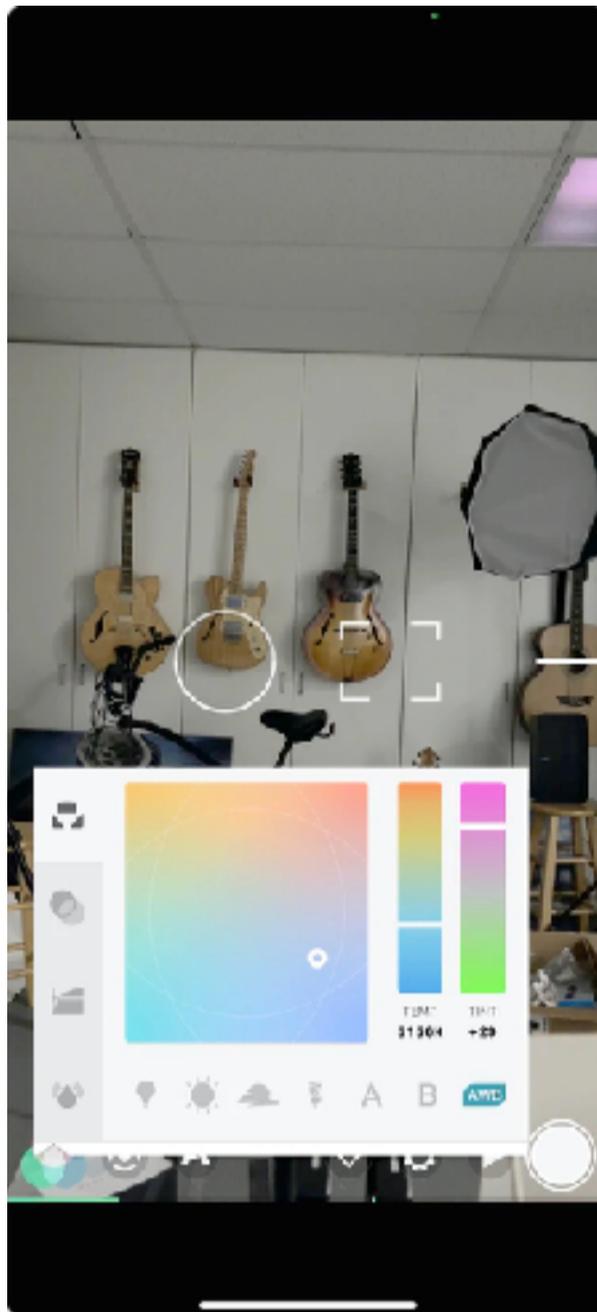
Here I am, holding a magazine to demonstrate, one of those freebie tourism mags to promote the city of Newport Beach.



I held the `zine over our friends Chris and Tanya Raney, in the Newport Beach section of town called Balboa Island. I found someone to get the shot while I stood there.

See the difference with Chris. Those pesky shadows went away. Tanya is less dramatic, but the shot is 100% improved, thanks to the magazine trick.





*The app Filmic Pro lets you adjust white balance with more precision than many other apps.*

## **iPhone Photo Tip: Ditch Automatic**

The great thing about the iPhone is that everything is automatic. You don't have to set the exposure, adjust focus or anything else.

Which is great when it works. Until it doesn't.

The photo is indeed too dark. Or light. The focus isn't tack sharp. The color is a little off. What if you could use the iPhone camera like a DSLR or mirrorless camera?

Luckily, there's an app for that. Many of them, in fact.

First of all, the basic Camera app on the iPhone lets you adjust focus rather easily. Just put your finger on the area in question, and a yellow box shows up, allowing you to lock focus there.

Exposure? On the iPhone Camera app, directly in-between Aspect Ratio choice and the Timer, is the exposure adjustment tool, which lets you go up or down as many as 2 virtual F stops in making the image either lighter or darker. Remember, in the Camera app, you find the tool by clicking the arrow at the top of the screen in the Camera app, which brings up the various choices that also include Night Mode, Flash and Live Photos.

The app Filmicpro, which happens to be a favorite of ours here, lets you adjust the color balance for stills and videos. Ditto for Adobe Lightroom Mobile, which beyond great editing tools, also lets you compose and shoot within the app. Tools include everything the great photographer needs: exposure compensation, ISO adjustment and White Balance. Plus, you can shoot your photos in the RAW format and process them directly in the app.



## iPhone Photo Tip: Zoom Tips

Most recent iPhones have at least 2 lenses, if not 3 for photography. On the Pro versions, we get ultra-wide, wide and what Apple calls "Telephoto."

The 13 Pro models telephotos lenses have a 77mm equivalent, to the 66mm on the 12 Pro. That's what those of us who have been in the business a long time call a "Portrait" lens, but the end result is the same: you'll get a lot closer to the action by clicking on the telephoto.

Sadly, many people go even further, by pinching on the screen and thinking they are zooming in to get even closer than the 66mm or 77mm will allow. But they're not.

All they're really doing is cropping the screen to get closer, using Apple's Digital Zoom. The final result isn't pretty.

So we have a better idea for you. You want to really get closer to the action? Use your feet.

Really. You're at a school play and want to get a closeup of the lead. Are you going to take the shot from your seat, or get up closer to the stage (if they'll allow you) for a way better image?

It's just common sense.

Our experience is that many people are shy, and don't want to step out of their comfort zone, instead letting the zoom do the work for them. Well, until the iPhone gets a real zoom, like one that extends to 200mm or more, you're going to have to get over your shyness and do as photographers do.

Remember, it's all about the shot!

## iPhone Photo Tip: Multiple angles

All photos by Jefferson Graham

Ever look at the world and be enthralled with the way it looks, then whip open your iPhone for a shot, and it just pales?

There's a solution: move around until you get the shot right.

You know the expression, there's two sides to every story? In photography, there are four sides. I always tell people that if they don't like the way the image looks when you shoot it from the right, try the left instead. Go up, go down. Try it from the side. Go up. Go low. Keep moving until you get it right.

Photo #1: Manhattan Beach, California lifeguard tower from behind (Above)



Photo #2: Lifeguard tower from the right side



Photo #3: Straight on



Photo #4: From the left side

Which of the above shots would you pick? To our eyes, it's pretty easy selection: #1 or #2. The first shot is compositionally pleasing, and the morning sky is beautiful, but #2 has the seagull atop the tower and the pier in the background, so it's a hard one to pass up.

And that's the great thing about shooting on the iPhone. You can easily get all four sides to the image, and make the decision on which one is best later when you get home. The important thing is to have the choices.

As long as you've subscribed to our tip about managing storage, you should be in great shape. And note that the multiple angle tip also applies to anyone shooting portraits. You know how people talk about having their good side?

Exactly. Photograph them from the left and right, and also try looking down slightly at them for angle #3. Sometimes this gives a better look at them that evens out their neck and chin lines. What you don't want to do is go for angle #4, shooting low and looking up at a person, as this makes them look distorted and round.



## Phone Photo Tip: Eliminate Clutter

We like nice clean shots.

Our favorite portraits are people in front of a blank wall, you know, a traditional portrait where you focus on the face in front of a backdrop and nothing else in the background to avert your eyes.

Many people like to see themselves in front of famous landmarks, or a sweeping ocean, and that's fine. I would just argue to make sure the photo is free of clutter as well.

Say you're photographing with the beach in the background. What's it gonna be? Just the subjects, or people walking by in the frame, or surfing? I'm for number one, and suggest that when you frame your shot, you compose accordingly. (Of course, you could always come home, and remove these people from the shot simply with Photoshop software.) Why not make it easy on yourself and eliminate the extra work?

The biggest thing to look out for are photos of people in the park, near trees, as there's nothing worse than seeing a tree growing out of someone's head. I try to move our subjects accordingly, and have the tree on the side of them instead.



## iPhone Photo Tip: Panoramas

The widescreen look from great old movie westerns can be yours, easily, by clicking on the Pano button in the iPhone Camera app and having patience.



The Pano tool can really come in handy in situations like the above shot. Even at ultra-wide, Jeff couldn't fit in all the letter from the Hollywood sign in the shot. The only way he could do it was by going pano.

How to do a Pano? It's very easy. Open the app, and put the phone into the vertical position. You'll see an arrow directing you to move the camera continuously in one direction. Do as you're told, but do so without moving your body position. In other words, pan across the room with your body, without moving your feet. And that's all there is to it!

Remember that on the iPhone, you can tap the arrow to change the direction of the panorama. Then tap shutter button to begin and remove it. As you pan, the iPhone is taking dozens of shots to merge together. When you've reached the end of your image, tap shutter again to finish and take a look at the final product in the Photos app.

Most people aren't satisfied, and try over and over to get it right. Maybe the curves of the skyline look distorted. In that case, try to be steadier and keep your composition on a straight line.

We like shooting my panos using a small iPhone grip, which gets me steadier shots for both the panos and videos.



## iPhone Photo Tip: Open Camera From Lock Screen

Did you know you can open your camera from the lock screen?

The iPhone's lock screen has two shortcut buttons: one for the flashlight and one for the camera. To launch the camera, long press the icon until you feel a slight vibration. Then take your pic and close the app without ever unlocking your phone.

## iPhone Photo Tip: Portrait Mode

We all love to blur backgrounds for portraits, to keep the eyes focused on the subject and not distractions (tip #15!) so Apple's Portrait Mode is a Godsend.

Not only does it blur the background automatically for us, with a look that rivals those from big, expensive mirrorless and DSLR cameras, but we can change the look after the fact, making it blurrier or less blurry and changing the lighting effects.

You can use Natural Light, and expanding to Studio Light, Contour, Stage Light, Stage Light Mono and Mono (black and white.)

The Mono feature is a great way to shoot a professional headshot for someone, using any blank wall you find out in the field. No studio needed!

And below, Natalie is shown photographed in Portrait Mode, with a blurry background. The companion shot is an after-the-fact edit, removing the blur, from within the Photos app.



Portrait Mode works on all iPhones going back to the 7+, so anyone reading this should be able to play along. And using it is very easy. It's one of the shooting modes available in the Camera app, in-between Photo and Pano.

For those with higher-end iPhones with telephoto lenses, like the 13 Pro Max, you're given the option of photographing wide angle or telephoto portraits.



Our suggestion: always go for the telephoto. You'll get more blur and a cooler shot. The camera window will guide you there, with a 1x and 2.5 or 3x offering.

## iPhone Photo Tip: JPG vs. HEIC

When shooting images on an iPhone, Apple gives us the choice between good ol' JPG and the newer HEIC, which has a smaller file size.

The idea is that since we're taking most of our photos on smartphones, and we don't have limitless storage, the smaller HEIC files are a way to stay within our storage limit on phones, and not constantly be out of room. HEIC files, which Apple assures us is the same quality as JPG, has a file size a good 50% smaller than JPG.

That's great. But you can't use HEIC everywhere. For instance, WordPress blogs and Pinterest and some Windows computers. There are workarounds, but do you want to waste time with workarounds?

That said, Adobe says that HEIC files are capable of higher quality than JPG, citing "a broader dynamic range capabilities."

But while Apple introduced HEIC as a default file for iPhones and iPads in 2017, there are still compatibility issues. "You may even need to convert your HEIC files to JPEGs when transferring photos from an iPhone to a PC," notes Adobe.

That's why we prefer to set the default camera choice to JPG. For now, anyway.

## iPhone Photo Tip: Change Perspectives

You may have seen the photo of Jeff laying on the ground to get a shot in one of these tips. He likes to shoot from all sorts of perspectives, up at his 6 foot 2 inch eye level, down a little lower if he's shooting portraits of people who are shorter than he is to meet their eyes, and going really low, just because he can.



## **iPhone Photo Tip: Use Volume button to snap**

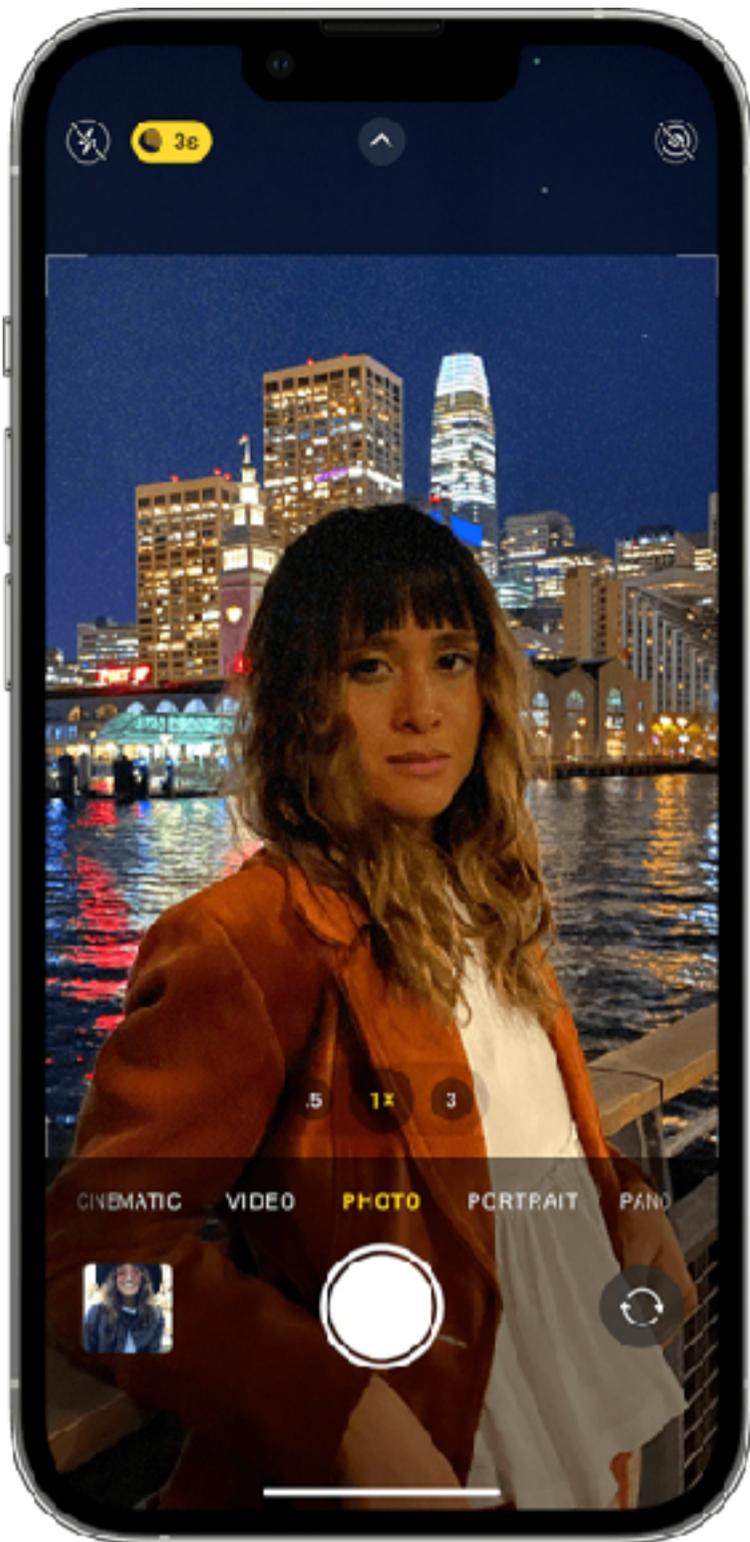
You don't always have to reach for the white shutter button to snap your photos. The volume button on the side of the phone can do a nice job too.

Advantage: It's easier to have two hands on the phone when you do it this way, and thus, get a steadier shot. Watch someone put their finger on the white shutter button, and you will see the camera shake, we guarantee you.

And it's a great way to snap a Selfie without having to reach awkwardly for the shutter button.

There are a few tricks you need to know. For starters, while both the top and bottom volume buttons will do the job, both have different functions if you leave your fingers depressed on them.

The top button will both snap the shutter, and if you leave your finger there, shift directly to Burst mode (tip #24), shooting rapid fire shots that help you stop action. And if leave your finger on the bottom volume button, it will shift into an instant movie, without you having to switch modes to Video.



## iPhone Photo Tip: - Night Mode

Try out Night Mode for a late night long exposure. To see the feature at its best, put the phone on a tripod and adjust the setting to manual long exposure. You can keep the shot open as long as 30 seconds.

Night mode automatically turns on when the camera detects a low-light environment.



If you are using a tripod you can adjust the capture time. When you take a photo in Night mode, a number appears next to the Night mode icon to indicate how long the shot will take.

To try longer Night mode photos, tap the Night mode icon. Then use the slider above the shutter button to choose Max, which extends the capture time. When you take the photo, the slider becomes a timer that counts down to the end of the capture time.

You can even make time-lapse videos in Night mode. Open the Camera app, then swipe to the far left until you see Time-lapse. Tap the Shutter button to capture your video.

Night mode Time-lapse is available on iPhone 13, iPhone 13 mini, iPhone 13 Pro, iPhone 13 Pro Max, iPhone 12, iPhone 12 mini, iPhone 12 Pro, and iPhone 12 Pro Max.

You can also use Night mode with Portrait Mode.

To turn off Night mode, tap on the moon icon at the top of the Camera app interface to open up the Night mode slider and then slide it all the way to the left to turn the feature off entirely for a photo.



Night mode will need to be turned off on a photo by photo basis, as it is meant to come on automatically. There is no setting to disable it permanently.

## **iPhone Photo Tip: Use A Remote Release For Sharper Pictures**

For the most stable of shots, use a remote USB trigger like the Moment or PhoneSkope Bluetooth Remote to trip the shutter or use the built-in timer. If you physically touch the iPhone to make a photo, you will most likely introduce camera shake which can make your photos blurry. The trick to avoiding this is using a Bluetooth shutter release.

We carry two different Bluetooth shutter releases with us at all times, having one as a backup in case the other fails. The Moment Bluetooth Remote is \$14.99 and lets you trigger your phone's

camera from up to 10 meters away with the touch of a button. There's also a built in attachment cord to clip to keys, tripods, or just about anywhere so you're always ready to shoot.

We also carry the Phone Skope Bluetooth Shutter Button. It's \$24.99 a little beefier than the Moment release and since we have big hands I prefer it. It works much the same way as the Moment release but it can be recharged via mini USB and the Moment release requires a battery.

Either of the aforementioned releases works on an iPhone or even with most Android phones.

**BONUS TIP:** If you are in the iOS eco-system, you can use your Apple Watch as a remote trigger for the Apple native Camera App.



## iPhone Photo Tip: Stop action by using Burst Mode

If you're photographing a moving subject like a dog running, it's easier to capture that perfect pose with Burst Shutter Mode. This is like a motor drive on a conventional ILC camera. It helps you to take crisp, clear, action shots. It's also good for getting the best expression in a portrait. Since people sometimes blink or move their face in a way that is unflattering, taking 10 frames per second increases the chances of getting the perfect facial expression.

There are many other uses for this feature such as freezing moving subjects in the wind or capturing splashing water. Let creativity be your guide.

On iPhone XS, iPhone XR, and later, swipe the Shutter button to the left to take rapid-fire photos. On most phones, this will make 10 exposures each second that you hold down the shutter button.

On iPhone X and earlier, touch and hold the Shutter button and just lift your finger to stop.

There is a counter that shows how many shots you took. You can then look at Photos and save the shots you like, and discard the rest.

To select the photos you want to keep, tap the Burst thumbnail, then tap Select. Gray dots below the thumbnails mark the suggested photos to keep. Tap the circle in the lower-right corner of each photo you want to save as an individual photo, then tap Done. To delete the entire Burst, tap the thumbnail, then tap the Delete button which looks like a trash can.

Device	Diagonal size	Logical resolution	Scale factor	Actual resolution	Aspect ratio	PPI
<b>iPhone 13 Pro Max</b> and 12 Pro Max	6.7"	428 × 926	@3x	1284 × 2778	9 : 19.5	458
<b>iPhone 13 / 13 Pro</b> and 12 / 12 Pro	6.1"	390 × 844		1170 × 2532		460
<b>iPhone 13 mini</b> and 12 mini	5.4"	375 × 812	@2.88–3x <sup>1</sup>	1080 × 2340		476
<b>iPhone 11 Pro Max</b> and XS Max	6.5"	414 × 896	@3x	1242 × 2688		458
<b>iPhone 11 Pro</b> and XS, X	5.8"	375 × 812		1125 × 2436		
<b>iPhone 11</b> and XR	6.1"	414 × 896	@2x	828 × 1792		326
<b>iPhone 8+</b> and 7+, 6s+, 6+	5.5"	414 × 736	@3x <sup>2</sup>	1242 × 2208 <sup>1</sup>	9 : 16	401
<b>iPhone SE (gen 2)</b> and 8, 7, 6s, 6	4.7"	375 × 667	@2x	750 × 1334		326
<b>iPhone SE (gen 1)</b> and 5s, 5c, 5	4"	320 × 568		640 × 1136		
<b>iPhone 4s</b> and 4	3.5"	320 × 480		640 × 960	3 : 4	
<b>iPhone 3GS</b> and 3G, gen 1			@1x	320 × 480		163

By the way, there is no way to turn off Burst Mode. But you can disable it by taking any of the following actions. enable HDR enable flash enable timer.

## iPhone Photo Tip: Shoot in 4:3 Mode & crop in post

The iPhone is capable of recording photos or videos in several different aspect ratios. For example, a typical video aspect ratio is 16x9 while many still cameras use a 4:3 or even square 1:1 ratio.

You can set the ratio in the iOS camera app but it's important to note that you're actually just cropping info from the original file.

In our opinion, it's better to shoot in the native maximum resolution and apply crop ratios in post. Using the chart below you can see how several iPhone models are impacted by cropping.

(NOTE: There is one advantage to setting your aspect ratio in advance and that is it may help you better visualize how you want your final image to come out.)

## iPhone Photo Tip: - Get closer for a better portrait and bokeh

Getting close to your subject makes photos more dramatic images and also reduces depth-of-field which gives a more pleasing bokeh.

Apple's Native Camera App has a "Portrait Mode" that works when you're close enough you can change both the lighting and the depth of field during or even AFTER the shot. Portrait mode offers the following lighting effects:

Here's how:

Choose Portrait mode.

Follow the tips onscreen to frame your subject in the yellow portrait box.

Drag the cube to choose a lighting effect:

**Your choices are:**



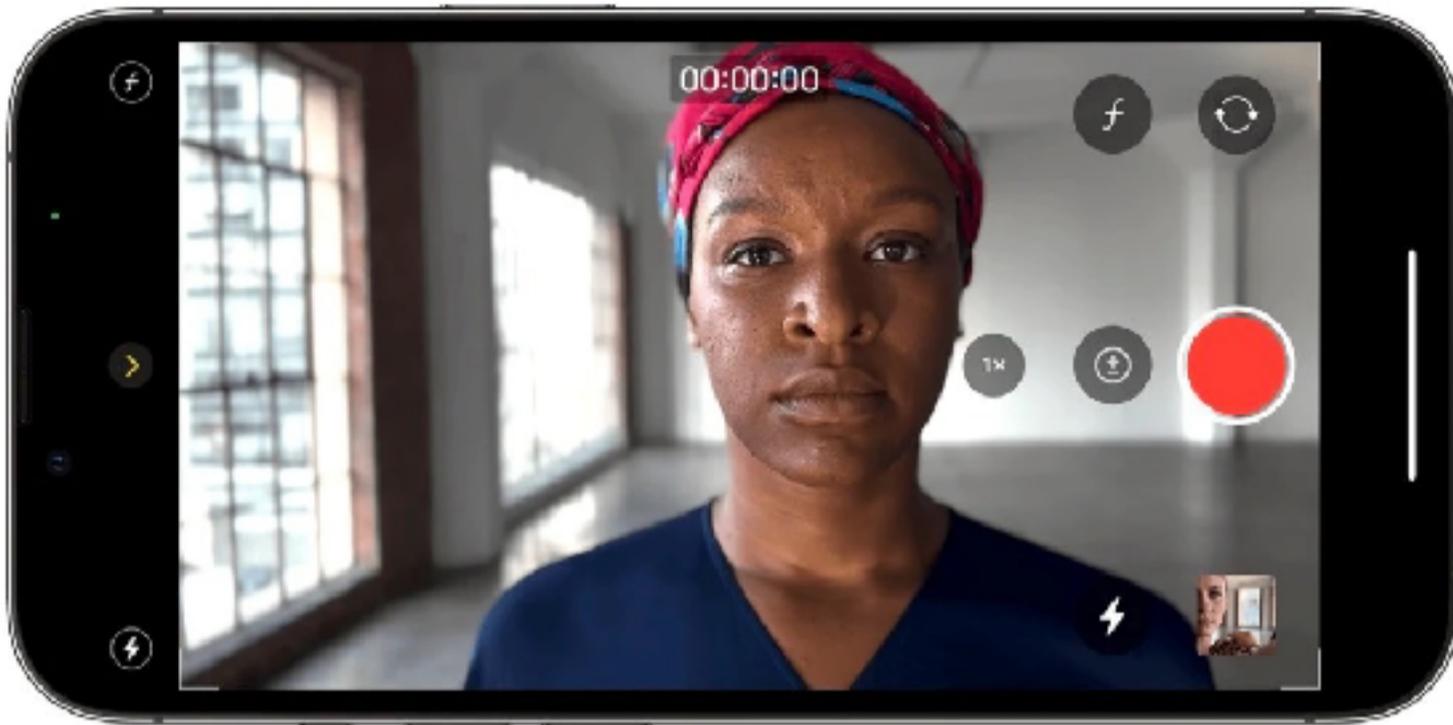
**Natural Light:** The face is in sharp focus against a blurred background.

**Studio Light:** The face is brightly lit, and the photo has an overall clean look.

**Contour Light:** The face has dramatic shadows with highlights and lowlights.

**Stage Light:** The face is spotlighted against a deep black background.

**Stage Light Mono:** The effect is similar to Stage Light, but the photo is in classic black and white.

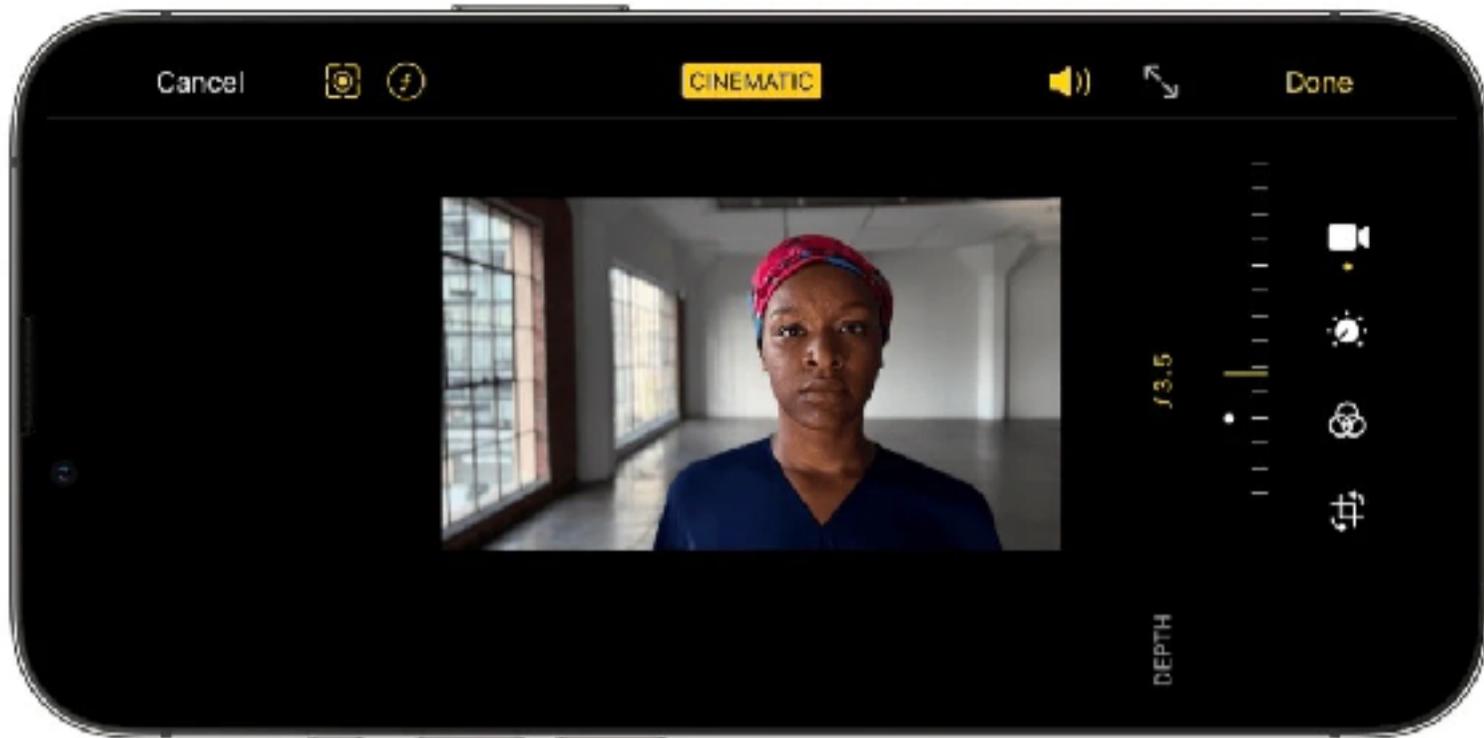


**High-Key Light Mono:** Creates a grayscale subject on a white background (available on iPhone XS, iPhone XR, and later).

You can also adjust the Depth Control in Portrait mode.

Choose Portrait mode, then frame your subject. Tap the Depth Adjustment button in the top-right corner of the screen.

The Depth Control slider appears below the frame. Drag the slider to the right or left to adjust the effect. Tap the Shutter button to take the shot. After you take a photo in Portrait mode, you can use the Depth Control slider in Photos to further adjust the background blur effect. See Edit Portrait mode photos.



## iPhone Photo Tip: Use Cinematic Mode

You can emulate a rack or pull focus shot by shifting the camera from one angle to another.

On iPhone 13 models, Cinematic mode applies a depth-of-field effect that keeps the subject of your video sharp while creating a beautifully blurred foreground and background. In the Photos app, you can change the focus subject where the effect is applied, and adjust the level of background blur—or depth of field—in your Cinematic mode videos. You can also turn off the effect.

Cinematic mode videos can be edited on iPhone XS, iPhone XR, and later with iOS 15.

Camera automatically identifies where to focus while you record in Cinematic mode and can automatically change focus if a new subject is identified. You can also change the focus subject manually.

In Photos, open a video you recorded in Cinematic mode, then tap Edit.

White dots under the frame viewer indicate where Camera automatically changed the focus while recording. Yellow dots indicate where the focus was manually changed.



Pro and adjust them on your video timeline, changing the focus from one subject to another.

Play the video, or slide the white vertical bar in the frame viewer, to the point where you want to change the focus.

Tap the new subject, outlined in yellow, on the screen to change the focus; double tap to set automatic focus tracking on the subject.

A yellow dot appears under the frame viewer to indicate the focus was changed.

Note: You can also touch and hold the screen to lock the focus at a specific distance from the camera.

Repeat the steps above to change focus points throughout the video.

To remove a manual focus change, tap the yellow dot under the frame viewer, then tap the Trash button.

Tap Done to save your changes.

Tap the Manual Tracking button to toggle between Camera's automatic focus tracking and your manually selected focus points.

You can even export these videos to Final Cut

## iPhone Photo Tip : Capture Great Audio

If you shoot video on the iPhone don't forget the audio. It's as important if not more important than video. People will watch a grainy video but they won't watch a video with horrible sound.

While the built-in mics on the new iPhones are amazing, you're still better off using third-party, external mics if you want really good sound.

Good mics are important and this is NOT the place to try to save money on your gear. Buy the best mic(s) you can afford. You'll never regret it.

Starting with the basics, a simple wireless lav mic setup is going to work when you want interviews. You might need a shotgun mic for either ambient sound or for group recordings.

While it's not cheap, the Rode Wireless GO II 2-Person Compact Digital Wireless Microphone System/Recorder is extraordinarily easy to use, reliable and sounds great. You don't have to go to the trouble of pairing these mics with a transmitter. Everything comes out of the box ready to go.

While it's not cheap, the Rode Wireless GO II 2-Person Compact Digital Wireless Microphone System/Recorder is extraordinarily easy to use, reliable and sounds great. You don't have to go to the trouble of pairing these mics with a transmitter. Everything comes out of the box ready to go.

It's as fool-proof a wireless set up that you can find. You get an out-of-the-box and ready-to-go on-set system. Clip each miniature transmitter to clothing, attach it to a belt, or slide it in a pocket; use it as a lavalier mic (no need for a separate mic), or operate it as a traditional bodypack transmitter with an external lav mic such as the Rode Lavalier GO (available separately).

Thanks to the receiver's minute form factor and integrated clip, it provides the flexibility to be easily mounted on a camera, in a sound bag, or to a mobile device. Its bright, high-contrast display shows battery status for the receiver and transmitter, audio level, signal strength, and more.

If you want to save some money, the Rode VideoMic Pro Camera-Mount Shotgun Microphone is a great semi-professional mic that is perfect for recording ambient sound, for mobile journalists or run and gun vloggers who need a few feet of distance between themselves and their subjects. The unit runs on widely-available 9V batteries and will last for about three full days in constant use. It has a 3.5mm TRS output cable so you will need an adapter to record it directly into the iPhone but most standalone field recorders can also accept 3.5mm cable inputs. This mic has a gain and bass roll-off switch which helps customize the sound. It comes with a brilliant shock mount and windscreen. I have used this mic extensively and in its price range, (\$149) it has no equal.

If you want to save even more money and you primarily do more vlogging and run & gun work than ENG interviews, the DEITY V-MIC D4 DUO Microphone is a great choice for under \$100 and offers the unique capability of being powered by the camera and also offering the ability to record out of



DEITY V-MIC D4

both ends of the mic. If you're doing an interview and want to record your voice at the same time as you record your subject's voice, this setup works great and I've never seen it on any other mic.

If you just need to go cheap, and you can get by with one wired, lavalier mic, the Rode SmartLav+ Lavalier Condenser Microphone for Smartphones with TRRS Connections is set up to plug directly into your iPhone without an adapter. It's the cheapest mic in my bag and I always have two with me as a backup. You can record connected directly to the phone (or field recorder) and never have to worry about wireless issues.

We should mention that sometimes connecting an external mic to an iPhone isn't as easy as it should be thanks to the proprietary port on most newer iPhones. So you may need an adapter or interface.

The DREAMGRIP Universal Lightning 2 Way Y-Shape Adapter will connect any 3.5mm TRRS mic to the iPhone's Lightning port. At less than \$20 it's worth a try. It isn't as small or elegant as the AI Micro but if you don't mind the cords dangling from the iPhone it will save you significant money.

Now if you don't already have a 3.5mm TRS to TRRS adapter, the Dreamgrip solution won't work. But there's a fix for that and it still ends up costing way less than the AI Micro. Dreamgrip also makes a TRRS to TRS 3.5 Audio Jack Cable with Reverse Adapter. It's \$13 and well worth having in your bag as a backup even if you already have a TRRS connector. You never know when something will break but odds are, most things break at the most inconvenient time. A \$13 backup is cheap insurance.

## iPhone Photo Tip: Try a camera cage or special case



Small Rig Cage

Cages help steady recording, particularly when shooting video. But they offer another feature. You can use them to connect accessories like microphones and lights with a camera case or camera cage that has handles (top/bottom/side or all of the aforementioned) Companies like PolarPro and Moment make special cases that allow you to mount add-on filters, lenses and even mics or lights. Cages from companies like Dreangrip, Beastgrip and Small Rig allow even more flexibility and more accessories.

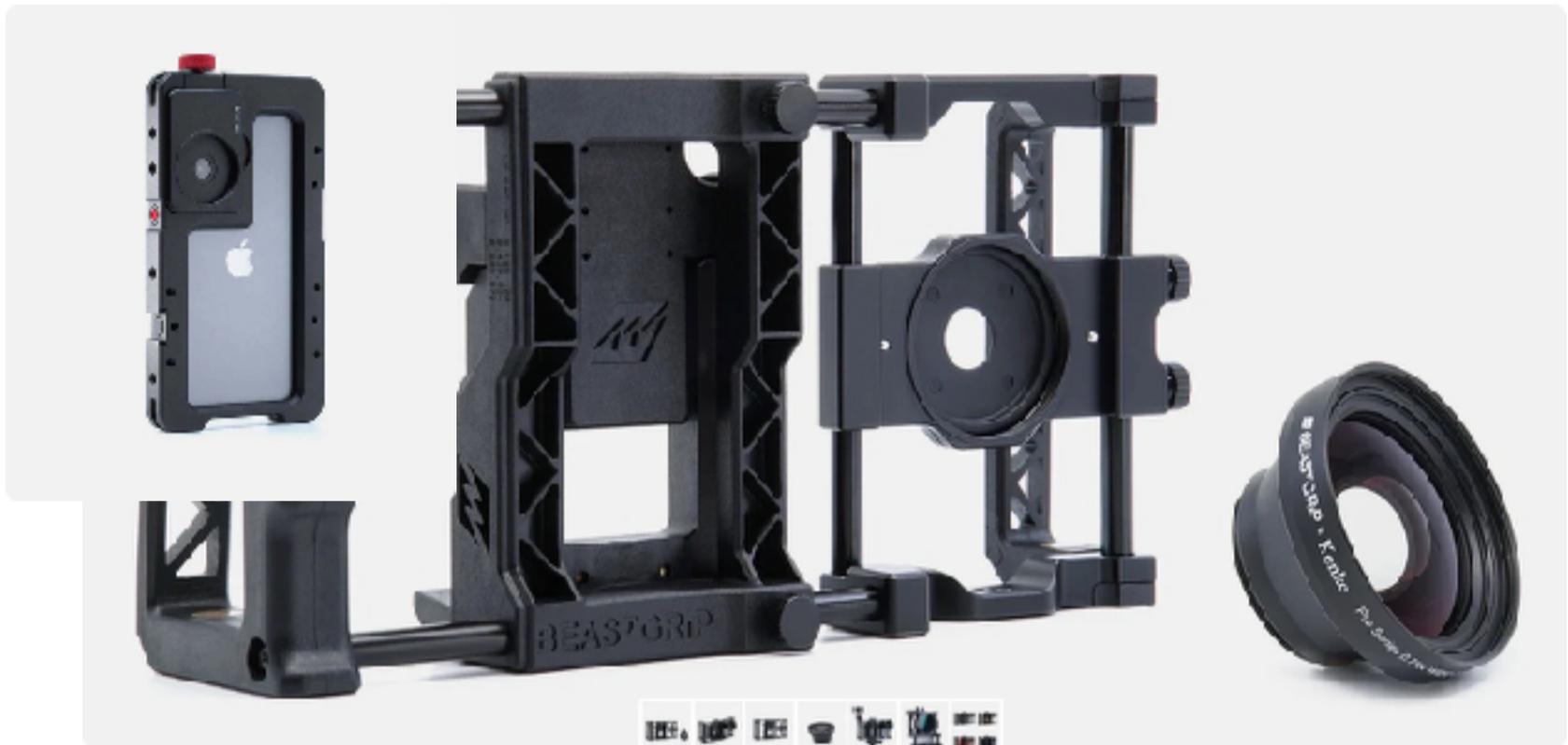
Some iPhone camera users would rather take a minimalist approach, but if you're doing major production work you may have no choice but to go with a cage.

The Dreamgrip Cage comes in a kit that is designed for ENG (Electronic News Gathering) and has lots of flexibility but does require a fair amount of assembly. The good side of that coin is that it can be assembled in multiple ways depending on what you need. The [Dreamgrip Cage](#) is universal and works with almost any smartphone you can think of.

The Small Rig cage is the lightest of the cages we've tested and very sturdy. It can be built with side handles on one or both sides or without side handles. It can also operate with a top handle (good for low to the ground POV work) or without. The Small Rig cage is phone specific, so you will need to replace it if you buy a new phone but may still be able to use things like top and side handles.

Beastgrip makes a generic cage that will fit almost any phone and is very flexible, sturdy and strong. But it's also very large and bulky. It can accept add-on lenses and filters but it's a bit clumsy to add these.

Beastgrip also makes a phone specific cage. It is smaller than the generic cage but very beefy. It's the heaviest of the cages we've tested. It weighs twice as much as the Small Rig cage but offers a bit more protection and works better with add-on lenses and filters since it can use add-in lenses and filters from almost any company.



Beastgrip Cage

It too can be fitted with extra handles that can be removed in case you buy a new phone and need to upgrade the dedicated cage.

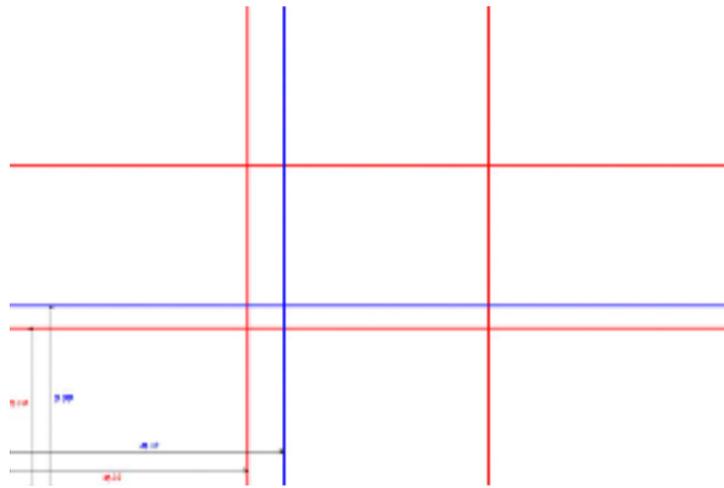
You can find out more about these products at <https://dreamgrip.com>, <https://beastgrip.com> or <https://smallrig.com>..

Each of these cages has its various strengths and weaknesses and choosing the right one for you will depend greatly on your style of shooting, your need (or lack thereof) for use with filters and add-on lenses, and your budget.

## iPhone Photo Tip: Use iPhone's Grid To Compose Better Photos

In photography, there is a well-known guideline for better composition called "The Rule of Thirds." Simply put, draw an imaginary Tic-Tac-Toe grid on your screen. Then position your subject at one of the intersecting grids. You are essentially dividing the picture into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines.

When you place important compositional elements along these lines or at their intersections, your photo will be more symmetrical and have more balance. This means the photographic subject will be more interesting than it would if you just placed it into the center of the frame.



The iPhone camera offers a grid to make this easier to pre-visualize as you make your photographs. To turn the grid on, go to settings → camera → grid → toggle it on.

NOTE: iPhone 6, or any newer version. Image Credits: apple.com, Wikimedia.

## iPhone Photo Tip: Try third-party, add-on lenses

Companies like Moment and Beastgrip make add-on, external lenses to extend your smartphone camera's capabilities, especially on older phones that don't have the three lenses. Try anamorphic lenses for wide shots.

Depending on your iPhone model, you already have one, two or three camera lenses. On the most recent models these lenses are very good and cover a focal range of approximately 13mm to 77mm. But they can be supplemented by add-on lenses which extend your creativity.

### WHY USE THESE LENSES ON AN IPHONE?

Many photographers will be well-suited to just stick with the lenses that come with their iPhone, particularly the lenses on the new iPhone 13 Pro and Max.

But there are times (especially for filmmakers) when you will want something special. If you use the wide-angle lenses from companies like Moment or Beatgrip (Wide, Superfisheye and/or Anamorphic lenses) attached to the main iPhone lens, you get an f/1.8 lens which, when combined with the wizardry of many third-party camera apps, gives you nearly distortion free shots even when at 170-degree field-of-view.

Another thing to consider is Night Mode. You cannot use that on the Apple ultra-wide Lens but you CAN use it on the regular iPhone lens and with a wide-angle add-on lens mounted, you're in business.

And speaking of the Anamorphic lens; nothing in the built-in iPhone app can deliver anything close.

While the iPhone is a tour-de-force, photographically, add-on lenses just amplify that. Do note that you will need a special phone case or adapter or cage to make these add-on lenses. You can learn more about all of this at <https://beastgrip.com> or <https://www.shopmoment.com>.



Image Courtesy Kowa -  
Best Scopes For The  
Money

## iPhone Photo Tip: Try Digiscoping

As a wildlife and bird photographer, Scott has a great deal of experience in using long (super telephoto) lenses. This has given him a leg-up as he transitions to digiscoping.

But he quickly learned that there are a few things that he still need to master and decided to build this list. That way, if you're like Scott, just getting started in digiscoping, you might be able to save yourself some trouble since he's already made all the mistakes you can possibly think of!

So let's start with the most basic (and for some) most challenging part of digiscoping. Getting your glass on a subject.

1. Most scopes come with an eyepiece that allows for various degrees of magnification. When you're trying to acquire a subject using the scope, make sure you start by using your minimum magnification. This makes it easier to "get on the bird" as we say in the birding world. You can always zoom in once you've acquired your subject.
2. Adjust the eye relief. Selecting the proper eye relief allows the user to maximize image sharpness. When set properly, the eyepiece should rest gently on your face allowing you to see a complete field of view image in focus. When using camera adapter, it's almost always a good idea to extend the eye relief so it's fully deployed - maximum relief. This helps get sharper photos.
3. Be sure that you're using a very sturdy tripod and tripod head. You may find it difficult to get accurate focus and hold it if your scope is shaking because it doesn't have enough support.
4. If you're having trouble finding a specific subject (let's just use a Northern Cardinal as an example) and you know where the bird is GENERALLY, look for landmarks nearby his perch. Scott's

Kowa scope has a sight on the end of the objective lens that he can use to point the scope in the general direction he needs. Then he can find nearby larger landmarks and use that as an aide to eventually finding the cardinal.

5. Most scopes have a fine adjustment knob and a coarse adjustment focus knob. Start with the coarse adjustment and then switch to the fine adjustment to get the best focus.
6. Practice with larger, stationary subjects before you try to tackle moving subjects. Digiscoping is an art form and like all art forms, it takes practice. Learning to focus will be your biggest obstacle so pick perches not birds, if you get my drift. Once you're focused on the perch you'll get the bird when he returns.
7. Having a large objective lens can really help you keep your shutter speeds up which can be crucial when you're photographing living, moving, creatures. Unfortunately, these cost more and are heavier but if you're serious about getting the best results, you might have to compromise your back and your budget.
8. If your scope has a sun shade (or lens hood) use it. It will cut down on reflections and refraction. This leads to clearer images.
9. Keep your scope clean. It's best to use an air brush (not compressed air with chemicals) and then a light brushing of a microfiber cloth or very soft lens brush made specifically for camera lenses. If you do need to remove oil or fingerprints, some people will advise you to breathe on the lens and then wipe it off with a microfiber cloth. This can be bad advice. Some optical coatings might be damaged by breathing on them. It's better to use a high-quality optical class cleaner, sprayed directly onto a microfiber cloth (not the lens) and then sparingly.
10. If you are using a spotting scope with the naked eye or a DSLR, while digiscoping, NEVER look directly into the sun. This can cause blindness.

## **Conclusion**

I've heard stories of photographers trying to digiscope using a spotting scope and giving up on their first try. I encourage you not to take that approach. Learning new skills takes time and in my experience, brief as it may be, I've found using a spotting scope to safely view birds has been incredibly rewarding.



Side lighting



Back Lighting

## iPhone Photo Tip: Lighting for lay flat images

When we do product photography for eBay, Craigslist and other for-sale sites, we often turn to lay flat images, with our camera directly above the product.

And we often use overhead lighting, directly over the product. It's nice, flat and efficient. It's just not great looking.

Why not try side lighting or back lighting instead, and bring some drama and style to the photo?

In the one picture is worth a thousand words example, take a look above and below.



Overhead lighting

# iPhone Photo Tip: Use ProRes and Why ProRes on the iPhone is a big deal...

(Image courtesy FilmicPro - our favorite video app for the iPhone which fully supports a ProRes workflow)

This is not a white paper or even a deep dive on Apple ProRes, but it does take a step or two towards better explaining why I think ProRes on the iPhone is a game-changer.

ProRes is a video CODEC and industry standard with nearly universal acceptance. If you live in the Apple ecosystem as we do, (and you may very well if you're interested in reading my posts about the iPhone) then ProRes is a Godsend. It's an Apple invention and it works nearly seamlessly with tools like FinalCutX.

The iPhone gives you a choice between different CODECS for video. You could use HEVC - which is widely popular. But by switching to ProRes you gain several advantages. Before we explain those advantages, We'll mention that all CODECS are about compromise. You have to balance file size (compression) with image quality (image fidelity) and editing performance (complexity and speed.)

For us, the choice of ProRes is a no-brainer. It ticks all the boxes as far as we're concerned. It does have a cost in file size, but we are willing to pay it.

There are two main reasons for this.

1. It retains image quality without massive compression which makes it easier to grade in post using Final Cut X.
2. It provides both a faster/smooth experience which also offers better image and even sound quality.

## Chroma Sampling

While we cannot find any document that proves this, We are convinced that the flavor of ProRes used on the iPhone is 4:2:2 HQ. This compares with 4:2:0 if you're using HEVC.

The difference is that 4:2:2 offers better color fidelity than 4:2:0 - and this especially matters when there is a lot of color detail in your image.

As a bonus, sound quality is also better in ProRes than HEVC. ProRes records in 48kHz while HEVC records in 44.1 kHz. It isn't a big deal, but every little bit helps.

## In Post1

There is a drastically better editing experience when using ProRes compared with HEVC. If you are lucky enough to have a computer with an M1 or M1 MAX chip, you get the benefit of special ProRes accelerators built-in. On our MacBook Pros with M1 MAX, I can edit 30 simultaneous streams of 4K ProRes video or up to seven streams of 8K ProRes video in Apple's Final Cut Pro software. Try doing that with even four streams of similar HEVC footage and get back to me. Those are just crazy specs.

As a bonus, all iPhone 13s have the native ability to playback and edit footage right on the phone! MORE Crazy.

iPhone 422 HQ ProRes is a lossless format. This means you don't suffer from generation loss, i.e. multiple exports. (Think like a drug dealer for a minute - the more you cut your Blow, the weaker it will be and the further from the original quality it will be.)

There will be the cost in larger file sizes. That's back to that compromise I talked about in the beginning of the piece. With ProRes 4:2:2 footage, file sizes for one minute of 4K 30p footage nets roughly 6GB of data.

This means that an iPhone 13 Pro with 1TB of storage (like the one I use) and which is new out of the box (not full of other data) will give you a max recording time of about two hours, limited by the storage on the phone. This is why you should choose an iPhone with as much storage as you can afford if you plan to use ProRes.

## Conclusion

XF-AVC files from my Canon XF-605 effortlessly convert to ProRes 4:2:2 using Apple's compressor. Using ProRes files from my Blackmagic Cinema Camera and combining them with footage from the iPhone 13 Pro, the Canon camcorder and the Blackmagic Cinema Cameras, we are able to get footage that goes together as if it were all shot on the same camera. We have to use some LUTS due to differences in color science, but it's all really easy to put together.



## **iPhone Photo Tip: If You Have To Have A Flash For Your iPhone**

Don't use the built in flash on the iPhone. Instead - Try this one. The Anker iPhone LED Flash, MFi Certified, with Built-in Lightning Cable for iPhone was the first off camera flash to meet Apple's MFi certification. An MFi device is certified by Apple to work within Apple's native hardware/software. For instance, the iPhone will recognize the Anker flash when it is attached and fire it.

The flash has a street price of \$35 and is four times brighter than the native flash on the iPhone and good for twice the distance. It even comes with a diffuser to make the light softer.

The flash relies on LED technology and is only Compatible with iPhone 11 and up.

While we are not a fan of small flashes, we can see a use case for this device. It's certainly better than using the iPhone's built-in flash. Since you can get this flash off the camera, that helps eliminate the dreaded red eye effect. It also allows you to do more creative lighting effects like bounce the flash or set it up as a hair light or a kicker. There are lots of potential uses for a \$35 flash.

So if you need an off-camera flash for the iPhone the good news is, Anker makes one. The company is no stranger to making accessories for smart phones and I find their products to be reliable and worth the money almost every time.

## **iPhone Photo Tip: Keep a notebook handy at all times to write down ideas for your photography/video projects**

We love to keep a little Moleskine Notebook with us most of the time so that we can write down notes about things that visually inspire us. Whenever we get into a rut, we start paging through our notes to see if we can find something that shakes some fruit out of the tree. A more modern-day equivalent would be an audio recording device such as the voice recorder on an iPhone. You can use the NOTEPAD on your MacBook or iPad. We do think however that there is some additional value in being forced to write something down. It sticks better. Write down some ideas and then go hunting for pictures that match those ideas. It's the ultimate treasure hunt.

## **iPhone Photo Tip: Shoot for yourself**

Shoot for yourself. No, I mean really shoot for yourself. Think of a photo project you've always wanted to do. Only this time, think of it as a private project. YOU are the audience. You have to make a pact with yourself. You will NEVER, EVER show the images from this project to ANYONE. In fact, you will delete the images once the project is over – all except for one which you will

use as a reminder that shooting from the heart makes the best photograph. This is the perfect kind of project for an iPhone camera.

Don't chase likes. Don't do what everyone else is doing just to get attention. Stop. Think. Reflect. Be deliberate. Make photos and videos that YOU want to make!

## **iPhone Photo Tip: Avoid noisy images**

The iPhone has a very small sensor. That means it struggles in low-light situations where high ISO is required. You can minimize noise by using one of the camera apps that gives you full control over ISO and make sure it never goes over 400. In fact 200 is probably the real limit with a goal of getting it under 100. That means your images will be clean.

If you have to shoot at a higher ISO, get a copy of Topaz DenoiseAI, which is particularly adept at removing it. In fact, Topaz DenoiseAI is probably the only program I've ever tried that actually works at reducing noise without making the details you want to preserve go soft. Many programs claim to fix the problem, but so far - only Topaz works - for me that it.

(Go to: <https://bit.ly/topazdenoisefilter> and use the code METHODS at checkout to save 15% off your purchase of Topaz DeNoiseAI. You must use both the link (<https://bit.ly/topazdenoisefilter>) and the code METHODS to get the savings.



## iPhone Photo Tip: The Most Misunderstood Thing About Depth-Of-Field

Depth-of-field is one of those photographic concepts that tends to cause beginners to stumble. Even seasoned photographers who THINK they understand it, really don't. And the thing most people completely miss is this.

THERE IS A DIRECT RELATIONSHIP BETWEEN DEPTH-OF-FIELD and SUBJECT TO CAMERA DISTANCE!

This is why, even with a small sensor on an iPhone, it's possible to get a pleasing BOKEH or out of focus background.

There is a rule that even the most ardent pixel-peeper or measure-beater can't refute. And this is that rule.

AS CAMERA TO SUBJECT DISTANCE INCREASES, DEPTH-OF-FIELD INCREASES. ALWAYS. EVERY TIME. NO EXCEPTIONS. PERIOD.

This is the law. As camera to subject distance increases, depth-of-field increases. Really. Every single time, no matter the camera, the lens, or the subject.

Now let us share with you how this applies. Let's say we're photographing a bird perched 40 yards away and posed against an open sky or the water. The distance between me and the bird is so great that at even with a telephoto lens, the depth-of-field covers the entire bird, from wingtip to wingtip, from beak to tail. If the bird was at my minimum close focusing distance - about five feet away, f/4 only provides enough depth-of-field to cover one of the bird's eyes - not the beak AND

the eyes. That's because the inverse of this rule is also true. As camera to subject distance DECREASES, depth-of-field also decreases. The next image illustrates that concept.

When you are talking about depth-of-field, the practical reason for this discussion is to discuss the near limit of acceptable focus and far limit of acceptable focus. In other words, the part of an image that is in focus, front to back, based on the photographer's selected focus point.

We were originally taught that you want to assume that your depth-of-field starts about 33% of the way into the scene (at the focus point) and ends about 66% of the way into the scene (unless you are focused on infinity.)

Turns out that its a popular misconception that depth-of-field is always 33.3% in front of point of focus and 66% behind the point of focus. That is absolutely most often true in the case of standard and wide-angle lenses, and in situations where the subject to camera distance is more than 50 feet, but NOT true at all when you start to shoot with telephoto lenses and/or close subjects. Perhaps the single most neglected factor in these discussions is subject to camera distance. Subject to camera distance and lens focal length impact what the area of acceptable focus will be – every time - every single time.

When we shoot with the iPhone 13 Pro's 77mm telephoto lens, AND I work close – i.e., at the lens close focusing limit DOF becomes VERY, VERY, VERY thin. In some cases the DOF can be near just a few inches Yep, it's true.

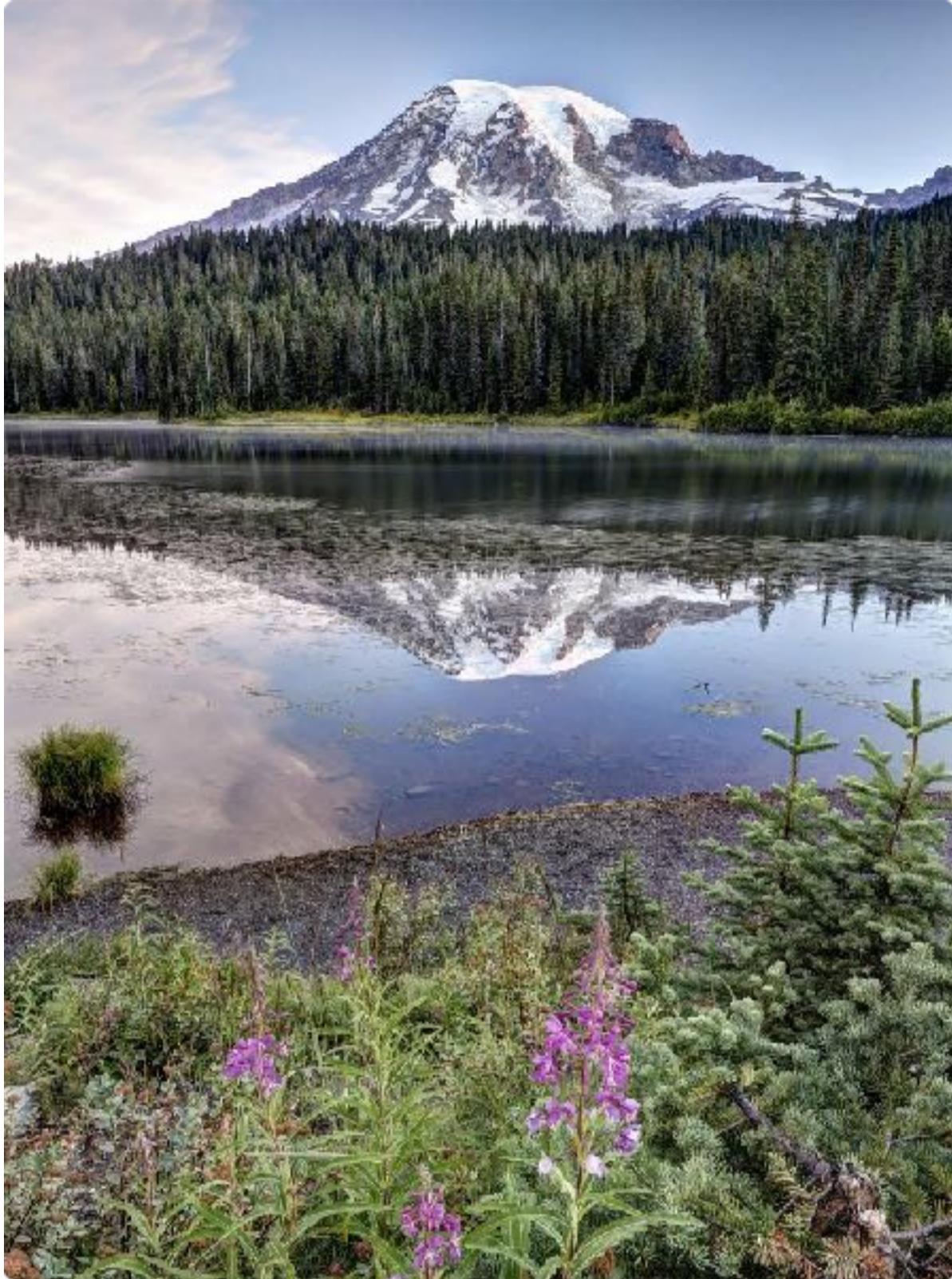
With telephoto lenses, DOF is NOT 33/66 – its more like 50/50. So that means, with telephoto lenses you get depth-of-field that will be an equal amount in front of and in back of the focus point.

Remember that as camera to subject distance increases, depth-of-field increases.

These concepts may seem vague but they are important. Over time, if you get as much experience as we have, you eventually learn this stuff and just end up knowing what your DOF will be in most situations.

If you work at close focusing distance with telephoto lenses you will have shallow DOF and it will generally be evenly split 50/50. This holds true even at very small apertures.

Don't take our word for it. Try it for yourself. Set your subject close and then far away. Experiment with depth-of-field and you'll find out that the rule is reliable. Hopefully moving forward, you'll be able to take this knowledge and improve your percentage of keepers.



## **iPhone Photo Tip: Adding Depth To Your Photos**

Adding depth to an image is a particularly useful way to make more engaging photographs.

We live in a 3D world but we work in a 2D medium. Photography lets us tell stories with our cameras but sometimes, it's nearly impossible for the camera to really help us capture what we see with our own two eyes. One way to help solve that problem is to add the appearance of depth to your landscape shots.

This can be accomplished in several ways. You can do everything from shooting in portrait mode versus horizontal mode, selecting a wide angle lens when the subject/camera distance is far apart or simply using the old fashioned rule of thirds – all these can help. We've used many of these techniques in the photo illustrating this post. But the simplest way to add depth to a photograph is to add areas of interest in the foreground, middle and background.

Building a strong relationship between the foreground and background creates the illusion of layering (sometimes called overlapping.) The eye comfortably (and subconsciously) moves from layer to layer exploring different parts of the image. This creates a feeling of depth. That depth is something that you sometimes can't put your finger on, but chances are it's one of things that strikes you about certain images that you enjoy more than others.



Let's look more closely at this image Scott made at Reflection Lakes on Mt. Rainier. In the foreground, the last of the summer flowers hang on to anchor the bottom of the image and to add some color. As we move deeper into the image the clump of grass bottom left adds a slight point of interest leading to some reeds floating in the lake and through the reflection of the volcano from about one third to one half of the way through the scene.

On this day he was particularly lucky because there was a thin layer of mist on the horizon. While it's not very pronounced there's just enough of it to be visually interesting.

Beyond the mist is the forest of pine trees at the base of the mountain. Then we have the snow-covered mountain as the main subject framed by some clouds on the left and topped off by the blue sky at the top-center of the picture.

There are at least nine different elements in this photograph that claim portions of the beginning, middle and background. Usually we feel good if we can get five or six.

All these layers give the eye somewhere to go and will hold the viewer's interest just a little longer than would be the case if any of these same layers were absent. By overlapping or layering objects, you help the viewer to reconstruct the scene in their mind. It appears more realistic to the viewer.

You may have to scout a little longer/harder to find scenes like this with interesting objects that run through the entire image, but if you're lucky enough to find them and remember to include them in your compositions, you will find yourself making more pleasing photographs.

And just remember, just because you are using an iPhone doesn't mean you cannot be contemplative and deliberate in your process.



## **iPhone Photo Tip: Quality over Quantity**

Aim for quality over quantity. What if you limited yourself on your next outing to just one photograph? Sure our iPhones shoot in burst mode and we can take lots of pictures. It's free (once you buy the phone.) But what if - what if you couldn't shoot more than one picture of one subject? What if you couldn't shoot with more than one lens or in one location? If you did that, you'd be photographing to make a point – to tell a story. Try to FEEL your next photograph. Limit yourself. Think about it. Plan it. Work hard to research where and when you'll make that image. Be very deliberate as opposed to just reacting. Be contemplative. Get to know your subject. In this scenario, you literally only get one shot. I know this stuff is deep, but it's the stuff that will make your pictures turn out great.



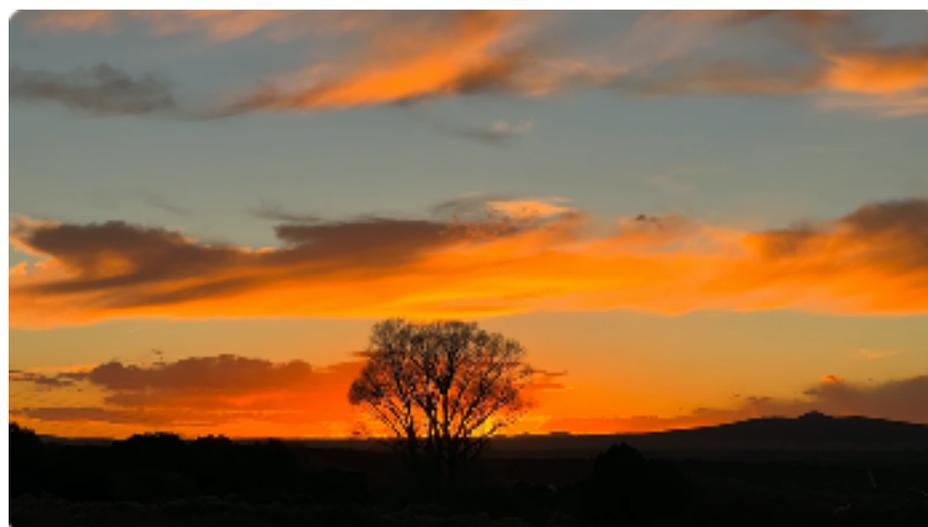
## iPhone Photo Tip: Use the foreground

It's a time-honored tradition in photography. Have something really interesting in the shot to draw attention to the scenery.

The ocean, or the ocean with a pier in it?

A ski mountain of snow, or a tree in the middle?

Colored leaves on the ground, or leaves plus trees?



Fireworks over the skies, or fireworks flying over a city skyline and the sky?

Get the idea?



## iPhone Photo Tip: Timelapse

Time lapse videos show the world speeded up, and look especially fantastic when clouds are your co-stars.

In a time lapse video, the clouds flow by at top speed, as we'd normally love to see them, cars zoom by like ants, and people run, don't walk, down urban streets.

And they're so easy to make. The iPhone Camera app has the feature built-in. All you have to do is press record and let the camera do its thing.

Well, there are a few other things to remember. You need patience, and a tripod.

A good time lapse recording should be at least one hour, and from that, you'll get about 15-30 seconds of footage. You can't hand hold it, because no one is capable of keeping the camera steady for that long.

And as far as patience, we recommend bringing a book or magazine to read with you. Because you can't just plop the iPhone on a tripod, press record, walk away and come back in an hour. Unless you live on a remote island and you're the only inhabitant. In most places, the camera would be a ready target to steal.

As for options, you're given few by Apple. You can't adjust the frame rate or use different speeds, like you can with slow motion videos. Your only option is selecting which camera lens you want to use for the video. On the 13 Pro, that's ultra wide, wide and telephoto.

In our experience, ultra best tends to work best, because fast videos like these look great at the widest range possible.

Third party apps like Skyflow and Lapse it let you change the speed of the timelapse, but friendly warning, they're not drop dead simple to use like the iPhone Camera app.



## iPhone Photo Tip: Slow-mo!

If you make travel videos, there's nothing cooler than watching the world fly by in slow motion, and it's so easy to do on the iPhone.

The great thing is that unlike time-lapse videos, you don't have to be on a tripod to get a good slow motion video. Since the frames are moving so slowly, you won't see the hurky jerky camera movement.

Good subjects for slow mo: people walking down the street, skateboarders going up and down ramps, cars zipping down the street, ocean waves flowing slower than usual, anything that comes to your mind can look cool in a slow mo.

Apple gives us several Slow mo choices on how we want to do it.

We like choice #1: 1080p hi-def video at 120 frames per second, because the other two 240 frames per second choices are just toooooo slow. They look too weird.



## iPhone Photo Tip: Experiment

In the analog film days, we had rolls of 35mm film with either 24 or 36 exposures to play with. You either shot in black and white or color, on print film or slide film, and the options were few.

Developing the film was expensive, and getting prints made even more so.

So the great thing about digital is that we're free to experiment. When a 64 gigabyte memory card costs \$20 at Target, with room for tens of thousands of photos, you can do anything you want, without fear of breaking the bank.

So have fun!

Shoot sideways, off-center, put the camera upside down, do it all! Get down on the ground to shoot ceilings in a way that would have been just too uncomfortable with a big camera. The iPhone doesn't have to go to your eye, making this much easier.

Speaking of black and white, you don't have to buy a roll of Tri-X or Plus-X film to go back and white and what Apple offers us is so much more versatile.

Early digital cameras had tools to shoot images directly in black and white. We ever liked these, because we were stuck with the monochrome version, and couldn't go back. We always preferred doing the conversion in a software program like Photoshop or Lightroom.

But the latest version of Apple's iOS software lets us change it back, after the fact.

For instance, the photo below of Jeff's old Fender Telecaster was photographed in black and white on an iPhone 13 Pro Max, using the filters that are at the tail end of the Camera app menu.



But after taking a look, he wanted to go straight back to color. So he opened the app, clicked the Edit tab and the "revert" option.

Have fun playing around.



## iPhone Photo Tip: Use the iPhone as Webcam

Webcams on computers tend to be low-resolution, 720p if you're lucky, and really poor quality.

Have an old iPhone lying around the house? Why not put it to work as a 1080p webcam with a bigger image sensor?



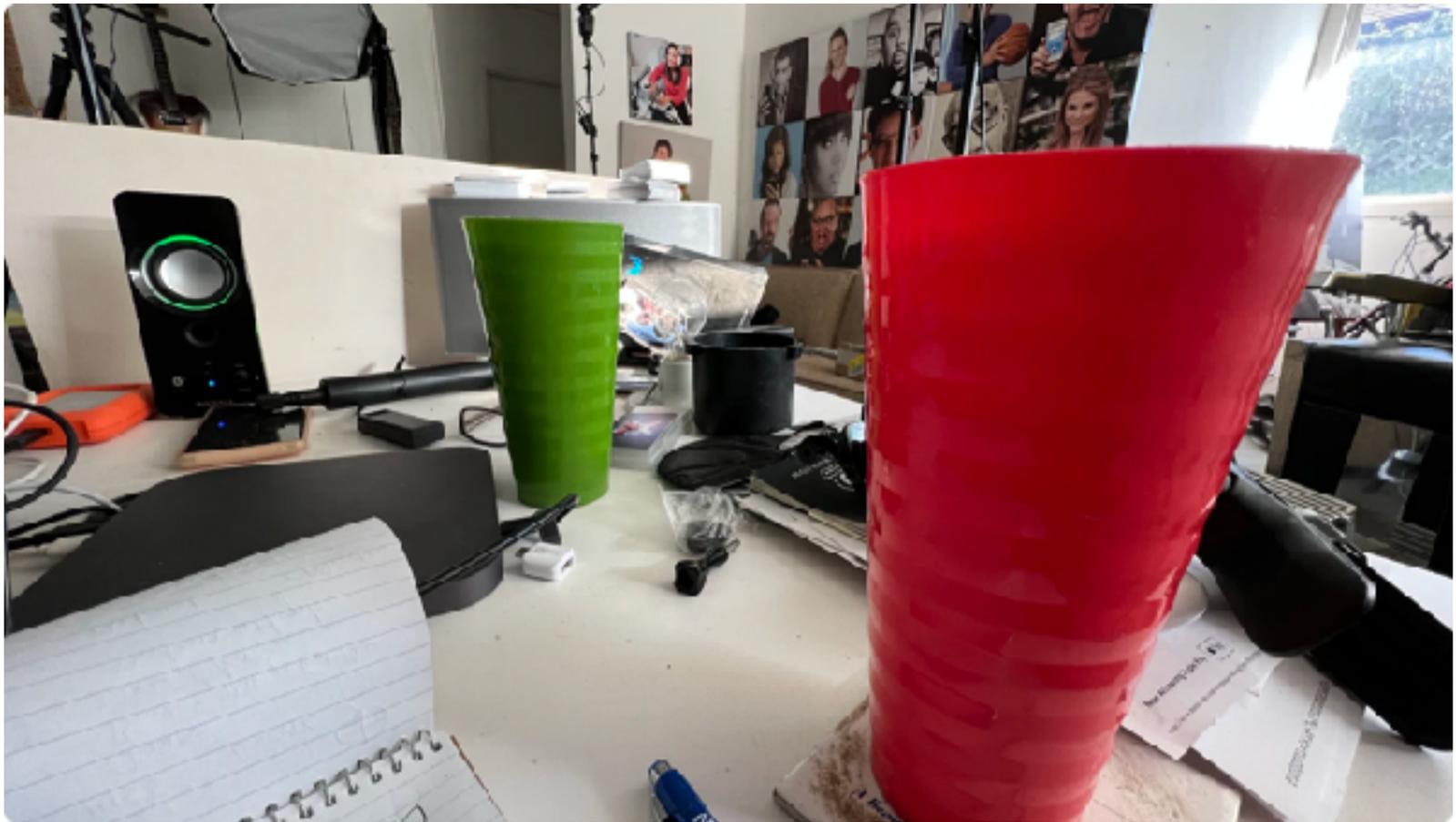
It's pretty easy to do, but you'll need an app to make it work.

Jeff uses the Reincubate Camo Studio, which is free, if you don't mind the watermark at the bottom of the screen. For \$5 monthly, you can ditch the fee, and add features like Portrait Mode and higher resolution.

To pull it off, you need to put the iPhone on a tripod. Jeff uses the

small Insta360 Selfie Stick tripod and a little \$8 Amazon Choice iPhone tripod adapter. You need to plug the iPhone into a Mac, using the Lightning to USB or USB-C cable and download the free Camo Studio app from the Mac App Store.

And that's it. From there, make sure to raise the webcam high enough so that you're making eye contact with the iPhone camera lens, and you're good to go.



## iPhone Photo Tip: Ultra wide distortion

The ultra-wide angle lens of many iPhones is fantastic for bringing in a wider vista. But sometimes if you stand too close to something, it looks distorted.

So here's an easy tip: step back and you'll lessen the distortion.





## iPhone Photo Tip: Use a flashlight for better lighting

You know we hate the iPhone flash, because it looks like people were lit by a blow torch.

So what to do when you need illumination and you're inside with little light. Have a friend help you with the flashlight app.

The light from the flashlight is softer, it's off camera and can be positioned and will look way better than the over-bearing, on camera flash from the iPhone. If there's not enough light, get two or three friends, and have the flashlight coming from all sides.

## iPhone Photo Tip: Find photos by tagging them

Jeff shot over 22,000 photos on the iPhone in 2021 (no kidding) and keeping track of them is no small feat. But Apple really helps me with the tagging tools, to at least keep track of faces.

Old photo albums were fantastic. You knew where they were, you knew what was in them and thus finding stuff was easy. But in the digital age, we're looking at thousands of photos on our phones, or on social media, and locating the exact shot we want is very tough. Taking 30 minutes to tag them for face recognition is easy to do on an iPhone.

In the Photos app, click Albums and scroll down for People & Places to see who already is tagged. To add new tags, just open the Library and scroll through your library. When you find a face that isn't tagged, click on the Info tab (the one next to the trash can) at the bottom of the screen and look at the photo again. You'll see a little circle at the bottom of the image with a face in it. Click on it, and "Tag with Name" as directed. You're now tagged.

It's that easy.

## iPhone Photo Tip: That green dot at sunset time

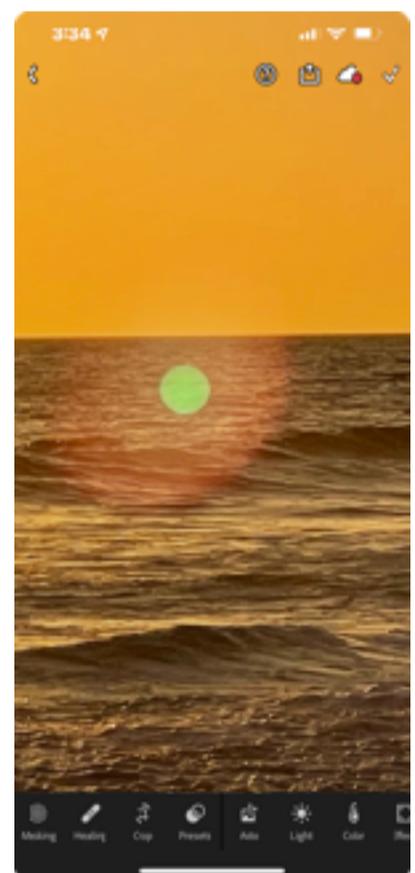
Because the iPhone lenses are so close and not protected by a lens shade, like on mirrorless and DSLR cameras, many of us iPhoneographers get stymied by this weird green dot showing up in our sunset shots.

Have no fear, there are two easy fixes.

The easiest, and most economical fix is to change the way you shoot. When the dot shows up, your challenge is to line up the dot within the range of the light coming from the sun. If you can get it in there, the brightness of the light will make it disappear. But that's the only place it can appear.

In the photo below, the dot has been line up and it disappears.

Your other choice is to make the dot disappear afterwards in software editing. You can use apps like Google's Snapseed or Adobe Lightroom Mobile to easily fix it with the Healing brush. Just paint the brush over the dot and blend it in with the sky.



## Epilogue

We hope you have enjoyed this free e-book full of iPhone photo and video tips and that you will refer to it often if you need inspiration or help making better images. Please share it with your friends and become a free member of our iPhonePhotoTeam at [iPhonePhotoTeam.com](http://iPhonePhotoTeam.com) where there is much more content - all aimed at helping you get the most out of your iPhone camera.

***Thanks for reading.***

Jefferson Graham

<https://twitter.com/jeffersongraham>

Scott Bourne



















