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**Do you remember
this display.**

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to help??**

8 Quick Tips for Long Exposure Photography

by Michael Gabriel

If you like shooting outdoors or at night, knowing how to properly do long exposure photography will be a big help. Once you discover the wonders of long exposure photography can do to your photos, you'll thank yourself for finding time to learn it.

Long exposure photography is a technique that produces stunning effects and dramatic moods. Even when you shoot at night, you'll still be able to create detailed photos with beautiful light effects. It works best for landscape photography. Although mastering the technique is not easy and involves a lot of training and practice, there are no complex skill sets or procedures needed for long exposure photography. All you'll need is a reliable tripod and a good camera that can do long exposures.



You can choose to go on a formal workshop, but since there are no special skills involved, self-practice is the best option because you can control your pace. Additionally, there are tips you can follow to ensure that you're doing things the right way.

Long Exposure Photography Tips

To help you start out, here are quick tips you should follow and keep in mind. These do not assure that you'll become a master long exposure photographer, but they can help you do things right. These can help you make the proper start to your long exposure practice. Follow all these tips so you won't wonder where you went wrong or why the shot didn't come out the way you expected it to.

Avoid vibration of any kind

Make sure that your camera and tripod are on a steady, balanced surface. Some photographers even put something heavy on the tripod (like sand bags) to add some weight to it. The extra weight will make the tripod and camera sturdier.

In addition to the extra weight, it will help if you use a remote shutter so there won't be a need to press the shutter manually. Pressing the shutter can cause some vibration. You can prevent vibration from manifesting in the photos by using the shutter delay (at least 2 seconds), but using a remote is still the most practical option.

2. Be mindful of the weather

Days before the shoot, get all the information you can about the weather. Find ways to monitor the weather, especially if it has been raining for days or if it's the rainy season. Do not schedule a shoot when the sky is cloudless or when the rains are pouring heavily. But pay attention to the weather forecast because conditions can change in a matter of minutes or hours.

I suggest you use AccuWeather (the app or the website). It can forecast up to 90 days. AccuWeather can tell you the weather on an hourly basis. It can also predict the chance (percentage) of rain, snow, and cloud cover.

Do a location inspection several days before the shoot – study and familiarize it. This will give you ideas on how to set up the shoot and which shots to take. Likewise, an ocular inspection will give you the opportunity to study your concept, as well as to determine whether the location is perfect for what you want to achieve.

3. Visualize and compose your photo

Pay attention to the surroundings of your location and try to visualize how they can be incorporated into the shot or photo. This is important because you need to find a way to improve the scene or location for the long exposure shot. It is essential to pay attention to the total picture and not just the ones that are your focal interest.

4. Lock the focus and look for leaks

Make sure that your photo is well-composed. Do not lose your focus on the subject. You can manually lock the focus or use the shutter button if you are on autofocus mode. Be sure to lightly press (not full press) the button until the focus you want is achieved.

Be mindful of the leaks. If there are leaks on the camera's viewfinder (or anywhere else), you need to seal them off. To do this, you need to bring with you a black tape and any opaque material that you can use to cover the leaks. Or if you have a strap with an eye-piece cover (that black rubber thing), use it. Here's a full tutorial on how to use it.

Even if the leaks are tiny ones, they can still affect the outcome of your long exposure shot.

5. Pay attention to the light

Whether you shoot in the daytime or at night, it is important to be mindful of the light. Is there ambient lighting? How much light can I get if I shoot at night? What man-made light sources can I use? Asking these questions will help you determine how much of your light requirement need to be improved and which ones should be utilized.

6. Do several test shots

Do not shoot right away when the set up is finalized. Rather, take time to do some practice or test shots. Do not forget to prepare your camera by setting it to M (Manual) or A/Av (Aperture Priority) mode. The aperture value should also be set appropriately. Take note of the results.

7. Choose and add ND filter

Add a ND filter according to the result you want to achieve. Remember, using a very strong ND filter (i.e.: 8 to 10 stops) won't allow you to see the live view. No worries, though, because the camera will see everything for you – remember, you're keeping the shutter open long enough for your camera to record a lot of information from the scene.

8. Take the shot

Before clicking the camera, however, be sure that you have changed the setting to B or Bulb for the shooting mode. This will help you keep the shutter open for more than 60 seconds or for as long as you want to. However, make sure that no other setting is changed. As you start taking the shot, keep in mind what you've learned from your practice shots. As in everything else, you can master long exposure photography if you practice. So, practice, practice, and practice. And keep shooting beautiful images!

<https://contrastly.com/8-quick-tips-for-long-exposure-photography/>

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How to Achieve Perfect Focus. Every. Single. Time.

by Jo Plumridge

The autofocus on modern DSLRs and lenses is an amazing thing. It's extremely quick and remarkably accurate. Most people think that focusing is a simple enough procedure – just half press the shutter button and wait for the focusing points to light up.

But to get really accurate focusing for all photographic situations, you need to know and understand the focusing system in more detail.



Most DSLR systems autofocus using a system known as Passive autofocus, which determines the distance to the subject by computer analysis of the image. This is an extremely sophisticated system and most pro photographers will happily rely on autofocus because of its accuracy.

However, you do need to remember that *passive* autofocus needs light and image contrast in order to work. So if you tried, for instance, to focus on a blank wall the camera's autofocus won't work, as it will have no adjacent pixels to compare the wall to.

Autofocus Points

As previously mentioned, the camera's autofocus is activated by half pressing the shutter button, whereupon the autofocus points will light up (either in the viewfinder or on the LCD screen, depending on your camera). The number of autofocus points that a camera has varies hugely depending on the model. The older DSLRs may only have three points, whilst some of the newest models have over sixty!

When your camera is in automatic AF (autofocus) selection mode, you'll know where the camera is focusing by which of the AF points light up (usually in red or green). Letting the camera decide where to focus is absolutely fine in some situations. If you're shooting a landscape with a large depth of field, for example, your whole photograph will be sharp. So, in this case, where the camera focuses is less important.

As a rule of thumb, my cameras are usually set to the centre AF point. However, in many situations, having control over where your camera is focusing is vital. If you're shooting a classic head and shoulders shot with a small depth of field, then it's essential that the eyes are pin sharp.

To achieve this, you need to switch to using manual AF selection. Using manual selection, you can manually select a single AF point to ensure that the right area of your photograph is sharp. I prefer to use manual AF selection for all my shots as I find it more accurate.

Many of the modern cameras with a larger number of AF points allow you to select not only a single AF point but also groups of points. Autofocus systems are becoming increasingly sophisticated, meaning that it's increasingly difficult to actually get your shot out of focus!



However, it's not in the slightest bit essential to have a large number of autofocus points. Yes, it's helpful, but most pros managed fine when there were only a minimal number of AF points.

Autofocus Modes

In addition to AF points, you need to understand the different autofocus modes on your camera in

order to get the best out of the focusing system. DSLRs usually have three modes but bear in mind that if you have a bridge camera the automatic mode may be absent.

One Shot / Single Shot / AF-S

This is the most commonly used of the autofocus modes and is what most DSLRs will default to. Single shot mode is designed for use with static subjects, such as landscapes or still life. It's an easy mode to use, but you must remember that the camera will need to be re-focused every time you move the camera.

AI Servo / Continuous / AF-C

The AI Servo (Canon) or AF-C (Nikon) mode is for use with moving subjects (such as sports or wildlife photography). It works in the same way as all focusing modes as you must start by half-pressing the shutter button to activate focusing. However, in the continuous mode the camera will keep re-focusing as you move it and track your subject. You need to remember that, in this mode,

there will be no beeps from the camera or lights in the viewfinder when you focus. And the camera will only keep re-focusing if you keep the shutter button half-pressed at all times.

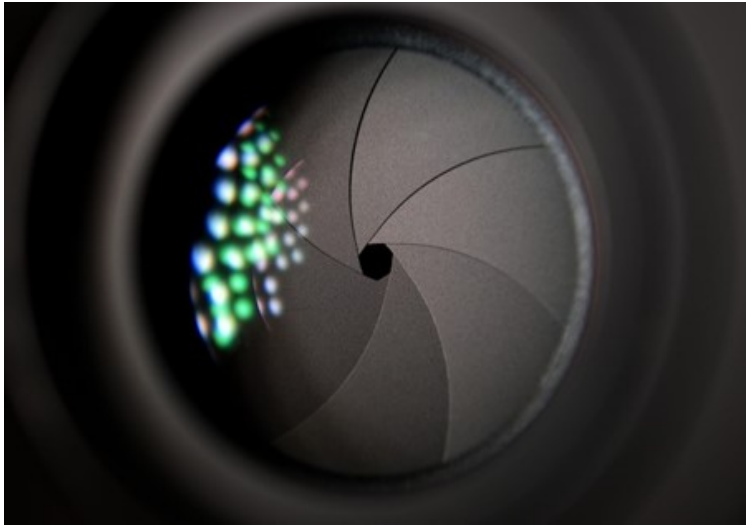
AI Focus / Automatic / AF-A

This is undoubtedly the most useful of the three modes but, as mentioned above, not all cameras have it. It is simply an automatic mode that remains in single shot mode until a subject moves, at which point it automatically switches to continuous mode. Note that the camera will usually emit a soft beep once focused. It is particularly useful for using when photographing small children or pets, both of which have a tendency to suddenly start moving!

In conclusion

By combining your knowledge of autofocus points and modes, you'll be able to ensure that all your shots are sharp with minimal effort. It's worth taking the time when you get a DSLR to set it up properly. Good focusing is an essential element of photography.

<https://contrastly.com/how-to-achieve-perfect-focus-every-single-time/>



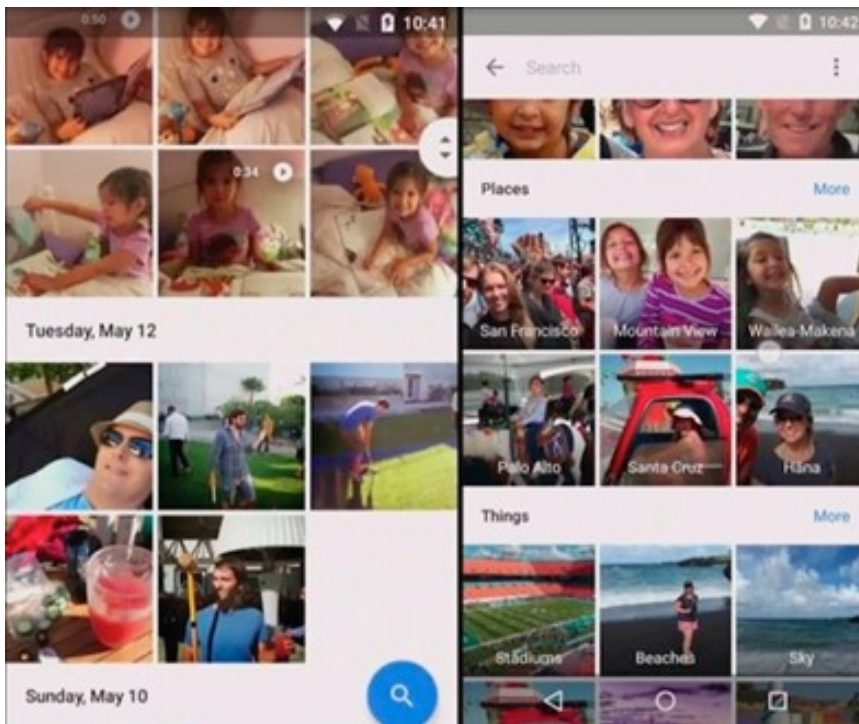
Welcome to new members

Who Joined last month.

Sarah Loggins & Cheryl Stanborough

Google Photos Will Store All of Your Pics and Videos for Free

by Sean Captain



I remember when a shooting expedition was limited to a 24-frame film role. Now you can shoot 24 photos in a second on a smart phone. No one has done a great job of organizing all these pictures and videos we're producing with our mobile devices, but Google today (May 28) announced a new service, Google Photos, that promises to store and organize everything you shoot for free. Photos are stored privately but can be shared over social networks or by sending a URL to a friend. The service goes live today on Android, iOS and the Web. Google hasn't invented organizing technologies. Time and GPS data that cameras embed in pictures make auto-organizing

them by date and place a routine task. Photo editing and organizing apps like Apple Photos (and before that, iPhoto) can already recognize faces, grouping images by who's in them. Based on a presentation at the Google I/O conference, Google Photos doesn't look much different from competitors.

But the search giant is promising that the same neural net artificial intelligence that sorts images in a Google search will be applied to your personal photos via the free service. As an example, Google's Anil Sabharwal showed how Google Photos automatically cut hours of GoPro action cam footage into a tight highlight reel of a mountain biking trip. This is also not new; some action camera makers provide their own software for this or even promise to auto-edit video in the camera. So the question is: Will Google do it better?

It already looks like Google has provided a super-simple way to navigate photos -- at least based on the Android app that Sabharwal used during his demo. To navigate by time, for example, you can switch from viewing by day to viewing by month with the familiar pinch to zoom gesture. Pinch some more to go from month to year. And you can dive back in to a month or day view by drawing two fingers together on the screen.

Part of an auto edited GoPro movie. Swiping to the right reveals suggested collections of photos such as collages, that Google Photos auto-generates using its neural net processing. A user can then decide to save or delete the collection, or to edit the contents by hand. Speaking of editing, Photos offers a solid-looking photo-editing interface not unlike that in the Apple Photos app. In true Google form, all this viewing, organizing and editing happens not on the phone or computer, but in the cloud.

That cloud, by the way, is unlimited. Sabharwal explained that Google Photos will store an unlimited number of pictures of up to 16 megapixels each and unlimited videos up to 1080p resolution. Sabharwal was not so specific about the quality of the photos, though, saying only that Google Photos stores them "at near identical visual quality." That might make serious photographers wary, especially since they can store bigger images, at full JPEG quality, on services such as Flickr. (That

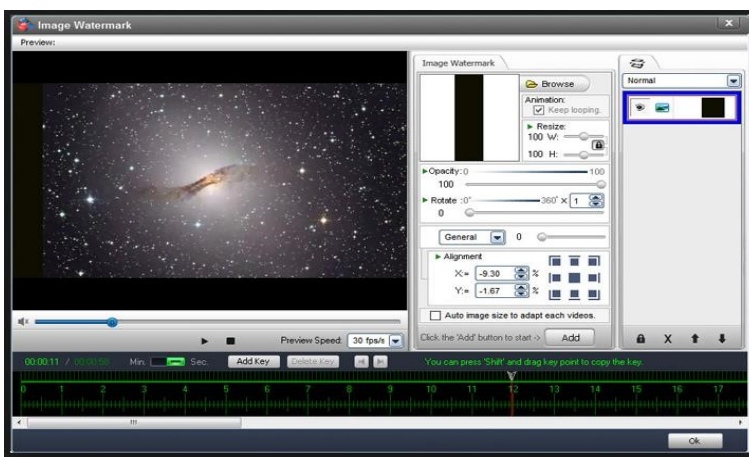
site offers up to a terabyte of storage — not technically unlimited, but virtually so.) Sabharwal didn't say anything about the compression quality of videos.

Pictures and videos in Google Photos are private by default, but the service offers plenty of ways to share — with links in the mobile app (and presumably the Web interface) to plenty of social networks for any collection of photos you select. Photos can also auto generate a custom link to those selected pictures. If the person you send the link to has a Google Photos account, they can copy the photos over to their account.

Left unanswered is the question about the security of sharing. Can anyone with that link — not just the person you want to share with — access your photos, copy them, and perhaps even (illegally) sell them?

On the surface, Google Photos looks like a potentially great way to store and share unlimited photos and videos, with smart tools for auto organizing them and sharing them. But how well it does all of those tasks will determine if it's the best way to manage pictures and movies.

<https://www.tomsguide.com/us/google-photos-unlimited-storage-free,news-20992.html>



Bytescout Watermarking (Free)

<https://bytescout.com/products/enduser/watermarking/watermarking.html>

Bytescout Watermarking freeware applies professional looking watermarks to your photos; Ability to watermark a lot of photos at a time; It's absolutely free!

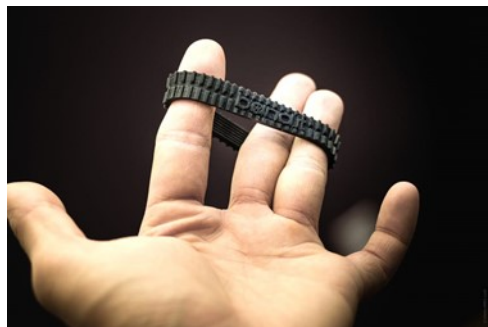
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Band.it Lens Grip

by Adam Welch



Modern camera lenses are beautifully complex pieces of optical engineering. Even fully manual so-called “legacy” lenses are intricately constructed and deliver outstanding performance in terms of image quality.



ty.

But even with all the benefits that come from having a superb quality lens sticking out from the front of your camera problems can still arise. One of the biggest problems, at least or me, is not always having a good grip available to zoom or adjust the focus on some of my lenses. This is especially true when I’m shooting the stars on moonless nights or when the weather makes conditions a little less than desirable. The truth is, some lenses just don’t have very aggressive grippage on the zoom and focusing rings.

So when I was approached by the developers of the Band.it (or Cameraband.it) I was quite intrigued to have a look at their product. One of the reasons was because there are a lot of gimmicky “shoot better quick” gadgets on the market and I wanted to see how the band.it would perform. I was one of those guys who used a soft rubber bracelet on my lenses to improve the grip and little did I know that someone had taken that idea and ran with it, refining the concept of a rubberized grip ring for camera lenses. After working with the band.it for a couple weeks I couldn’t be more impressed with this wonderfully simple piece of gear. Let me show you why...



silicone rubber pot holder.

First Impressions

The products arrived in a shockingly well packaged box. I was surprised to see just how sleek the packing job was for such minuscule gear.

Housed in the box were the three band.it sets, a warranty/instruction card, a decal, and a nifty felt storage bag.

And this, friends, is the band.it... Like I said, simple, right? These are made from an “elastomer” which is very soft and stretchy. It feels very similar to a

Each band.it is custom made to the exact proportions of the lens it’s intended to fit. Once, installed (just stretch and slide) the fit perfectly on each one of my test lenses. Something I was concerned about was how they would look once on my lenses. I’m a firm believer of form being second to function... but I still like my gear to look as good as it shoots.

I was worried that the band.it would make my lenses look bulky and cumbersome. To my surprise, each band.it actually complimented the looks of my lenses. The matte black matched the colors of

lens and they don't add ruin the lines of the lens design... but of course tastes vary.



Performance

Of course the real reason I tested the band.it was to see how well it would do its job. In short, the little elastomer band showed up ready to play. I was most interested to see how the band.it would perform with my trusty Sony 24-70mm as it was the lens that I had previously sported the rubber bracelet due to the extremely swallow gripping serrations on it's zoom and focusing rings. The band.it performed as advertised. The was instant grip improvement and each lens became much easier to handle.

I can see now why the developers over at band.it advertise them as added extra protection to your lens. The band.it adds just a little extra cushion in the bag and helps soften any bumps that come from a hurried lens changed.

In field use, the band.it continued to impress due to its complete utilitarianism. It was virtually nothing but the benefits are outstanding, especially for outdoor and adventure shooters like me. The band.it loves prime lenses. One band on the lens gives the photog excellent control over focus.

Things to Consider

I encountered only one problem with the band.it over the course of the review. When using them on a zoom lens or any lens where there are two band.it rings installed, be careful that they do not touch. If they do, you risk the zoom ring turning the focus ring and vice versa.

So make sure that you properly install your band.it and that they don't overlap while shooting. This was the only concern worth mentioning which is always nice.

Final Thoughts on the band.it...

The band.it, much like all good inventions, is a simple idea which fills a needed role. For photographers, it offers more grip on your lens and additional protection for our precious glass. And hey, in my opinion it still looks cool.

For prime lenses, the band.it is great. If you shoot a lot of zooms you'll need to pay more attention to how the band.it is installed and where it it stays while you're out shooting. Overall, I can highly recommend the band.it for all photographers and especially for those who are just getting started or who need a little extra grip and assurance. The band.it is available at camerabandit.com for \$25 each or \$45 per set (zoom and focus rings).

<https://contrastly.com/in-depth-review-of-the-band-it-lens-grip/>

How To Use Your Histogram Correctly

by Jo Plumridge

The camera's histogram is a useful addition to your arsenal as a photographer in helping to get your shots correct 'in camera'. Of course, the histogram is only useful if you know how to use it!

So let's look into this powerful tool that is the histogram in more detail.



What Is The Histogram?

To put things as simply as possible, a histogram is a **graphical representation of the pixels exposed in your image**. On the left hand side of the graph are your blacks, whilst the right represents your whites. The middle section is your mid-tones at 18% grey. This is exactly halfway between pure white and pure black. This is your primary histogram.

Some higher-end cameras will also have colour histograms, which relate to the RGB (red, green, blue) colour spectrum.

Adobe Lightroom and Photoshop also have a histogram you can refer to when editing your photos. However, in this article we're going to concentrate on the primary histogram.

Histogram vs LCD

Now that you know what a histogram is, you might be thinking to yourself that it would be easier to evaluate the exposure by looking at your LCD screen. This is a mistake! LCD screens have adjustable brightness that you can set yourself, so they'll never give you a truly accurate rendition of your exposure.

You'll be able to tell if the shot is massively under or over exposed but the screen is really only useful for checking your composition. For accurate results, the histogram is your best friend!

Using The Histogram

The horizontal axis of your histogram goes from white through mid grey to black; from left to right. This is married to a vertical axis, which I always think looks a little like a mountain range, with various peaks and troughs.

What this is actually representing is the relative quality of light for the given luminance of the scene. So, a perfectly balanced exposure will show a 'hump' in the middle, which tapers off on each side towards black or white.

A digital camera that uses 8-bit sampling has 255 shades of grey, meaning that the histogram goes from 0 (black) to 255 (white). The arches on your histogram essentially show the brightness of an image. So, if you take a shot and see that the majority of your vertical arch is to the right of the image you will have a high-key image, which could be overexposed. Reverse this so that most of your data is on the left and you'll have a low-key shot, which may be underexposed.

Remember though that it's not always a big fat negative to have a spike on one side of your histogram. For example, if you're shooting with bright sunlight, it would be totally normal to see a sharp right-hand spike.

A completely balanced histogram isn't always going to be your goal. What you have to bear in mind is how to read the histogram, what's in your scene in terms of brightness, darkness and contrast, and your desired result. With these elements taken into account, you can view your histogram and make adjustments – e.g. adjusting your exposure by

changing your aperture, shutter speed or ISO or even recomposing your shot to change the amount of light or dark areas in your image.

A Quick Note On Clipping

In relation to your histogram, if you have a spike touching the right edge of the histogram, your camera is telling you that this area is so bright that it can't ascertain if there is an object there. A spike touching the left edge means you have shadow clipping and these dark areas are out of the camera's dynamic range. What is dynamic range? Well, it's defined as:

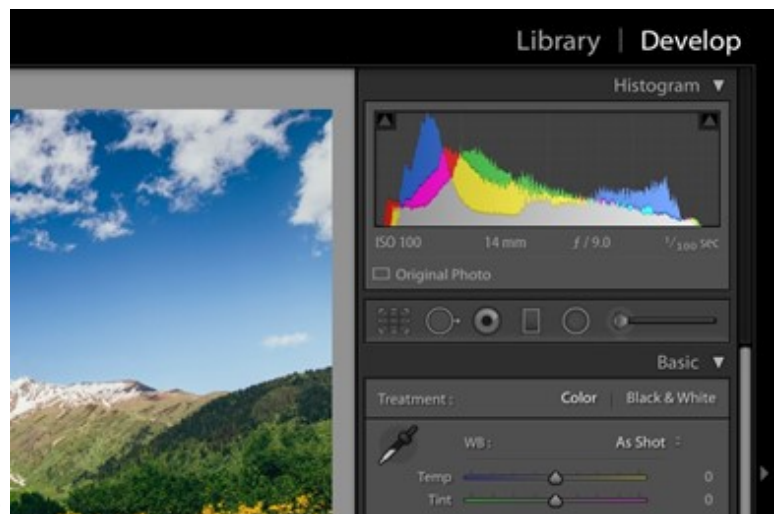
the ratio between the maximum and minimum areas of luminance in a given scene

So, if your camera is on automatic, it will try and create an image that's exposed to capture the widest possible range of lights and darks. But dynamic range on a camera can be limited, meaning that your image can be left with blown-out highlights or pitch-black shadows. If you have clipping on your histogram you have a loss of data and no amount of post-production work will bring it back.

Shadow clipping is fairly noticeable and easy to spot, but it can be harder to see highlight clipping. However, most digital cameras have the '*blinkies*' – a flashing highlight indicator that causes the blown-out areas to blink. It's also worth noting that clipping tends to be more prevalent in JPGs so it's worthwhile shooting RAW as you the files will have a slightly greater dynamic range.

So, as you can see, it's worth getting into the habit of using your histogram correctly as it can really assist you in getting great shots. As long as you remember that there's no such thing as a perfect histogram and tailor the results to the effect you want, your histogram will become a useful tool in your arsenal.

<https://contrastly.com/how-to-use-your-histogram-correctly/>



Free Tutorial

The Complete Guide For Photographing Live Insects At Home

"For starters, I'll walk you through the gear I am shooting with and some basic technical tips, then I'll wrap this up by sharing some ideas on working with the insects and most importantly "containment" during the shoot."



<https://www.diyphotography.net/the-complete-guide-for-photographing-live-insects-at-home/>

Avoiding Camera Shake....By Following the Reciprocal Rule

Avoiding camera shake is one key element of getting sharp, in focus pictures. Without a doubt...camera shake is one of the most common causes of blurry or slightly out of focus pictures.



Fortunately avoiding camera shake is normally something you can do by learning how to hold your camera steady and by following one of the basic rules of photography... the reciprocal rule.

This important but sometimes overlooked rule helps us to understand the relationship between the focal length of the lens we are using and the lowest possible shutter speed we can use before camera shake causes motion blur in our photo.

Simplifying the Reciprocal Rule

The reciprocal rule is based on the fact that at slower shutter speeds any slight camera movement will cause some motion blur in your photo. Fortunately the opposite is also true, in that the faster the shutter speed is the sharper your images are likely to be.

So...if faster shutter speeds are best to avoid motion blur why not always use the faster shutter speed possible?

The answer is that the lens aperture can also affect the sharpness of an image and there are other key factors such as depth of field that come into play. So the bottom line is that in order to capture the sharpest possible image we need to consider all three major camera settings, aperture, shutter speed and ISO.

Now back to the reciprocal rule...that time proven standard that will help you quickly determine what the slowest shutter speed you should be able to safely use before motion blur from any slight camera movement becomes an issue.

The basic principle of the reciprocal rule is that when you are hand holding your camera your shutter speed should not be lower than the reciprocal of your lens' effective focal length.

If that sounds complicated it really isn't. For example if the effective focal length of your lens is 100mm then your shutter speed should not be any lower than 1/100 of a second. **So the basic formula looks like this: Shutter Speed = 1/focal length.**

When using the reciprocal rule it is important to remember that you need to know the equivalent focal length of your lens, therefore the crop factor of your camera comes into play. For example if you have your zoom lens set to 200mm and your camera's crop factor is 1.5 (typical for an APS-C image sensor) then your equivalent focal length is 300mm and your shutter speed should be kept at 1/300 of second or faster for the sharpest pictures.

It is also important to keep in mind that the reciprocal rule is really just a general guideline and not a hard and fast, set in stone rule.

This is because there are many other factors that come into play in avoiding camera shake. Some examples include how still you can hold the camera and whether your camera or lens have built in image stabilization.

Image stabilization systems can often allow you to reduce your shutter speed by one full stop or more. So in the case mentioned above where the reciprocal rule indicated you need a shutter speed of $1/300$ of a second, with image stabilization you should be able to go to an even slower shutter speed, even down to $1/200$ of a second or even slightly slower depending on other factors. Also there is a point where no matter what your focal length is a slower shutter speed will always come with some type of motion blur due to camera shake.

Generally people consider $1/30$ to $1/50$ of a second to be the slowest shutter speed that a camera can be hand held without some degree of motion blur from camera shake becoming an issue. But again this can vary from person to person and is just a general guideline to keep in mind.

How the reciprocal rule can help you with your camera settings.

I use the reciprocal rule quite a bit because I normally take pictures using the aperture mode on my camera. This allows me to control the aperture of the camera while the camera itself chooses the shutter speed and ISO to obtain a proper exposure.

The advantage of using aperture mode is two-fold.

- First it allows me to control my depth of field.

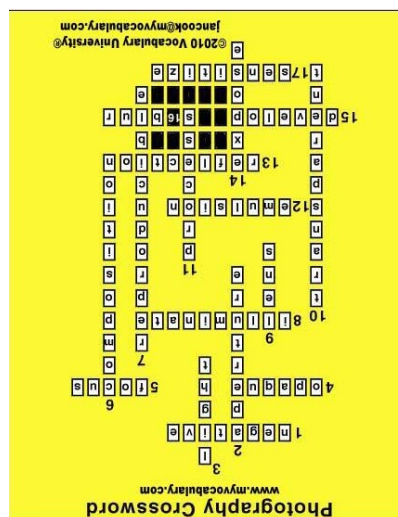
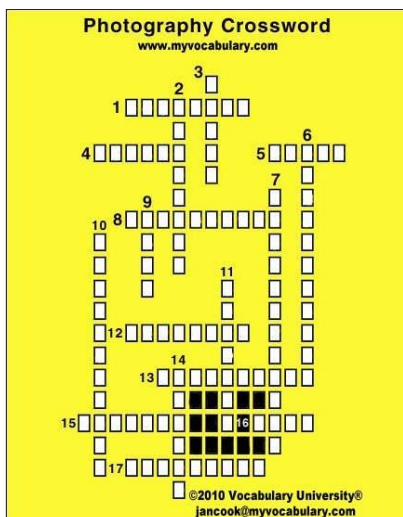
Second it allows me to easily control the aperture and adjust my ISO so my shutter speed stays at or above the level I want it to be. Keeping your shutter speed high enough to help avoid camera shake and is a key factor in avoiding camera shake that can cause motion blur in my image.

<http://practicalphotographytips.com/Photography-Basics/avoiding-camera-shake.html>



'At this point I must remind visitors, no photography in the royal bathrooms.'

Photography Crossword ~ Don't peek at the answers.



ACROSS:

- 1 - Marked by denial, prohibition or refusal; not positive or constructive; less than zero (adjective)
- 4 - Showing obscurity; not exhibiting radiant energy (as light): shaded (adjective)
- 5 - To concentrate; to adjust (a lens) to produce a clear image (verb)
- 8 - To lighten up; to supply or brighten with light; to clarify; to decorate (verb)
- 12 - Photosensitive layer of silver halide thinly applied to one surface of the photographic film (noun)
- 13 - The showing of an image in the manner of a mirror; the casting back of light after striking a surface (noun)
- 15 - To treat (an exposed film) with chemicals so as to tender the latent image visible (verb)
- 16 - To obscure or make indistinct, as by smearing or staining; to sully; to smudge (verb)
- 17 - To make (a film or plate) become especially responsive to certain agents, as rays of light (verb)

DOWN:

- 2 - An opening, as a hole, slit or gap (usually circular), that limits the quantity of light that can enter a camera (noun)
- 3 - Something that makes vision possible; a particular illumination (noun)
- 6 - Arrangement or combination of parts; the makeup; the nature and proposition of ingredients (of anything) (noun)
- 7 - Something that can be duplicated again; producing a copy or close imitation of (noun)
- 9 - A substance like glass with two opposite surfaces in an optical instrument that forms an image (noun)
- 10 - Having the property of sending light so that visibility occurs; easily detected or seen; clear (adjective)
- 11 - To treat, prepare or convert by subjecting to some special action that brings about an end or result (verb)
- 14 - To lay open to danger or harm; to subject (a photographic film) to the action of the light (verb)

We are on the web !!

www.daptocameraclub.org.au

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**WEBSITE
of the MONTH**

Sydney Camera Repairs

<http://sydneycamerarepairs.com.au>

36 Holden Street, Ashfield. NSW, 2131.

0432011749



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