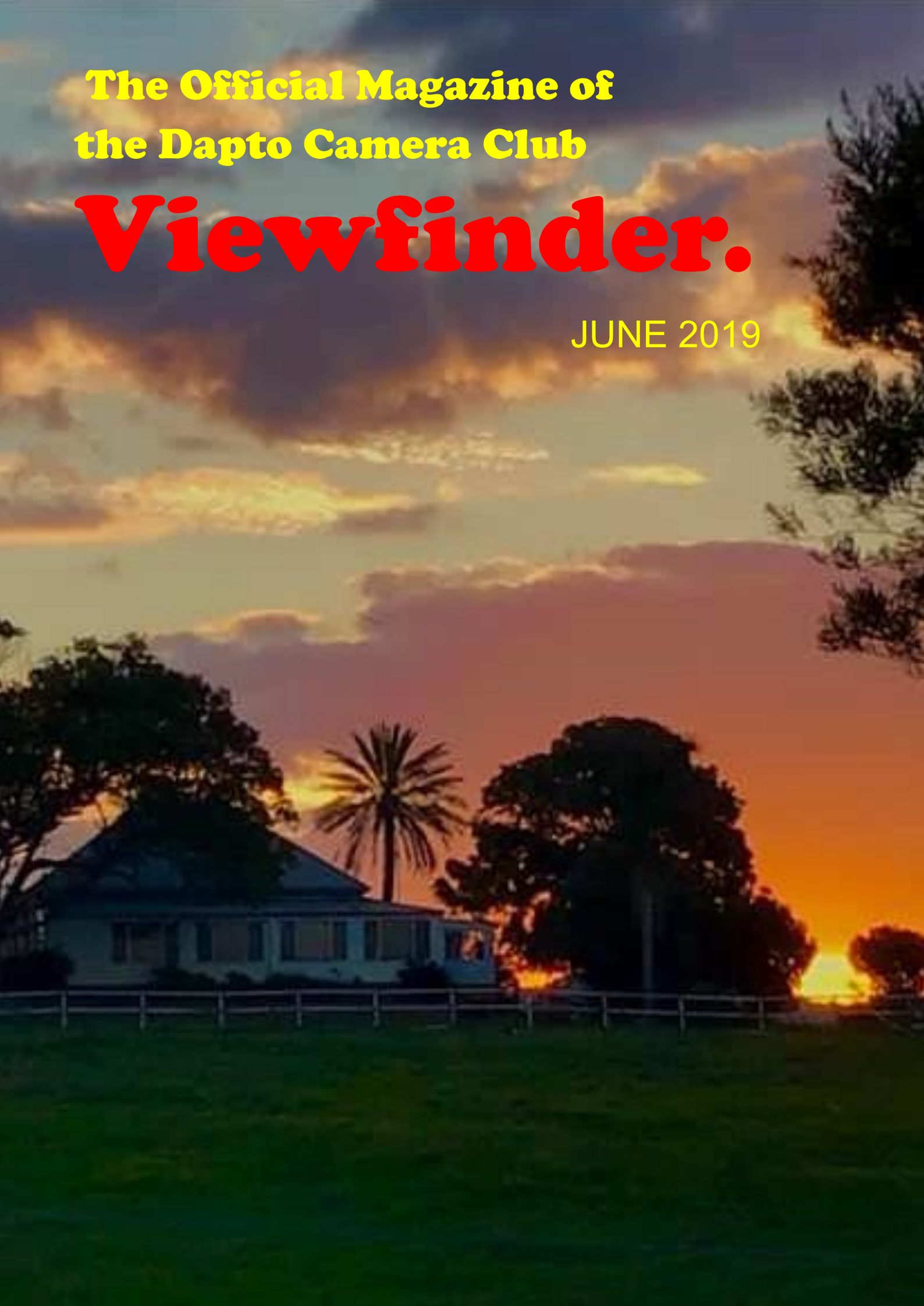
The Official Magazine of
the Dapto Camera Club

Viewfinder.

JUNE 2019



VIEWFINDER INDEX

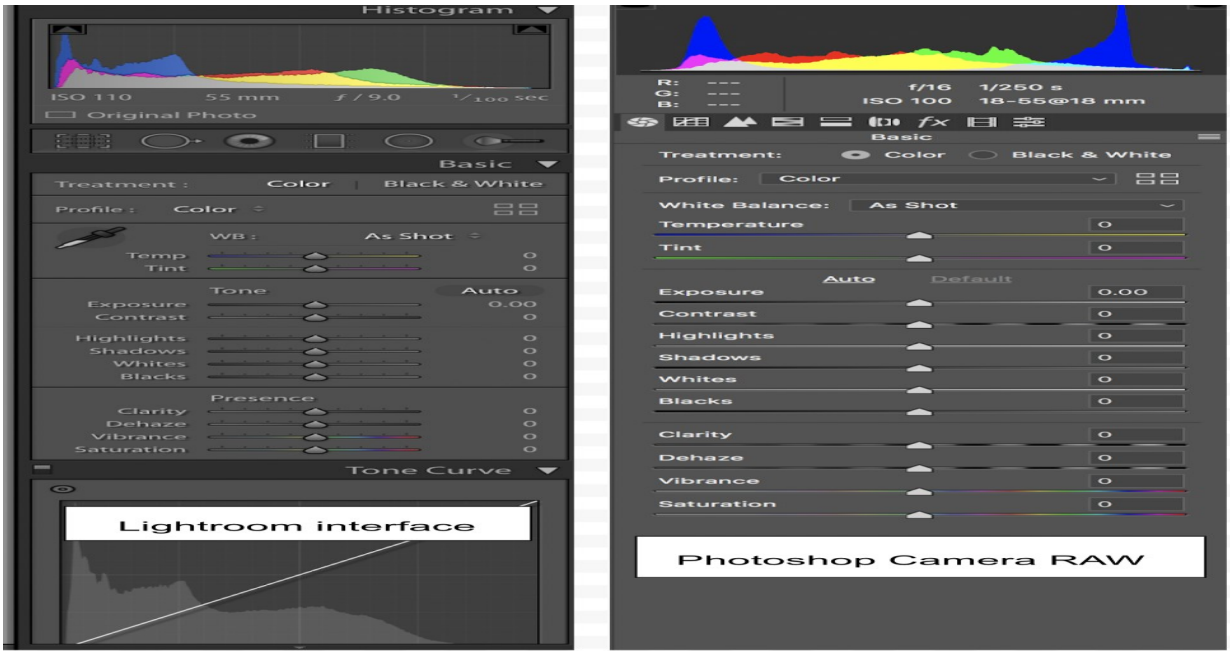
The Cover Photographer is Jenny Hale

Lightroom vs Photoshop: Which One Should I Choose?

If you're looking for the right editing program, Lightroom and Photoshop should be at the top of your list. These programs are preferred by professional photographers all over the world.
While you can edit photos with either Lightroom or Photoshop, here's what's most important to keep in mind.
Photoshop is for perfecting one photo at a time where Lightroom is for editing and organizing hundreds of photos at a time.
Let's take a closer look at each program.

Editing Features of Lightroom

In a professional photographer's workflow, Lightroom does most of the heavy lifting.
With Lightroom, you can bulk import hundreds of images at once, cull images, select images for further processing and make all of your basic edits.
In terms of editing features, Lightroom is almost identical to Photoshop's Camera RAW filter.



The image to the left shows the editing interface of Lightroom (on the left) and the Camera Raw

module inside Photoshop.
As you can see, both programs allow you to make the same adjustments:

- Cropping
- Exposure
- White Balance
- Temperature
- Contrast
- Highlights
- Shadows
- Whites
- Blacks
- Clarity
- Dehaze
- Vibrance
- Saturation

And more…
While you can make basic adjustments in either program, there is a reason why most photographers prefer to begin their editing process in Lightroom, not Photoshop.

Bulk Adjustments with Lightroom

The ability to make bulk edits in Lightroom makes it the perfect choice to begin the editing process.
You can select an entire series of imported photos and apply the same edits to each photo at once. When you have hundreds of photos to process, this is a massive time-saver.
And to save even more time, you can apply these adjustments at the same time you import your photos.
This magic happens with an assist from Lightroom Presets.

Lightroom Presets for Bulk Photo Editing

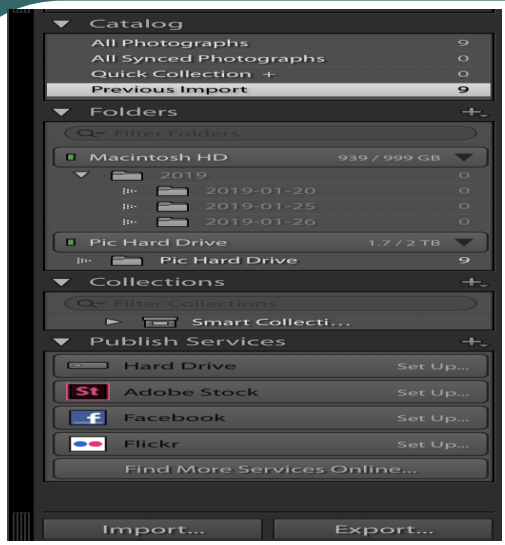
Links of Interest:

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

Lightroom Presets are photo editing recipes that adjust exposure, contrast, saturation, apply gradients and much more. They make all of your photos look like they were edited by a pro…even if you're an editing novice.
The beauty of a preset is that you don't have to adjust any sliders yourself unless you want to make a few fine adjustments.
They can be applied to as many photos as you wish when you import your images into Lightroom – and with only a single click!
Needless to say, the ability to edit a large number of photos with a single click cuts hours of editing time down to just seconds.
(Grab some FREE Lightroom Presets to edit your photos in one click here!)

Lightroom's Organization and Cataloguing Features

Presets aren't the only reason to use Lightroom.
While Lightroom and Photoshop share many of the same basic photo editing features, Lightroom shines as the best tool for photo management and cataloging.
Lightroom allows you to tag photos with flags, star ratings and keywords.
This means that Lightroom makes it easy for you to find a specific photo in the future, instead of spending hours sorting through images.
Lightroom even allows you to create entirely different image catalogues to make photo management even easier.
You can also set up Lightroom to publish directly to online services like Flickr and Facebook.
Apart from Lightroom's photo management capabilities, something else you'll appreciate about Lightroom is that it is a non-destructive editing program.



Worry-free Editing with Lightroom

Another key difference between Photoshop and Lightroom is that Lightroom is a non-destructive editor.
The program keeps a database of your edits, so you can go back to your original photo and change it up at a later time. With Photoshop, once you hit the 'Save' button, you're committed.
Now that I've given you a quick overview of Lightroom's features, let's take a closer look at Photoshop.

Photoshop Features

While I've already mentioned that Photoshop Camera Raw and Lightroom share basic editing features, that's where the similarity ends.
Photoshop started out as a digital photo editor, but over time has evolved into a beast of a software suite.
If you want to do advanced editing and retouching, Photoshop should be your software of choice.
The ability to use layers lets you work only on specific areas of a photo while leaving the others untouched.
Photoshop's advanced graphic design capabilities mean that it is used not only by photographers but also by graphic designers, digital artists, social media marketers, architects and more.
This is why Photoshop is the best, most comprehensive (and probably the most complicated) editing program in the world.

When You Care About Perfection, Choose Photoshop

If Lightroom is the workhorse program for photo management and basic editing, Photoshop is the best tool for refining and perfecting single images.
Photoshop is also the best program for compositing images. (Compositing means to seamlessly combine images together to create a brand-new image.)
Here are a few of examples of compositing.
Replacing a grey, washed-out sky in a photo with a vibrant blue one, or changing out an unattractive background for one with a lot more appeal.
Compositing is also used a lot in portrait photography. I can't tell you the number of times I've replaced the head of a non-smiling kid in a photo with a different photo where he has a perfect cheeky grin.
All in the name of creating a perfect family portrait!
But really, what Photoshop is most famous for is its retouching abilities.

The Photographer's Choice for Retouching Images

Photoshop is a pixel-level editor. This means it has the power to transform the pixels of the image as it is edited.
We've all seen amazing Photoshop work where editors removed people from a scene, made chubby people thin, and even switched heads on subjects.
That's pixel-level editing. Lightroom doesn't have this capacity.
Photoshop also lets you zoom in and make fine adjustments with healing and cloning tools on a

level you just can't achieve with Lightroom.
So how would you use Lightroom and Photoshop together? Let's go through an example editing session!

Sample Lightroom & Photoshop Editing Workflow

Say you just finished an epic photoshoot and shot 1000 images for a client.
Now you're ready to cull all these images down to the very best ones from the shoot.
You import all those the images into Lightroom, then narrow those down into 300 images.
From there, you'd be super picky and cull these 300 images down to the 50 best images from the shoot. At this point, you could apply a Lightroom Preset, so all of your images have a consistent look.
Then you would send your top 50 over to your client and have them select *their* favorites.
Only after your clients select their favorites, are the images imported into Photoshop for final re-touching.
A general rule of thumb is that any time your photos are to be printed in a large format, they need some extra TLC and refinement inside Photoshop.
When you enlarge photos for print, you see every little imperfection. So go the extra mile and do some touch-ups inside Photoshop.

I Don't Use Photoshop for Every Photo Session

Personally, the *only time* I bring photos into Photoshop is when millions of people are going to see a specific image.
For example, because it's going to be printed in a magazine or on an album cover and I want to zoom in on the details and give it a little more love.
Now, if your photos aren't seen by millions (yet), that doesn't mean you don't ever need to use Photoshop.
I just wanted to put it in perspective for you by describing what a typical workflow is for me.

Do I need both Photoshop and Lightroom?

My honest answer to this question is, "It depends."
I would encourage you to ask yourself some questions first before deciding:

1. What kind of photography are you involved in or interested in?
2. Are you a beginner, intermediate, or advanced photographer?
3. Are you a hobbyist or a professional?
4. What do you need from a photo editing program?
5. What overall "look" are you going for in your photos?
6. Do you want to edit quickly or on the go, or do you wish to perfect each and every image?

Are you publishing or printing your images somewhere?

Choose the Editing Program that Best Fits Your Needs

Adobe makes both Lightroom and Photoshop.
But you don't necessarily NEED to use both in your workflow.
You need to pick what best suits your needs, whether that means Lightroom, Photoshop, or both!
Regardless, I would almost argue that you DO you need Lightroom.
It's really the best program for quick and professional photo editing – and there is no better program for managing and organizing your photo collection.

https://davidmolnar.com/lightroom-vs-photoshop/?utm_term=existing_list&inf_contact_key=e22702ae9ab821600eb9c61e866e2e9c7e470d92b8b75168d98a0b8cac0e9c09

Golden Hour

SimplaaplikoPhotography From Google play Android.

Ad Free!

Key Features:

- Find time of sunrise and sunset

- Find duration of the civil, nautical and astronomical twilights, "golden" and "blue" hours

- Enjoy simple and easy-to-use interface

- Work offline without internet connection

- Track all your favorite cities

- Set up notifications for upcoming sunrises, sunsets or golden hours

Permissions:

- Precise location: required in order to be able to find current location

- View network connections, Full network access: required in order to be able to add new location and to get current location's name

- Run at start up: required in order to able to set notifications on start up.

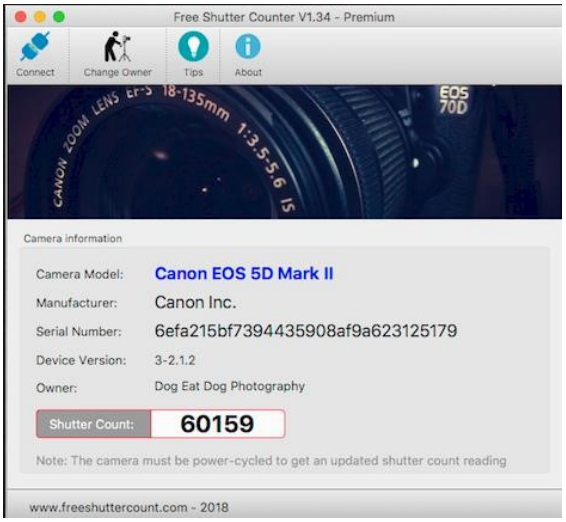
- Prevent phone from sleeping: required in order to deliver the notifications when the screen is off.

Tips:

- Swipe right-to-left to move between locations

- Use volume buttons to change date

Free Shutter Count



An easy way to know the Shutter Count number of your camera (Canon EOS, Nikon, Sony)

How to Know The Number of Shots a DSLR Camera Has Taken? Establish the value of a used camera. You want to purchase a used Canon Camera? check first the shutter count to establish its value

http://www.freeshuttercount.com/

FastStone Photo Resizer 4.0

FastStone Photo Resizer is an image converter and renaming tool that intends to enable users to convert, rename, resize, crop, rotate, change color depth, add text and watermarks to images in a quick and easy batch mode. Drag and Drop mouse operation is well supported.

Convert and Rename images in batch mode
Support JPEG, BMP, GIF, PNG, TIFF and JPEG2000
Resize, crop, change color depth, apply color effects, add text, watermark and border effects
Rename images with sequential number
Search and replace texts in the file names
Preview conversion and renaming
Support folder/non-folder structure
Load and save settings
Support multithreading. i.e. process multiple images simultaneously for better performance

http://www.faststone.org/download.htm

BUYING A USED CAMERA

This is a three step process:
I. Basic questions
II. How to negotiate price
III. Camera inspection

I. Basic questions:
- how long have you owned the camera?
- are you the original owner? if so, do you have original packaging?
- how did you use the camera (family shots, sports, etc.)?
- has the camera ever been repaired or maintenance?
- ever use a filter or lens hood (helps to protect the glass)?
- what is the shutter count(*)?
- why are you selling?

* shutter count can be found on many cameras by using the following method: take any shot in JPEG and upload the image to site that can read EXIF data like CameraShutter-Count.com If that does not work, encourage the seller to visit a camera shop. Express the importance of knowing the shutter count.

II. How to negotiate price:
- never hurts to ask for a lower price
-- asking too low could offend the seller so be respectful
- magic 3
-- after the 3rd ask/counter, the seller is typically at the lowest point
-- for example, seller ask $500 > you offer $400 (this is the first ask) > seller counters with $475 > you counter with $425 (second ask) > seller reaffirms $475 > you counter with $450 (third ask) > seller reaffirms again at $475 or may drop to $450 - whatever the seller does after the third ask will typically be the lowest they are willing to go

III. Camera inspection:
A. Buying face-to-face
- ask seller to fully charge the battery prior to meeting
- bring memory card, magnifying glass, and an extra lens if available
- with the camera turned off start with a physical inspection; set the camera flat and move from left to right
-- push every button, rotate all dials, closely inspect each port (use magnifying glass to inspect for port defects like bent or corroded pins, wires, etc. (don't forget the hotshoe))
-- remove the battery and inspect for any corrosion, etc.
- insert your memory card, attach lens (if not already attached), and turn on camera
- ensure the battery indicator is showing full (providing the seller fully charged the battery); fully charged batteries that do not show as full may indicate a new battery is needed
- enter the menu system
-- quickly inspect the main menu and any sub-menus; ensure you are able to navigate

without any issues
-- set image quality to JPEG (having a JPEG image taken from the camera will allow you to upload the image to CameraShutterCount.com or similar to confirm shutter count; this will also help when shooting/testing in continuous mode)
- move into Manual mode and set shutter speed to something fast like 1/100 of second; cover the lens and take a shot; this will render a dark/black image; review the image on the LCD screen and inspect for any pixel related issues
- same as above except change the shutter speed to something long like 3 seconds and point the camera at something bright like a lamp and take a shot (no need to focus); the goal is to render a white image so if 3 seconds is not long enough, extend the time and/or increase the ISO
- move into fully auto mode
- if the camera has a built-in flash, cover the lens with your hand and take a shot; the built-in flash should pop/fire
- move the camera into continuous shooting mode (we want to test high speed shooting); if you are in a relatively bright area and can stay in fully auto without the flash popping, great; if not, move into shutter priority and set to anything faster than 1/60 of a second; the goal is to test the speed only so point the camera anywhere and hold the shutter button down; the camera should fire in rapid succession and slow when the buffer fills (the amount of time will depend on the camera and memory card but you should be able to hold for a least a few seconds)
- time to check focus; the goal is not to test all focus modes although if time permits, go for it; the primary goal is to ensure the camera and lens can auto focus (lock focus and produce a sharp/expected result)
-- ensure you are not in manual focus mode; point the camera at a nearby subject and lock focus (if in continuous focus mode, move the camera around slightly to see if focus remains locked on subject); take shot
-- playback image and zoom into location of locked focus; ensure focal point is acceptably sharp
- time to take a quick look at the mirror and sensor
-- remove the lens and use your magnifying glass to closely inspect the mirror; look for any scratches, pits, defects, etc.
-- move into manual mode and increase the shutter speed into bulb mode if possible (bulb mode allows you to keep the shutter open as long as you like by holding the shutter button down); press and hold the shutter button; the mirror will raise exposing the sensor; inspect the sensor with your magnifying glass looking for any defects (pits, scratches etc.)
- test other modes/scenes on the camera (aperture, shutter, any predefined scenes like sport mode, portrait mode, etc.); move into the different modes and take a shot or two; this is a quick check to ensure other modes work as intended, etc.
- if a lens is included in the sale, remove the lens and inspect
-- check the mount points/rings; inspect for any significant wear
-- providing the lens offers a zoom range, rotate the lens and inspect for any rough points (should move smooth, etc.)
-- if the lens offers a manual focus override, test it
-- use a magnifying glass to inspect the lens on both the front and back; some dust is relatively normal and can be wiped or blown clean; look for pits and scratches
-- give the lens a light shake and listen for any rattles (should be solid)
-- look for any overall wear (rubber grip, etc.)
MAKING PAYMENT
- if you plan to inspect and pay, meet in a public place (police station is ideal; you are carrying enough money for the purchase and the seller knows it); see if the seller can take credit card perhaps using PayPal (this will provide further protection if needed)

B. Buying remote
- speak to seller on the phone and ask conduct a deeper dive to their answers for basic questions; a phone call goes a long way
- providing you have their phone number, cross reference their number using Google; check if the area code matches their selling location (may not always be the case which is fine); see if the number appears for any other reason

- ask for real time images of the equipment; any shot will work as this helps to prove they have the camera in their possession, etc.
- if you are buying expensive gear, you might consider asking them to run it to a local camera shop for a third party inspection
-- only do this if you are serious and ready to purchase
-- see if they will do if for free; if not, offer to pay a bit extra for their time
- check for online reputation of seller
-- if buying from eBay, check their seller history/rating
-- ask for their name and any social accounts you can validate (Facebook, Instagram, etc.; honest sellers should not have a problem with this request in my opinion)
- ask to see a few sample images taken from the camera (preferable in RAW)

MAKING PAYMENT

- providing you are purchasing online, check to see if your source of payment offers fraud protection (many credit card companies offer protection along with eBay)

https://youtube.com/c/realworld

Zoom at night

The zoom burst effect is perfectly suited to night time photography because of the long exposure times involved. The bright lights of a city also create stunning light trails in your shot.

Use partial zoom

You don't have to use your lens's full range of focal lengths. Experiment with smaller zoom ranges to see how the effect varies.

Pause while zooming

Rather than continuously moving the lens for the entire shot, try pausing for a moment at the start or end of the exposure, or even in the middle. You can do this once or multiple times to bring the scene into focus at different points.

Taking zoom blur photos is all about creativity, so experiment and see if you can put your own unique twist on things.

Photoshop Keyboard Shortcuts

By PTC PhotoshopTrainingChannel.com

* Hold Command (PC: Ctrl) and key to use shortcut.

* F1: Windows: Opens Help page in browser. Mac: Undo/Redo

** Mac Keyboard pictured above, however shortcuts will work on Windows as well.

PhotoshopTrainingChannel.com

Mac
Command Option

Windows
Ctrl Alt

Basic Night Sky Photography

Have you ever tried to capture images of the night sky, the milky-way, an Aurora? In this post I'm going to write about some of the very basics to get you started with photographing these subjects.
These basics once learnt and practiced are the foundation for shooting amazing images at night.
Firstly it goes without saying you are out at night, it's cold its dark. Make sure you have some sort of lighting, I use led lenser torches and black diamond head torches, both are awesome and have never let me down.
Make sure you wear warm clothes. It gets extremely cold in the early hours of the morning, pants particularly aurora hunting pants are a must! a jacket is a good idea too.
Lastly take someone else out for safety, you are out in the dark with expensive gear, enough said, its important!

WHAT BASIC CAMERA EQUIPMENT DO I NEED?

- Almost any modern digital sir is capable of shooting the night sky , a lot of point and shoots are too it you know the basics.
- A tripod, keeps everything stable.

A lens, preferably a wide angle to start with.

LETS TALK ABOUT CAMERA GEAR AND HOW TO USE IT.

Camera's capable of high iso are important, you want to be using something that is capable of at least 1600 ISO. Typically you will be using 1600 – 6400 ISO. This is one factor in capturing enough light to show the stars, the Milky-way an Aurora.

Lenses Fast lenses are useful for Night Photography, a lens with f stops such as f1.8, f2, f2.8 help by allowing more light to the sensor, see a theme? You can use any focal length but a wide angle is the most useful and we will get to why in a minute. (see the 600 rule). A lens such as the Samyang 14mm f2.8 is a great option to get you started.

Tripod A solid tripod is a must! It gives you a solid base for your camera. Don't skimp here with a cheap tripod, you will be disappointed with blurry images. Things such as wind, vibrations from waves etc can cause slight movement that effects the sharpness of your pictures. A good tripod can help you avoid this, even in strong winds.

THE 600 RULE

The 600 rule is extremely important in photographing the night sky if you want to have nice sharp stars with no trailing.
The 600 rule is simply 600 divided by the true focal length of your lens. This gives you a guide to the longest shutter speed you can use without star trailing, so you get sharp stars.
By true focal length I mean the focal length, I mean the focal length if used on a full frame camera. So if you are using a cropped sensor camera you need to this into account.
FOR EXAMPLE
A Canon 1200d has a crop factor of 1.6x so a typical 18-55 kit lens becomes approx 28-90mm.
18mm x 1.6(crop factor) = 28mm
55mm x 1.6(crop factor) = 90mm
That is how you come up with the true focal length of your lens on a cropped sensor (aps-c) body.

So here is how it works for our combo of Canon 1200d and 18-55mm kit lens at its widest end of 18mm.
600 divided by 28 = 21.4 mm so the longest shutter speed you use is 21 odd seconds without star trailing.
Lets have a look at say the 14mm lens on a full frame Canon 6d.
600 divided by 14 = 42.8, that gives a shutter speed of around 42 odd seconds, double of what you can use on the other combo.
Lets have a look at the normal 50mm lens on a full frame 6d.
600 divided by 50 = 12 that means we can only use a shutter speed of 12 seconds.
Typically you would want to use a shutter speed slightly faster than these examples for really sharp stars. This is where a lot substitute 500 for 600. **(the 500 rule)**. Although these are called "rules" think of them more as a guide of where to start with your shutter speeds.
As you can see a wide angle lens allows you to use a longer shutter speed to get sharp stars with no trailing, this has many advantages. But for now lets just say you can let more light in to help capture the night sky with the wide angle because you can open up the shutter longer and still get sharp stars!

SO LETS PUT IT ALL TOGETHER.
You are on the beach trying to capture an Aurora or cracking shot of the milky-way with your Canon 1200d and 18-55mm kit lens and Tripod. You are trying to fit in as much as you can.
Remember we have a cropped sensor body and need to take that into account.
In **manual mode** with your camera on a tripod.
Set the camera at it's widest end, 18mm.
We want to use a shutter speed of 21 seconds (remember crop factor, the 600 rule and our other shutter speed speed from the example) so we set that.
It is super dark and we want to capture as much detail in the sky as possible so we set our ISO at 3200 ISO
Lastly we set our fastest aperture, which in this case would be f3.5 on this particular lens.
There is our basic settings to start with and still get sharp stars with the Canon 1200d and 18-55mm combo.
18mm, 21 seconds, 3200 iso, f3.5
This may be too bright or too dark so we may have to use a higher iso such as 6400iso or a lower iso such as 1600iso.
HOW DO I FOCUS.
There is a couple of ways but you need to put your lens in manual first, using the switch on the lens barrel.
If you have a lens with a depth of field scale and an infinity mark you can focus your lens so the infinity mark meets up with the mark on the lens barrel, sometimes this takes a bit of tweaking to get perfect focus on the stars.
Or you can use your cameras live view. With your camera in live view point the camera towards a bright star, zoom in on the star on the live view screen (do not zoom in using the lens, only on the screen). Now turn your lenses focus ring until the star is sharp. This really is the best way to get

sharp stars.
Recompose your shot if needed.
If you don't bump the focus ring you will not need to do this every shot, but I do recommend checking the focus often. I personally check every time I recompose a shot.
Here is a few more tips.

- use the 2 second timer on your camera or a cable/remote shutter release. This helps avoid camera shake due to you touching the camera.
- If you have problems with your lens getting fogged up use a cheap disposable hand warmer held to your lens with an elastic band. This is really effective.
- If you are chasing Aurora in Australia you need to be facing south, the aurora is always south.
- The best time to shoot the milk- way or Aurora is when there is no or very little moon, a full moon easily overpowers.

The more you get out there and practice the better you will become you will start to understand things like how the moon can help your your images by lighting foregrounds etc.
Remember these are the very basics to help you on your way to photographing the night sky, good luck!
http://gippslandimages.com.au/basic-night-sky-photography/

NOTE: the best time of the year for astro photos in the Illawarra is from July till December.

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

Slow Shutter Speeds = Camera Shake Resulting in Motion Blur

Avoiding camera shake is one key element of getting sharp, in focus pictures.
Without a doubt...camera shake is one 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 you 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

How to photograph the moon.

Learning how to photograph the moon has long been one of the great joys of a photographer's journey in learning. For centuries the moon has captivated people, given direction and provided hours of enjoyment and wonderment. Being the brightest object in the night sky, it's something photographers of all levels can shoot, however it does take planning and preparation to accomplish. The moon is bright, but it isn't bright enough to simply snap a photo. It is an object that's lit with sunlight, so nearly every aspect of preparing the shot is the same. To achieve a nicely exposed photo, one where the moon doesn't appear flat nor like an out of place object. To accomplish this, let's first look at the basic gear you'll need.

Gear for Moon Photography

Tripod. A secure base and workstation for your camera is essential to capturing the moon and avoiding camera shake. While you may be able to get away with hand holding your camera, your best results will without a doubt come from mounting your camera upon a tripod.

Long zoom lens. In order to help fill the frame and properly show off the moon, the longer your zoom lens the better. You don't necessarily need the fastest lens, because you'll be on a tripod, but it's best to use anything 300mm or longer.

Shutter release cable. Or a wireless remote if it's an option for your camera model. This is not an essential piece, but it's nice to have and helps avoid camera shake. If you don't have one you can cheat and use the self timer function on your camera.

Camera. While almost any camera will work, point and shoots rarely produce decent photos, mostly due to the small size of the sensor and it over-heating during longer exposures resulting in digital noise. A DSLR is preferred here, or film SLR, again with a long lens on it.

No preset or auto function of your camera will be able to properly meter the moon, so you are best off shooting in full manual mode. Also, your geographical location and current phase of the moon will have an effect on what your settings will be and you will need to adjust for the season of year and clarity of the sky.

Settings for Photographing the Moon

ISO. Digital cameras should be set to 100 or lower, film shooters should shoot film of 100 ISO or slower to eliminate noise and grain.

Aperture. Because you're after crisp, clean shots shooting at f/11 to f/16, depending on your lens, will be the best place to start.

Shutter speed. This will be the point at which you will need to adjust on a number of shots. The variables are many and include those mentioned earlier, such as the phase the moon is in, geographical location and desired shot, but on a clear night starting at about 1/60th should be a great middle ground.

How to Photography the Moon: Choosing a Location

A word about where you choose to shoot. Picking a spot to shoot the moon is one of the most important factors in achieving a quality shot. Ideally, if you want to showcase the moon itself you want to avoid any other ambient light, including street lights and traffic. This may require you to go off on a remote road or into a public park after hours – your backyard may not be the best location for these types of shots. On the contrary, if you are trying to include a city skyline under your moon shot, you'll need to find a lookout that allows for the twinkling lights below and do further test shots to nail the exposure properly.

Post processing your photos is really straight forward and in most cases an auto white balance will do you just fine, however photographs of the moon also make stunning black and white images.

The moon is an intriguing and fascinating subject to shoot, partially because it's always changing, moving closer and further away. There is no one time that's better to shoot it over another, so be creative and shoot it year round! Additionally, you can also play with composition, aside from shooting the moon on it's own. Get low and shoot through the rising stalks in a cornfield or catch the reflection of the moon in the ocean while on the beach.

How to Add More Colour to Your Images

by Christina Harman

The concept of color is fascinating. It's something that can invoke an array of emotions, and impact our moods, thoughts, and overall perspectives.

In photography, colors that feature in an image can influence our thoughts about the image, even if it's on a subconscious level. From bold, bright colors of sunsets or colorful flowers, to the vibrant green fields contrasted with a deep blue sky, color can make or break an image. The right use of color in your photograph can add a unique and interesting dynamic to your photos that just can't be achieved in any other way!

Using color in your photography is something that can dramatically change your images. If you've been looking for ideas on capturing amazing, bright photos, here's a look at a few tips for using colors in your photography.

Understanding colour

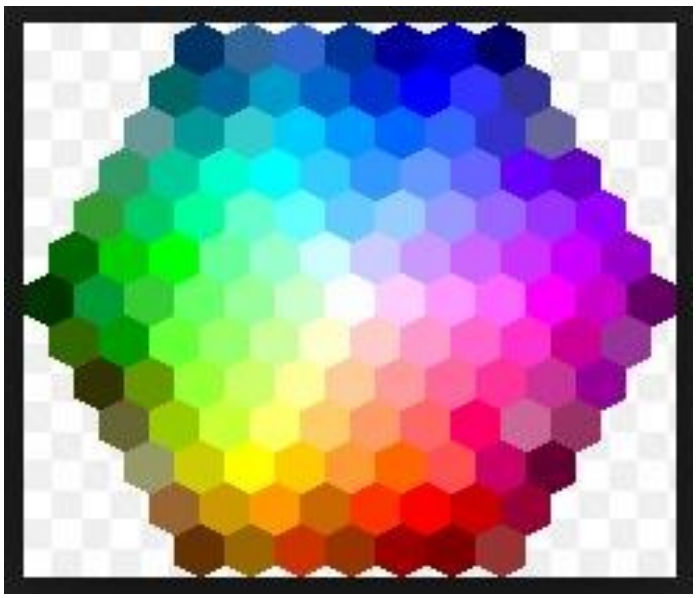
Understanding how color works is important to obtaining the right colors and hues for your image. Different colors tend to evoke different emotions and different combinations say different things about your image. By taking a few minutes to understand how and why color works, you can better grasp what colors to include in your images.

Let's look at a bit of color theory now:

Analogous Colors

Analogous colors are the shades that sit next to each other on the color wheel – like green and yellow. Including these colors in your composition can result in a visually pleasing image.

Contrasting Colors



Bold and powerful colors result in powerful, eye-catching images. Fortunately, they are easy to spot as well! To get the most from your contrasting colors, simply take a look at the color wheel. The two colors on opposite sides of the spectrum tend to make the most powerful combinations. For instance, red and green or orange and purple can make for some strong, contrasting colors. The stronger the combination, the more dramatic your image will be.

Quadratic Colors

A quadratic color scheme is a combination of two contrasting or complementary color combinations on the color wheel. This grouping can also be called a double complementary scheme, and can often be found in nature.

Of course, there are many other color combinations that work well together, what matters most isn't memorizing the names of different color combinations, but developing an eye for what works

well together.
When it comes to using color in your photographs, it's important to keep in mind that color can create an emotional response it's important to keep in mind that color can create an emotional response as well. Certain colors can make your viewer feel a certain way about your image. Hues that are on the warm spectrum – such as red, orange, and yellow – can convey a sense of energy, while cooler shades tend to evoke a sense of calm. When pairing colors, saturation matters as well. Keep in mind that the eye will naturally be drawn to brighter shades, or colors that are more saturated.

Now, let's look at some tips for creating images that are bursting with color.

Creating Bold and Colorful Images

1. Look for Bold, Bright Colors

Sometimes, you may be able to influence the level of color in your images. While this is more difficult to do with say, landscape photography, when capturing portraits or macro images, you'll have a lot more influence on the colors that appear in a scene. While color is important year-round, summer is the season where it really has a chance to shine!
Bold, brilliant flowers, colorful outfits, vibrant pool or beach toys, birds, butterflies, and more can all make for great, colorful images. The first step to incorporating more color into your images, is simply being aware of the impact that bright, bold colors can have on your compositions, and looking out for opportunities to capture these vibrant shots.

2. Look for Bold Backgrounds

You'll also want to keep your eye open for colorful backgrounds to incorporate into your images. Consider a colorful wall or a field of flowers for portraits or a bright green leaf for macro images. Even the deep blue sky can make a beautiful, colorful background.

3. Create Your Own Colorful Compositions

Can't find anything exciting to photograph? Consider creating your own colorful scenes. There are dozens of exciting ways to create bold and colorful images, from arranging colorful fruit into a still life scene, to creating an uphotographing the results up close. Other ideas include high-speed splash photography, photographing colorful smoke bombs, liquid art and droplet photography, and painting with light.

4. Capture Images at Night

Another simple way to capture bold, bright colors is by taking images at night. Evenings – especially about half an hour after sunset – are an especially good time for capturing colorful nighttime images. This is be-

cause the sky will still appear blue in your images, rather than black. Look for neon signs, street-lights, and lights from traffic to create colorful images.
Using a long exposure or looking to capture reflections can help to add even more color into your images.

5. Use a Polarizer

Often, there's a distinct lack of color that appears in landscape images. Atmospheric conditions, and the fact that sunlight doesn't always hit the elements in your compositions at the right angle, can result in images that are a bit lackluster. To combat this, consider using a polarizing filter. This filter can help to reduce glare and cut reflected light in a scene, resulting in colors that are bolder and more saturated.
A polarizer's especially ideal for capturing distant mountains, since it can reduce atmospheric haze, and can help to render the sky a deeper blue as well. It's also good for reducing glare on wet leaves and rocks, helping the colors to appear deeper and richer in your images.

6. Adjust Your Camera's Exposure

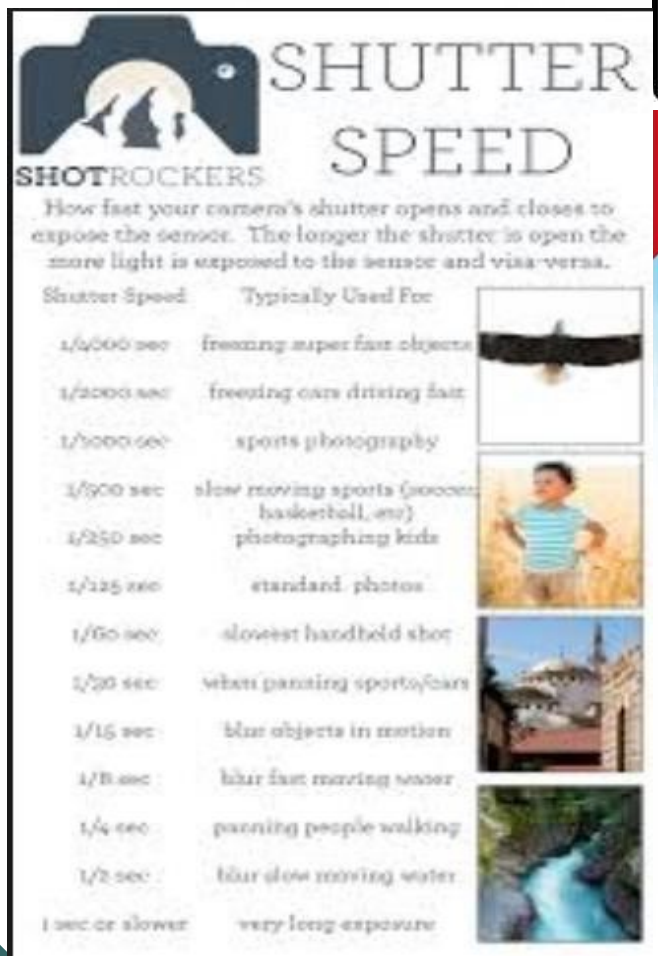
Often, your camera's built-in metering system will opt to use a lighter exposure. In some cases, adjusting your exposure and underexposing your images ever so slightly will result in deeper, more saturated colors.

7. Do Some Post Processing

Finally, when it comes to creating images with color, you may find that adjusting your images in post-processing will help you to create photos that really stand out. For maximum flexibility, you'll also want to consider shooting in RAW. Often, simply adjusting the brightness and color saturation of select areas in a composition, such as areas that are receiving direct light, can help to make an image's colors slightly bolder, and improving the end result.
At the end of the day, using color effectively in your compositions isn't simply about memorizing the color wheel. Instead, it's about developing an eye for what looks good, and learning to spot color combinations work well together.
It's also about using the available tools at hand: polarizers, different angles of light, and post-processing techniques, to create an image that's as bright and bold as anything you'd see in person, allowing you to create beautifully colorful works of art!
https://contrastly.com/how-to-add-more-color-to-your-images/


DARKER
LESS MOTION BLUR
BACKGROUND SHARP
LESS GRAINY
SHUTTER
APERTURE
ISO
1/4000
1/2000
1/1000
1/500
1/250
1/125
1/60
1/30
1/15
1/8
1/4
1/2
1
2
f22
f16
f11
f8
f5.6
f4
f2.8
f2
f1.4
f1
100
200
400
500
640
800
1000
1250
1600
h1
MORE MOTION BLUR
BACKGROUND BLURRY
MORE GRAINY
LIGHTER


Think Before You Click
Shutter Speed: At least 1/125 for moving subjects
Aperture - Smaller # = less in focus
Larger # = more in focus
ISO - Low as possible
Frame clear of distractions
No crazy limb chops
Subject's eyes toward the light (catchlights)
Interesting Composition
Meter on zero or towards the positive
Focus point on subject's eye
www.clickitupanotch.com

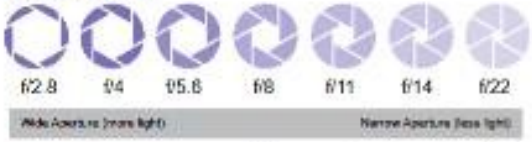

SHOTROCKERS
SHUTTER SPEED
How fast your camera's shutter opens and closes to expose the sensor. The longer the shutter is open the more light is exposed to the sensor and visa-versa.
Shutter Speed
Typically Used For
1/4000 sec
freezing super fast objects
1/2000 sec
freezing cars driving fast
1/1000 sec
sports photography
1/500 sec
slow moving sports (soccer, basketball, etc)
1/250 sec
photographing kids
1/125 sec
standard photos
1/60 sec
slowest handheld shot
1/30 sec
when panning sports/cars
1/15 sec
blur objects in motion
1/8 sec
blur fast moving water
1/4 sec
panning people walking
1/2 sec
blur slow moving water
1 sec or slower
very long exposure


FIRST OF A NEW SERIES TO COLLECT
Digital CHEAT SHEET
Camera
Find the right shutter speed for every situation!
Learn the lingo: Panning
Lets you add motion blur while keeping your main subject sharp. Track the subject with your camera, pivoting from your hips
SHUTTER SPEED
TYPICALLY USED FOR...
1/4000 sec
Freezing extremely fast movement
1/2000 sec
Freezing birds in flight
1/1000 sec
Freezing motorcycles, cars and other fast vehicles
1/500 sec
Freezing mountain bikes, runners and athletes
1/250 sec
Freezing slow-moving animals or people walking
1/125 sec
Panning motorcycles, cars and other fast vehicles
1/60 sec
Panning mountain bikes close to the camera
1/30 sec
Panning fast-moving cyclists at a distance
1/15 sec
Panning runners, kids or moving animals
1/8 sec
Blurring fast-flowing water close to the camera
1/4 sec
Blurring people walking
1/2 sec
Blurring slow-moving water
1 sec or slower
'Milky' water effects
HOW TO ADJUST SHUTTER SPEED
Use Shutter Priority mode
Select S or Tv on your camera's top dial or menu, then adjust shutter speed with the relevant dial (check your manual). You can go down to around 30 secs for traffic trails.
Set the right ISO
To access slower shutter speeds, use the lowest ISO setting (usually ISO100). If you need a fast shutter speed, you may need a higher ISO, such as ISO400 or above.

LIGHT STALKING

MILKY WAY PHOTOGRAPHY CHEAT SHEET

APERTURE

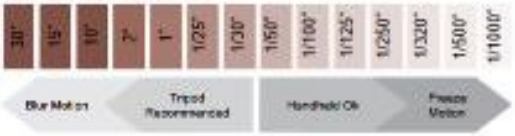


Shoot wide - your aperture will want to be wide. At least f/3.5 and wider in most cases.

ISO

Start at ISO 3200 - most astrophotography is done between ISO 1600 and ISO 6400.

SHUTTER SPEED



Setting the correct shutter speed is one of the toughest things to do in astrophotography, but there's an easy way to figure it out and it's called **The 500 Rule.**

THE 500 RULE

DIVIDE 500 BY THE FOCAL LENGTH OF THE LENS THAT YOU'RE USING.

So, if you have a 24mm lens on a full frame camera, you will set your shutter speed to 20s (500/24=20.83).

If you're working with a crop-sensor camera be sure to account for the crop factor (typically 1.5 for Nikon and Sony, 1.6 for Canon).

As an example, using the same 24mm lens on a Nikon crop, you'd end up with an effective focal length of 36mm (24x1.5=36).

Applying the 500 rule will yield a shutter speed of 13sec. (500/36=13.89).

IF THIS DOESN'T WORK, REPLACE 500 WITH 600 IN THE CALCULATION (WHICH IS "THE 600 RULE").

TIP:

Use live view - this makes it a lot easier to compose your shot as often you won't be able to see anything through the viewfinder.

TIP:

Shoot raw - you will need to do some post-processing so make sure you get as much image info as possible by shooting raw.

We are on the web !!

www.daptocameraclub.org.au

www.facebook.com/groups/560318574135732/

WEBSITE of the MONTH

Photoshop Training Channel [You Tube]

https://www.youtube.com/channel/UCdQ_ZkYaMe6qPoueUyPQgpQ

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