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VIEWFINDER INDEX

How to Photograph the Moon

The moon has been fascinating people for centuries. And photographers are no exception. It attracts their lenses in all of its phases—not to mention during eclipses. But moon photography has its specifics. Learn how to photograph the Moon and configure your camera, and what to watch out for.

The moon is unusual and mysterious at first sight. This shining body on the horizon, with craters and unevenness that you can see with your naked eyes, is magical for many. Especially when they see it in all its glory.

Choosing a Phase

There are several phases to choose from in your moon photography:

- New Moon—Here the Moon is invisible, since the sun is shining on its "dark" side and it's roughly on the path from the sun to the Earth.
- First Quarter—In this phase you see the moon in the shape of a big letter D
- Full Moon—The whole disc of the moon is visible

Last Quarter—In this phase you see the moon in the shape of a a big letter C

Each of these phases has its magic; a small moon crescent captured in a dark blue sky, or a large disc that is so close you could reach out and touch it. Both forms have something to say for themselves, and due to its constant changes, the Moon is a good subject for long-term photography projects, which can produce both interesting individual pictures and good series.

The moon's individual phases.

However, people have forever been drawn by the view of the full moon, just like gazing into fire. And we have to add that the full moon has a quite specific effect on many of us, especially those of us whom it won't let rest—perhaps it awakens our werewolf ancestors?

A Point-and-shoot Is Enough

But back to reality. Photographing the moon is fairly simple, and it's not even very equipment-dependent. You might say that you can photograph the moon with any old camera that lets you set the exposure length. It doesn't have to be a DSLR; a compact that offers exposure modes is enough. If your digital doesn't offer this option, don't despair.

There's also the option here of using one of the creative exposure modes—you'll generally find them on the exposure picker under easy-to-understand icons, or you can choose them directly in the menu, where there's also a short description of each mode or help on when to use it. So in general you can use every type of camera out there; the only condition is that you have to be able to set the exposure length.

Links of Interest:

Viewbug - http://www.viewbug.com/

ePHOTOzine - http://www.ephotozine.com/

Federation of Camera Clubs [NSW] - http://www.photographynsw.org.au/

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

It’s best to photograph a crescent moon in contrast with a landscape or the city; it’s not as inherently interesting as a full moon.

You’ll Need a Tripod

Since you need to work with long exposure times in night photography, a tripod will be a necessity. In theory you could use a stabilizing beanbag (or rice bag) as an alternative, but in practice if your lens is pointed at the sky, then your viewfinder will normally be pointed at the beanbag, which won’t work. Here the owners of cameras with flip-out displays are at an advantage.

The main reason for using a tripod is to eliminate motion blur caused by standing uncomfortably to point towards the moon. It’s not so much due to exposure length—well-chosen exposure values (see below) will give you around 1/200, which is not too long. However, you’ll usually be using the longest lens length, and with your hands pointed upward, it really is hard to keep your camera from shaking.

When using your tripod, don’t forget to turn off image stabilization, or at least switch it into a mode that’s customized for shooting from a tripod. Otherwise your pictures will probably be unsharp due to the motion of the lenses within your lens assembly, or of the camera’s sensor.

Using a telephoto lens, you can capture the moon's surface in great detail. Note the careful cropping here.

How Should You Expose?

Configuring your camera right is equally important. Generally for night photography it's recommended to choose a lower sensitivity. That's because long exposures lead to digital noise, and while it's unnoticeable during normal photography, it's not ideal in combination with the noise caused by high ISOs.

You can easily go wrong when configuring exposure; moon photography is specific in that scenes contain huge differences between lights and shadows. So it's good to make use of spot exposure metering, which either works with the area around a selected focusing point (usually on DSLRs) or takes into account the center of the viewfinder (about 6–8% coverage). You can't go wrong with a little added EV, to make the moon bright instead of pale.

If you use average metering, it will take the whole scene into account… and most of it is dark. So it will set a long exposure and give you a totally overexposed moon. Use the histogram or the blowout display in your camera to make sure you get the right exposure.

With the right white-balance settings, you can get a warmly colored moon.
White balance is not a problem, and you can leave it in automatic mode, but on the other hand you can also experiment with using different white balancing to tint the moon. And of course, you can edit white balance later in Zoner Photo Studio X.
Auto-focus, meanwhile, may not work; there's not enough light for it to focus on the moon correctly. Try aiming the focus point at a place in the moon where there's a visible gradient. Still, focusing isn't actually as much of a problem as it might seem.

https://learn.zoner.com/how-to-photograph-the-moon/?utm_source=newsletter-magazine&utm_medium=mailing&utm_content=article1-button&utm_campaign=2018-04-14-newsletter-magazine

What Is Exposure Compensation?

So just what is **exposure compensation?** Exposure compensation (labeled below "exposure control") is **a way to adjust the exposure in your pictures**.
Lets take a look at this in the diagram below. Notice the "0" and the little line beneath it. "0" is suppose to be just the right exposure.
Suppose we are still working in **aperture priority** or **shutter priority mode**. Oftentimes it can be a little dark or a bit to bright. **Here is where you would adjust the exposure to fit your needs.**

If you want the picture to be **a bit brighter** then you would **move** the line under the "0" **to the right or towards the plus side**. If you are **wanting the picture darker**, then you will move the line **to the left or to the minus side**.
You move this line by adjusting your black main dial shown below while you are holding down the AV button (look in the picture above, the button is to the top right of the LCD screen).

I oftentimes shoot my picture at a +1 because I am shooting indoors a lot with my food photography. Sometime when I want to warm a photo up, I will darken the picture slightly by moving into the -1 area. **This allows you the freedom to create the picture you are envisioning in your head a little easier!**

Take a look at the photos below. The middle photo was shot at "0". I took the photo next to a window so it was a little bright. If I move the dial down to "-1", look how much better that photo looks. On the flip side if you move it up to "+1" it is way to light.

Do you see how beneficial this can be to creating a better picture?

Side note: I just love my trusting dog who always allows me to shoot her as an example ☺

The Four-Step Visualization Process for Composing a Photograph

A key component of creating a great photograph is visualization. To fully comprehend the process of visualization it is important to understand the four steps visualization for taking photographs.

Step 1: Photographic Looking and Seeing

Look Deeper. In photography, we accomplish nothing unless we analyze everything. We must search for those elements that can be put together to form a photograph.Visualization starts with in -depth looking and seeing—not the casual perusal that we all do in our everyday lives. When you look for things to photograph you must look more intensely. Photography requires work that begins with careful looking, analyzing, and thinking. You must see things in areas you would have overlooked previously. When putting these "overlooked" items into a photograph, make sure that photograph is compelling enough that the viewer wants to stop to look at it! Let's face it, if your photograph is as easily overlooked as the items themselves, you've accomplished nothing.

Apply Insight. Next, apply insight to your photographs. *Insight* is the element that separates the great photographers from the ordinary ones. As you gain insight into your own areas of interest (*what* excites you, *why* it excites you, *how* it excites you) you'll discover new areas to photograph. With increased insight, you're able to analyze a situation more quickly to determine if it's worth pursuing, and how to best approach it.

Step 2: Composing an Image

Arni Marble Quarry, by Bruce BarnbaumStep 2: Composing an Image
Camera Position. Composing an image begins with choosing your camera position and focal length of lens. Is the image strongest where you have the camera? Can you strengthen its visual relationships by moving to the left or right, up or down, forward or backward?
Study the Scene. Consider several things while studying the scene. Decide how well the objects relate to one another compositionally. Evaluate their overall balance, the relationship between positive and negative spaces, and the movement of forms and lines within the composition. For color photography, look at the objects as abstract masses and analyze their color balance, and the blending of colors within the composition. In black-and-white photographs, consider the gray tonalities and their relationships.
It is rare that the scene—and the lighting on it—gives you exactly what you wish to show in your envisioned print. You may want to brighten an area or darken others. These alterations may be possible. If you're aware of the shortcomings while you stand behind the camera, you can begin to formulate a plan to cope with them in the exposure and development of the negative and in the printing of that negative.
Analyze the Light. In other words, is it highlighting exactly the things you want highlighted, and is it doing so in the intensity you would prefer? You will also determine if any filters could enhance the image. Filters are valuable tools that can alter the tonal balance between two items of different color in a black-and-white photograph. In traditional color photography, filters can keep or alter the color balance that you want for the overall scene. But color balance can be altered greatly during printing, both traditionally and digitally.

Step 3: Envisioning the Final Print

Translate the Scene. The most difficult part of visualization is envisioning the final print you wish to make while looking at the scene. Unless it's a tabletop model that you created and are now photographing, it's highly unlikely that you created the scene in front of your camera, yet you are always the creator of the photograph. The scene is three-dimensional; your photograph is two-dimensional. The scene has color in it; your photograph may be black and white. The photograph is distinctly different from the scene, and as a result it is foolish to attempt to "capture the scene." Instead, attempt to *convey the mood* that the scene impressed upon you.
Go Beyond the Scene. As it turns out, most people are stuck at the level of "reproducing" or "being true to" the scene. Others—the true photographers—go well beyond the scene, using it as a springboard for their own creative and interpretive goals. If your goal is to capture nothing more than what you've seen, your opportunities for creativity are limited, indeed. Too often that attitude leads to the making of exceptionally boring photographs. It's better to have a good memory of a wonderful scene than a bad photograph of it. If you're willing, able, and desirous of going beyond the scene, your creative potential is unlimited. Not only can you show the viewer the world that is important to you, you can also create whole new worlds. Minor White said, "We photograph something for two reasons: for what it is, and for what *else* it is." Those are words to live *b*y.

Machu Picchu in The Mist, by Bruce Barnbaum

Step 4: Planning a Strategy for a Final Print

Define Your Printing Strategy. The final step of visualization is planning a strategy for achieving your final print. This involves determining not only your optimal exposure and development of the transparency, negative, or digital capture, but also the means of printing it to achieve your goals. This means, in essence, that while you're behind the camera—standing there at the scene—you're thinking about how you'll print that photograph in the traditional or digital darkroom. At first the notion of thinking about your printing while standing behind the camera may strike you as distinctly odd, or maybe even distinctly impossible. In fact, it's essential.

You've done a lot of the work already. The only remaining decision is how you'll print. Once you learn to do that, you'll be mapping out a complete strategy from beginning to end for achieving the image you want. You'll be integrating the whole process rather than doing it piecemeal. It's up to you to work the entire process through in your mind to avoid making bad decisions along the way that could derail the whole process.

Think Ahead. If you study the scene for compositional elements while simultaneously projectig forward to the final print, even while swooning over the scene, you can avoid the trap of making "record shots," those snapshots that simply tell everyone that you were there. When you start to think in terms of your final print right from the beginning, your percentage of successful exposures will jump dramatically. Without such foresight you are simply exposing for the scene and hoping for a photograph. You will be lucky to get one! Always keep in mind that *you* control the final print. Photography is a creative endeavor. The final print is *your* creation. Do not limit yourself to *capturing* the scene as you see it; start to think in terms of *interpreting* the scene and creating a work of art, a personal statement.

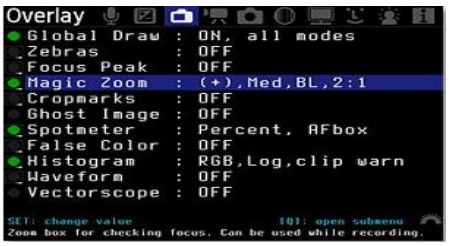
https://rockynook.com/article/four-step-visualization-process-composing-photograph/

Magic Lantern

Magic Lantern is a software enhancement that offers increased functionality to the excellent Canon DSLR cameras. We have created an open framework, licensed under GPL, for developing extensions to the official firmware.

Magic Lantern is not a "hack", or a modified firmware, it is an independent program that runs alongside Canon's own software. Each time you start your camera, Magic Lantern is loaded from your memory card. Our only modification was to enable the ability to run software from the memory card.

ML is being developed by photo and video enthusiasts, adding functionality such as: HDR images and video, timelapse, motion detection, focus assist tools, manual audio controls much more.



https://magiclantern.fm/

Bird Photography – Focusing Methods and How to Use Them

Harlequin Duck (Histrionicus histrionicus)Iceland June 2006

Many would agree that autofocus changed the world of bird photography. Before autofocus, focusing was done manually and the photographer had to rely heavily on his eyesight. This made taking sharp images of birds in close range very difficult, resulting in poor images. Now, with autofocus, photographers have the ability to capture one great shot after another. However, there are circumstances where one-shot focus does still apply.

Below are tips for perfecting your focus when photographing birds

Designate and Keep a Specific Autofocus Point: When using continuous focus try to keep a chosen AF point, or points, locked on the subject. This allows the camera processor to calculate and estimate the subject's flight path. By doing so, you will enjoy a long series of sharp images after photographing a flying bird.

Make Appropriate Lens Adjustments: When photographing birds, selecting the right working distance on your lens is an essential yet basic lens adjustment. If you are photographing flying birds, select the option with a focusing range from the largest available number of feet to infinity. This allows for faster focusing. When photographing a fast bird against a busy background, your best bet is to select the slowest or second slowest tracking sensitivity. This helps keep the focus steady and prevents the camera from switching focus to the background.

Use More than One Autofocus Point: Birds that fly in erratic paths can be very difficult to capture and track down. In these situations it is best to set up multiple AF points. Try using an extended central AF point (four or eight extra points). That way, if the central AF point loses the subject, the additional AF point can lock onto it.

Utilize One-Shot Focus for Birds That are Standing Still: One-shot focus means aiming your AF point at the desired spot and pressing the shutter release halfway down. This allows the camera to focus on the spot and lock it. With this focusing method, you can either take several frames with the same focus by pressing shutter release all the way down, or you can move your camera to reframe for better composition before pressing the release fully down

Use the Largest Possible Aperture for Close-ups: When taking close-ups it is best to use the largest possible aperture, especially when the focus area is very shallow. To ensure that you will get a good shot of the subject, focus on the target several times and take multiple frames.

Anticipate the Action Area with One Shot-Focus: One-shot focus works best when there is little chance that you will need to track the subject. Try prefocusing on a nest hole entrance and setting your lens focus to manual. When you see the bird getting close to the nest, take a series of images. Typically this ensures that at least one frame has caught the bird in the favored position. This will yield better results than continuous

From The Handbook of Bird Photography by Marcus Varesvou
https://rockynook.com/article/bird-photography-focusing-methods-use/

How to Create the Misty Water Effect in Photography

by Jamie Paterson

Have you looked at a landscape photographer's photo and wondered how they got the water coming down from a waterfall to look so misty? Or how they got the ocean in a seascape photograph to look so smooth?

photo by AirHaake

My guess is that if you're starting out in landscape photography it's probably one of the first things you've tried to do. If you got it right the first time, that's great. If you didn't, then let me show you just how easy it can be to create the misty water effect.

There is every chance that if you are just starting out that you won't have purchased yourself any filters yet. Filters will make it easier for you to create the misty water effect, but they aren't essential; it just means you'll have to get up a little earlier in the morning and stay out a little later in the evening.

The first thing you're going to need to do is to get up early in the morning to get your misty water shot. It'ss pretty much impossible to get the misty water effect during full daylight conditions unless you have the new breed of neutral density filters that are extremely dark. Even then I wouldn't recommend shooting during full daylight, as you just aren't getting the best available light. You should be ready to start shooting your subject at least 30 minutes prior to sunrise or 30 minutes after sunset. You will also need to have your camera mounted on a tripod, as you'll need to keep your shutter open for quite a few seconds to create the effect.

Once you're ready to go, it's probably easiest to set your camera on aperture priority mode and use the lowest ISO setting that you possibly can. Set your aperture to a setting around f/16. It goes without saying that your next step should be to focus on your chosen subject to make sure your photo will be as sharp as possible. You should also consider getting a remote shutter release and

using mirror lockup to make sure that your camera doesn't shake. Now for the fun part; take the photo! If your shutter is open long enough, you'll see that you too have created the misty water effect that you have been after. How hard was that?

photo by Nigel Howe

If you decide that landscape or seascape photography is something that you definitely want to continue doing, then you should at some stage consider purchasing a few neutral density filters—the darker the better. The darker a neutral density filter the longer you can shoot your subjects after the sun has risen or the earlier you can take a photo before the sun sets.

photo by Giuseppe Milo

Over the years, I have found that the best shutter speed for creating the misty water effect is anywhere between **1 to 4 seconds**. Anything less than this and the water doesn't have that silky

smooth look, and anything more than that flattens the water almost entirely and makes it look almost boring. Of course, every scene is different. You may need to hold your shutter open longer or shorter depending on what you're trying to achieve. Now for my last tip: make sure that you focus on your subject before putting on your neutral density filter, otherwise it's almost impossible to focus.
https://www.picturecorrect.com/tips/how-to-create-the-misty-water-effect-in-photography/

How to Use ISO Settings in Digital Photography

by Andrew Goodall
ISO should be one of the easiest aspects of digital photography to master, but many beginners in photography still have a hard time understanding this fundamental camera setting.

Photo by t.germeau; ISO 100, f/1.8, 1/320-second exposure.
I suspect this is because of the way it is being taught. You see, ISO started out as a property of film, and it was much easier to visualize it in terms of the old technology. So that's where I want to start my explanation, before bringing you into the 21st century with ISO today.
ISO actually started out as ASA, which stands for American Standards Association. Decades ago, a commercial film manufacturer came up with a set of numbers to define the sensitivity of different types of film. That set of numbers was accepted by the American Standards Association, so all American manufacturers could use the same system. Later, the American standard was adopted by the International Standards Organization, so ASA became ISO.
What does all that mean? Well, it means that the letters ISO didn't really stand for anything except for the name of an organization.
What is important is what ISO referred to, which was the *sensitivity of the film*. The emulsion on some films reacted quite slowly to light, and on other films much faster. Slower films had a small-

er ISO number, like 25, 64, 100. Faster films had a higher number, like 200, 400, 800.
A slow film needed a relatively high level of light to create a well-exposed photo. That meant that to take a photo in darker conditions, you would need to use a fairly wide aperture and/or a fairly slow shutter speed to get a result. On the other hand, **a faster film reacted to light a lot more quickly, so it needed much less** exposure to light to take a photo.
Fast film sounds pretty good, doesn't it? A chance to take a photo in any conditions without a tripod, and to freeze moving subjects with very fast shutter speeds. So why didn't everyone just use fast films all the time?

Photo by Giuseppe Milo; ISO 2500, f/3.5, 1/60-second exposure.
The answer is that the advantages of fast films came with a trade-off: loss of image quality. The grains of emulsion on a fast film were larger, so a photo taken on a film with ISO 400 or 800 had a rougher, 'grainier' look. This may not have been a problem in a small print, but became quite apparent with big enlargements. Consequently, most professional photographers preferred to use slower films of 100 or 64 ISO for most of their work.
So is this just a lesson in ancient history? After all, you have a digital camera, so what does all this have to do with you. Well, it may surprise you to know that despite the huge revolution in technology, the essentials of ISO have not changed one bit.
Your camera should allow you the option of adjusting your ISO setting. Just like in the days of film, **if you set your ISO to a low number like 100, you will need more light to create a correct exposure.** That means that you may need to keep a tripod handy for cloudy days, and in certain low-light situations you may not always get the aperture and shutter speed settings you want. **If you set your ISO to 400 or 800, your camera will become much more sensitive to light; you will be able to shoot in exactly the same conditions without a tripod**, and with greater flexibility to choose the aperture and shutter speeds you want.
But here is the amazing part. Higher ISO settings still come with the same trade-off that once existed with film. Along with the speedier sensitivity to light, you can also expect the image to have a grainier finish. I don't know if it is pixelation or digital noise, or a combination of both, but it is generally understood that for all their advantages, **high ISO photos come with a reduction of image quality** that becomes more obvious the more you enlarge the image.

Photo by Archangel12; ISO 6400, f/3.5, 1/60-second exposure.
So there you have a quick introduction to what ISO is all about. Perhaps I am just showing my age, but I find this subject easier to explain in old-technology terms. For many people it is easier to visualize when related to something solid like film, rather than something that happens on a computer chip. Anyway, I hope this helps you if you have had trouble understanding what ISO is all about.
https://www.picturecorrect.com/tips/how-to-use-iso-settings-in-digital-photography/

How to Instantly Improve Sunset Photos

Sunrises and sunsets are two of the most popular nature and landscape subjects out there, and for good reason. The compelling colors combined with ideal golden hour light make for great compositional opportunities. The thing about such a saturated niche however, is that you'll need to find a way to take photos that stand out among all the others.

1. **Don't Lose Your Subject**
   Many amateur photographers get so swept up in the grandiose beauty of a color-drenched sky that in an effort to include every ounce of beautiful color, they forget one of the most important rules of photography- identifying a subject.
   So let's say you're on the beach at sundown, trying to capture the perfect shot. You can still include that stunning pink sky, but not at the expense of the subject. Is there a fishing pier nearby? Maybe you could take a low angle shot and include a branch or some shells that washed ashore? Including a defined subject is one simple way to take a higher quality sunset shot.
1. **Watch Your Shadows**
   One of the biggest challenges faced by sunset photographers is the ability to find the right balance between highlights and shadows. When you're photographing a sunset, the sky itself will usually be lit up (these are the highlights), but not quite enough to light whatever's on the ground below it (let's say you're standing in a meadow).
   When this happens, the clouds and sky sometimes appear nicely lit, but the grass and trees beneath look almost black and indistinguishable. This is something you should work your hardest to adjust.
   The best quick fix for this issue it probably to use a graduated neutral density filter. This is your best option in an effort to balance out the difference in the highlights and shadows.
1. **Where's Your Horizon?**
   As NYIP mentor Chris Corradino previously shared, one easy way to fall into the trap of shooting an extremely bland sunset shot is to place the horizon smack dab in the center of your frame.

By moving it up or down slightly, you're adding more visual interest and movement to the image- this is another extremely simple way to upgrade your sunset photography within seconds.

https://www.nyip.edu/photo-articles/nature-and-landscape/how-to-instantly-improve-sunset-photos

Members Photo Share.

Do you have an exceptional
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to share here for all to see,

then please contact Jeff on
dcc.newsletter.editor@gmail.com

A Lesson in Using Camera Settings Creatively

By Chris Corradino

Take a look at nearly every tutorial on sports photography and you'll find a recurring theme, fast shutter speeds. This is typically sound advice for sharp results. Yet, you may be wondering, is there an alternative for creative photographers?

This fantastic image by Quinn Rooney shows us there is:

- Using a longer exposure time, we actually see several of the gymnast's rotations around the horse.
- Moving with speed and precision, his deft maneuvers reveal colorful trails.
- Only the movement of the subject is revealed while the horse is tack sharp.
- This likely means a tripod was used to create the shot.
- In addition to showing motion, the photographer has carefully chosen what will appear behind the subject.
- Rather than including the crowd, rafters, and arena lights, our attention is solely fixed on the athlete.
- It appears his efforts defy gravity, and the black background introduces a feeling of space.

After a lifetime of practice, he's deeply focused, determined to turn in a world class performance. Thousands of photos were likely captured at this event. Yet, Rooney's efforts to create something unique clearly set this image apart.

How to sell photos online

Making money as a photographer, like a YouTuber or Instagrammer, is all about harnessing that same creativity at the heart of your work and applying it to the monetization of your talents.

It can seem hard to make it when anyone with the newest iPhone can call themselves a “photographer.” But success, for most creators who turn to entrepreneurship, comes down to three things:

1. Finding your niche.
2. Building an audience.
3. Creating several streams of income.

This guide will explore some of the things you should know about selling photos online with resources to help you make your photography-based business a reality.

Define your niche

Every successful photographer has a consistent style or theme that runs through their work. Whether your thing is travel, fashion, cityscapes, nature, food, etc., consistency is key.

People follow other people online to see more of whatever it is that interested them in the first place. People unfollow other people when those expectations aren’t met.

Finding your niche if you want to sell pictures online is typically something you feel your way into as you see which styles and photos resonate with your audience. But you can also evaluate the demand for certain topics using keyword research to analyze the search volume for terms related to your photographs.Keywords Everywhere is a browser extension that shows you the search volume right below your Google search, making it easy to find and experiment with in-demand subjects and angles to see what you can cater to with your photographs.

As a suggestion, anything above 1,000 average monthly searches is significant volume to consider capitalizing on.

Photographers, just like bloggers, YouTubers, and artists of any kind, should also invest in building their audiences because that’s ultimately what helps them build their business and sell photography online. Whether you’re freelancing or selling photography online as prints, you’ll need to build and leverage your network to expand your reach and credibility.

Visual social platforms like Instagram and Tumblr with built-in audiences can help you reach a wide audience, but there are also photo-sharing sites that can connect you with other photographers where you can build a following and, depending on the platform, sell licenses to use your photos (more on that later).

Linking your various accounts makes it easier to manage your photo-sharing across several platforms, which is good for visibility of your photographs, especially important when you’re trying to figure out how to sell your photography. On Instagram, for example, you can go to Options > Settings > Linked Accounts to connect Tumblr, Facebook, and more to publish in more than one place with a single post.

IFTTT is a free tool that can help you create other useful integrations between apps that don’t usually integrate, like Instagram and Dropbox.

On Instagram, you can also use Hashtagify to discover relevant, active hashtags to increase the visibility of your photographs on the platform to get more likes, comments, and engagement.

2. Integrate ecommerce into your portfolio

Most photographers have a main portfolio site to showcase their work and let clients hire them. But by adding ecommerce to it, including the ability to accept payments, you can open several more doors to monetization, like selling courses, physical products, and services.

https://www.shopify.com.au/blog/how-to-sell-photos-online

We are on the web !!

www.daptocameraclub.org.au

www.facebook.com/groups/560318574135732/

WEBSITE of the MONTH

viewbug

Ignore the awesome prizes, this is about harnessing the spirit of collaboration to feed your passion and elevate your game! Get your creative juices flowing, learn from peers and thought leaders, and improve as a photographer.

https://www.viewbug.com/

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