The Official Magazine of
the Dapto Camera Club

Viewfinder.

December 2018

Christmas Edition.

VIEWFINDER INDEX

Cover Photographer
Keith Smith.

For Members Info.

Would it possible for members to include Meta Data when posting photos to our Facebook club pages or even on your own Facebook page. If you were to include the Meta data as below, this would be of great assistance to all members, remembering we are a teaching club after all .

like this:

canon 750D -Tokina 11-20 lens -F11- 13mm -1/5sec -iso 100

December DCC Training

Tuesday 4th Dec Club Night*7pm sharp

Training session 2 ***Adding Emotion***

Tuesday 6th Dec 7-10 pm @ norms place with Norm &Toby.

Sunday 9th Dec 2-5pm @ norms place with Norm & Toby.

Outdoor event Note limited numbers

Smoke photography

Location Bombo Quarry - solid footwear is required

Sunday 16 Dec 3pm - 5.0pm With Norm & Tony.

Please note////* we do not accept any liability for persons attending any of our training, but all care will be taken to ensure everyone's safety.

Some events will require a good to reasonable health and agility

Please note limited numbers for every session so *contact Norm* to book in early.

FROM OUR PRESIDENT.

Another year is fast coming to an end, I would like to take this opportunity to thank all the members and families for their dedication and participation in our club for 2018.

The quality of work presented this year has been outstanding, and looking forward to what we may achieve in 2019.

Wishing you all

A very **Merry Christmas** And a

Happy New Year

Introduction Guide to Sports Photography

by **Sparkle Hill**

Sports photography isn't for everyone. It is usually fast paced and requires you to stay on your toes at all times. There is constant movement and action and you need to stay ready and focused in order to get great shots.
The upside to sports photography is that you have plenty of opportunities to capture great action shots, so if you should miss a good shot or two, there will be plenty of other photo-worthy moments to take advantage of.

Outdoor Sports

Tennis, volleyball, baseball, soccer, and football are a few of the most popular outdoor sports.
When shooting outdoors during the daytime, you have the advantage of having the sun as your natural lighting. You typically don't have to worry about struggling to get a good exposure or deal with artificial lighting that is too warm or cool, which can give you white balance issues.

Another advantage to outdoor sports photography is that you typically have more space to work in. This allows you to move around to find the perfect spots to get the perfect shots. Outdoor sports photography is also "*less intrusive*", meaning you can be more discreet to get the shots rather than feeling "*in the way*."

Indoor Sports

Some popular indoor sports include basketball, ice hockey, ice skating, and wrestling.

Lighting can be trickier to work with because you can be in situations where the overhead lights are cool/more blue or warm/more orange (or a mixture of the two). You may also run into the issue of the lighting simply being too dim.
Your working space will be more limited and you will usually be forced to be a little closer to the action (which isn't always a bad thing). Being discreet can be much more difficult, depending on the size of the arena or gymnasium.

Gear

In order to get good sports photos, you will need a DSLR and at least one long lens (200mm or more). Gear that has low light capabilities and is fast is also important. You will likely be taking a lot of shots in bursts so your gear should be able to handle that.
Since you will be moving around a lot yourself, you need to avoid camera shake. If you aren't working with a lens or camera body that has good vibration reduction, invest in a tripod/monopod.

Camera Settings

As with any photography, your settings will depend on the situation. If outdoors, you can get away with lower ISO numbers. However, if indoors, you will need higher ISO numbers. Also consider shooting with semi slow Apertures to compensate for light when needed.
Shutter speed will be the most important because you need to make sure you are freezing action. You won't have control of the players' movements, facial expressions, or position. You just need to stay on alert at all times and be prepared to capture the action as it plays out. Fast shutter speeds will help you avoid motion blur ruining what could have otherwise been

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

an awesome shot.

Auto Focus (continuous) works well because your camera will continue to focus on moving subjects. Also, set your Focus Selection to the center.

Other Tips

Sometimes the best shots are taking after the action. Don't stop shooting after a great play. Capture high fives, fist bumps, and pats on the back. Look for expressions, which could be happiness or disappointment. Capture the suspense and intensity of the game. Basically, take the images as if you are telling the details of the game through your lens.

Lastly, make sure that you know any rules as far as what equipment you are/aren't allowed to have at the venue. Also know the rules on any areas that may be off limits.
It also helps to know the sport you are photographing. Knowing how the game is played will make you better prepared when anticipating plays.

https://contrastly.com/introduction-guide-to-sports-photography/

Free resources.

DIY Photography Tutorials

Level: Novice to Expert
Cost: Free

This site is jam-packed with classes for basic to advanced photographers, as well as useful information on specific photography techniques and problems. It's not the place to find general overviews on getting into photography, but if you're looking for advice on a specific camera issue you've been struggling with, or if you're searching for creative inspiration for your next shoot, DIY Photography has probably got it.

http://www.diyphotography.net/category/tutorials/

Phlearn

Level: Novice to Expert
Cost: Free

This site not only wins most hilarious name to pronounce aloud, but also the most free online tutorials, at over 450. It's best used as a post-production resource. Phlearn has many short tutorials on how to do specific things in Photoshop, like removing people from your vacation photos, creating shadows, and fixing aged photos.

https://phlearn.com/

Tips & Tricks for Using Wide Angle Lenses

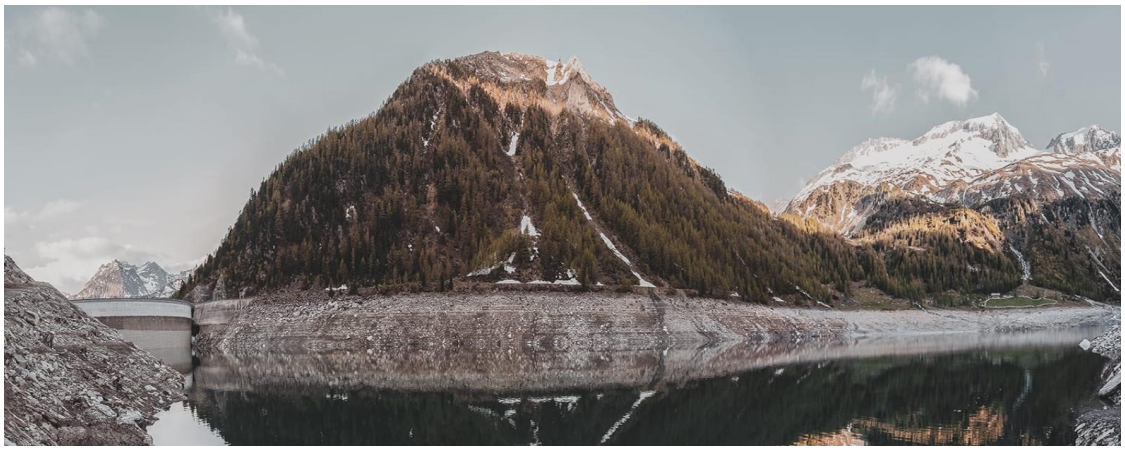
by Michael Gabriel

Try to steer clear of distortion

A slight upward or downward movement of your wide angle lens can produce distorted lines, so be mindful of this. Your camera should always be perpendicular and levelled with the horizon. Do not angle it up or down. This is true even with "zero-distortion" wide angle lenses.

However, there are instances when a little distortion can do some good to your photos. If you want to do this, carefully move your lens and pay attention to how the objects or lines in the foreground and edges are affected. How distorted are they? A little, subtle distortion can create good effects. It requires a lot of practice – and patience – though.

Angle it upwards if you want to take a photo of and emphasize the sky, and downwards if there's something in the ground you want focused. Again, move slowly and carefully.



Do not use polarizing filters

You might already know this but polarizing filters emphasize clouds, saturate colors, and darken skies. However, when you use a wide angle lens, the effect of these filters will be different. Your photo of the sky will come out with an uneven shade – one side will be darker than the other one.

In landscape photography, use a wide angle lens together with a graduated neutral density filter

Since you are photographing a really wide – vast – stretch of landscape or environment, you will have to deal with a lot of lights coming into your frame. Most of the time, your foreground will be overpowered by the brightness of the sky. To avoid this, use a graduated neutral density filter so the exposure will be corrected. The sky will then appear darker.

Try shooting low (worm view), especially in architectural or landscape photography

If you shoot low – from the ground up – you'll provide a better and more interesting perspective (and angle) of your subject. You can even show the horizon, which can give a different viewpoint.

Do not forget to frame your shot

You're using a wide angle lens, so make sure that you frame your subject or subjects well. Don't stick to the traditional; try to experiment every now and then. Maybe include an open door on the side or a man swimming in the middle of the lake. This will give your viewers more interesting things to talk about.

Avoid positioning people in corners

Why? Because of distortion. Most of the time, your photo's corners will be (subtly) distorted, so placing people there will make it more visible to the viewer. It is better – and more

attractive – to place people at the center of the frame or somewhere near there.
People positioned in the corners will also look significantly wider and shorter than they really are. Arms, faces, and legs will appear bigger.

Try to shoot vertical

Be creative. Deviate from the normal from time to time. This is perfect for portraits and when shooting buildings or someone jumping off a cliff (action shots). Play with your shots. Doing so will make your images more exciting and alive.

https://contrastly.com/tips-tricks-for-using-wide-angle-lenses-in-all-sorts-of-photography/

The Photographer's Ultimate Guide to ISO

by Jo Plumridge

ISO is a term that originates from the days of film photography, where ISO was dictated by the speed of your film. ISO allows you to set how sensitive your camera is to light, and is part of the exposure triangle of ISO, shutter speed and aperture – all designed to control the amount of light hitting your camera's sensor.
Digital cameras allow you to change your ISO with each shot, meaning that you've got huge freedom with the function. Most digital cameras' standard ISO range is from ISO 100 at its lowest setting, although some may start from ISO 200.

In this article, we're going to look at ISO and all the things it can do, which you may not know about.

Auto ISO

Most modern digital cameras have an Auto ISO function which, when switched on, allows the camera to automatically choose the lowest ISO for the lighting conditions, whilst still retaining the

maximum image quality. You can also choose the maximum Auto ISO that the camera can select and, on some models, you can choose the minimum shutter speed that the function starts at.
Modern DSLRs have a much greater tolerance with ISO range, so Auto ISO can be a useful feature if you're shooting at speed and don't have time to alter your settings continuously (and if the light is also changeable). But Auto ISO can lead to over exposure in very bright conditions and, of course, you don't have any control over the amount of noise appearing in your image.

Noise and Sensor Size

In the old days of film, the higher the ISO number the more grain appeared on your image. In digital photography, the grain is known as noise. Image noise appears as a speckled or mottled area and can even occasionally cause pixels to appear as green or pink dots.
There's another factor that comes into play in digital technology and that's the size of your sensor. So, in essence, the larger the digital sensor, the less noise you'll get at higher ISO settings So, in essence, the larger the digital sensor, the less noise you'll get at higher ISO settings. DSLRs have larger sensors than compact cameras and, in general, the more you pay for a DSLR, the more leniency you'll get at higher ISOs.
People often wonder why noise would even be an issue, as ISO isn't something they change all that often. However, ISO is extremely useful, particularly in dim light.

Whilst most people, quite correctly, change their shutter speeds and apertures first to try and let more light into the camera, sometimes you run out of these options. For instance, if you're hand holding a camera, you can't really shoot below 1/60th sec without getting camera shake. Similarly, if you're shooting a landscape and need a large depth of field (f16 / f22) to get your whole shot sharp, you'll be using a small aperture, which won't let in a lot of light. Or you might be shooting at night or indoors in a situation that isn't suitable for flash photography.
These are just a few examples but in these sorts of contexts being able to push your ISO higher is a must. At ISO 100, you won't see any noise at all, but as you start to push the numbers higher more noise will become evident. At ISO 100, you won't see any noise at all, but as you start to push the numbers higher more noise will become evident. How obvious the noise is really is down to the make and model of camera that you're using.
Both Canon and Nikon, for example, have done a lot of work on noise reduction and their newer models really do have the ability to keep high ISO noise to a minimum. How important noise reduction is to you really comes down to how often you think you'll be shooting in situations where you'll need to use high ISOs.

Extended ISO

When you start looking at the ISO range on your DSLR you might notice that as well as the camera's native ISO range, you also have the option of an extended (or expanded) ISO range.
To understand the extended range, you need to also understand that when you adjust the ISO on a

digital camera, you are actually adjusting the signal gain – i.e. you're changing the amount of analogue amplification that's applied to the sensor's reading. The range that a manufacturer deems to produce acceptable results in is the camera's native ISO range.
The extended ISO range pushes the sensor to its highest native ISO setting and then allows you to push further stops of light by using software processing. On some DSLRs you can also pull the sensor down to its lowest ISO setting and then decrease it further down the range.
By using the extended range, you're ostensively forcing the camera to digitally process your image further. However, the loss of image quality at these extended settings can be extreme and you're often better shooting within the camera's native range and then making alterations in post production.

ISO Invariance

As you might know, ISO invariance or ISO-less is a relatively new concept, which only applies to certain cameras on the market. In essence the idea of ISO invariance is that it allows you to leave the ISO at its lowest setting (ISO 100) and ignore it whilst setting your exposure.
These cameras will produce the exact same image quality by shooting at ISO 100, underexposing the photo and then brightening it up in post production as it would if you'd shot at the correct ISO to begin with. Post production will obviously still add in noise, but no more than if you'd shot at a higher ISO to start with.
You might be wondering why this is a technique you'd want to use. Well, by using this technique, you can actually gain a lot more control over your image. For example, you could, in post production, just selectively brighten some areas of your image whilst leaving other parts darker. Additionally, shooting at base ISO to start with allows you to preserve highlight detail and use maximum dynamic range. It's also great for night time photography where too much noise shot in camera can destroy the delicacy and quality of an image. It's an interesting technique, which I suspect will become more popular given time. Do remember though that not all cameras are ISO invariant.

ISO settings

Although you need to take into account all the things we've already discussed, it's good to know the general recommended uses for different ISO speeds. Here's a short list:

- ISO 100 / 200 – sunny and bright daylight
- ISO 400 – cloudy days, indoors with bright window light
- ISO 800 – indoors without a flash

ISO 1600+ – low light situations

ISO maths

Finally, when you are working with ISO, it's important to understand the basic maths and principles behind it. ISO values go up in some called '*Geometric Progression*' or '*Geometric Sequence*', which is essentially a factor of two resulting in doubling. So, the ISO sequence generally goes 100, 200, 400, 800, 1600, 3200, 6400 and so on to the highest ISO of your particular camera model.
Each step between a number doubles the sensitivity of the sensor, so ISO 200 is double the sensitivity of ISO 100. Or to give some more examples – ISO 800 is twice as sensitive to light as ISO 400, ISO 1600 is four times more sensitive to light than ISO 400 and so on. This then comes back to the simple adage of the higher the ISO number; the less light you need to take a photo.
By the way, do remember that digital cameras often have '*in-between*' ISO values as they do with aperture settings.
https://contrastly.com/the-photographers-ultimate-guide-to-iso/

Macro or Close up? We'll Show You the Difference

It's hard not to know the word "macro" as a photographer. But we don't all really understand it, and we especially mix it up with close-ups: photos of details. So let's close in and get these two straight.

The basic definition is simple:
We're talking about macro photography when a photo's subject **reaches the camera's chip at a real scale of 1:1 through 30:1**. That means that when you're photographing an object with a size of 1 cm, it will also be at most 1 cm on the camera chip.
So in the 1:1 through 30:1 range, we're talking about macro. With a scale of over 30:1, that's no longer macro, but instead **microphotography**. And meanwhile, anything that's not quite as zoomed in, e.g. 1:2, is **detail photography**, also called **close-ups**.
As the name implies, "detail" photography means a part of a larger whole. The word "detail" comes from the French *détailler*: to divide or cut. So in detail shots, a photographer divides the scene into smaller photographic units that they find to be more interesting than the whole.
As for "close-up," that's clear enough: you take these photos from close up.

My telephoto lens has let me take this detail shot of the atmospheric inversion in the valley. This kind of approach lets you find many interesting details in bland landscapes.
While macro is mainly useful when you're photographing insects and small objects, every photographer will encounter details. After all, you'll find details even in landscapes and portraits—or for example reportage, when you use a telephoto lens to obtain only a certain crop out of the events on a street.

Detail or Macro?

So when you photograph a dragonfly sitting on a blade of grass, that's detail, not macro. The dragonfly is too large to fit on the sensor chip at 1:1 scale. So this amounts to extracting the dragonfly from its environment or background and creating a detail shot.
When you're using an ordinary lens with no special adjustments, you generally can't shoot macro. So you have to make do with photographing details; you can't dive any deeper.

A photo of a dragonfly; this is a detail shot, because it doesn't pass the line of 1: 1 zoom.
So to take a true macro photo, you need a special macro lens, so that you can bring the subject closer. With that lens, you can take a picture of the dragonfly's head at 1:1 scale.

But in certain circumstances, you can shoot macro using a traditional lens after all. There are two basic ways to do this:

1. Buy a macro extension tube set, which lets you zoom in the way you need.

Shoot with your lens turned backwards.

Naturally, both approaches have their downsides. But they do amount to ways of shooting macro without a special lens.

In this picture, the insect's head is magnified, and so this can be considered macro.
The same kind of situation comes up in flower photography. Photographing whole flowers? That's close-ups. Photographing just the pistils in the flowers? That's macro photography.

A detail shot that captures these pasque flowers and unbinds them from their boring background.

A macro shot of a flower that captures the pistils inside it.

Detail Macro

The terms detail and macro get confused a lot. That's because their technical meanings are far from their ordinary ones.
Let's use a ring as an example. The small stone on the ring is a detail of this piece of jewellery, but if you want to photograph it, you'll have to use macro. And when you're photographing only a certain element in this ring (in the range from 1:1 to 30:1), you're actually using macro for a detail. That thus produces a detail macro image.
And from the marketing standpoint, meanwhile, it sounds much better when a goldsmith offers a customer "only" detail shots of his jewelry instead of macro. After all, with "macro," most customers wouldn't be able to imagine what the seller actually wants to show them.
Even though the terms "macro" and "close-up" or "detail shot" sometimes sound confusing, keep in mind that what's important is always for your photo to please the people who'll see it.

https://learn.zoner.com/macro-or-closeup-well-show-you-the-difference/?utm_source=newsletter-magazine&utm_medium=mailing&utm_content=article1-button&utm_campaign=2018-10-27-newsletter-magazine

Tips for Getting Started with Still Life Photography

A Post By: Lea Hawkins

When photographing a still life subject, you are creating an image rather than capturing a moment. You are constructing your photograph; from background, to subject, to lighting. With the subject matter being inanimate objects, their tendency to stay very still allows you to take time to refine your lighting, and experiment with your composition. It's a very pleasant way to photograph, and you don't need any fancy gear. It's also a great way to learn about lighting and composition, the key elements to any photographic style.
Here are some tips to get you started on still life photography:

Subject matter

Subject matter doesn't really matter. Generally the words "still life photography" conjures the image of traditional paintings of a vase of flowers, and a few carefully arranged items. But essentially as long at it stays still, it is a still life.

As long as it is still, technically it is a still life. This is a piece of dried seaweed on some calico. You could group a bunch of items together simply because you like them, or they look pleasing, or you can gather related items to tell a story. The image at the beginning of this article tells the story of my breakfast.

Or you can find still life arrangements that already exist, their story or mood already set up for you.

A arrangement on a friend's bedside table of heirloom items, made for an already set up still life image.
You can use things that are simply visually pleasing, or you can make it personal. If you're stuck for a still life subject, I suggest finding some things that are personal and important to

you, give the photograph some meaning. Plus, then you'll have a photograph of this important thing. Bonus!

Backgrounds

A good background can really make a still life. Fabric, cardboard or paper, or an existing wall, are all easily accessible backdrops. For the image of my breakfast I used old potato sacks. Just make sure whatever you use is not too distracting from your subject matter. Keep it simple. If you're using fabric, make sure you iron it first! Few things are more distracting than a wrinkled backdrop.

I like to call this one, *Still Life With Slightly Wrinkly Backdrop*.
A bright color, or busy backdrop, can pull too much attention away from your subject matter. Plain, neutral-toned, backdrops are a good place to start, then experiment from there. You may be surprised what backdrop will end up making your image really pop.

After trying different colored, plain backdrops for this image, I experimented with some reflective cardboard, which worked much better.
You can also experiment with focus and depth of field, having the whole image completely sharp or certain elements, such as the background, in soft focus. A blurry background could help out, should you not have an iron handy, or if you are not handy with one and need to knock back that wrinkly background.

Lighting

You don't need anything fancy to light a still life. Natural light from a window will do the trick. A lamp, light painting with a torch, or a makeshift soft box are great fun to experiment with. A bunch of tips on these lighting methods and more in my DIY lighting using household items article.

Still life photography works well for longer exposures, allowing you to use a really subtle light source, such as single candle. You'll need a tripod, or to steady your camera on a solid box, or pile of books. You can literally paint your still life with light using light painting, and all you need is a small flashlight.

A quick setup of different lighting. From left: Natural light from nearby window, light painting with a flashlight, and lighting from a single soft box.
Your subject matter is still life, it's not going to dash off on you, so take your time here and really play with your lighting.

Try out different intensities of light, by either a curtain if using window light, or moving your light source in and out. You can also combine different light sources such as a small flashlight to fill in any dark spots when using natural light, or perhaps use both a lamp and a candle. (Just be aware of different colors of light each may produce)
How you angle your lighting is important. Experiment with different positions for your light source. If you're using natural light you'll obviously have to move your subject to change angles, much easier than rebuilding your window! With a movable source, start with some side lighting, and then try a few different angles. Pay attention to where the shadows fall, as well as what happens with any reflective surfaces. You don't necessarily want to turn your still life into a self-portrait, with a reflection of yourself and your camera staring back at you.

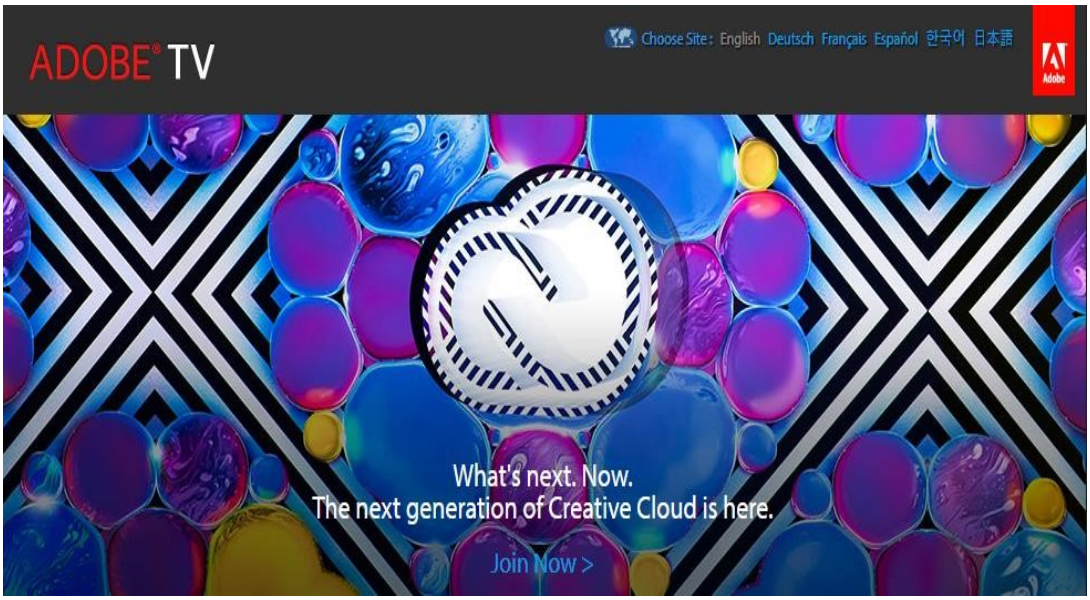
Composition

Good composition skills go a long way with still life, and is as important as good lighting. There are many wonderfully informative articles here on dPS on the basics, and sometimes not so basics of composition. Understanding things like the rule of thirds can be very helpful, even if you choose to then ignore it.
With still life photography, if you just keep moving your arrangement around, you will find one that works. Don't just settle on the first one you set up. Keep your eye out for overly empty gaps, or too much going on. Placing an item on an angle will lead the eye in that direction, does the item lead the eye nowhere, out of the frame, or subtly towards another part of the arrangement? A small tweak of the angle of your subject's placement can make all the difference.
Also try photographing from different angles, even if you need to shoot directly front on, try raising or lowering your camera for a few shots, then zoom in or out a bit and see what happens. It might work, it might not, you won't know until you try.

Editing

There is loads of fun to be had in the editing stage. Different processes can completely change your still life image. HDR is a popular process for still life photography, and can be very effective. Or you could play with layer masks with a couple of different exposures, and paint in and out certain areas of your image. I like to add a texture to give the image a painting-like look

WEBSITE of the MONTH



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