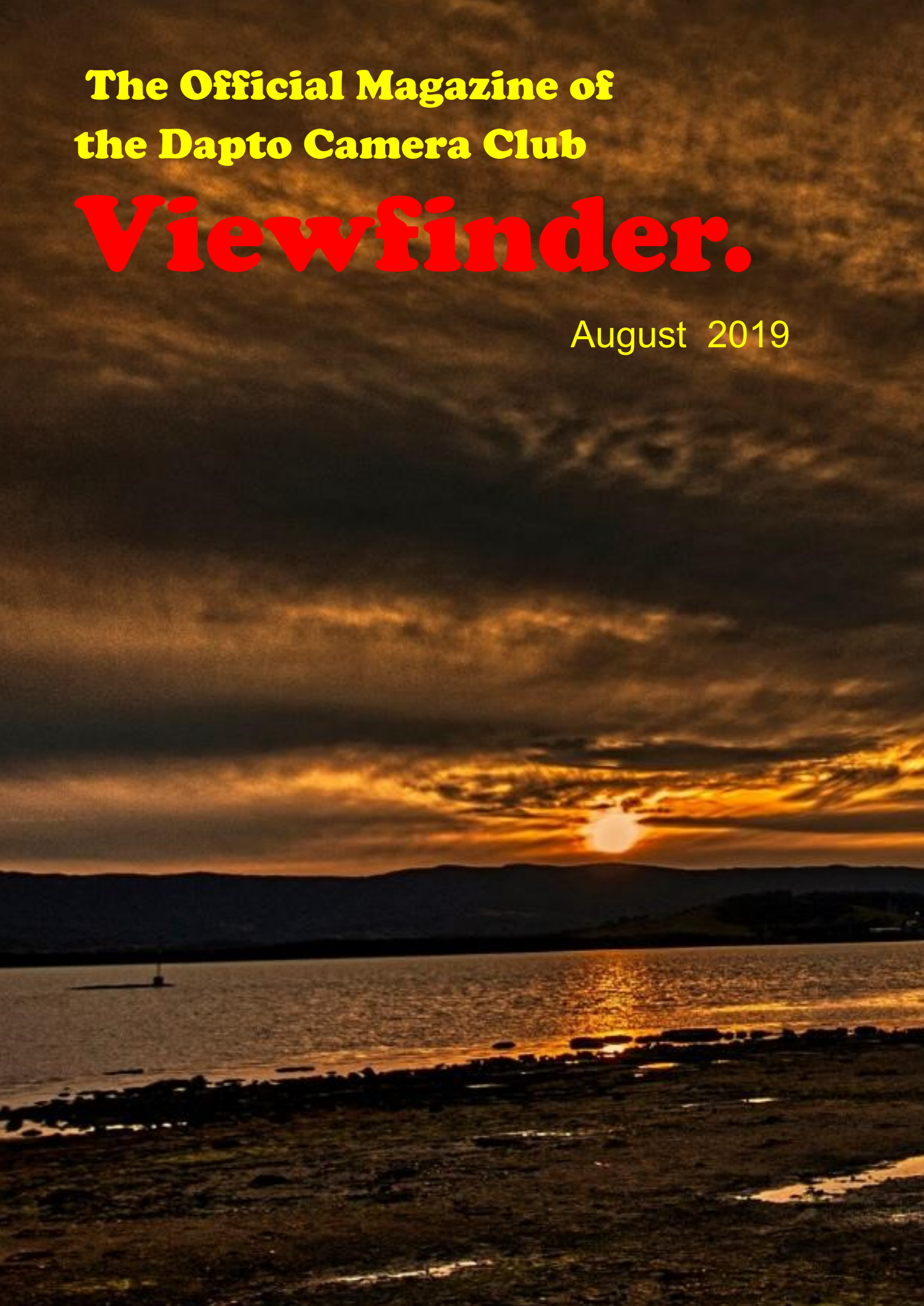


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So, What Actually Makes a Good Photographer?

by Michael Gabriel

Have you ever had someone calmly ask you what makes you a good photographer? Yes, there are people who do and can do that. Most of the time, you'll be taken aback but it's really nothing new or unusual as it is expected for people (especially if they plan to hire your services) to ask questions like this.

They like to make sure they're making the right decision or choosing the right person for the job. This is why some photographers find it important to sometimes sit back and do some career or work self-reflection.

How are you as a photographer? What have you given your clients and the community so far?



How have you been using your talents and skills? What qualities have you exhibited as a photographer? How can you improve as a photographer and as a person? How serious are you about your craft?

The answers to these questions will matter a lot because it has a great deal to do with your dedication to photography (and to your clients). However, what's most important is identifying what qualities make for a good photographer. There are quite a lot but the major ones are what really matter. So, which ones are these?

What Makes for a Good Photographer?

Just because you found out that you have a good eye for capturing beautiful and inspiring moments does not mean you can already become a good photographer. And just because your DSLR camera is super expensive does not mean your photos will come out naturally breathtaking. It takes a lot to become a good photographer and it all starts with the qualities one possesses and aims to acquire.

1. A good photographer is also about being passionate.

If a photographer is not passionate about what he does, his job will not be easy. If you're a photographer only because you like the idea of earning a good fee, you won't last in the business. If you're a photographer only because you like the idea of earning a good fee, you won't last in the business.

Being a passionate photographer means loving what you do despite the difficulties it presents. It also means you are dedicated to it and are willing to grow (and keep growing) by learning something new every time an assignment or project comes your way.

Being a passionate photographer means your enthusiasm for photography is not easily dampened. A good photographer does not look



at photography as something he likes to do sometimes. A good photographer is always, always enthusiastic about what he does.

2. Flexibility is as important as anything else in photography.

A flexible photographer is someone who is dedicated to the craft of photography and is able to turn the worst situations into the best experiences.

A flexible photographer can work his/her way through even the most impossible tasks – there is always a way out of every challenge. Challenges are a test of a photographer's skills and dedication.

A flexible photographer is always open to the possibility of doing something new or unusual, as long as it is good for the project or task. A flexible photographer is one whose hunger and passion for learning and improvement does not have an ending.



3. A good photographer values good gear.

Good photographers know the importance of quality – in the gear they use and the photos they take. While there are some who regularly add new gear to what they already have, there are others who prefer to use their equipment as much as they can.

According to photographer Bambi Cantrell, who has been taking photos for over 30 years, using photography gear of the highest quality ensures her excellent photos.

Keeping your equipment in good condition is essential because how you take care of it will show in the photos that you produce. So a good photographer values quality and does not abuse any gear.

4. Career longevity and experience are also important.

This may be difficult to achieve if you're just starting out in photography, but experience doesn't necessarily equate to a lot of years. It is more than that.

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



Links of Interest:

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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>

Most clients prefer to go with photographers who have been in business for a few years. The common reason for this is experience. A longer career means you've likely achieved a lot of things as a photographer. The simple fact that you are still in business after a few years is a good indication of your dedication and professionalism.



But then, as mentioned earlier, experience does not necessarily equate to being in business for so many years. Experience can also mean you've done several variety of photography genres over the years and can therefore adjust to whatever photographic situation is given your way.

For example, a photographer who has done lifestyle, commercial, studio, and architectural photography for two years clearly has more experience with all of those types of shoots than say a street photographer or a wedding photographer who has been at it for the same length of time – and vice-versa. It's a matter of figuring out

whether you prefer to specialize or diversify.

Longevity of career is also all about a photographer's dedication to his craft, especially since photography can be physically and mentally taxing at times.

Other Important Qualities of a Good Photographer

The following are also important qualities that can help make a good photographer:

1. Creative, artistic, imaginative, and innovative. Thinking a little outside the box can go a long way in establishing yourself and your brand as a photographer.
2. Very observant and pays attention to details. After all, clients want consistency and homogeneity.
3. Loves working with and around people. As a photographer, dealing with clients, assistants, models, service providers, as well as other photographers is usually a daily occurrence.
4. Has good business skills. Again, dealing with clients, partners, and customers requires good business sense, know when to say yes/no, but also be responsible and ensure that the business is profitable.

Has good computer skills – not necessarily an expert but being comfortable with editing and post-processing images, managing a portfolio website, and troubleshooting technical issues is definitely a must!



Conclusion

All the qualities mentioned above are interconnected. Once a photographer realizes the value of being passionate, quality of work and being flexible will automatically follow. Experience and longevity of career and valuing a good gear will also be easy to achieve. These qualities complement each other, so incorporating one into your photography practice or career won't be that difficult to do.

Future Cameras Will “See Through Walls”

You may be truly satisfied with the camera innovation in your most recent cell phone, which can perceive your face and take moderate mo video in ultra-top notch. However, these mechanical accomplishments are only the beginning of a bigger unrest that is in progress.

The most recent camera research is moving far from expanding the quantity of uber pixels towards intertwining camera information with computational handling. By that, we don't mean the Photoshop style of handling where impacts and channels are added to an image, but instead a radical new methodology where the approaching information may not really look like at a picture by any stretch of the imagination. It just turns into a picture after a progression of computational advances that frequently include complex science and displaying how light goes through the scene or the camera.

This extra layer of computational handling mystically liberates us from the chains of ordinary imaging systems. One day we may not require cameras in the customary sense any more. Rather we will utilize light identifiers that solitary a couple of years back we could never have thought about any utilization for imaging. Furthermore, they will almost certainly do staggering things, similar to see through haze, inside the human body and even behind dividers.

Single pixel cameras



One extraordinary model is the single pixel camera, which depends on a delightfully straightforward guideline. Run of the mill cameras use heaps of pixels (small sensor components) to catch a scene that is likely enlightened by a solitary light source. Be that as it may, you can likewise do things the a different way, from many light sources with a solitary pixel.

To do this you need a controlled light source, for instance a basic information projector that enlightens the scene one spot at any given moment or with a progression of various examples. For

every brightening spot or example, you at that point measure the measure of light reflected and add everything together to make the last picture.

Plainly the inconvenience of snapping a picture in this way is that you need to convey heaps of brightening spots or examples so as to create one picture (which would take only one depiction with an ordinary camera). In any case, this type of imaging would enable you to make generally incomprehensible cameras, for instance that work at wavelengths of light past the noticeable range, where great indicators can't be made into cameras.

Peruse more: The stunning camera that can see around corners

These cameras could be utilized to take photographs through haze or thick falling snow. Or on the other hand they could imitate the eyes of certain creatures and consequently increment a picture's goals (the measure of detail it catches) contingent upon what's in the scene.

It is even conceivable to catch pictures from light particles that have never at any point cooperated with the article we need to photo. This would exploit the possibility of "quantum ensnarement", that two particles can be associated such that implies whatever transpires happens to the next, regardless of whether they are a long separation separated. This has captivating potential outcomes for taking a gander at articles whose properties may switch when lit up, for example, the eye. For instance, does a retina look a similar when in obscurity as in light?

Multi-sensor imaging

Single-pixel imaging is only one of the least complex advancements in forthcoming camera innovation and depends, on its substance, on the conventional idea of what structures an image. In any case, we are as of now seeing a flood of enthusiasm for frameworks where that utilization loads of data yet customary strategies just gather a little piece of it.

This is the place we could utilize multi-sensor approaches that include a wide range of finders pointed at a similar scene. The Hubble telescope was a spearheading case of this, delivering pictures produced using mixes of a wide range of pictures taken at various wavelengths. However at this point you can purchase business forms of this sort of innovation, for example, the Lytro camera that gathers data about light power and course on a similar sensor, to deliver pictures that can be refocused after the picture has been taken.

The cutting edge camera will most likely look something like the Light L16 camera, which highlights weighty innovation dependent on in excess of ten distinct sensors. Their information are consolidated joined utilizing a PC to give a 50Mb, re-focusable and re-zoomable, proficient quality picture. The camera itself resembles an exceptionally energizing Picasso understanding of an insane mobile phone camera.

However these are only the initial moves towards another age of cameras that will change the manner by which we consider and take pictures. Specialists are likewise buckling down on the issue of seeing through mist, seeing behind dividers, and notwithstanding imaging somewhere inside the human body and mind. These procedures depend on joining pictures with models that clarify how light goes through or around various substances.

Another intriguing methodology that is making strides depends on man-made consciousness to "learn" to perceive objects from the information. These procedures are enlivened by learning forms in the human mind and are probably going to assume a noteworthy job in future imaging frameworks.

Single photon and quantum imaging innovations are additionally developing to the point that they can take pictures with amazingly low light levels and recordings with unfathomably quick speeds achieving a trillion casings for every second. This is sufficient to try and catch pictures of light itself traversing as scene.

A portion of these applications may require a brief period to completely grow however we currently realize that the hidden material science ought to enable us to take care of these and different issues through a shrewd mix of new innovation and computational inventiveness.

<https://blogzaccount.me/?p=84&fbclid=IwAR0wMYhvlrkynmmU9KHaVJZe4STUKT-zGcHtUndtJBIIUdirHNGmfvNQXqk>

Real-World Scenarios and Solutions to Deal with Too Much Light in Photography

By: Erin Fitzgibbon

Natural light is beautiful light

If you're a lover of natural light when creating photographs, then you're like me – you love light. You love how it streams in windows and how it creates shadows. There's so much wonder in the way light naturally falls into place. In many situations, it's amazing to let nature take its course and create a beautiful view.

The reality is, however, while we can always go with the flow, sometimes Mother Nature doesn't cooperate with the requirements of human life. There are times when Mother Nature gives you way too much light.

So the question becomes, *"How do I deal with all this light?"*

Let's look at some real-world scenarios and discuss solutions to deal with too much light in photography.



– great for those who were dining. The situation was not-so-great for photographing clear, detailed images. If you take a look at the photograph below, shot during a family event, you can see how bright windows can affect your images in a more personal situation.

The big windows behind the display are somewhat blown out, but not horribly so. The problem is the light on the cake and other items are very dull.

In this scenario, the bright light from the big windows behind the display detracts from the cake and the sign. The sign is in shadow if you expose the photograph to reduce the brightness of the background. If you expose for the sign, then the light behind becomes very distracting and detracts from the look of the photograph.

Scenario #1: Intense light streaming through a window

As someone who often shoots interior design photographs for a magazine, I run into this situation all the time. I arrive at a house to find big beautiful windows casting a lovely soft light on a part of the room and a bright glare in areas close to the window. We usually use HDR to solve this issue. There are times, however, when you can't set up a tripod as space does not allow this kind of luxury.

In the situation below, the restaurant had amazing, huge windows. It allowed much light into the room



Using a different combination of settings and the light on the cake and sign is much better, but this image still is not great.

The final composition



In this case, the solution was to use the items being photographed to block out some of the light from behind. I changed the angle from which I was shooting and tried to fill the frame with the items from the display table. Now the photograph is exposed correctly, and have a more attractive memory of a family occasion. I changed the angle to block out the brighter lights outside, creating an even lighting situation. If I post-processed this image, it will do quite nicely to document the day.

Scenario #2: Bright afternoon sunshine and you can't move people into the

shade

At family outings or special occasions, it can be difficult to get people to move. You have to deal with the shadows and squinting that the intense summer sun creates. And what if you don't have a flash?

Last summer, I shot photographs and wrote an article about building birch bark canoes using traditional Indigenous methods. There's no way I could ask the Elder working on the canoe to move his whole operation into a place to allow me to



take nicer photographs of him. He was working, and he was not going to move everything for me.

Adapting to a situation is important

As you can see in the photograph below, the sun was quite bright, and I didn't have a flash. He was wearing a white shirt, and his skin is darker, so there's a challenge when exposing for this type of dynamic range. The color photograph is relatively flat. It doesn't have the type of depth, or look I like to have for my images.

From an art standpoint, this image would never work. From a journalist standpoint, they are less picky about these types of issues, but there had to be a balance. The

editor of the article, however, did agree that the bright light did take away from the photograph. Our solution was to post-process using black and white. The advantage of black and white is it allows you to hide washed-out colors and lessens the effect of blown-out whites. It is an option to consider when working in such harsh lighting conditions.

Here is the unedited photograph. I did my best to balance the exposure for bright light and harsh shadows.

In black and white, I could control the image a little more and process it to show items like the strength in the Elder's arms.

Scenario #3: Intense spots of light

In some situations, the light is just right in parts of a scene, but in others, it's just too bright. It creates glares and reflections you don't want in your photographs.

In this situation, you could once again use HDR. There are some other options to consider, as well. Consider using a flash to fill in shadows created when you balance out the lighting. In the situation below a flash and a diffuser were used to create more even lighting. The hanging lights are still bright, but unfortunately, there was nothing that could be done about those. The only way to minimize their distraction was to have the woman active. The viewer will notice that the woman is pouring the wine, and it helps to keep them focused on something other than the bright lights in

the scene.

In some cases, you may have to accept defeat when it comes to light. However, you can take steps to minimize the influence the lights can have on your photograph.

By adding a flash I was able to reduce the shadows on her face.

Conclusion

Light is both a blessing and a challenge when your taking photographs. Sometimes you will have to think quickly. You will need to find ways to problem solve and manage the lighting effectively. There are lots of ways to create photographs, even in the most difficult situations, so try to think carefully about the scene before you. Try to be creative when managing challenging situations.



Four Signs it's NOT Time to Upgrade Your Camera

By: Adam Welch

I'm reminded about a conversation between Ansel Adams and Ernest Hemingway that went something like this:

Hemingway: You take the most amazing photographs I've ever seen! What sort of camera do you use?



Adams: You write the most amazing stories. What sort of typewriter do you use?

Even though I know this chance encounter between two of my favorite Masters never actually occurred (though I secretly hope it did), the weighty implications of this fictional exchange are obvious.

The power of a photograph is no more coupled to the superiority of one's camera than are the words of a good story which move us to emotion. While it's true that cameras are indeed the tools of our trade, and those tools vary in terms of capability, there seems today to be a sort of "cart before the horse" mentality. It looms

heavy over the majority of the photographic community; a mentality which implies that if your photographs aren't up to your expectations, the quickest remedy is to buy a better camera.

Upgrade, upgrade, UPGRADE! That's the song often heard. Upgrading your camera is a natural facet of the evolution of any photographer. I'm not in disagreement with that notion. However, what if I told you that getting a new (or new to you) camera should be more of a last resort than a first idea?

Today, we're going to talk about four signs that it's NOT time to upgrade your camera.

You're still "figuring out" what you want to do with your photography

About 300 years ago (it seems), when digital cameras were becoming relatively cost-effective for the average shooter, I began thinking about switching from my film SLR to a DSLR. I searched around and was advised on a camera that would be "magic" for the work I was trying to do. The problem was that I had no real idea of what that work actually would be.

Much like a certain popular character from a certain popular TV show... "I knew nothing." I went with the camera others told me I should have and went after the sort of photography jobs (wedding, portraits, events) that were available in my area. I had upgraded my camera – not for any true physical or technical need – but rather because I thought that a new camera was necessary for the task at hand. In fact, I hadn't stopped to think about what I wanted to do and how I should go about doing it before I took the plunge. It was like buying brushes before knowing how to paint.

If you're still wondering what kind of photography is "right" for you, a good starting point would be to continue working with whatever camera you have right now. Shoot everything and anything with it: people, events, landscapes, nature, street, and still life.



Only after you see yourself leaning to one side should you begin thinking about upgrading the tools you need to accomplish a better outcome.

You're stilling using the "kit lens" that came with your camera



Your brain is an amazingly complex, incredibly capable bio-computer which we've only begun to understand. Yet without input and feedback from our senses, the brain is just – well – a brain. It only knows it's environment based on the information allowed to pass along to its consciousness.

The same is true for our cameras.

A digital camera can sport the most beautifully huge sensor that somehow produces no noise even at 4 billion ISO. Or, has enough megapixels to make enlargements larger than the Earth and still it would be reliant on the information passed to

it by its lens. In the end, it is the lens that dictates the quality of the raw informational light the camera will use to build an image.

So why do so many of us put more emphasis on the camera instead of the lens?

Especially today, the lenses which come with bundled camera kits are generally much sharper and faster than previous packages offered ten or fifteen years ago. This is likely due to the higher expectations of the "average photographer" – if there is such a thing.

Still, if the reason you're considering upgrading your camera is wholly due to a lack of sharpness or low-light performance, then I urge you to first invest in a higher quality lens. Please note that higher-quality does not translate into high prices. Many prime (non-zoom) lenses with maximum apertures of f/2.8 and larger offer excellent optics for under \$300 with slightly used models going for even less.

Always remember that an inferior camera with a superior lens will almost always perform better than a superior camera with an inferior lens. To that end, consider upgrading your lens before the camera body.

You've never gone fully manual

The functional operations of producing a photograph are surprisingly simple. In terms of image-making settings for our camera/lens, there are only three things we can directly control, which determine the overall outcome of our exposures; shutter speed, aperture, and ISO. These are essentially all we have to select to produce a digital image.



However, choosing those three parameters can instantly fill us with terror. Instead of taking full control of our photographs, we often choose to rely on aperture or shutter priority modes (which are usually quite good these days). Alternatively, we release the reigns entirely and allow our cameras to make the big decisions for our exposures by choosing Auto Mode.

I'll admit this subject is a slippery slope. I've said many modern cameras perform beautifully when operating in these semi-automated shooting modes. Still, without the conscious and deliberate control

of the user, a camera is, well, just a camera.

For whatever reason, if you find yourself never determining the “big three” settings of your camera and notice your photos lacking in their technical or creative merits, I urge you to begin shooting in manual mode. Entirely new doors will open up to you when you begin to understand the relationships between motion and shutter speed, or depth of field and aperture. Not to mention the brilliant nuances of working with ISO settings. Once you've discovered these possibilities, it will likely become clear that it doesn't make sense to upgrade your camera in the hopes for a better automatic shooting experience.

First, try to assume a more dynamic role in determining the technical aspects of your photographic experience. Then decide if it truly is time to upgrade your camera.

You think your photography isn't as good as someone else

This is the big one. It is the number one reason why you shouldn't run out and upgrade your camera without first doing some serious self-inventory. You've seen someone else's body of work, and instantly it registers in your mind “if only I had the camera they use,” or “no wonder their pictures are so good, look at that camera!”

In this situation, I default back to that epic fictional meeting between Ansel and Ernest. The obviously secondary nature of the tool of choice becomes readily apparent next to the prowess of its owner. I doubt few of us could pen another “The Old Man and the Sea” if supplied with the stationary and typewriter of Hemingway. It's unlikely we might reproduce “Moon over Hernandez” if gifted the same camera and film as Ansel Adams used on that fateful evening in New Mexico.

The point is that it's not the camera that makes the photograph. A camera is merely a conduit for the expression of skill and emotion of the user.

If you find yourself in pure envy of a certain photograph, an easy misstep is to wonder what type of camera or lens they used. The more difficult aspect to understand is that a person made the image; a person who was feeling a certain way at the time of capture – someone who was empowered by their knowledge and skill to produce a photograph.

The camera may have been the method to transform light into a photograph, but the power and the emotion conveyed through that photograph was born elsewhere.

I can assure you, upgrading your camera will not instantly make you a better photographer; only learning can do that. A camera doesn't make a photograph; only a person can do that.

Some final words on cameras...





We've dipped into some heavy ideas in this article when it comes to all the reasons you should think twice before upgrading your camera. However, with anything that involves "art" and self-expression, these ideas are far from being absolutes.

In the end, only you can decide whether or not a new or different camera will nudge you along the path to fulfilling your potential as a photographer. It's not a process you should enter into lightly or without solid reasoning.

Socrates said, "Know thyself." That's good wisdom.

If you find yourself looking at your current camera with a growing sense

of disgust, ask yourself whether the performance you find lacking stems from the tool or the craftsman? In both cases, you can remedy the problem easily. You can obtain new cameras and acquire new knowledge. The trick is knowing which one you need more.

<https://digital-photography-school.com/author/adamwelch/>



The Lightroom Tutorials section on PhotoTraces.com is one of the most popular parts of the site. Why? Regardless of whether you are a professional photographer or an aspiring beginner, Lightroom is the best tool for the job and you need to know how to use it.

The Lightroom Tutorials section of PhotoTraces.com covers different aspects of the program starting with general concepts like organization and progressing to more advanced topics like portrait retouching.

If you are a beginner, I suggest starting with my very first tutorial titled "**What is Lightroom?**"

<https://www.phototraces.com/lightroom-tutorials/>

4 Tips to Help You Love Using Manual Mode

By: Kevin Landwer-Johan



In this article, I'd like to share with you a few tips on how to utilize some of your camera's functions to help you come to grips with shooting in Manual Mode. Sometimes stripping back to the basics and only using minimal, older equipment with none of the modern features new cameras possess, can help you grow as a photographer. Sometimes making good use of selective technology on your digital camera can also help you learn and create more accurate exposures more easily than is

ever possible with older cameras.

I started learning on a camera which had no auto anything. There were no options other than to learn Manual Mode. I still use shoot manual 99% of the time.

During the photography workshops we run, I love to encourage people to switch to manual and commit to it for a period of time. If you try Manual Mode once or twice for a short time it's likely you will not "get" it. You need to commit and using only Manual for most of what you photograph for long enough until you feel you are making progress.



1. Live View/Electronic View Finder



Many cameras now have LCD screens/electronic viewfinders which display how the exposure will look when you take a photo in Manual Mode. If your camera has this function it pretty much eliminates the need to look at the exposure meter or change your metering mode to obtain well-exposed photographs. By focusing your attention on the exposure of the image on your LCD screen or in your electronic viewfinder while you are adjusting your aperture, shutter speed, and ISO settings you can easily see when your photo will look good.

You need have your screen or viewfinder set so it's neutral, not too bright and not too dark. To check this you can take a few test photos and then review them (on the computer). If they are over or underexposed adjust the brightness value of your camera's LCD screen and/or viewfinder until your photos have the same exposure value you are seeing in the viewfinder or on your monitor in Live View mode.

2. Use Your Spot Meter

If you prefer not to use Live View or do not have an electronic viewfinder which displays the changes to the exposure value as you adjust your controls, using the spot meter can help you achieve more accurate reading and set your exposures more precisely.

Modern cameras have a selection of metering modes which include a spot meter. Most often using the averaging mode, which takes a reading from multiple segments of the image area and gives an exposure value the camera calculates, is



sufficient.

However, in some situations, particularly if your subject is back-lit or contrast in the scene you are photographing is high, using the spot meter setting will allow you to make a reading off the area of the image which is most vital to you.



For example, making a portrait where your background is significantly lighter or darker than your subject it is best to take a spot meter reading from their face as this is usually the most important part of your image. Using the averaged setting your camera's meter will also read from the background and calculate that into the result it returns, potentially giving you a less than satisfactory exposure.

Learning to use your spot meter will assist you in creating more accurate exposures. I have one of the function buttons on my cameras set to switch to spot metering, allowing me to quickly

and easily take a reading from any particular part of my composition.

3. Review Your Photos

It's not a healthy practice to always be checking your camera's monitor after every photo you take, as this can interrupt your attention from your subject. But it can be helpful to review your first few images after making adjustments to your exposure settings.

Taking a look at the results after changing your aperture, shutter speed, or ISO will give you a clear idea as to whether your settings are suitable for the photos you want to create. If you see a photo that's too bright or too dark overall or in a part of the composition you prefer to see well exposed, then you will need to make some adjustment to your settings.

As you practice this technique you may start to find you can estimate how much you need to alter your exposure settings rather than consulting your exposure meter again. This does take some practice, but if you form a habit of doing this, you will find this is a quick and easy way to achieve a better exposure.

4. Check Your Metadata

Our digital cameras record an incredible amount of metadata, associated information about each photograph you take. Learning to read and understand even a small amount of this information can assist you in producing more consistently pleasing exposures.

Being able to freely review the exposure value for any photo you have taken can help you understand why it's good or maybe why it needs improving. I find this information

most handy when I am sitting at my computer reviewing my images from a photography session. Comparing photos made with different exposure values and looking at the metadata can help you have a better understanding of what settings you can use next time.



In Conclusion

Autofocus, Facial Recognition, Auto White Balance, and ISO flexibility are all modern advancements in camera technology which make using Manual Mode easier. Because you don't have to pay so much attention to these things and can better concentrate on setting your exposure well. Exposure is one of the key elements of every photograph. Learning to understand how you can use the various features of your camera to assist you in making better exposures will help you become a more creative photographer.

<https://digital-photography-school.com/author/kevin-landwer-johan/>

General Rules for Flying a Drone in Australia

Based on our research and interpretation of the laws, here are the most important rules to know for flying a drone in Australia.

- You must only fly during the day and keep your drone within visual line-of-sight. This means being able to see the aircraft with your own eyes (rather than through a device) at all times.
- You must not fly your drone higher than 120 meters (400ft) above the ground.
- You must keep your drone at least 30 meters away from other people.
- You must not fly your UAV over or near an area affecting public safety or where emergency operations are underway (without prior approval). This could include situations such as a car crash, police operations, a fire and associated firefighting efforts, and search and rescue.
- You must only fly one UAV at a time.
- You must not fly over or above people. This could include beaches, parks, events, or sport ovals where there is a game in progress.
- If your drone weighs more than 100g, you must keep at least 5.5km away from controlled aerodromes.

Respect personal privacy. Don't record or photograph people without their consent—this may breach state laws.

In addition to following these rules, you can download the 'Can I fly there?' drone safety app. [<https://www.casa.gov.au/aircraft/standard-page/can-i-fly-there-drone-safety-app>] This official CASA app is an excellent tool for determining where you can and cannot fly a drone in Australia for those flying their drone recreationally or commercially.

<https://uavcoach.com/drone-laws-in-australia/>



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