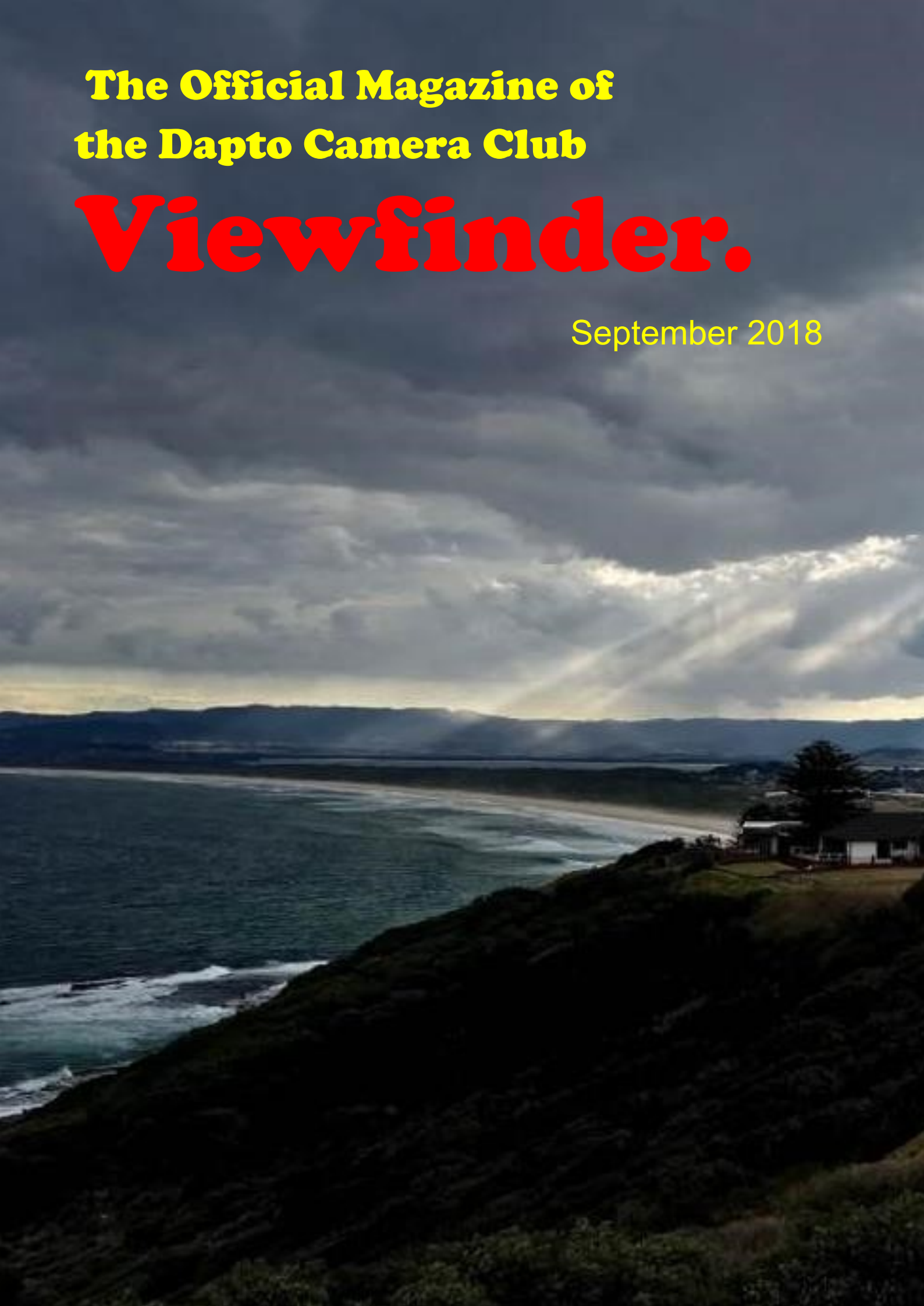
The Official Magazine of
the Dapto Camera Club

Viewfinder.

September 2018



VIEWFINDER INDEX

Cover Photographer
Martin Hesse

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.

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

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 because the sky will still appear blue in your images, rather than black. Look for neon signs, streetlights, 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/

How to Adjust Your Camera Settings For High Speed Photography

High Speed photography is an art. There isn't a perfect all-purpose setting to use when capturing high speed images. There are however, a few basic tip you can keep in mind as you tinker with the camera to get that perfect shot.

Shutter Speed Depending on your desired shot, you may need to increase your shutter speed. You'll definitely want to try out a few different options, shooting objects moving at various speed to get a handle on where you want to set the shutter speed.
Some basic rules of thumb:

- You'll need a higher speed for objects moving past the camera than for objects moving towards the camera.
- The faster the object you're trying to shoot moves, the faster you'll need to set the shutter speed.

With faster shutter speeds comes less light hitting your camera's sensor, so there are a few other adjustments you can make to make up for this:

ISO. Boosting your ISO means that less light is required for a good exposure. This can be very helpful as you increase your shutter speed, though beware the grainy texture that becomes more obvious as you go above ISO 800. You'll want to aim for the lowest ISO speed you can use and still get a great photo.

Aperture. Widening the aperture of your camera will also allow more light in at high shutter speeds. Your aperture setting does effect depth of field as well, so you'll need to find the right balance between the amount of light you need and the range of focal lengths you'll be dealing with.

Camera Trigger. Of course, there's a whole different approach you can use to get those strange and beautiful high speed photos. Rather than ramping up your shutter speed, you can slow it way down and use a camera trigger in conjunction with your flash to get a clean, crisp image with just the right exposure.

These are just a few ideas to help get you on your way. The best thing you can do to improve your photos is get creative, experiment with your settings and refine them until you are comfortable shooting at high speed in the environment in which you find your subject. Happy shooting!

https://strikefinder.photo/how-to-adjust-your-camera-settings-for-high-speed-photography/

How to Photograph the Stars (without the star trails)

by David Peterson

Star trails are pretty cool, there's no doubt about it. A well-executed star trail image gives the viewer a sense of infinity, of the universe on its eternal march through time. But sometimes you don't necessarily want star trails in your photos. They're cool, but they're not what you see with your own eyes when you look up at the sky. Instead, you want to capture the beauty of the night sky as it really is. But here's the problem: it's dark, the stars move, and they move quickly. How can you capture them without a long exposure?

Equipment

Any exposure time of more than, say, 1/60th of a second (that varies of course depending on the length of your lens, but as a general rule …) requires a tripod. You're not going to be shooting with super long exposures, but the exposures will still be long enough that you won't be able to shoot handheld. So a good, sturdy tripod is going to be an essential piece of equipment.

Along with a tripod you will also need to have a remote release. This is important especially for exposures in excess of 30 seconds, when you have to switch to bulb mode. Bulb mode requires you to either press the shutter button once to open the shutter and again to close it, or to keep the button depressed for the length of the exposure. Either way, you can't do this with your self-timer. So having a good remote release is pretty essential for this sort of photography.

You will also need a camera that lets you take manual control over your settings—that usually means a DSLR or an advanced compact camera. Remember that you can't really trust your meter after dark, so you don't want to depend on your camera to guess at an exposure. You've actually got a pretty limited range of settings you can use before you start to get star trails, so it's really essential that you can shoot in manual mode.

Finally, you'll need a fast lens, but it will also have to be capable of shooting wide. So a basic 50mm prime is not going to be wide enough—you need something more in the 14 to 24mm range because the wider the lens, the longer you can leave the shutter open before you'll start to see star trails. So look for a wide lens but also one that has a large maximum aperture—the closer you can get to f/2.8, the better. This is really important for capturing the night sky without star trails, because you need to allow as much light as possible to enter the camera in a relatively short period of time.

Some things to consider first

If you live in the city, you already know what one of the big problems with stargazing is in your local area: you can't do it. There are no stars in the city, or if there are they are just a scattered few of the brightest ones in the sky. Starscapes and city lights don't play well together. That's what they call "light pollution," which simply means that all those artificial lights that come from street lamps, skyscrapers and automobiles leak into the night sky and interfere with the visibility of what's up there. Smog is a contributing factor, too—all that murky brown stuff that sits on the horizon during the day doesn't go anywhere at night, instead it blocks even more of the natural light that otherwise should be coming from the stars. So if you live in the city, you'll need to plan a trip out of town—way out of town.

It's not really enough to just get in your car and start driving, though, unless you happen to have special knowledge of a place where there is very little light pollution and a clear view of the night sky. If you're not sure, there are some light pollution maps online that you can consult when making your choice (the Blue Marble map comes to mind. Just zoom in on your location and pick a spot nearby that's black, then do some research into those areas to determine where the most scenic areas might be. If it's a familiar place that might be an easy call, otherwise try searching Flickr to see where other photographers chose to shoot similar images.

Natural settings work best for star photography of any kind, not just because you'll get a lot less light pollution in a natural place but also because natural beauty helps to compliment that fantastic beauty that's already present in the night sky. So this isn't the sort of photography that you can really just blunder into, you need to spend some time planning.

The next thing to think about is the phase of the moon. The moon can also be thought of as a source of light pollution—the brighter it is, the more impact it will have on the visibility of the stars. So it follows that if your goal is to capture amazing star photos, you can't really do that during the full moon—or even when the moon is approaching full. Instead, aim for the night of the new moon, or at most one week before or one week after. Generally speaking, though, the closer you can come to the night of the new moon the better luck you're going to have capturing those beautiful stars.

Don't forget that you need clear skies, too. In a pinch you can shoot on a partly cloudy day but for the best images you really do need to be shooting in completely clear conditions. Check the weather before you go—and don't bother if there's even a slight chance of precipitation, because that usually means too many clouds in the sky.

Settings

Forget ISO 100, you won't be able to use that for non-star trail images. Larger ISOs are going to be essential, which means that the better your camera is at handling higher ISOs, the better your images will be. Older digital cameras or less-expensive point and shoot cameras may produce noise at higher ISOs, so although you'll still be able to capture images of the night sky they're not going to be as clear as you might like them to be.

Autofocus is out, too. Your autofocus system is great during the day, but at night it's going to get confused and you'll probably end up with photos that have the wrong focus point. What you want is a crystal clear shot of the stars themselves, which means you'll need to turn off autofocus and focus your lens manually to infinity. Now you may have been told that you can line up with the infinity symbol printed on the barrel, but that is not in fact a very accurate way to ensure good focus when you're shooting something as small as a distant star. That's because manufacturers no longer bother to individually calibrate each lens they make. Instead, you need to use your eyes to get this right. The best way to do this is to focus on a distant object such as a mountain range during the day, and then mark the barrel with a piece of tape (or a permanent marker, if the thought of marring the pristine beauty of your lens barrel doesn't bother you) at the middle point of the infinity symbol. Remember that you can set your lens to infinity before you even leave the house, and then you won't have to think about focus at all once you arrive at your destination. Make sure to do this at your lens's widest focal length and take a few practice shots to make sure that the focus on that distant object is correct.

Now comes the tricky bit—deciding on an exposure time. Your goal is to avoid star trails, so you need to do a little bit of math. Let's say that your lens's widest focal length is 14mm—that's the focal length you're going to want to use for these photos. Get your smartphone out (or do some mental math, if you're good at that) and divide 500 by 14 (you will always use 500 as a baseline). Rounded down to the nearest whole number, the number you'll arrive at is 35. That's going to be the maximum shutter speed you can shoot at before you'll start to see star trails.
For the most part, you'll want to start at an ISO of around 1000 to 2000 and make adjustments based on your results. Remember that the higher you go the more noise you'll get, so you may need to do some corrections in post processing to reduce noise. Some cameras automatically reduce the noise that can happen during a long exposure (this differs from high ISO noise) but I recommend turning off this setting because 1) it eats up battery life and 2) it doesn't always do a better job than what you can do in post processing.
And finally, keep your aperture between f/2.8 and f/4, bearing in mind that the wider the aperture, the more light will reach your sensor and the less time you'll have to keep the shutter open.
Using those baselines for ISO, shutter speed and aperture, start with a test shot and check your LCD to see what kind of results you got. Make adjustments from there, or better yet, shoot a series of images at varying settings so you can pick the best one once you arrive home and can view your results on a larger screen. Remember that guesswork is the standard way to accomplish great star photos, so don't worry that you're not getting perfection in every attempt. It's going to require some experimentation before you get satisfying results.

Conclusion

Bring an extra battery or two—remember that long exposures are battery hogs, and you'll want to spend a lot of time experimenting once you've gone to all the trouble of finding a good location and setting up your equipment. Bring a flashlight (for safety's sake and also so you can easily check your camera settings) and be prepared to spend some time playing, checking your LCD and reshooting. This is extremely rewarding work once you get the hang of it, so if your first shoot doesn't yield satisfying results you should definitely keep trying. The night sky is a beautiful place, and once you nail down your settings you're going to start to be really excited by what you are able to accomplish.
http://www.digital-photo-secrets.com/tip/5506/photograph-stars-without-star-trails/

What Filters Work Best?

by David Peterson

Buried deep within my closet is my collection of screw-on filters. I have warming and cooling filters for adjusting white balance, I have a red filter that can be used to increase the contrast in a black and white image, I have a yellow filter for darkening a black and white sky, I have special effects filters that soften images, add starbursts and do other cool things that were actually popular back in the 80s. I haven't dragged that box out in years and haven't really had a need to, either. Why not?

Because most of those old filters are obsolete. When film ruled, filters served a very important purpose. We didn't have computers or post processing back then, so if we wanted to adjust white balance without changing film, we could just screw on a filter. If we wanted to add a special effect, we could screw on a filter. If we wanted subtle changes in our black and white photos, we could—yep, you guessed it—screw on a filter.

Today, we can do all of those things in post-processing, and the beauty of waiting until after we've shot the image to make those changes is that we can easily back out of them if we change our minds. When it was done on film, you were pretty much stuck with whatever you ended up with.

But I didn't tell you all that just so that I could arrive at the conclusion that you don't need to have any filters, which is probably what you're thinking right now. Certain filters still serve very important purposes, so my intention is to make sure you understand which ones you need and which ones can just stay in that box in your closet.

UV filters

This is probably the most important filter you'll own. Also called a "haze" or simply a "clear" filter, these were originally intended to remove the blue cast from photos shot on sunny days. Today this is actually an obsolete reason for using one of these filters—film cameras were very sensitive to UV light, but digital sensors are much less so. So you don't really need a UV filter to block UV light. You do still need one, though (depending on who you ask).

UV filters are essentially clear, so they don't have an impact on the amount of light that reaches your sensor. What they do actually do is protect your expensive lens from dust and scratches, and you really can't put a price on that.

That reason alone is enough for me to recommend getting a good UV filter, but there's the catch—it has to be a good UV filter. Cheaper UV filters may actually have a negative impact on image quality, so don't sort by price if you decide to buy one of these on Amazon.com. You need a good quality version if you intend to leave it on your lens all the time.
UV filters can also help lessen chromatic aberration, or "purple fringing," which is what can sometimes happen in areas of high contrast, especially in inexpensive lenses.

Polarizing filters

The effect of a polarizing filter cannot be simulated in post processing, which makes this an almost indispensible tool for anyone who takes a lot of photographs outdoors. Polarizing filters do exactly what the name implies—they filter out polarized light, which does a couple of things: first, it dramatically reduces reflections in glass or on the surface of water. Have you ever tried to shoot something at the bottom of a clear body of water, but discovered that all you got was the reflection on the surface? You can eliminate this problem with a polarizing filter. You can also use a polarizing filter to darken the sky, enhance or saturate colors and to improve the contrast in a scene.

It does require a little bit of practice to get the most out of a polarizing filter—they're circular,

which means that you can rotate them as needed to get the best effect. You'll get the most impact from your filter if you keep the sun at about 90 degrees to your position (to your side rather than in front of you or behind you). Rotate the filter until you see the sky darken or the reflections disappear, depending on what you're going for.
Remember too that you'll cut back on some light when you use a polarizing filter, so they're not good for low light situations.

Neutral density (ND) filters

You know those misty waterfall images that you've always been so impressed by? Most of these are shot with the help of a neutral density filter.
Neutral density filters have one very important job: they cut down on the amount of light that reaches your sensor. That in turn allows you to shoot images in the middle of the day using slow shutter speeds that wouldn't be possible without the addition of that filter. Those misty waterfalls? You need a slow shutter speed to make the water look like that. And if it's a bright day, you can only do that with a neutral density filter.
Neutral density filters aren't just good for shooting waterfalls, you can also use them to get motion trails during the day, or to even completely blur moving objects out of existence. Have you ever wanted to shoot a monument without any tourists? Without an ND filter, your only real option is to visit in the middle of the night when the tourists are all asleep in their hotel beds. But with a very dark ND filter you can use a long shutter speed to shoot the monument, and all but the most lingery tourists won't even register in the image.
Neutral density filters are rated according to the amount of light they block—a 1 stop filter blocks 1 stop of light, a 3 stop filter blocks three stops of light and so on. You can buy ND filters in sets or you can get a single variable ND filter, which lets you adjust the number of stops of light reduction.

You can also purchase graduated neutral density filters, which have a tinted half and an untinted half. If you've ever been disappointed by landscape images you shot during the day, you should consider adding a graduated neutral density filter to your camera bag. To use one, you simply place the darker half over the sky and the lighter half over the ground, and you'll get an image with more color and clarity in the sky. This can make a big difference in scenes that have a lot of dynamic range. Graduated NDs are available with different edges—a filter with hard edges has a more rapid transition from dark to light than a filter with soft edges does. And you can also get "reverse" graduated neutral density filters, which transition from dark gray to a lighter gray rather than from dark to clear.

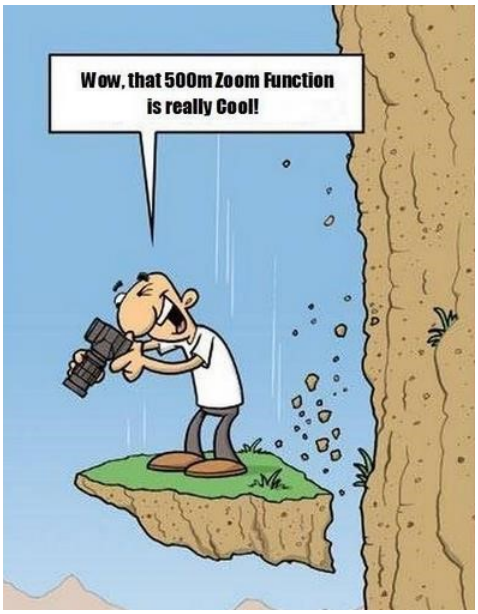
Close-up filters

If you love macro photography but have yet to spring for a macro lens, consider buying a set of close-up filters. Now, I'll be the first to say that a close up filter is not as easy to work with as a macro lens, nor does it create images that are quite the same quality. But in a pinch, it takes some pretty decent photos of really tiny things. Close up filters come in different strengths—the one

you choose depends on how close you want to get to your subject. One drawback to close up filters is that they don't give you a lot of depth of field, so if your goal is to get good clarity from foreground to background, you're going to be disappointed. But if you're willing to consider some artsy, shallow depth-of-field macro shots, these filters will be a great investment.

Bokeh filters

These really aren't filters in the traditional sense of the word—bokeh filters are made from black plastic, and they have a shape cut into the center of them. The end result of using one of these filters is an image that contains shaped bokeh.



We are on the web !!

www.daptocameraclub.org.au

www.facebook.com/groups/560318574135732/

WEBSITE of the MONTH

80mm

Crystal Ball Lens Photography Sphere

AU $13.95

https://www.ebay.com.au/itm/80mm-Clear-Glass-Crystal-Healing-Ball-Photography-Lens-Ball-Sphere-Decoration/253423037349?epid=17016027354&hash=item3b0130aba5:g:LUIAAOSwoddafp0V