

Dapto Camera Club Magazine.

Viewfinder.

October 2023





Beginner's Corner.

What are the Best Lenses for Beginner Photographers?

- A 50mm Lens (Best Standard Prime for Beginners) ...
- A 24mm-70mm Lens (Best Short Telephoto for Beginners) ...
- An 85mm Lens (Best Portrait Lens for Beginners) ...
- A 35mm Lens (Best Walk-Around Prime for Beginners) ...
- A 70-200mm Lens (Best Medium Telephoto for Beginners)

How do I know what lens to shoot with?

It depends on your needs. Keep in mind that lenses control the outcome of your photos, so **think of the type of photos you'd like to shoot**. For example, if you want to take portraits, invest in a prime lens. If you're more into landscape photography, then a wide-angle lens is your best bet.

How many lenses should I own?

Simple answer: if you're not a kit-lens-only photographer, **five or six**. A kit with those lenses in it would let you make most of the images you'd want. Wildlife, sports, and some event photographers would need more or different lenses, but you'd be surprised how much you can do with just that simple set.

What is the 1 60 rule in photography?

The general rule is you need to shoot with at least 1/60 to get sharp images when shooting handheld. It is best to use a tripod if you want to shoot with a slower exposure time as this will help reduce any camera shake.

What are the 7 guidelines of photography?

There are 7 principles of Photography i.e. **Pattern, Balance, Negative Space, Grouping, Closure, Colour and Light/Shadow**. By applying these 7 principles, Photographers can create a complete image in the foundation of art theory. Patterns makes sense of the visual world through regularity.

Viewfinder cover photo taken by.

Tony Dobbie

Which Filter to Use.

While the value of certain camera accessories can be debated depending on your shooting style, the value of a camera filter is indispensable. And we're not talking about those Instagram presets or other software filters that you throw onto your photos after the fact.

We're talking about real camera filters, the physical ones, that dedicated photographers and videographers use to capture high quality content with a stamp of individualism. When using a camera filter for its intended purpose, you'll notice vast improvements on an exposure when compared to the same exposure taken without a filter, so let's take a look at some of the more common camera filters found today and what you can use them for.



Common Camera Filters

Arguably, the most common type of camera lens filter is the UV, or ultraviolet filter, followed by circular and linear polarizing filters, neutral density and gradient neutral density filters, and a plethora of special use filters that fix or alter color casts or add effects like stars around lights, create double exposures, soften focus or add fog or film-like effects.

Square or Circular, and What Size?

Filters come in different shapes and sizes, from square, rectangular, to circular. Square and rectangular filters require matte boxes or similar type system to mount the filter in front of a camera lens. Circular filters are often used when out in the field, and the most common size for full frame digital cameras is 77mm. A lot of photographers will buy a 77mm camera filter and a set of step up or step down rings that allow them to use the same filter on different sized cameras. Not all camera filters are created equal, so make sure to pick a filter that is made of quality materials (and that has a good warranty).

The effects of specialty use filters, which span back to the days of film, can now be mimicked (or done better) by editing software. But the ways in which UV, polarizing and neutral density filters help to reduce haze and highlights, add saturation and polarization, and reduce shutter speed to smoothen video or long exposure photos are much harder to emulate using editing software, and so in the digital world, UV, polarizing, and neutral density filters are still common among many types of photographers and videographers alike. For these reasons, these main types of camera filters are still indispensable tools for photographers and videographers who want to take their content to the next level.

UV

Since most digital cameras have built in UV and haze filters, photographers and videographers primarily use a UV filter for a layer of protection between the environment and an expensive lens. Using a UV filter in this way is a smart idea, especially if you've invested in a nice lens or two.



Polarizer

There are two main types of polarizing filters, linear and circular. Despite their names, both types are usually circularly shaped, threading onto the front of the camera lens like a UV filter.

Linear polarizers are traditional in the sense that they are designed to be used with manual focus cameras, when autofocus wasn't yet a thing. Since most digital cameras have auto as well as manual focus systems, the more commonly used polarizer today is the circular type.

Circular polarizing filters (CP) feature an outer bezel independent from the threaded filter frame that allows the polarizing effect of the filter to be circularly adjusted to the minimum or maximum point of polarization. At the max polarization angle,

a polarizing filter reduces most direct reflections from water and other wet or reflective surfaces like foliage, snow, rocks or desert sand. The result is a clearer image with enhanced color saturation and definition. Use a polarizer on a cloudy day and you'll notice that it has the effect of making the clouds pop, adding contrast and depth to a flat sky.

Neutral Density

ND filters help reduce the amount of light hitting the camera sensor by a certain number of stops depending on the strength of the filter. Common ND filters include ND4, ND8, ND16 and ND32 strengths for filming in bright light to create smoother video.

For long exposure photography, there are darker, high intensity ND filters like the ND1000 that will reduce shutter speed by 10 stops or more. Large-stop ND filters can be used to take stunning time lapses of sunsets and sunrises, or create silky smooth motion blur in super bright scenes. Such filters are not usually used for video, as they are too dark to properly expose a video scene.



ND/PL filters

These filters combine a polarized lens with a neutral density coating to achieve smooth video or photos at slower shutter speeds. Aerial cinematographers shooting at the beach or in other bright and reflective scenes often use these hybrid ND/PL filters instead of regular polarizing or neutral density filters, achieving both the ND (slower shutter speed) and polarizing (less glare) effect in one filter.

Gradient Neutral Density

Gradient, or graduated ND's, have a hard or soft transition from the top of the filter to the bottom to help balance the brighter sky with the darker foreground in landscapes. In most landscape scenes, the sky is about 2 to 3 stops brighter than the ground, so if you expose for the sky, the ground is underexposed. Gradient filters will help balance the exposure above and below the horizon, allowing more information to be pulled out of the scene to provide a better overall composition.

Hard transition

Hard transition gradient filters have a distinct transition line in the middle of the lens, for balancing the exposure between the sky and the ground. These are useful when you're shooting a scene with a clear horizon, meaning there aren't any mountains, trees or buildings obstructing the horizon line.

Soft transition

Soft transition gradient ND filters, on the other hand, can be used in a variety of scenes where the horizon line isn't distinct or is cluttered, and for this reason are more commonly used than hard edge gradient ND filters.

Reverse transition (R-GND)

There's also a special case reverse gradient ND filter, that comes in both soft and hard transitions. Reverse gradient filters are clear at the bottom and dark in the middle, with a gradual transition back to clear again at the top. These are useful for sunsets and sunrises, where a standard graduated ND will darken the sky too much at the top of the frame, resulting in an uneven exposure. Because of their different use cases, many landscape photographers and videographers keep a hard transition gradient ND, soft transition gradient ND, and at least one soft reverse transition GND in their kit.

Wrap-Up

For those who want to step up their photo or video taking skills, camera filters are indispensable tools for that process. Filters can turn a bad image into a useable one, or better yet, a good image into a great one, filtering light in ways that post processing filters cannot achieve. Using the right camera filter for the right conditions does take some practice, and we hope this brief overview will help guide you in right direction. When you do get the hang of using different filters, the effects they'll have on your photos and videos will be well worth it. The more comfortable you become using camera filters, the more you'll capture correctly exposed content in-camera that needs little to no editing, so that you can get back out in the field and onto the next shoot.

How to photograph the moon: an easy way to shoot moon pictures full of detail

By Digital Camera

How to master this tricky subject



As the brightest and largest object in the night sky, the moon is a great subject to use as an introduction to astrophotography.

The moon is so large that you can easily shoot it with a normal telephoto lens, and it's also bright enough that you can use a shutter speed fast enough to avoid having to use a tracking mount.

But even though the moon is relatively easy to photograph in the night sky, you still need to use the right techniques and careful planning to get a good shot.

Knowing how to photograph the moon starts with getting yourself a long zoom lens to ensure you get close enough to capture detail. A 70-300mm telephoto zoom is a great starting point, but if you really want fill the frame with the moon, you might want to look into getting a super telephoto zoom.

Don't worry if you haven't got a DSLR or mirrorless camera though, as a variety of bridge cameras also offer huge zoom lenses. A tripod is also a must to avoid camera shake when taking moon pictures. Also check the weather forecast in advance, as it goes without saying, to photograph the moon you'll need a clear and cloudless sky.



Pollution in big cities can sometimes get in the way of a crisp clear shot, so consider driving out to somewhere where the air will be cleaner to photograph the moon.

Look online for charts that show moonrise times, and if you can, wait until as late at night as possible, so the sky will be completely dark and the moon will be bright and clear against a black backdrop.

We hauled our equipment into the back garden half an hour before midnight to get everything set up for our shot at the top of the page.

When you're ready to go, make sure your camera is set up so you'll be shooting in raw format. This will give you the picture quality you need in order to be able to crop your final image to get closer to the moon, as well as edit the exposure, contrast and clarity to bring out the detail on the moon's surface more clearly. As well as being beautiful in itself, a big, bright moon shot can be useful. Once you've followed our steps and come away with a clear image, we'll walk you through how to add your lunar masterpiece to night landscapes in Photoshop.

While it's a big challenge to shoot a well-exposed nightscape that also includes a well-defined moon, it's a cinch to add the moon in Photoshop, and we'll walk you through how to create a dramatic composite in

five easy steps.

Step-by-step: How to photograph the moon

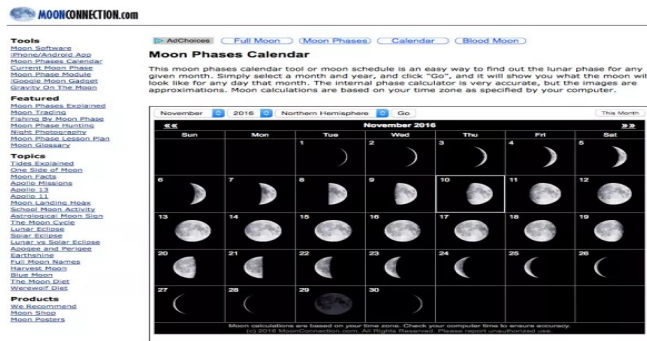


Image credit: Moon Connection

1. Find out the phase and pick the right date

Start by finding out when and where the moon will be visible in the night sky, and also how much of it will be lit by the sun (the area known as the phase). You can readily find plenty of information about the times and positions of the moon's ascension and descent, along with its phases, on many meteorological websites like Moon Connection, or use an app such as The Photographer's Ephemeris. A perfectly full moon like the one we're shooting has the biggest visual impact.



2. Zoom in close

Once you've decided on a suitable time to shoot the moon, the technique is pretty straightforward. You'll need a lens of 300mm or longer to get it at a reasonable size in the frame. A tripod will keep your camera still, and a remote shutter release will reduce shaking further - if you don't have one, set the camera's self timer to a few seconds in the Setup menu.

3. Get set up

Switch your camera to Manual mode and your lens to manual focus. Your exact exposure will vary according to the conditions, but in manual exposure mode start with ISO800, a shutter speed of 1/250 sec and an aperture of f/5.6. Adjust the ISO or aperture until you can see detail clearly in the surface. Avoid using a slower shutter speed as you tweak the settings. This will result in the moon blurring. It's easy to forget about these hidden dangers.

4. Focusing

The moon won't fill the frame, so judging focus can be an issue. The best way to focus is to use Live View mode, then zoom in and carefully manually focus on the moon's surface.

Make the moon bigger

Image credit: Thomas Kinto on Unsplash



When you're deciding when to shoot the moon, it's also worth remembering that it isn't always the same distance from the earth. Its orbit is elliptical, so this distance varies at different times. When there's a full moon that's closer than around 220,000 miles (360,000km) from the earth, this is known as a super moon. The difference in size and brightness between a super and a micro moon isn't huge, but even a small change can make a difference to your shots

Missed the full moon?

You can still get a decent moon picture - crescent

moons make for beautiful shots, and three-quarter moons will show good crater detail. You'll need to fill in your location, which will then allow you to discover all sorts of useful information, such as moonrise and moonset times. On this site you can also find out about a much rarer event, the lunar eclipse. This can be a stunning sight, because during a full lunar eclipse the moon can be transformed into a glowing red color. During this event, the moon is much less bright than when it's illuminated by the sun, so you'll need to use a higher ISO or wider aperture. But the results can be stunning.

[Phases of the Moon is the moon app for you.](#)

Watch out for condensation

As the temperature drops during the night, you'll often find that any moisture in the air will condense on any gear you have out in the open.

On your tripod, bag or even the outside of the camera, this can be unpleasant, but not disastrous. It's when it forms on the lens, viewfinder and rear screen that it becomes a real problem.

You can minimize the probability of condensation by giving your gear some time to gradually acclimatize, rather than taking it straight out of a warm car or house into the cold air, but on many evenings you'll still find condensation will form, so take along plenty of cloths and cleaning kit.

How to Photograph Pets: 11 Expert Tips

By Nicole Cosgrove



When you have pets, there's no shortage of photography subjects for your social media. Our pets can create some of the funniest or most beautiful photos possible, but they're not always the best at striking a pose.

Find out how to photograph your pets and get great shots with these 9 tips.

The 11 Tips on How to Photograph Pets

1. Choose the Right Angle

Taking a photo of a dog or cat from way above them may lead to a "fishbowl" look that's not attractive. It's better to get down to your pet's level by crouching or lying on the floor to get a straight-on perspective. This may take some practice because getting on the floor can signal your pet to play instead of sitting still.



Image Credit: Erik Jan Leusink, Unsplash

2. Use Natural Light

Natural light offers several advantages for photographing your pet. Some dogs and cats get skittish with a flash, and natural light generally produces better images. Try taking photos of your pets outside or in a room with a lot of windows on a sunny day.

If you have dark-coloured animals, natural light also brings out the natural variations in their coat better than indoor or studio lighting. It's a huge help for black animals, which are notoriously difficult to capture accurately.

3. Groom Your Pet

If you're snapping fun photos, it doesn't matter if your pet looks a little scruffy. But if you're trying to get family photos or a good staged shot for a holiday card, you want your pet to look its best. Give your dog or cat a brushing, trim nails, and wipe away any dirt or eye goo before snapping your photos.



Image Credit: aonip, Shutterstock

4. Get Your Pet's Attention

Pictures may be fun for us, but your dog or cat may not understand why you're expecting it to sit still. Talking to your pet with a fun and friendly tone can help you hold its focus and make the experience fun for everyone.

5. Try Different Framing

Play around with the framing or angles of your photos to make them more interesting. Like humans, pets have a "good side" that you can capture by experimenting with distance shots, close-ups, and angled shots. They also make for more attractive photos.



Image

Credit: effective stock photos, Shutterstock

6. Showcase Your Pet's Personality

A good photograph should capture not only the beauty of your pet but its unique personality. If your pet is mellow, get a quiet shot of it relaxing on the couch or lying in the grass. Is your dog goofy? Aim for a shot of some silly antics.

7. Take Some Action Shots

Athletic dogs and cats make for some excellent photography subjects. It may take a little more skill, but taking an action shot of your dog running and jumping in your yard or your cat climbing its tower can be a beautiful photo.



Image Credit: Chris Curtis, Shutterstock

8. Use a Fast Shutter Speed

If you're trying to get an action shot, use a fast shutter speed. Often used to photograph athletes in motion, a fast shutter speed is good at capturing motion shots with clarity. Some cameras have an "action" or "sports" setting that will adjust the shutter speed for the circumstances.

9. Have Treats Ready

Treats go a long way toward holding your pet's attention long enough for some photos. Keep treats in your pocket to reward your dog or cat for sitting still or to catch their attention for a good cam



era pose.

Image Credit: James Smith, Pixabay

10. Take Tons of Photos

As any photographer knows, getting a great shot is about volume. You may need to take a lot of photos to get that perfect one. If your camera has burst mode, try it to capture a range of poses and expressions—you're bound to have a few gems among them.

11. Prepare for Photo Opportunities

Planning a photo is one thing, but our pets tend to do the most photo-worthy things when we're not ready. Keep your camera or smartphone close when you're around your pets since you never know when the next Kodak moment will happen.



Image Credit: TSViPhoto, Shutterstock

Pet Photo Editing

If you have a smartphone, it's easy to polish your photos after your session. You can do a lot of editing with the basic edit features on your phone, but a high-quality photo editing app will give you more options. Experiment with cropping, colour correction, contrast, and lighting for your photos until you get the image you want.

Conclusion

We all love photos of our pets , but it can take some work to get them perfect. Pets aren't always the most cooperative, especially if you're trying to get some goofy or action poses. Try these tips to see if you can get that perfect moment from your dog or cat.



7 golden rules of tripod stability

By Matt Golowczynski



Whether you've just bought your first tripod or you've been using one for a while, knowing how to use it correctly is vital. There are a number of easy mistakes that can affect your tripod's stability, and this in turn can mean your images aren't as sharp as they could otherwise be.

Here are the seven most important things to get right to ensure your tripod stays steady.

1. Check the payload of both your head and legs

The first thing to check is that your tripod can support the equipment you're planning on using. All tripod legs and heads have a maximum weight they can support, sometimes referred to as the payload.

If your equipment exceeds this limit, you might find your tripod or head may move under the extra weight, which will affect the sharpness of your images.

You can do this easily on the tripod manufacturer's website, or through the documentation that came with your equipment. If you bought your legs and head separately, make sure to check both.

2. Check the feet for rubber spikes

Tripods tend to be designed with small rubber feet and, on some models, removing these reveals small spikes.

These are designed for use on softer surfaces such as grass, so if you tend to shoot in these conditions, you may find using these provides better grip than the rubber feet.

3. Extend the legs in the right order

To ensure your tripod is as stable as possible, you should extend the legs in the right order.

You should have three or four leg sections per leg, and the first ones you should extend are the thickest, uppermost sections.

If extending this first section doesn't provide the height you need, extend the next section along (the second-thickest section), before moving to the next ones if you need to.

4. Only extend the central column last

The fastest and most tempting way to give yourself extra height is by simply lifting the centre column and locking it in the desired position, but this should only be used once all leg sections have been extended.

This is sometimes necessary for the required height, but it will compromise stability.

Always extend the leg sections first, then move to the centre column if you absolutely need to.



5. Don't overtighten

Tripods that are designed with simple clasp locks make it easy to secure and release a leg section, as they can only be set to one of two positions.

Many tripods and heads, however, have screw locks, which need to be tightened and unscrewed. You should check that each of these is sufficiently tightened so that nothing moves during the exposure. One thing you shouldn't do, however, is to screw anything too tightly. Providing you have a good-quality tripod to begin with you shouldn't need to anyway. Doing so can end up causing damage.

6. Use the hook if there is one

Many tripods have a small hook on the underside of the centre column, and this allows you to hang a bag or weight of some kind for extra stability.

This is particularly useful in windier conditions, or when there may be any vibrations in the environment, such as from nearby traffic.

7. Mount telephoto lenses using the collar

Some longer and heavier lenses may imbalance a camera when they are mounted conventionally, and this may move during the exposure.

Lenses that are particularly susceptible to this are designed with a collar that sports its own tripod mount.

These allow you to mount the camera and lens combination closer to its centre of gravity, which makes this less of an issue.

IMAGE STABILISATION: ON OR OFF?

As a general rule, you should turn off the image stabilization system on your camera or lens when using a tripod. Such systems can sometimes detect vibrations when mounted on a tripod, which they then attempt to correct. This in turn can create a never-ending loop of vibration and correction, which can compromise sharpness. Some systems, however, are smart enough to sense when they are being used in conjunction with a tripod, and will turn themselves off automatically – but most don't do this.

... and how to trigger the exposure

Once you've got your tripod as stable as possible, the last thing you want to do is to cause it to move in some way during the exposure.

For this reason, you should trigger the exposure using a cable release or a wireless remote, or with your camera's self-timer. One of these three methods will ensure that your tripod and camera remain in place.

If you're using a DSLR, you may be able to program the camera to flip the mirror up in a separate action to the shutter opening. This option is sometimes marked Mirror Up or Mirror Lock.



Question of the MONTH



What is this thing.

That is the dioptre adjustment wheel. A "dioptre" (or sometimes diopter) is the measure of optical power in a lens.

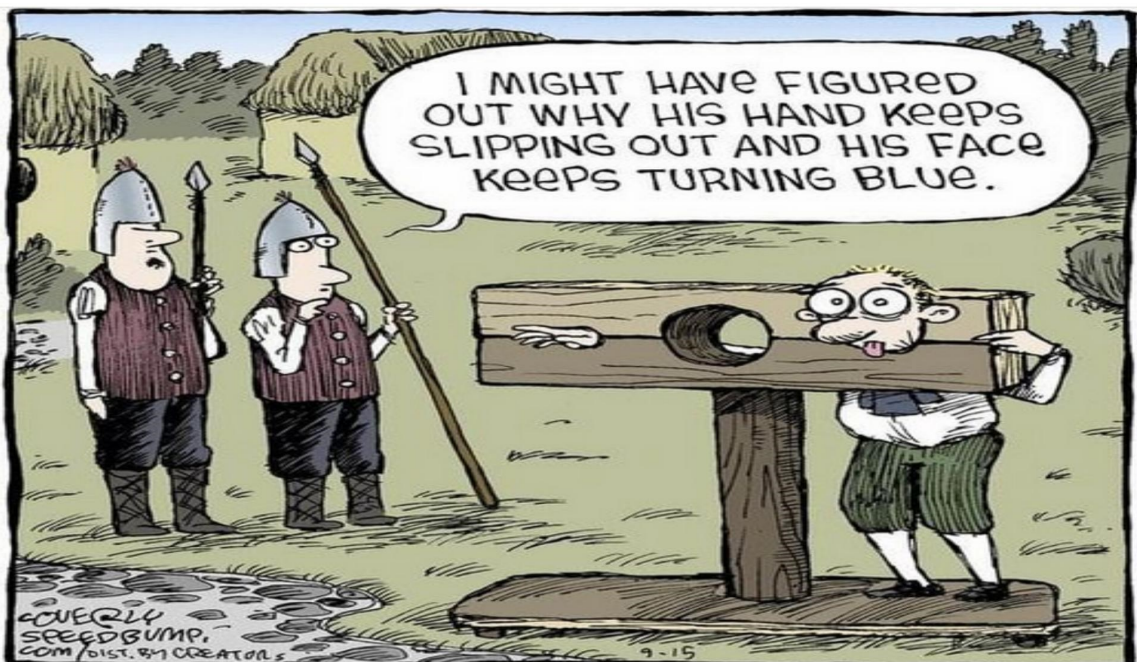
Usually, cameras have a -3 to +1 dioptre control that adjusts where the viewfinder focuses.

It is not a very powerful adjustment, and is generally intended to allow users with minor vision imperfection (very slight near or far sightedness) to use the viewfinder without needing corrective lenses of their own.

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