

**The Official Magazine of
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Viewfinder.

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Is
Daniel Lewis**

Do you have an SCN setting on your Camera.

If you'd like to strike the balance between Auto and more advanced modes, your camera offers several different Special Scene modes.

Each mode influences the camera's decision-making process, making it more optimized for certain shooting situations. You can choose the four most common Scene Modes directly by turning the Mode dial, To access the other modes, set the dial to SCN.

Scene modes do not really unlock any special features, rather, they're more like recipes. They make it easier by choosing the right Menu options, Shutter Speed, Aperture, ISO and Flash performance.

Keep in mind that most scene modes will force you to shoot as JPEG files. These are heavily-compressed images that permanently apply settings to the files.

You most likely won't be able to use RAW for capturing the scene, which could be pretty limiting. Remember, RAW files contain a lot more information that's useful when editing with software.

So how about having a look at the SCN modes, you may get a surprise.



FREE Photo Editors

Gimpshop | The Photoshop Free Alternative <http://www.gimpshop.com/>

Gimpshop - The Free Photoshop Alternative. ... Looking for a free alternative to Photoshop? ... We are proud to be free and open source software. ... elements in your photos like red eye to complete background/foreground replacement.

Paint.net – best for Windows <http://www.Paint.net>

Paint.net started life as a simple replacement for Microsoft Paint, but evolved with new features such as multiple layers and more advanced photo editing tools. Today it is one of the fastest free photo editors for Windows, with a capable feature set that stops just short of some of the professional manipulation tools.

Shooting with RAW Settings in Photography

Many cameras now offer the option to save captured photos in the RAW file format. RAW capture brings with it an extra processing step. This step requires converting the RAW image data to a format that is more easily edited with programs such as Photoshop and Photoshop Elements. What you need to explore is the impact that shooting RAW has on digital-only camera characteristics. First, look at the RAW format a little more closely.



Photo by [Filip Bramorski](#).

What exactly is in a RAW file?

These are our Sponsors, we need to use them if we want to keep them.



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 is helpful to think of a RAW file as having **three distinct parts**:

Camera data, usually called the EXIF or metadata, including things such as camera model, shutter speed and aperture details, most of which cannot be changed.

Image data which, though recorded by the camera, can be changed in a RAW editing program such as Adobe Camera RAW (ACR) and the settings chosen here directly affect how the picture is processed.

Changeable options include color depth, white balance, saturation, distribution of image tones (contrast), **noise reduction** and application of sharpness.

The image itself. This is the data drawn directly from the sensor in your camera in a non-interpolated form. For most RAW enabled cameras, this data is supplied with 12 or 16 bits per channel color depth. This provides more colors and tones to play with when editing and enhancing than found in standard 8 bits per channel camera file.

How does this impact on my day-to-day shooting?

Most experienced photographers pride themselves on their ability to control all the functions of their cameras. Often their dexterity extends way beyond the traditional controls such as aperture, shutter speed and focus to 'digital-only' features, such as white balance, contrast, sharpness, noise reduction and saturation. For the best imaging results, they regularly manipulate these features to match the camera settings with the scene's characteristics.



Photo by [Paulo Valdivieso](#); ISO 50, f/22, 20-second exposure.

For instance, a landscape photographer may add contrast, boost saturation and manually adjust the white balance setting of his or her camera when confronted with a misty valley shot early in the morning. In contrast, an avid travel photographer may choose to reduce contrast

and saturation and switch to a daylight white balance setting when photographing the floating markets in Thailand on a bright summer's day. It has long been known that such customization is essential if you want to make the best images possible. However, you must be capturing in a JPEG or TIFF format. As we have already seen, settings such as these, though fixed in capture formats such as TIFF and JPEG, are fully adjustable when shooting RAW.

What does this mean in our day-to-day photography?

All is not lost if after documenting some interiors you accidentally forget to switch the white balance setting from tungsten back to daylight before commencing to photograph outside. The white balance setting used at the time of capture is recorded with the RAW file but is only applied when the picture is processed. This means that when you open the images in a RAW converter, the picture is previewed using the capture setting (tungsten), but you can easily select a different option to process the file. In this example it would mean switching the setting from tungsten back to daylight in the white balance menu of the conversion software. All this happens with no resultant loss in quality. Hooray!

The same condition exists for other digital controls such as contrast, saturation and, with some cameras, sharpness and noise reduction. As before, the settings made at the time of shooting will be used as a basis for initial RAW previews but these are not fixed and can be adjusted during processing. This leads some people to believe that there is no longer any need to pay attention to these shooting factors and so consequently they leave their cameras permanently set to 'auto everything' (auto contrast, auto white balance, standard saturation), preferring to fix any problems back at the desktop.



Photo by [Thomas Hawk](#); ISO 320, f/8, 1/1000 exposure.

Photographers continue to control their cameras on a shot-by-shot basis. Many photographers believe that an image captured with the right settings to start with will save processing time later. Both approaches are valid. Which method suits you will largely get down to a personal preference. It will also boil down to a rechoice of whether you would prefer to spend your time manipulating your camera or computer.

Using a Focal Point

Sit back for a moment and imagine yourself sitting on the front porch of a house. You're looking out at the scene in front of you: there are trees, a street, two sidewalks and houses on the other side of the street.

As you look out, do your eyes continuously wander- nonstop?

No.

They come to rest: on a squirrel in the tree, a child bouncing a ball on the sidewalk, an old woman looking out a window. Sure, we're looking at the entire scene.

But we look at the squirrel, rest, look at the child, rest, look at the woman, rest, and then continue on.

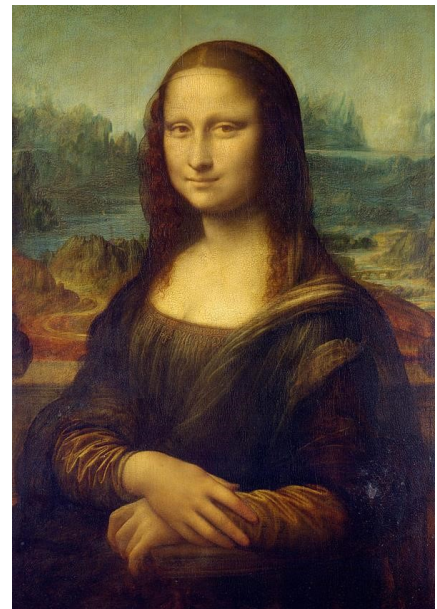
These are focal points – **resting spots**.

In photographic composition, we like to think of them as "anchors". They keep the viewer's eyes from wandering aimlessly, unsure of what to take in next.

"Eye Snags" are defined and explained thoroughly in the "Understanding Composition" Premium Guide. For the purposes of this Quick Tip, here is a basic description of an Eye Snag.

Eye snags are focal points, but they are inadvertent and ill placed. Focal points are there on purpose. You placed them to anchor your viewer's eyes in your photograph- usually near your subject.

In general, photographs will have one focal point. Sometimes the focal point is the subject, and sometimes the focal point merely supports the subject.



Hats in Portrait Photography?

Below I have a photo tip that actually breaks the rules. I'm going to talk about including hats in portrait photography.



Photo captured by PictureSocial member Lysander Jugo

Hats can say a lot about a person's personality and are a good prop to use – if they actually DO fit the subject's personality.

But, be careful of the lighting. You don't want the eyes to be shadowed so you need to lower the light. But if you lower it too far, you can get "horror movie" lighting and shadows. Be careful.

If you are doing a quick snapshot just for fun let your model goof off and wear whatever they want. If they want to wear a funny looking clown hat or a jester's hat with the jingling bells – or even a deerstalker for the Sherlock Holmes fans... go for it! (I've done them all.)

In this article, I'm not talking about funny snapshots. I'm talking about portrait photography that tells the story of who this person is – and will stand the test

of time.

If you are trying to create something special that will be on the wall (and liked) 20 years from now, you need to be careful and plan every detail. You DO want to show the model's personality and who they are – so sometimes hats come into play. Just be sure you NEED it to tell the story.

BTW – in case you aren't aware, the reason for caution is that a hat has the capacity to draw the viewer's eye away from the face and that is the ultimate bad thing.

If you are shooting a professional baseball player – can you imagine telling their story without a baseball cap?



How about a rodeo cowboy? Can you really tell the story of who they are without a cowboy hat? They wear a hat ALL the time. Aside from the hats' ability to disguise the radical difference between their tanned cheeks and fish belly white forehead – it is a natural part of this subject. They would look like something is missing if you shot them without their hat.

“Scream” captured by PictureSocial member Ji Yeon So

Now that I think of it that could be our rule. Would they look like something is missing without the hat?

I've written quite a few articles where I continuously harp on the fact that you should never include something that will draw the viewer's eye off the face... but hats can be an exception to that rule.

What about the young girl who NEVER wears a hat, but is having a bad hair day! You guessed it – no hat. Find a way to fix her hair or even postpone the shoot. No matter how “cute” she looks, that portrait is not going to make it to the wall. It's just not her.

There IS one time when you SHOULD shoot the model in a hat, even if that's the only hat they have ever put on!

It's the mortarboard that graduating seniors wear. THAT one is a must! (And it will make it to the wall – no question.) As I write this it is graduation time – that's why I thought of what may be the only exception to the hat problem.

By the way, do you know how wearing the mortarboard originated? It's kind of a fascinating story.

Back in the day – (the renaissance era), the only two ways for an artist to make any money was to be commissioned by the church or a very wealthy patron.





“Phoebe in Kelabit’s Costume” captured by PictureSocial member Joshua Aquinas Ding
If they were doing a religious painting for the church, the most important and most holy person in the photo was emphasized by putting them in the center and putting a gold, circular shape behind their head – indicating a halo. It was a solid shape, not the ring shape we now associate with a halo.

This immediately separated them from the crowd and defined them as a very important person.

When the rich dudes came along and wanted a portrait. They wanted a halo too! Egos of wealthy people were every bit as over the top then (or even more so) as they are now. They wanted to be the center of attention and “important” too!

Unfortunately, putting a halo on a non-holy subject was considered sacrilegious. The rich folks had the cash and power to avoid problems, but the starving artists had a way of getting burned at the stake. (Or tortured and killed in some other gruesome fashion.)

What to do?

The problem was resolved by using a solid circular shape for holy figures and a solid square shape for the rich and famous. If you look at one of the paintings, it appears that they are wearing a gold colored mortarboard!

And that is how it came about. The mortarboard is a symbol indicating the importance of the day and the graduate!



“A tiny early morning smile” captured by PictureSocial member Thomas Jeppesen. In portrait photography, avoid a hat unless it is truly needed to “tell the story.” But if it is part of their personality – put it in there even though it may technically be against the rules. Take care when setting up your lighting and you are good to go. Photo tips are guidelines and should be broken from time to time.

<https://www.avs4you.com/avs-photo-editor.aspx>

Edit Photos

Rotate, crop pictures without quality loss with [AVS Photo Editor](#). Play with colors, shades and tints to completely change pictures style.

Fix Photos

Remove red eye effect, adjust color balance, brightness, contrast and saturation. Amend object shapes and improve tiny imperfections in pictures with [AVS Photo Editor](#).

Work with Various Formats

Open and easily edit such formats as JPEG, BMP, TIFF, PNG, GIF, etc. with [AVS Photo Editor](#). See a full list of supported [image formats](#).

Apply Effects

Apply premade templates to make your pictures look like old faded photographs. Or decide for ascetic monochrome and get black-and-white images.

Multilingual Support

[AVS Photo Editor](#) interface is available in English, French, German, Spanish, Italian, Japanese, Polish and Russian.

See a full list of [service utilities](#) included into the installation.



 **Download AVS Photo Editor**
Version: 3.2.2.166 File Size: 13.43 MB

Platforms: Windows 10, 8.1, 8, 7, XP, 2003, Vista (no Mac OS/Linux support)

Better Flower Photography.

One of the most consistently popular subject choices among photographers are flowers. In fact flower photography is also the subject of the most popular thread in our own forum. So we thought it was time to share some best practices for getting great photographs of this wonderful subject.

1) Get Closer – This is a tip that applies to flower photography as much as it does to most photographic subjects. Filling the frame with your subject will produce consistently better images than standing back to get “overall” shots.



Photo by Jkadavoor (Jee)

2) Even Lighting – In most situations you are going to want to make sure the lighting is even across your shot. This means that cloudy days are great for shooting flowers. So are afternoons and mornings. Shooting in midday sun will often blow out the colors in your images and give you unwanted harsh shadows. There are one or two exceptions to this guideline such as getting back-lighting on a flower, but generally even lighting is the way to go.



Photo by Mike Keeling

3) Depth of Field – In general you will want to shoot with a wide open aperture so that your background is out of focus and your flower in crisp focus. You can even use the macro setting on most cameras which, as luck would have it, is usually indicated with an image of a flower! Just remember that in some situations, such as when you are close but want every part of the flower in focus or when you have several flowers that you want in focus, you may need to close your aperture.

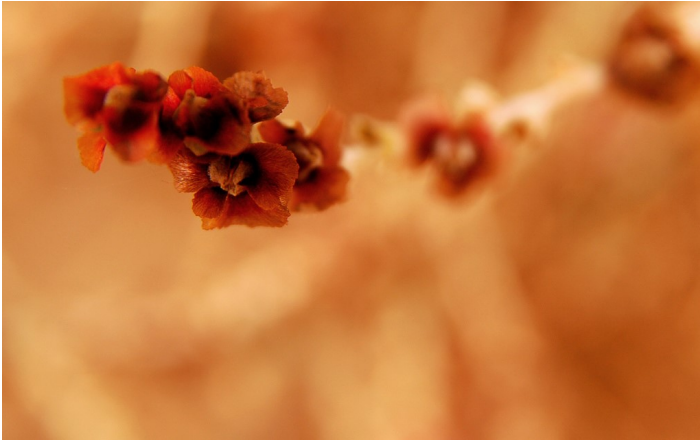


Photo by chany crystal

4) Steady Your Camera – Shooting close up can present problems with camera shake. You can also have problems if you are shooting with a closed aperture. The easy way to avoid any potential problems is to take a tripod or make sure your camera is stable. Check out our guide to camera stabilization for more information on that.

5) Get Down Low – Don't just stand up and take a shot of the face of the flower. While that can work, you are still more likely to get a better image by getting on the same level as the flower and getting some interesting background into your shot. You can also look for other colors that contrast with the color of your flower. Basic knowledge of the color wheel can help here so you can pick out opposite and complementary color backgrounds for your flower such as the yellow on blue that works nicely in the flower below.



Photo by Steven Zolneczko

6) Composition – There are many composition guidelines that work wonderfully for flowers such as the Golden Section and the rule of thirds. Even if you want to break these rules, it's best that you know them well first. Also don't ignore the potential for using flowers in a negative space composition such as the example below.

7) Get Out of the Wind – This is probably one of the biggest challenge for flower photographers. If a flower is dancing all over the place due to windy conditions, it forces you to change your camera settings when you may not want to. Many people get up early when the wind is least likely to be blowing so that they can shoot in more suitable conditions to control their shot.

Fireworks photography

Fireworks photography can be one of the most daunting types of photography!

While the shows can be dazzling to the naked eye, making photos of fireworks can be quite the challenge.



Here are some quick tips to make the most of it and capture great fireworks photos:

Don't Forget the Tripod

Yes, I know... you've heard about how important tripods are time and time again.

Still, a solid tripod is one of the most effective ways to make sure your firework photos really shine.

Selecting Exposure

Let's break down the basics of shutter speed, aperture, and ISO and how they should be used in order for you to get the best exposure possible.

ISO

The role ISO plays in photographing fireworks is the same as it plays in any other type of photography. Higher ISO settings are more sensitive to light and lower ISO settings are less sensitive.

Generally speaking, a good starting point ISO settings will be somewhere around ISO 800.

For most digital cameras, this strikes a good balance between sensitivity to light and image noise.

Aperture

The aperture selection for low light scenes such as fireworks can be dependant on a few things but in most cases a good rule of thumb is to shoot at or near the widest aperture of the lens you happen to be using.

Shutter Speed

Finding the right shutter speed is perhaps the most frustrating aspect of shooting fireworks.

The shutter speed determines how long the camera's shutter remains open so in turn controls whether a firework in flight appears to be frozen in mid air or looks like a streaking light.



It might be better if you think of your shutter speed setting as a method for controlling the sense of motion of the fireworks rather than how bright they will seem in the photograph.

If you are looking to have a finished product that sports silky and more abstract effects, it will be a good idea to set a relatively long shutter speed. Start off with one second and then adjust the time until you see the results you want.

The longer you leave the shutter open the more pronounced the blurring and streaking will become.

Let's do a quick recap!

1. Shoot using the lowest ISO you can while still getting the results you want. ISO 800 is a good starting point.
2. Set your lens at its largest aperture (smallest "f" number) to allow maximum light into the camera. Adjust your aperture for proper focus if needed.
3. Longer shutter speeds will produce more streaked and blurred firework photos. Begin with a one second exposure and tweak from there in order to give your images an abstract look.
4. Shorter shutter speeds will make those spectacular starbursts stand still. Start with a shutter speed of 1/25 and click the shutter button just as the firework explodes. Adjust your timing to get your desired result.

To add more interest to your firework photos try adding in external elements to your compositions such as buildings, boats, natural features, or even people.



Photo by PROCraig ONeal

Flowers really present the photographer with a unique opportunity for control in a natural environment. If you take a bit of care with your shooting choices and think about things before you press the shutter release, you can really get the exact shot that you want in a way that is difficult to emulate in most outdoor shooting situations. Best of all, photographing flowers is just a heap of fun.

Lightroom Shortcuts

LIBRARY MODULE

	Mac OS	PC		Mac OS	PC
Go to Library Module	G	G			
Change to Loupe View (one main image)	E	E			
Library and Develop Module Shortcuts					
Give Star Rating to Images	1-5	1-5	Zoom In Incrementally	cmd + "+"	ctrl + "+"
Flag or "Pick" a Photo	P	P	Zoom Out Incrementally	cmd + "-"	ctrl + "-"
Reject a Photo	X	X	Undo Last Action	cmd + Z	ctrl + Z
Show/Hide the Toolbar	T	T	Collapse Side Panels	Tab	Tab
Zoom to 100%	Z	Z	Rotate Image Left	cmd + [ctrl + [
Take and Image to Photoshop	cmd + E	ctrl + E	Rotate Image Right	cmd +]	ctrl +]

DEVELOP MODULE

	Mac OS	PC		Mac OS	PC
Go to Develop Module	D	D	Go to Crop Tool	R	R
Show Before and After of Image	Y	Y	Go to Graduated Filter Tool	M	M
Toggle Before and After of Image	\	\	Go to Radial Filter Tool	shift + M	shift + M
Go to Adjustment Brush Tool	K	K	Go to Spot Removal Tool	Q	Q

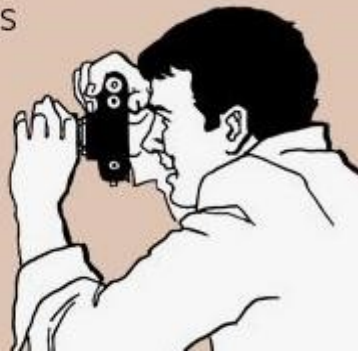
LIGHTROOM TOOL SHORTCUTS

	Mac OS	PC		Mac OS	PC
Show/Hide Pins	H	H	Show Tool Overlay	O	O
Decrease or Increase Brush Size	[or]	[or]	Change Brush to an Eraser	option	alt
Change Crop Ratio	X	X			

PHOTO CHUCKLE



Yes, I would love to do all of your photos for free. That's precisely why I spend so much on education and equipment!



We are on the web !!

www.daptocameraclub.org.au

www.facebook.com/groups/560318574135732/

WEBSITE of the MONTH

Free Lightroom Tutorials

Here we've gathered only the best free Lightroom tutorials about color correction, portrait editing, using Lightroom presets and brushes.

<http://fixthephoto.com/free-lightroom-tutorials.html>



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