



f22: Southside Camera Club Newsletter

June 2014

Club Meeting – 7:30 pm on Wednesday 11 June 2014
at the Burns Club, 8 Kett Street, Kambah

Events

Monthly Meeting topics for 2014

Meeting Date	Topic	Presenter
11 June	How do you approach taking your photos - panel discussion	Warren Hicks to Chair
9 July	TBA	
13 August	Judging Photographs	TBA
10 September		
8 October		
12 November		
10 December	Annual General Meeting	Warren Hicks to Chair

Monthly Excursions for 2014

Date	Event	Location	Coordinator	Comments
Saturday 21 June	Photo shoot at the Canberra Railway Museum. Meet at the Museum car park at 10 am.	Geijera Place Kingston	Sheila Cudmore	The theme, as suggested by Warren Hicks, is to take 12 photos. \$5 entry fee to Museum.
July	Gundaroo photo walk	Gundaroo	Sheila and Peter Cudmore	
August	Wide field astrophotography			
September	Winery/Tulip farm			
October	Spring snow photographs	Guthega	Rob Wignell	Weekend trip. Stay in Guthega ski lodge.
November				
December				
	Model aircraft photography (in flight action)		Rob Wignell	Some time in Autumn. Normally Sunday morning.

June Excursion

Railway Museum

Once again, Sheila Cudmore has graciously volunteered to lead this excursion.

Note that a \$5 entry fee to the Museum applies.

See the details above.



Excursion Reports

May Walkabout

Mid-week Walkabout on Thursday 15th May at the Botanic Gardens – Report by Bev Bayley

Fourteen of us met in the car park at 9.15 am, on a fresh morning which held promise of a lovely day. Sheila took us through the cool rain-forest area, up the hill to a bit past midway in the gardens, to the “Red Centre Garden”, which occupies 4000 square metres. The difference in temperature when we reached the sunny Red Centre Garden was noticeable, due to the open area of red sand in a sheltered area absorbing the sun’s heat.



This is a new area, and is covered in sand of various colours, predominantly reds, but also lighter colours, including white sand. The sand is a number of metres deep, to give good drainage to simulate the desert. Over 4600 tons of sand were brought in, including 900 tons of red sand from Cranbourne, Victoria. There were also 500 tons of Jasperite rock brought in from Stanthorpe Qld, and 300 tons of local Ironstone from Crace ACT.



The plantings made for some good photographs against the background of red sand. A beautiful large 40 year old palm tree was brought from Queensland and transplanted to one side near a gully, where it proudly overlooks the whole area. Once the 'Red Centre' plants have become established and grown a bit, it will be even more effective.



Paths intersect the area, meeting at a large paved area of steel decorated with indigenous artwork.

At one side, by the children's playground area, is a sculpture of a thorny devil, nearly 3 metres long. It's obvious from the smoothed points on his 'spines' that he is a great favourite of the children.



We spent a couple of lazy hours at the Red Centre, before being taken by Sheila once again on an informative return trip via The 'Sydney Gully Region', where there were fossilized 'seed fern' leaves set into a short stone 'wall'. These fossils are many millions of years old, and some of the rock has a distinct purplish tone. She then took us to a favourite place of hers where she said birds regularly came to bathe. Sure enough, parrots were bathing in a little creek under the bushes, a great photo opportunity.



We then returned to the café area for our all-important social morning tea, which was very pleasant with the sound of birds in the trees nearby.



Thank you Bev, for the article, the photographs, and for the interesting information you provided about the Red Centre.

F22 Gallery

Rohan Samara

This month's F22 Gallery features photos taken by Rohan Samara during a recent trip to Vietnam.

From Rohan:

Thanks for the invite to share images!

I have attached some images from a trip to Vietnam. I loved the variety of food over there that is so different to what we are used to here.

I have been shooting since I was 13 and was inspired by my father and his Ricoh SLR. My father was the Secretary Manager of a local cricket club for 20 years and I was fascinated with his 300mm mirror lens and how close up to the action we could shoot. Approximately 8 years ago I was working for the distributor of the Lexar memory cards that re-ignited my passion for photography and bought a Canon 350D. I personally prefer portraiture & street photography trying to capture people's personalities and stories over still life.





As you can see, food hygiene isn't of the highest priority as the cats have a sample of the food before you buy it!

I loved the variety of food over there that is so different to what we are used to here.
I loved the streetscapes in Vietnam such as this image of fast food on the go.



Who said multi-tasking was a thing of the past when you can cook and drive at the same time!

Throughout my journey in Vietnam, I predominantly used my Tamron 28-75 f2.8 for the street photography. This was limiting for any landscape style shots that I wanted though. When I go back there at the end of the year I will definitely have a wide angle close by.



DigSig - 2014

There will be no DigSig held in June due to no one coming forward to give a presentation this month.

The May presentation was given by by **Rob Wignell**. His topic "What happens when you press the button on your digital camera and why you can do better than Automatic" promoted a number of questions and discussion. One issue that arose was how to achieve the best results in challenging lighting conditions; such as for example: conditions where the sky is very bright, but there are also areas of deep shade. The discussion centred around whether it was better to underexpose the photo and later adjust the exposure upwards in your favourite editing software, or to overexpose and later adjust downwards.

Rob kindly provided me with a copy of his talk. This can be found in the **Appendix**.

In a previous issue I promised to give a DigSig presentation sometime during the year. Now at last, I have a topic.

Software Buddies

If you need help with using post production software, a few club members have volunteered to try and help sort out problems using Photoshop Elements, Photoshop Lightroom, Photoshop Creative Suite and Apple Aperture. The contacts are:

Photoshop Elements: Peter Bliss at bliss.images@yahoo.com.au

Photoshop Lightroom: Peter Bliss at bliss.images@yahoo.com.au

Photoshop Creative Suite: Graeme Kruse at gkruse@bigpond.net.au

Apple Aperture: Claude Morson at claudemorson@gmail.com

Club Websites

<http://www.southsidecameraclub.com/>

flickr: <http://www.flickr.com/groups/southsidecc/>

Walkabout Group

walkabout Group Calendar 2014

Date	Location
19 June	Uriarra Crossing - Photography and Picnic. Organiser is Rob Wignall

June Walkabout - Midwinter Picnic

Where: Uriarra Crossing Eastside Picnic Area

When: Meet 10:30 am for photography and/or 12:00 for picnic lunch

Date: Thursday 19 June

Bring: Chair and picnic lunch (and camera)

Rob will make sure there is some firewood for warmth but doesn't recommend the BBQ's for cooking.

As you can all see from the above single entry, we are in dire need of some more mid week photography walkabouts and coffee sessions. Rob Wignell, Laurie Westcott and Sheila Cudmore have been heroic in their efforts to keep this valuable club activity going, but now it is time for more of us to step up.

It is mainly retirees like myself who can make it to these walkabouts, so it should really be up to our older members to get involved here. I will volunteer to organise one of our walkabouts for later this year and I'm hoping that by the end of our next club meeting, we have a full schedule arranged for the next four or five months.

Please send suggestions ASAP to Rob (rob_wignell@hotmail.com) or Laurie (westcott16@bigpond.com).

News

National Portrait Gallery

Arcadia: Sound of the sea

14 August - 26 October 2014

Arcadia is an exhibition of lyrical, richly-textured photographs by John Witzig, co-founder of Tracks magazine and founder of SeaNotes, with huge ink drawings by Nicholas Harding and psychedelic film footage by Albert Falzon. Imbued with a Romantic conception of the awesome and spiritually restorative force of the sea, it expresses the free-spirited, revolutionary character of a group of young and perfectly-formed Australian surfers in the early 1970s.

Image: Arcadia (Wayne Lynch and Bob McTavish) 1969 (printed 2011) by John Witzig (detail).



National Gallery of Australia

Photography Gallery: Finding your Place in the World

25 February – 10 August 2014

The current display in the photography gallery is a selection of work by artists from South and Southeast Asia: Indonesia, Malaysia, Thailand, Tibet and India. The department's focus in recent years has been to build up the holdings in this area. Ten years ago there were less than two hundred photographs in the collection from anywhere in Asia, with only about a dozen Asian-born photographers.

The artists included in the display are FX Harsono, Melati Suryodarmo and Mella Jaarsma (Indonesia), Yee I-Lann (Malaysia), Manit Sriwanichpoom (Thailand) Gonkar Gyatso (Tibet), Dayanita Singh and Pushpamala N. (India).



(image) Pushpamala N. Sunhere Sapne [Golden Dreams]: A photoromance #2 1998, National Gallery of Australia, Canberra, purchased 2006 © Pushpamala N.

National Archives of Australia

A Place to Call Home? Migrant hostel memories

30 May 2014 to 30 September 2014

Nissen huts, boiled mutton, bottled milk and helping hands.

For many migrants after World War II, for better or worse, hostels were their first 'homes'. Short or long term, good or bad, hostel life was always memorable.

Rekindle memories with vivid photographs of life in Australia's migrant hostels. Unfamiliar sights, sounds and food. Friendships formed, challenges faced. The beginnings of a new life in Australia.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



Children line up for milk at Scheyville in 1957. The Australian government's Free Milk Scheme was extended to schools and child care within migrant hostels.

Canberra Museum and Gallery (London Circuit Civic)

Growing up in Downer

Sat 7 June – Sun 19 October

Open Collection Gallery

The Ault family came to Canberra in the early 1960s and made their home in the new suburb of Downer. Using historical material from the Ault Family Collection, *Growing up in Downer* tells the story of Christina Ault's childhood, adolescence and early adulthood. Kept safe in a tea chest and cabin trunk for many years, this material gives a rich insight into a family, a suburb, and the growing city of Canberra.



Image courtesy of the Ault family collection

Photography Competitions

Rod Burgess sent me information about some photography competitions that are currently underway.

Epson Pano Awards 2014

The fifth Epson International Pano Awards is dedicated to the art of panoramic photography. Advances in digital photography and editing software has resulted in a surge in the popularity of image stitching, especially in the panoramic format. Panoramic film photography also remains alive and well.

The Epson International Pano Awards showcases the work of panoramic photographers worldwide and is the largest competition for panoramic photography.

The 2014 competition is now open!

Earlybird entries close Sunday 13th July, 2014. Late entries close Sunday 20th July, 2014 (late entry fees apply).

The 2014 competition is open to all professional and amateur photographers with a combined pool of cash and prizes of approximately US\$40,000!

[Click here for more information.](#)

Fleurieu Four Seasons Prize for Landscape Photography

From windswept winter vistas and brooding cloudscapes, to the green renewal of spring. From thirsty landscapes under summer skies, to the softening hues of autumn.

Over the coming year capture the essence of four seasons in the forests and farmlands, bays and bush-lands of South Australia's spectacular western Fleurieu Peninsula.

Main prize \$15,000 and People's Choice Award \$2,000.

[Click here for more information](#)

Online Resources

DP Review can be found by clicking on the following link
www.dpreview.com.

I asked Paul Livingston, our subject for this month's member profile, whether he had any favourite photography websites or apps. He provided a wealth of material:

I seem to have so many websites that I dip into and bookmark that it is hard to specify favourites.

Photographers

Diane Arbus - <http://diane-arbus-photography.com>

Vivian Maier - <http://www.vivianmaier.com>

E. O. Hoppé - <http://www.eohoppe.com>

Alexia Sinclair - <https://alexiasinclair.com>

James Lauritz - <http://www.lauritz.com.au>

Michael Crichton - <http://www.michaelcrichtonphoto.com>

Lewis Hine - <http://www.archives.gov/education/lessons/hine-photos/>

Anson Smart - <http://ansonsmart.com>

Ken Duncan - <http://www.kenduncan.com>

Peter Coulson - <http://www.koukei.com.au>

Pamela Martin - <http://www.pamela-martin-photography.com>

Andrew Pinkham - <http://www.andrewpinkham.com>

Dorothea Lange - <http://www.historyplace.com/unitedstates/lange/>

Max Dupain - <http://www.maxdupain.com.au>

Harold Cazneaux - http://www.artgallery.nsw.gov.au/collection/works/?artist_id=cazneaux-harold

Olive Cotton - <http://australia.gov.au/about-australia/australian-story/olive-cotton>

Trent Parke - [http://www.magnumphotos.com/C.aspx?](http://www.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL534BCY)

[VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL534BCY](http://www.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL534BCY)

Copyright

Noam Galai's Stolen Scream - <http://digital-photography-school.com/noam-galais-stolen-scream/>

Australian Copyright Council 'Find an Answer' - <http://www.copyright.org.au/find-an-answer/>

Arts Law Centre of Australia - <http://www.artslaw.com.au>

ACLU (US) Know Your Rights: Photographers - <https://www.aclu.org/free-speech/know-your-rights-photographers>

Tutorials

Julieanne Kost - <http://jkost.com>

Picture Correct Tips & Techniques - <http://www.picturecorrect.com>

FS - <http://fstoppers.com>

Photigy - <http://www.photigy.com>

Digital Photography School - <http://digital-photography-school.com>

YouTube - <https://www.youtube.com>

PetaPixel - <http://petapixel.com>

General Reference on photography & Photographers

Bill Jay - Essays and Articles - <http://www.billjayonphotography.com/writings.html>

PhotoLit - <http://www.photolit.de>

National Gallery of Australia 'Very Important Photographs from the European, American and Australian photography collection 1840s - 1940s' - <http://nga.gov.au/vip/>

Thank you Paul.

Remember, if any of you find a particularly useful or interesting photographic resource, website, or news item, please share it with us all either via the newsletter or by sending it to our Club President.

Member Profile

Paul Livingston, a former club president, has been obliging enough to provide us with some very interesting facts about himself, for our Member Profile.



How long have you been seriously interested in photography and what originally drove your interest?

As with many people my initial interest started when I was a young boy looking at family albums and playing with a Kodak Box Brownie, which were plentiful in the early-mid 50s. From there I went to a cheap plastic twin lens camera. I wasn't too serious about photography in high school or university. It wasn't until I was in the US Army and posted to Germany, near Nüremberg, in 1970, that I became serious about photography. There was a camera store on base and in the recreational facility they had a full darkroom processing and printing set up. The only thing you needed was to bring your own paper. I bought a new Minolta SR-T 101 – a 35mm manual focus with Through-The-Lens (TTL) exposure metering. My wife and I loved to travel in my off duty time and I always had the Minolta with me. I shot B&W film, Kodak Tri-X 400 and colour slides, Kodachrome. Besides the beautiful towns and scenery in Germany, we also had a new baby and many many photos were taken of her.

In mid-1972 I was transferred to an area near Augsburg and set up my own darkroom in a basement storage room. I maintained my love of photography when I was posted back to the US. By the mid-70s we had three small children and by the late 70s it became obvious I was spending too much time in the darkroom and not enough time with the family. I sold my darkroom gear and only did the occasional family snapshots.

By 2002 the children were grown and we were living in Australia and digital photography was starting to catch on. I bought a compact Ricoh Caplio RR1, 4 megapixel, 2 inch screen with 35-105 fixed lens. I hate to think what I paid for that back then and what I could buy for the price now.

In what aspects of photography are you mainly interested and why?

I collected Sterling Silver Australian souvenir spoons and the Ricoh had a Macro focus range of 1 cm allowing me to get close shots of the Silver Makers Marks. I then moved to a Canon 350D and my photo interest moved to event photography, there seemed to be events of one kind or another happening all the time in and around Canberra. For the last 7 or 8 years Ive been trying to specialise in Blues music gigs and festivals around Canberra and Goulburn. I upgraded to the Canon 5D MkII that I use now. Admittedly, now I like to photograph just about anything, landscape, food, industrial, architectural, etc. My diverse interest in various photo

genres came from exposure to these specialties while studying full time at CIT for two years, completing the Advanced Diploma in Photography in 2012.

Are there any particular photographers whom you admire or have influenced you?

There are three photographers who top my list. Little known today is British photographer E.O. Hoppé (Emil Otto Hoppé 1878-1972) renowned portrait, landscape and travel photographer and admitted to the Royal Photographic Society in 1903.

The late Vivian Maier, American street photographer whose work was unknown and undeveloped until 2007 and only after her death in 2009 did her work receive critical acclaim.

Bill Cunningham, eighty-five year old fashion & style photograph for *The New York Times*.

I think many photographers are influenced by overlapping photographers like Ansel Adams, Henri Cartier-Bresson, Robert Capa, Dorothea Lange, Walker Evans, Edward Steichen, Alfred Stieglitz, Julia Margaret Cameron and Annie Liebovitz that come to mind, and there are many many more.

Do you have a philosophy of photography and if so, will you discuss it?

My philosophy is to shoot for myself. I shoot the things that interest me. I make images that appeal to me. I have no qualms about photographers manipulating their images in photoshop or other software. The image a photographer makes is their own artwork and they can present it as they imagined and processed it. When the question of what camera is best comes up my response and belief is to reflected on Ansel Adams quote "The single most important component of a camera is the twelve inches behind it." It is the eye and brain of the photographer that is most important. It doesn't matter what camera one is using. Magnum photographer Elliott Erwitt is attributed with the quote, "Nothing happens when you sit at home. I always make it a point to carry a camera with me at all times...I just shoot at what interests me at that moment."

What is one thing that not too many people know about you?

I retired from the National Library of Australia as a Senior Reference Librarian but surprisingly I have no formal library training.

What other interests do you have apart from photography: do any of them tie in with photography?

My interest are my three children and seven grandchildren; Blues music; and people watching and my wife's hobby is showing cavies (guinea pigs). Each and every one of those interest tie in with my photography.

Thank you to Paul for agreeing to be the subject of our second member profile.

As I mentioned last month, I will be approaching many of you to provide material for **Online Resources** and for **Member Profile**. If I don't approach you, but you would like to share your views about photography or life in general, via the newsletter, please see me at the next meeting or contact me by email: jxk@netspeed.com.au.

And Finally ...

A group of artists are invited for dinner by a famous chef. In greeting the photographer, the chef comments: "I love your photos, they're wonderful, you must have a very expensive camera."

The photographer doesn't reply and walks into the dining room. After dinner the photographer approaches the chef and says: "Dinner was sensational, very exquisite flavours, a true work of art, you must have a very sophisticated stove."

Sorry if you have already heard this one.

Note from the Editor

Hello Everyone.

An email I received from Paul Livingston got me thinking about what advice I would give to a young photographer. Paul included a link to a website where a number of photographers give their opinions. In case you are interested... <http://erickimphotography.com/blog/2011/09/26/35-magnum-photographers-give-their-advice-to-aspiring-photographers/>.

If a young person approached you and asked whether you would recommend a career in professional photography, what would be your response? I know that most club members have never been professional photographers, but we have all been around a long time and have picked up some valuable knowledge and life experiences on the way, so our opinions on this subject may not be totally irrelevant.

It would be tempting to take the safe option and say something like: "keep photography as a hobby, there are just too many photographers around now, photojournalism is dying, you will struggle to make a living." In most cases this could be the best possible advice, but it ignores the fact that even in today's frenetic competitive environment, there are still young photographers who by dint of hard work, innate talent, creativity, and most importantly, a good business sense, succeed beyond all expectations. Admittedly they are in the minority, but if the person in front of you has a love of photography, shows originality and personal qualities such as drive and determination, would recommending the safe option really be the best you could do for them?

Speaking of the death of photojournalism, the recent sackings of photographers by Fairfax got me searching on this subject. I found the death of photojournalism has been declared several times over the years, even as long ago as 1958, but there is an increasing consensus that the honourable profession is no longer viable in the face of magazines and newspapers which no longer put any money into photojournalism. Apparently they will commission a portrait or two. They might send a photographer off with a writer to illustrate the writer's story, but they no longer fund photojournalism. They no longer fund photo-reportage. They only fund photo illustration. And this requirement can often be satisfied by going to a stock agency rather than by paying a photographer. The jobs of 16 photojournalists and editorial staff, at Fairfax have been saved due to an online petition which obtained thousands of signatures, but the long term intent of management is clear and I wouldn't be feeling too secure if I worked there. I suppose we should be happy that the almighty dollar has triumphed over old fashioned notions of what constitutes good journalism, once again.

While I am having fun criticising the modern world compared with the paradise of the good old 50's, 60's and 70's, here's another snippet:

Facebook just announced a new feature to its mobile phone app, which will let it listen to our conversations through our own phone's microphone. Facebook says the feature will be used for harmless things, like identifying the song or TV show playing in the background, but it actually has the ability to listen to everything -- including your private conversations -- and store it indefinitely. I just can't imagine Facebook using this feature for anything other than our own good. Can you?

Happy snapping.

John Franze

Club Office Bearers

Position	Person	Contact details
President	Warren Hicks	president@gmail.com 0427 836 689
Secretary/Treasurer	Iain Cole	icole@grapevine.com.au
Newsletter Editor	John Franze	jxk@netspeed.com.au 0434 558 925

Appendix - Talk given by Rob Wignell at DigSig 28 May 2014

What happens when you push the button?

Digital cameras, like any computer, do what they are told. Pushing the button, tells the computer to look at all the instructions that you have given it (or the defaults that come from the selected Automatic mode) and produce the best picture that it can. What happens next goes something like this (but in no particular order):

First, the camera has to decide what it should focus on. The focus system can be set on one or many focus points. If your camera is set for a single focus point then the camera will focus on whatever that point can see. If there are multiple focus points then each camera brand has a different algorithm for choosing but, often, it will choose whatever is the closest object. If face recognition is set ON then the camera will do its best to bring as many faces as possible into focus. If the faces are in different planes then, maybe, the closest faces will be the focus point.

Second the camera has to consider exposure. There can be a range of different strategies in the cameras' instruction list. In P (for Program mode) some cameras have a database of image information that helps them analyse what sort of image is being taken (landscape, portrait, beach scene etc) and combines that with the amount of light coming through the lens to set a suitable combination of shutter speed, aperture opening and ISO sensitivity. On a sunny day, most cameras are pretty good at getting this right.

Next comes the colour temperature (also referred to as white balance) of the light source. All cameras have been told that broad daylight has a colour temperature near 5600 Kelvin. They have also been told about the colour temperature of light on an overcast day, from incandescent and various sorts of fluorescent lights and sometimes, about light from a candle. But, cameras don't have a way of measuring light temperature. If the camera guesses correctly, skin tones will look realistic, grass will look green and the sky will look like it should on the day. If the camera gets it wrong skin tones can look blue or orange, grass can look yellow or dull green grey. (The camera can do a better job if we give it some help by setting a scene mode or using a grey card to measure the colour temperature before we press the button.)

So, now the camera has the information it needs to take the photo. In a DSLR, the camera will need to raise its viewing mirror, set the aperture and activate the shutter so that light can get through the lens to the sensor. A point and shoot or a mirror less camera activates its shutter. You might hear a DSLR make a click sound as the mirror moves up and down. The shutter of a mirror less camera makes very little noise but they usually have a setting to simulate the noise of a shutter.

Now that the light has fallen on the sensor, each pixel within the sensor has to send a message to the camera processor saying how much light it has received. This information is gathered together and processed into the cameras' RAW file format or to a JPEG* file so it can be saved onto the camera's memory card. If the chosen format is RAW, a separate jpg is also created to display on the camera's viewing screen.

When you press the viewing button, it is the jpg file that you are shown.

So what does this mean for my photography?

First is that ever since cameras had built-in light meters, they started to become very good at getting the exposure "pretty well right" for a lot of situations.

Secondly, even when you set your camera to Aperture priority to achieve a shallow depth of field for a portrait, the camera is doing all the calculations for shutter speed and ISO to try and give you the best exposure for the amount of light available.

So, unless you turn all your settings to Manual, it is hard to get away from the substantial computing power in your camera.

What is more, I argue that you want to make the most of this computing power instead of turning it off.

But, a camera can't get exposure right all the time because it can't know our intentions as photographers.

We might want to get an "overexposed" light looking image to create a particular look. We might want to "underexpose" so that the subject is silhouetted and loses all its features. Or we might just want to make the photo lighter or darker. Every camera I have owned for the past 40 years has had some sort of "Exposure Compensation" and this is the control that I recommend as the first step towards taking more control of your camera.

Where is the exposure compensation button?

All cameras that enable exposure compensation have a menu option for doing this. Most DSLR's have a button that usually works in conjunction with a wheel to change the setting more quickly. Negative settings make the picture darker and positive settings make the picture lighter.

On Nikon cameras the Exposure Compensation button looks like: 

There is also a similar icon on my Olympus Tough. I don't know what the Exposure Compensation icon on a Pentax or Canon or Sony is but it may be similar.

The value is in being able to review your picture as soon as you have taken it - every camera has a review button that looks like: 

If the picture is too dark or too bright then you can make an Exposure Compensation adjustment on your camera and take another picture.

I usually make the first adjustment at plus or minus 1. (Minus to make the picture darker or plus to make the picture lighter.) If this is too much compensation I move back to 0.7 and take another picture. If it isn't enough compensation, I adjust to plus or minus 2 and review it again. With experience you might choose to move in smaller increments to get the result you want.

Histograms

You may have found, when reviewing a picture, a strange looking graph next to a small version of your photo. This is a histogram and it can help you make more informed judgements about how well your picture has been exposed. But this will be a subject for another session.

Hands on Exercise

If you have brought your camera with you, find the Exposure Compensation setting on your camera and take a series of 5 photos starting with a setting of -2 and working up to +2, one full step at a time.

The next time you get outside with your camera and tripod, take a series from -5 to +5 (or as big a range as your camera can manage) so that you can get a sense of how much light is cut out or added with each change.