

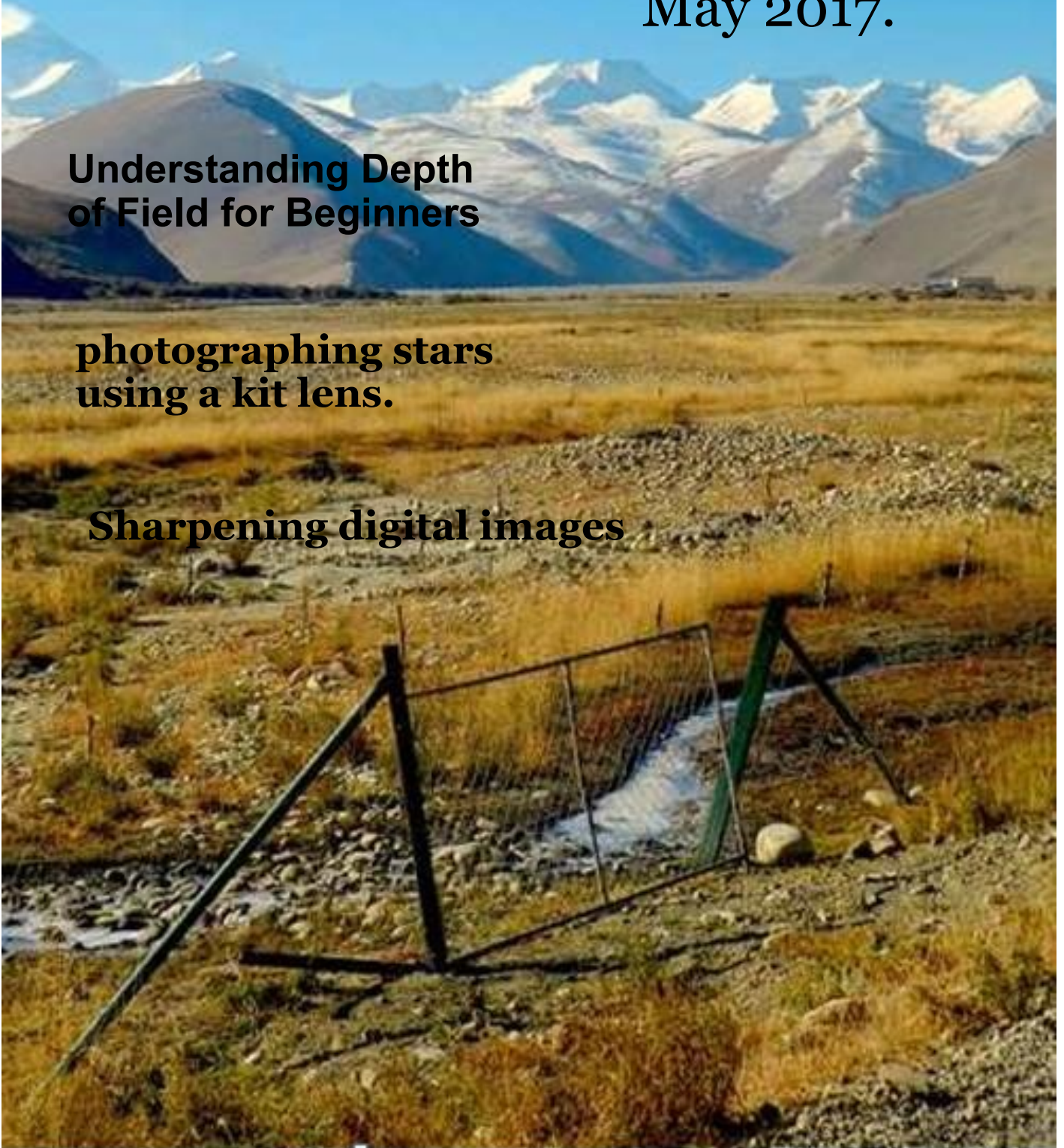
Dapto Camera Club Newsletter.

May 2017.

**Understanding Depth
of Field for Beginners**

**photographing stars
using a kit lens.**

Sharpening digital images



Understanding Depth of Field for Beginners

A Post By: Bruce Wunderlich

Understanding depth of field in photography.

You may have heard the term depth of field (DoF), but if you are new to photography you may not yet be taking advantage of how DoF can enhance your photos. A basic definition of depth of field is: the zone of acceptable sharpness within a photo that will appear in focus. In every picture there is a certain area of your image in front of, and behind the subject that will appear in focus.

This zone will vary from photo to photo. Some images may have very small zones of focus which is called shallow depth of field. Others may have a very large zone of focus which is called deep depth of field. Three main factors that will affect how you control the depth of field of your images are: aperture (f-stop), distance from the subject to the camera, and focal length of the lens on your camera. Here are some explanations and answers to other common questions concerning depth of field.

How does aperture control depth of field?

Aperture refers to the access given to light from the lens to the camera sensors. The size of your aperture (the diameter of the hole through which light enters the camera) controls the amount of light entering your lens. Using the aperture (f-stop) of your lens is the simplest way to control your depth of field as you set up your shot.

Large aperture = Small f-number = Shallow (small) depth of field

Small aperture = Larger f-number = Deeper (larger) depth of field

It may be easier to remember this simple concept: The lower your f-number, the smaller your depth of field. Likewise, the higher your f-number, the larger your depth of field. For example, using a setting of f/2.8 will produce a very shallow depth of field while f/11 will produce a deeper DoF.

The image on the upper right was captured at 250th of a second at f/5.0 which resulted in a very shallow depth of field. Because of this the background is out of focus allowing the subject to stand out.

How does distance control depth of field?

The closer your subject is to the camera, the

shallower your depth of field becomes. Therefore, moving further away from your subject will deepen your depth of field.

How does the focal length of a lens control depth of field?

Focal Length refers to the capability of a lens to magnify the image of a distant subject. This can get complicated, but the simple answer is that the longer you set your focal length the shallower the depth of field. Example: Your subject is 10 meters (33 feet) away, using a focal length of 50mm at f/4; your depth of field range would be from 7.5 - 14.7 meters (24.6-48 feet) for a total DOF of 7.2 meters (23.6 feet). If you zoom into 100mm from the same spot, the depth of field changes to 9.2-10.9m (30.1-35.8') for a total of 1.7m (5.7') of depth of field. But if you move to 20m (66') away from your subject using the 100mm lens, your depth of field is almost the same as it would be at 10 meters using a 50mm lens.

What if I just have a point and shoot camera, or don't know how to change those settings?

Even with a point and shoot camera, there are ways to control your depth of field. In the Scene Modes menu, look for a symbol of a human head, which is the setting for portraits. This will give you a narrow depth of field. In the same menu there is also a mountain symbol, which is a setting for landscapes, which will give you a deeper depth of field.

If you are a beginner with a DSLR there are some simple ways you can control depth of field and still use and automatic shooting mode. By choosing Aperture Priority mode you can set your aperture to get the depth of field that you want, and the camera will automatically set the shutter speed.

Can I set the depth of field exactly for each situation?

Yes, but because changing your aperture affects your shutter speed, the result may not meet the needs of your image. For instance, if you are trying to increase your depth of field by reducing aperture size you will also need to increase (slow down) your shutter speed which could make your image blurry. Understanding how all these settings work together can increase your control over depth of field.

Is depth of field equally distributed in front and back of my focus point?





Dapto Camera Club Newsletter.. *The teaching Club.*

May 2017

Gimpshop vs Photoshop.

https://sourceforge.net/projects/gimpshop.mirror/?source=typ_redirect

Curious how the two stack up? Let us break it down for you.

Adobe Photoshop, Professional Quality,
Windows, Mac
Source Closed, proprietary software
Cost \$699 and up.

The gimpshop
Professional Quality
Platform Windows, Mac and Linux
Source Open Source, free software
Cost FREE

You just can't beat free

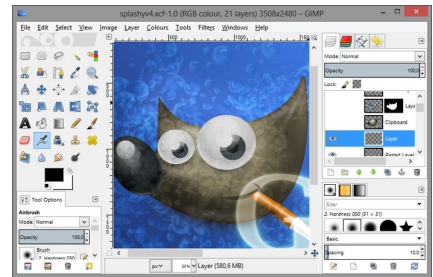
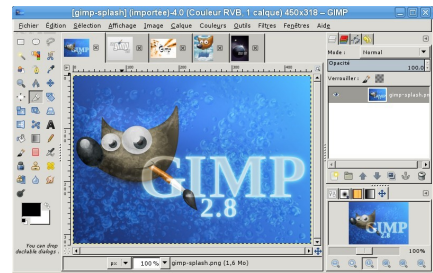
GIMPshop is a modification of the free/open source GNU Image Manipulation Program (GIMP), intended to replicate the feel of Adobe Photoshop. Its primary purpose is to make users of Photoshop feel comfortable using GIMP.

It shares all GIMP's advantages, including the long feature list and customisability, while addressing some common criticisms regarding the program's interface:

GIMPshop modifies the menu structure to closely match Photoshop's, adjusts the program's terminology to match Adobe's, and, in the Windows version, uses a plugin called 'Deweirdifier' to combine the application's

numerous windows in a similar manner to the MDI system used by most Windows graphics packages. While

GIMPshop does not support Photoshop plugins, all GIMP's own plugins, filters, brushes, etc. remain available.



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Australian Photographic Society - <http://www.a-p-s.org.au/>

Gurushots - <https://gurushots.com/>

Free Lessons with Serge Ramelli - <http://photoserge.com/free-lessons/all>

No, it's usually about one third in front and two thirds behind your focal point, but as your focal length increases it becomes more equal.

How will understanding depth of field improve my images?

Managing depth of field is one of the most important tools at your disposal, because having tack sharp images is one of the most important factors to getting that great shot. Knowing how to make the parts of your image you want sharp and the parts you want to be out of focus, is a great artistic tool to create great images.

Getting the right DOF for your shot can make the difference

Getting the right depth of field for your shot can make all the difference.

When should I use a shallow depth of field?

Using a shallow depth of field is a good way to make your subject stand out from its background and is great for portrait photography. Shallow DoF can also be useful in wildlife photography, where you want the subject to stand out from its surroundings. This is also useful because many wildlife photo opportunities are low light situations, and increasing your aperture size will give you more light. Shallow depth of field is also effective for sports photography where many times you want to separate the athlete from the background to bring attention to them. The result of this should also help give you a fast enough shutter speed to freeze the action.

When should I use deeper depth of field?

In landscape photography it is important to get as much of your scene in focus as possible. By using a wide angle lens and a small aperture you will be able maximize your depth of field to get your scene in focus.

How can you determine depth of field?

There are several on-line sites that will provide depth of field charts for your camera and lenses. Also, there are a number of apps available for smart phone users that can calculate it for you while you're in the field. Most cameras have a DoF preview button which will give you a preview as you look through the eye piece. (This is probably the easiest and most under-utilized method.) Using this button may cause your image to appear darker as you view it through the eye piece, but not to worry. Your image will be properly exposed as long as you have the correct exposure settings.

Can depth of field be adjusted to get everything in focus?

Yes, using what is called the hyperfocal distance. When you are focused at the hyperfocal distance, your depth of field will extend from half the distance to your focal point to infinity. Use a DOF calculator to find your hyperfocal distance. If you don't have a DoF calculator, a good rule of thumb is to focus a third of the way into the scene. Using an aperture of about f/11 or higher with a wide angle lens will maximize

your depth of field.

What about depth of field in macro photography?

Because most macro images are produced in low light and with a longer focal length, the depth of field is often very shallow. Adjust your lens to the smallest aperture that the light will allow. It may also be necessary to increase your ISO to allow you to properly expose the image and to maximize your depth of field. Still, in many macro images your DoF may be very minute. With this very narrow focus it becomes necessary to use a tripod, because even the slightest movement of the camera will move your macro subject outside your depth of field.

120 mm Marco at F8 still is a very shallow DOF with the lens only 15 cm from the focal point on the front flower.

This 120 mm macro even at f/8 still has a very shallow depth of field.

To summarize controlling depth of field:

- Increase depth of field
- Narrow your aperture (larger f-number)
- Move farther from the subject
- Shorten focal length
- Decrease depth of field

<https://digital-photography-school.com/understanding-depth-field-beginners/>



photographing stars using a kit lens.

By: Adeel Gondal

This is the Set Subject for November

Looking at a starry sky while sitting in the open is always a soothing experience, but shooting those stars is a much better one. Have you seen those amazing starry skies and Milky Way photographs from professional photographers and wondered how to do this yourself but never tried it because you thought you did not have the proper equipment? Let me tell you, "You were wrong".

If you own a normal DSLR camera and are interested in shooting stars (and the Milky Way), you can do this with your kit lens. I will explain the whole process step by step in the easiest possible way, so that even if you do not have much technical knowledge, you can understand and implement this method.

Basics of star photography

To get started, you need to have following points in mind:

- A place away from the city lights. The less light pollution you have, the more chance of getting clear stars you will have.
- A moonless night. Stars can also be shot on a full moon night, but the brighter the moon is, the more light pollution it creates, and the stars will not be as prominent.
- A normal DSLR camera with a standard 18-55 mm kit lens.
- A tripod

You can Google your surroundings for away from the city spots (Dark Sky) and moon phases at night. You should know beforehand in what direction, and at what time the moon is going to rise. That will help you a lot with composition of your images. A moonless night is always best to shoot stars.

Additionally, you can also use a compass app on your smartphone (for Android here) to locate the north star for star trails and you can also download an app called Star Chart (for iOS or for Android) or Google Sky just to give you an idea of which stars there are above you. Both of these apps also show you the direction of the Milky Way so you can directly shoot it and get amazing results.

These apps are pretty accurate, and with their help you can also see Mars, even with your naked eye (which I am sure you saw previously but were unable to differentiate it from stars). If you want to plan your shoot for future, or look for appropriate time to shoot Milky Way in your location, you can download a desktop app Stellarium. Put in your coordinates and it will show you the direction of the Milky Way at a specific time, on a specific date of the year. Using this application, you can know exactly at what time of year, the brightest part of Milky Way will be above your location to shoot.

Camera settings

Now let's get to the important part, camera settings. You will need to take control of your camera, keeping it in Manual mode. Change the mode to Manual and tune in the following settings.

Focal length: Set your focal length to the widest you have – e.g., 18 mm in the case of a kit lens. You can choose any focal length you want, but the more you zoom in (the longer the focal length is), the less stars you will be able to capture, and your optimum exposure time before star trails start to develop will also decrease (500 Rule).

Aperture: Setting your aperture to the widest option is key here – e.g., f/3.5 as in a kit lens. By using the widest the aperture, more light will enter through your lens giving you brighter stars and Milky Way.



Seconds, here is the answer. Optimum exposure before you start getting star trails is calculated by dividing 500 by your focal length (also divide the answer by 1.5 if you are using cropped sensor.) So in the example of an 18mm lens on a cropped sensor – $500 \div 18 = 27.78$ divided by 1.5 = 18.52 (so roughly 20 seconds).

ISO: Start by keeping the ISO at 1600, and increase it later depending on your results. Keep in mind that greater the ISO, more noise there will be in your image. Although it does depend on signal to noise ratio of camera body you are using. High end or even new consumer camera bodies tend to produce less noise at higher ISOs, than do older ones, even three years old.

Shutter release: You need to have a shutter release (remote trigger) to avoid camera shake while shooting. If you don't have a shutter release remote/cable, just use your camera's 2-second or 10-second timer. That will minimize any blur in the picture due to camera shake.

It's also best to switch OFF your "Vibration-Reduction" or "Image-Stabilization", as the vibration of the motors can cause shake in the picture too.

Focusing the lens to infinity: Next, after putting up all these settings, the next most important thing left to do is focus your lens to infinity. As kit lens doesn't have infinity marker on it, we will use hyper-focal distance values to focus the lens to infinity. Mount your camera and lens on a tripod, and focus it on any bright object far away at a distance of 20 feet or more. Point a flashlight towards camera from a distance of minimum 20 feet and focus on it if you are in the dark, and don't have anything to focus. Once the lens is focused beyond 20 feet, its hyper-focal distance will project to infinity and your stars will be sharp. It will also help in getting anything in the foreground sharp too.

Don't forget to switch your lens to M (Manual) after focusing, or else it will start to hunt for focus again when shutter is pressed.

If your lens is not focused to infinity, you will get the Milky Way but the stars will not be as sharp and will appear bigger. Same can happen if you go for a longer speed than required for not causing stars to produce trails. An example of these mistakes is here.

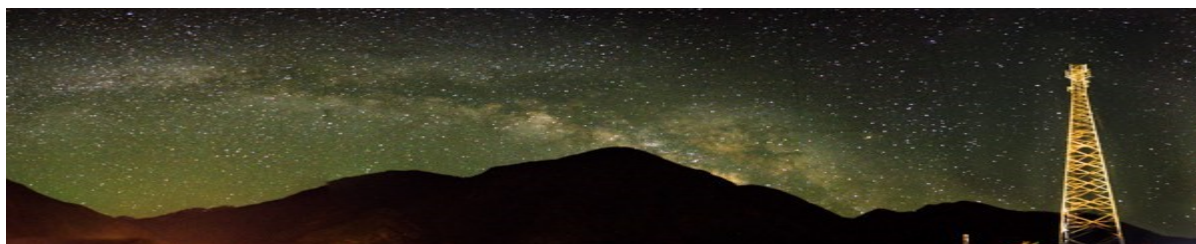
Recommendations:

It's better to first sit in the dark for at least 15 minutes to let your eyes adjust with the surroundings. This will help you to see a lot of stars, and even the Milky Way with the naked eye and will also help you compose your images better. Enjoying your surroundings for a while is better than just starting to shoot as soon as you reach the site.

You are all set to shoot your own stars. With the help of kit lens you might not be able to get an award or feature your shot on 500px but yes, the shots will be very reasonable to make yourself happy, and impress your friends too. You could even try merging panoramas to get more of the Milky Way in your composition.

Post-processing:

The first part to better post-processing is RAW. Yes! always shoot in RAW as it will give you a lot of room for post-processing without affecting the quality. Secondly, some post-processing is always needed to get optimum results. You can find many tutorials on how to post process Milky Way images but the most elaborate one I found is <https://iso.500px.com/milky-way-selfie-selfportrait-tutorial/>



<https://digital-photography-school.com/photographing-stars-using-a-kit-lens/>

The three manual shooting modes what are they?

1. **Manual mode:** this mode puts you in full control of the three settings on your camera that control the exposure (commonly known as the exposure triangle). ISO, aperture and shutter speed. In manual you will be making all of those choices.

2. **Aperture priority:** (*A* on Nikon, *Av* on Canon) this mode has you in control of two of the three exposure controls: ISO and aperture. The camera will select an appropriate shutter speed to give you a correct exposure.

Shutter priority: (*S* on Nikon, *Tv* on Canon) this mode once again puts you in control of two of the three exposure settings, this time it is ISO and shutter speed. The camera will select the aperture for a correct exposure.

There are of course other factors involved that will affect the exposure such as what Metering Mode you're using and Exposure Compensation. More on the latter later.



Shot in Aperture mode to control Depth of Field

How do you decide which mode to use?

I actually use the Aperture and Shutter priority modes more often than I use Manual. How I decide which mode to use is based on my subject matter and what is my goal of the image as follows:

- **I choose Aperture Mode when I want to control depth of field (DoF) as my top priority.** Such as to create shallow DoF for a portrait, people photos, or any time I want a blurred background (choose a large aperture like f2.8 or f1.8). That also applies if I want a larger DoF as well such as for a landscape photo, group portraits, or shots where I want maximum detail and sharpness (choose a smaller aperture like f11 or smaller)
- I choose Shutter Mode when my top priority is controlling motion,** either freezing or blurry it. So freezing for subjects like sports or action and I will choose a faster shutter speed such as 1/500th or faster depending on the subject. Subjects like flowing water, waterfalls, or panning a moving subject I will select a slower shutter speed like 1/15th for panning and 2-5 seconds for flowing water.

I switch to Manual Mode in a few specific instances: doing a portrait where the subject is not moving; night photography; pretty much any time I'm using a tripod; doing HDR bracketed exposures (even though my camera does 7 on AEB I still use Manual when on tripod); when using studio lighting; certain times when using a speedlight (such as working in a dark room and I want to maintain some ambient light levels)

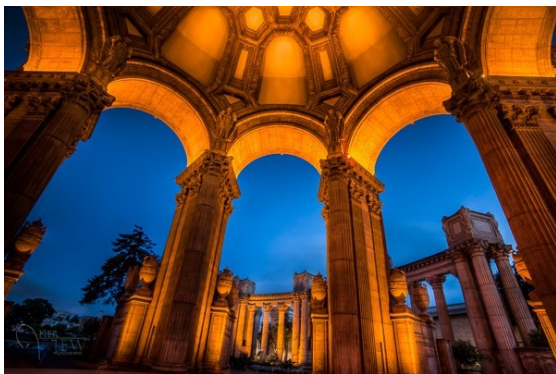
Here's some example images taken with each of the modes as explained above.



Shot in Aperture mode to control Depth of Field



Shot using Shutter Priority to use a panning technique and slow shutter speed



Shot in manual mode for night photography challenges

Things to watch out for and keep in mind

ISO: remember that when you select either A or S mode you are still choosing the ISO

I usually select my ISO first, based on the lighting conditions I'm shooting in. If it's bright sunlight I go to 100 or 200. If it's subdued light, shade or overcast I might bump it up to 400. For indoors or dimly lit rooms I may go to 800 or higher up to 3200 if necessary (you need to test to know the upper limits of your ISO and where you're comfortable shooting with your camera, mine will yield pretty decent results even at 6400 and beyond). How I know I've gone high enough with the ISO, is if I have a fast enough shutter speed to eliminate camera shake when hand holding. If I'm on a tripod, I'm usually shooting a ISO 100 or 200 because I can use any shutter speed safely.

Check your shutter speed when in A mode

Just because the camera is picking the shutter speed does not mean it will give you a nice sharp image. Yes it will choose a shutter speed to give you the correct exposure, but if you set up your camera for ISO 100 at f16 in dark room you'll wind up with a pretty slow shutter speed like 1/2 of a second perhaps, and without a tripod you'll get blur from camera shake. So keep your eye on the shutter speed the camera is picking and if it is too slow (I suggest you follow the 1/focal length rule for minimum shutter speed readjust the ISO, the aperture or both – picking a higher ISO will help, so will choosing a larger aperture like f4 as that will let the camera pick a faster corresponding shutter speed.

Sharpening digital images

Sharpening seems to be one of the most misunderstood aspects of fundamental editing.

Let me define fundamental editing for you:

Fundamental editing is the necessary steps that need to be applied to virtually every digital image file after they come out of the camera.

Sharpening is one of those steps.

However, if you don't know what you're doing, you can actually ruin a perfectly good shot in the sharpening step.

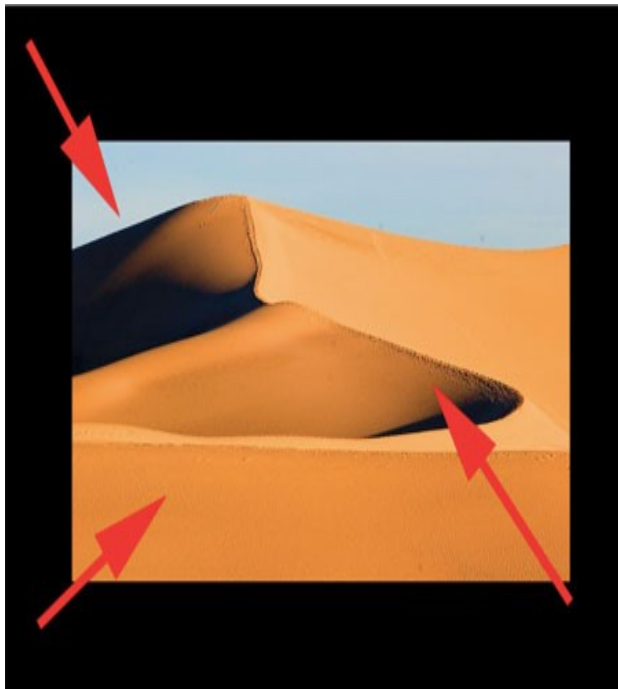


Photo by [Erik Ogan](#)

This was a beautiful photograph that was ruined by over-sharpening.

- → Over-sharpening created a “white line” along the horizon (an extremely obvious artifact)
- → The sand along the ridgeline has become pixelated and unreal looking
- The ripples in the foreground have visible artifacts and noise that were introduced by over-sharpening.

Here's Your Quick Tip

1. **Always apply sharpening LAST while doing your fundamental edits. Other steps in the fundamental editing process increase visible sharpness - while not introducing the problems seen in the image above.**

Always use a very light application of sharpening. How light? It really depends on the photograph.

But consider this: if you're only posting your image to the internet, most computer screens do not have high resolution, so they can't resolve your image that highly anyway. Use very light sharpen settings. Also, if you intend to print your image, most photo labs apply sharpening through their own equipment. If you sharpen your image file, and then they sharpen it, you can end up with a really lousy looking print.

Last Months Meeting Memories.

Are your photos there ??



What a good turn up of members and we even had some new members to be. Every one that I spoke to was having a good night and as we can see above there was many who bought along photos to go in the competition., well done.

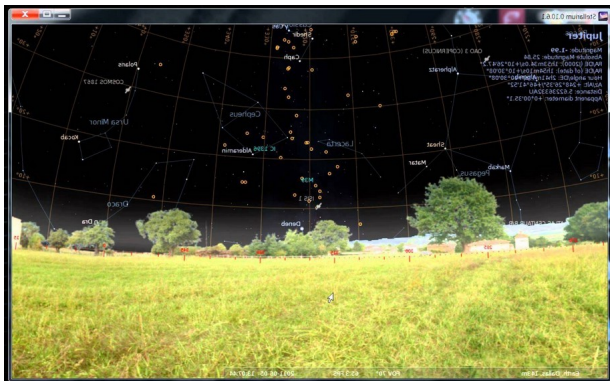
April Club Promotion at Dapto Mall.

Norm held a promotion day at the Dapto Mall in April, Many of the shoppers were met with a smile and a pamphlet promoting our club. About twenty prospective members were spoken to on the day.

Norm would like to thank those who went the extra mile and helped hand out pamphlets. Maybe you will be able to help with the next promotion day.



Free Software



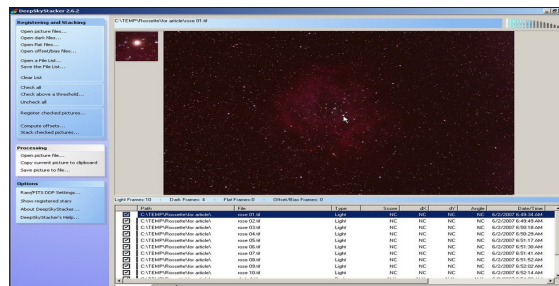
Stellarium

<http://www.stellarium.org/>

<https://sourceforge.net/projects/stellarium/files/Stellarium-win64/0.14.3/stellarium-0.14.3-win64.exe/download>

Stellarium is a free software planetarium, licensed under the terms of the GNU General Public License, available for Linux, Windows, and Mac OS X. It uses OpenGL to render a realistic projection of the night sky in real time.

Stellarium renders 3D photo-realistic skies in real time with OpenGL. It displays stars, constellations, planets, nebulae and other things like ground, landscape, atmosphere, etc. You can use this tool to show you where to point your camera to get those top shots.



DeepSkyStacker

<http://deepskystacker.free.fr/english/index.html>

DeepSkyStacker is a freeware for astrophotographers that simplifies all the pre-processing steps of deep sky pictures.

After a shooting night you give all your pictures (light frames, darks frames, offset/bias frames, flat frames) to DeepSkyStacker and you go to bed. The next morning (or is it afternoon?) you can see the result and start post-processing. DeepSkyStacker saves the resulting image to a TIFF or FITS file (16 or 32 bit).

DeepSkyStacker can also be used to process a stack of identical photos changing the DOF in each one and then run them through

Do you want a cheap Macro lens.

Use a Reverse Mounting Adapter.

You want to try out Macro Photography but not pay the huge prices for a macro lens, then just pick up a reverse mount adapter, also known as macro coupler.

These handy rings contain two male ends: one that screws into the tiny threads on the front of your lens and one that screws into your camera's body. This makes it easy and relatively safe to reverse mount your lens without fear of it falling off.

Reverse mount adapters are actually really cheap; you can usually pick one up on eBay for less than \$5. Here are some I found in a couple of minutes, Sony \$2.25, Canon \$1.00, Pentax \$1.85, Canon \$1.00, Nikon \$1.56 and Samsung \$1.25.



Here you will find many videos on how to use them.

https://www.youtube.com/results?search_query=Reverse+Mounting+Adapter+to+make+a+macro+lens

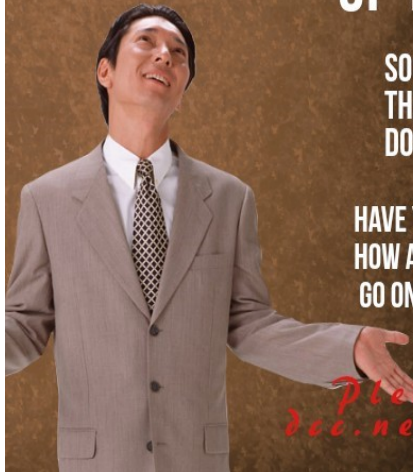
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TOPSHOT 2017 EXHIBITION



Old Woman who Lived in a Boot by Karen O'Connor

MAIN EXHIBITION AND AWARD PRESENTATION: - SUNDAY 28TH MAY 2017 from 10.00am

Host Club: - The Central Coast Leagues Club Camera Club.

Venue: - Central Coast Leagues Club - 1 Dane Dr, Gosford NSW 2250



SECOND EXHIBITION: - SATURDAY 24TH JUNE 2017 - Open to the public between 10.00am and 4.00pm

Host Club: - Narooma Camera Club

Venue: - Club Narooma - 88 Princes Hwy, Narooma NSW 2546

THIRD EXHIBITION: - SATURDAY 8th July 2017 - Open to the public between 10.00am and 4.00pm

Host Club: - Kiama-Shellharbour Camera Club

Venue: - Warilla Bowls and Recreation Club - Jason Ave, Barrack Heights NSW 2528

FOURTH EXHIBITION: - SATURDAY 12TH AUGUST 2017 - Open to the public between 10.00am and 4.00pm

Host Club: - Wauchope Photography Group

Venue: - Wauchope RSL Club - Young St, Wauchope NSW 2446



8 Guidelines To Taking Panoramic Photos With Any Camera

A Post By: [Peter West Carey](#)

Back in the days of film cameras, creating a panoramic photograph meant either buying a particular, expensive camera or hours in the darkroom stitching images together by overlapping exposures onto the finished photo paper.

Panoramic photos were the realm of the professional with the time and funds to create gorgeous super wide angle shots.

But now, in the digital age, it's not only simple to create panoramic images on your home computer, it's become increasingly easier thanks to advances in software. There are still some general guidelines to follow to help you increase your odds of producing great photos because remember, you can't fix everything in a computer after the fact. I've made a number of mistakes over the years in learning about panoramas and it's my hope that these guidelines will help shorten your learning curve and give you a head start in creating stunning panoramic images.

1. If Your Camera Has A Panorama Mode, Use It.

Most point and shoot cameras beyond the most basic model come with a little used mode for creating panoramic images. This mode serves a couple of functions. First, it will use the display on the camera to show your last picture taken and then a live view of the next picture. This is done to help you line up your images and overlap them (we'll talk about the importance of overlap in a minute). It also adjusts the camera to NOT change exposure settings in between shots as it normally would. This helps create even lighting through all the pictures, making stitching in the computer a lot easier (although a number of modern programs will also level exposure fairly well). The image below was created while using the Panorama Mode (Stitch Mode on some cameras) and taking over 25 images with an older Canon SD630 point and shoot.

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2. Overlap Amply

Overlapping is one of the important areas in creating a panoramic image. Just one slip with not enough overlap can ruin an attempt at the grandest of wide angle shots. No one wants to see pictures of the Grand Canyon with a bar of white down the middle because of the failure to overlap properly. I overlap by 30% each time. Sometimes more. Most people say 15% works just fine. Experiment with your particular camera to find the sweet spot of overlap.

Increasing the amount of overlap helps reduce “flaring” that happens when the software is forced to use all of the image frame, including the corners which may show distortion depending on your lens selection.

3. Keep It On The Level

Keeping your camera level becomes more important as you combine more images. If you’re shooting four or five images there isn’t much you need to worry about. But if it’s a monster 40 image shot, it becomes more and more important to keep things on the level. Think of it this way; your lens is a curved piece of glass. When held level, all parts of the scene in front of it come in and hit the sensor and roughly the same angle. But if you point that camera down, say 45 degrees you now have distant objects, like mountains in the background, coming in at a much sharper angle than foreground objects. For a single picture, this isn’t a problem, but for a panorama it creates a fan effect which is not so easily fixed in the computer. What this means is as you pan the camera left to right, the distant objects will fan out and may not have ample overlap. Further, they will be more distorted and curved because of the angle their light enters the camera.

4. Choosing Your Metering Well

Here’s another lesson I learned the hard way. If you are using a DSLR or other camera that doesn’t have the nifty Panorama Mode, you’ll want to set your metering mode to manual. Otherwise you’ll end up with an image like this.

I ended up with a difference in exposure in the skyline? The computer was able to adjust well enough to the foreground canyon, but failed to even out the sky all the way. **Had I set the camera to manual, this would not happen.** It’s also important to even out your metering, meaning scan the entire scene making note of the aperture and shutter speeds your camera is suggesting, then pick one pair of settings in the middle, or slightly darker to make sure any sky details is preserved. With those shutter and aperture settings dialed in, it’s time to shoot away.

5. Check The Scene For Movement

Movement in the scene can be a thief of what would otherwise be a grand shot. Sometimes the blur, or doubling up of people, cars, planes or other moving objects is acceptable. But too many blurry spots (caused when the computer finds parts of the overlapping sections where things don’t line up) can ruin the shot. It may mean you need to take the images very quickly. And sometimes, that movement is just unavoidable.

6. Be Careful with Super Wide Angle Lenses

Referencing the image in #3 above again, my second mistake in that image was using too wide of a lens. If I had gone with something closer to a 50mm lens and made multiple passes at the scene, the distortion in the distance would have been lessened and perhaps the shot could have been salvaged. A great wide angle lens does not always produce great panoramic shots. Sometimes it’s better to let the stitching software do what it does best and make multiple passes of the same scene, with ample overlap, to create your masterpiece.

7. Look Up, Look Down, Look All Around

With new software you are not limited to just a single pass from left to right to capture your desired image so don’t be afraid to make more than one pass. Start with the initial pass from left to right (or top to bottom) and then move up or down to grab more detail and make another pass. Remember the overlapping rule above and how it will now pertain to not only the sides of the shot, but also the top and bottom overlaps. Keep it tight and your image can have the added quality of extra skyline or foreground features previously missed.

8. Don’t Forget Vertical Panoramas!

Vertical shots are often overlooked. The same principles apply to verticals shots as do horizontal images. It may help to turn the camera on its side or you may find keeping the camera in a horizontal orientation works. Experiment a little with buildings and waterfalls and then start looking for other verticals you can shoot.

These are just a few of the basic guidelines to help you not make all the mistakes I have made in learning how to shoot panoramas over the years. You don’t need fancy, expensive cameras to create nice panoramic images, just a little known how and practice.

<https://digital-photography-school.com/8-guidelines-to-taking-panoramic-photos-with-any-camera/>

Photography Outings. **Have you any to add to here ?**

Bass Point Reserve - Shellharbour

Bass Point Reserve is a 72 hectare coastal jewel, located just south of Shellharbour Village and contains one of the few littoral rainforest areas in the Illawarra. The reserve is recognized as one of the most important archaeological sites on the NSW coast and is listed on the Australian Heritage Commission register. You will always be able to find something to photograph here.



Wings Over Illawarra 2017 [6th and 7th May]

Relive the past with a spectacular display of classic warbirds and amazing vintage aircraft of yesteryear. Be inspired by the Australian Defense Force as they present the best Australia has to offer. Loud, fast jets and formation flying will delight and provide you with an unforgettable experience as they perform breath-taking maneuvers above the beautiful Illawarra. Don't miss heart stopping aerial antics, flying displays, fantastic static displays, classic cars and motor-bikes, a free Kid's Zone presented by McDonalds Illawarra, souvenirs and simulators - there is no better way to spend an unforgettable day with family and friends!



CareWays
community

SAVE THE DATE

NAIDOC Week Celebration

@ Koonawarra Community Centre

- *BBQ
- *GAMES
- *LANGUAGE SONGS
- *SMOKING CEREMONY
- *FREE KIDS ACTIVITIES

36 Fowlers Rd, Koonawarra

10am - 2pm
Thursday July 6th 2017
Ph: 1300 307 902

Our Languages Matter
2-9 JULY 2017

NSW Family & Community Services

CareWays
community

DAPTO

Art & Craft Show

Saturday 26th & Sunday 27th
August 2017
9am - 4pm

Raffles, Stalls, Food & Free Kids Activities

Dapto Neighbourhood Centre
(within Ribbonwood Centre)
93-109 Princes Highway, Dapto

ENTRY: Adults \$5, Concession \$3, Children FREE (12yrs and under)

Wollongong city of knowledge NSW

WEBSITE of the MONTH



Shoot in Manual Mode Pt. 1 - Aperture, Shutter Speed and ISO explained.

<https://www.youtube.com/watch?v=Nzn6yKTVcfs>

Finally, a video that ACTUALLY explains what aperture, shutter speed, and ISO are and why they're important. Everything else I've seen so far just tells me what the supposedly best settings are for various scenarios without explaining why. This is the simplest tutorial I've heard in regards to "Aperture, ISO, and Shutter Speed.

We are on the web !!

www.daptocameraclub.org.au

www.facebook.com/groups/560318574135732/

Product of the month.

The screenshot shows an eBay product listing for a "16GB 32GB ez Share WIFI SDHC Flash Air Wireless LAN Class 10 SD Memory Card". The product is shown as a red SD card with a camera lens graphic. The listing includes the following details:

- Item condition: Brand New
- Capacity: 16GB
- Quantity: 1 (10 available)
- Price: AU \$48.00
- Buttons: Buy It Now, Add to cart, Add to list, Add to collection
- 1 watching
- Free postage
- Experienced seller
- 30-day returns
- Postage: FREE Economy delivery from outside AU
- Item location: GuangZhou, China
- Posts to: Worldwide
- Delivery: Estimated between Thu. 11 May. and Wed. 24 May.
- Payments: PayPal
- Returns: 30 day money back, buyer pays return postage
- Guarantee: eBay MONEY BACK GUARANTEE

Seller information: mkstudio.au (19125) with 97.4% Positive feedback. Visit store: MakingStudio.LTD-A...

This WIFI memory card allows you to send your photos straight to your laptop, tablet or phone.

http://www.ebay.com.au/itm/201741831923?_trksid=p2055119.m1438.l2649&var=501702390788&ssPageName=STRK%3AMEBIDX%3AIT

For Info or Contact - dcc.newsletter.editor@gmail.com