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Do you have a ton of precious old movies, photographs and VHS tapes sitting in boxes gathering dust? It's time to go digital and preserve those memories for future generations. I'm one of those people who's always loved both the artistry and the technology behind all kinds of photography. Despite this, I have never spent much time researching photography as a hobby or professionally. However, working on this article, I was inspired for more photos, especially in beautiful low-light scenarios. I've learned a lot from research, and I hope the reader is looking forward to trying these tips as much as I do. Related articles, Alan. How to make sharp photos in low light without flash. LearningTheLight Blog. April 27, 2010. (February 16, 2012) René. How to soften a sharp flash. Digital Photography School. (February 16, 2012) Darren. How to get better digital photos in low light conditions without using a flash. (February 16, 2012) Darren. Introduction to white balance. Digital Photography School. (February 16, 2012) Darren. ISO Settings in digital photography. Digital Photography School. (February 16, 2012) Story, Derrick. Get great low-light photos. Macworld.com. Mac Publishing, LLC. March 10, 2009. (February 16, 2012) Page 2 You avoided the digital revolution and proudly dusted your movie camera. Or maybe you saved your mother's or grandpa's antique model from the attic. You filled the film, put a belt around your neck, lifted the camera to your eye... and realized that the film camera is actually quite different from your compact digital SLR. What to do? First of all, understand that you are not alone. According to Kodak's marketing manager, the color film still sells all the time, and the black-and-white film works pretty well on the market [source: Sorrel]. And let's not forget the hipster credibility that comes with the film; As of this writing, Urban Outfitters stores across the United States wear retro movie cameras and related accessories. This could help explain why digital camera sales have fallen by 2 per cent since 2009. So don't march to the attic to throw your camera back into the box just yet. With a few tips and techniques, you can shoot an old-school movie at some time, enjoying the glow of beautiful photos and jealousy from your digital friends. Content One of the Working with a movie is that you can't simply click the mouse to lighten or darken the image of your face or background. That's why when you're shooting on film, you need to be aware of how natural (or unnatural) lighting plays out on your subject, because your ability to edit a picture won't come so easily. Remember that with the film, you manually brighten and dim areas as you develop footprints in a dark room. While avoiding (brightening a dark spot) or burning (darkening the light), or blocking or prolonging exposure to get the desired effect. For this purpose, you need to make sure that you have the optimal lighting experience to start with. Too much bright sunlight can wash a picture or create shadows, so look for shaded areas or cloudy days. Using spotlights like bright-colored umbrellas between the sun and the subject can help you capture the optimal image from the start. Advertisement On the other hand, lighting problems are one of the main reasons why people prefer film to digital. The film can produce a greater range of colors than a digital image, and can also be better handled with bright, white colors. Film photography often contains more imperfections -- unique flaws in which some people find creativity. The dots and click of a digital camera are certainly easy to use, but if you're a dedicated movie user - or at least test non-digital waters - you should be aware of how different lenses on movie cameras will affect your images. Remember that when shooting with a digital movie, it will always be of the same quality as when you shot it. When taking pictures with a movie, you can scan your images into a digital file and then reshoo them as technology advances to get better images. (You may be familiar with this concept as it applies to movies, when an old film is digitally remastered - the same idea.) As photographer Ken Rockwell says: Scanners are always better. The film shot today will be better scanned tomorrow [Source: Rockwell]. Advertisement Choosing the right lens will help you get a better picture from the start, of course. A wide-range lens will provide greater depth of field (that is, an image where even the background details are sharp). Use wide-angle lenses to capture a larger scene, such as a group of people remotely, landscapes, or panoramic shots; where your subject has context within the environment. The telephoto lens -- which has less depth of field, making the background less clear, and sharp in the foreground -- will make your subject the plot of the image. Remember the book that came with technology? The one who actually explained how it works? While user manuals are a thing of the past for many brands, that doesn't mean you're forced to learn how your camera works through trial and error. Go online or contact the manufacturer to find a user manual or diagram for the camera Clearly, not all film cameras are made equally, and understanding your peculiarities will prove useful during filming and in a dark room. Advertisement Some cameras have more forgiving exposures than others, for example, while others may be more stringent. According to Kodak, some cameras have more leniency in the way images are produced when you're just outside the station. A black-and-white movie can actually be a full stop or two off and still create the perfect image [source: Kodak]. Keep in mind that you can correct exposure when developing a movie, but you want to have a basic line for the camera reaction. Play around with manual exposure by reading light gauges and incremental changes with F-stops to see how images improve or bounce. And as you tinker with exposure and camera functions, be careful to frame your frame well. Unsurprisingly, any photo -- digital or cinematic -- will be greatly enhanced by a brilliant composition. That is, no matter how excellent your equipment is or how skilled you are at handling it, the subject will still have no interest unless it is well framed and positioned. Composition in film photography is more important than in digital for a very tangible reason: It simply costs more money to develop a lot of shots. Experimenting with a composition by crackling tons of images is easily breezy with a digital camera. With the film, you might be more interested in shooting the right shot from the beginning, saving you time and money in development. The Old Saying commercial to simply get closer to your subject is especially true in the film, because blowing up and cropping an image is a lot harder in a dark room than on a computer. And while you're up close and personal, remember that we're used to seeing the world at our own height - squatting under a theme or climbing stairs to spy a picture from a different angle can instantly give the viewer a new way to see the theme of the photo. The third rule states that a photo is well composed and balanced if points of interest are cut into three horizontal and vertical lines (see picture to see what we mean). Look for compositional lines that shoot towards the subject, drawing your eye to it without perfectly framing it into the center. So you learned all about your analogue camera, toyed with exposures and compositions and took your pictures pickily (and skilfully, no doubt). Now comes the real hard part: How do you get that picture in your hand? If you're really into photography, there's no better way to improve your work than to develop a movie yourself. Yes, it can be time consuming and can run you a few dollars for chemicals and paper. But if you have access to a dark room (or can simply make your home room without light), you will be able to control most of what the finished product looks like As a developer, you can lighten or darken images or parts of images, and even control how negatives are printed. Commercial If you don't want to get your hands dirty doing development, delegating work to professionals may seem like a good option. In some cases, it's true. Real film professionals will most likely do a great job developing your movie. But remember - not every nice official in your local drugstore will be able to give the right time and thought of your photos. Instead of handing over your artistic genius to a 16-year-old shop worker - who, it might be noted, is likely to leave fingerprints on your negatives - consider take your film to a professional photography lab. Do you have a ton of precious old movies, photographs and VHS tapes sitting in boxes gathering dust? It's time to go digital and preserve those memories for future generations. Bray, Simone. A beginner's guide to film photography. Phototuti+. Ju july 14, 2011. (Jan. 29, 2012) Amanda. Teenage hipsters reveal the joys of analog photography. CNET.com, 2011. (February 10, 2012) Photography Tips Central. The benefits of digital photography. 2011 (January 29, 2012) . A photographic guide to creating stunning images. (2011 (29 January 2012 . Accurate exposure with your gauge. 1998 (January 29, 2012) Colin. Personal correspondence. January 23, 2012 Rockwell, Ken. Introduction to film photography. 2006 (January 29, 2012) Charlie. Kodak sees a very real revival for the film. 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