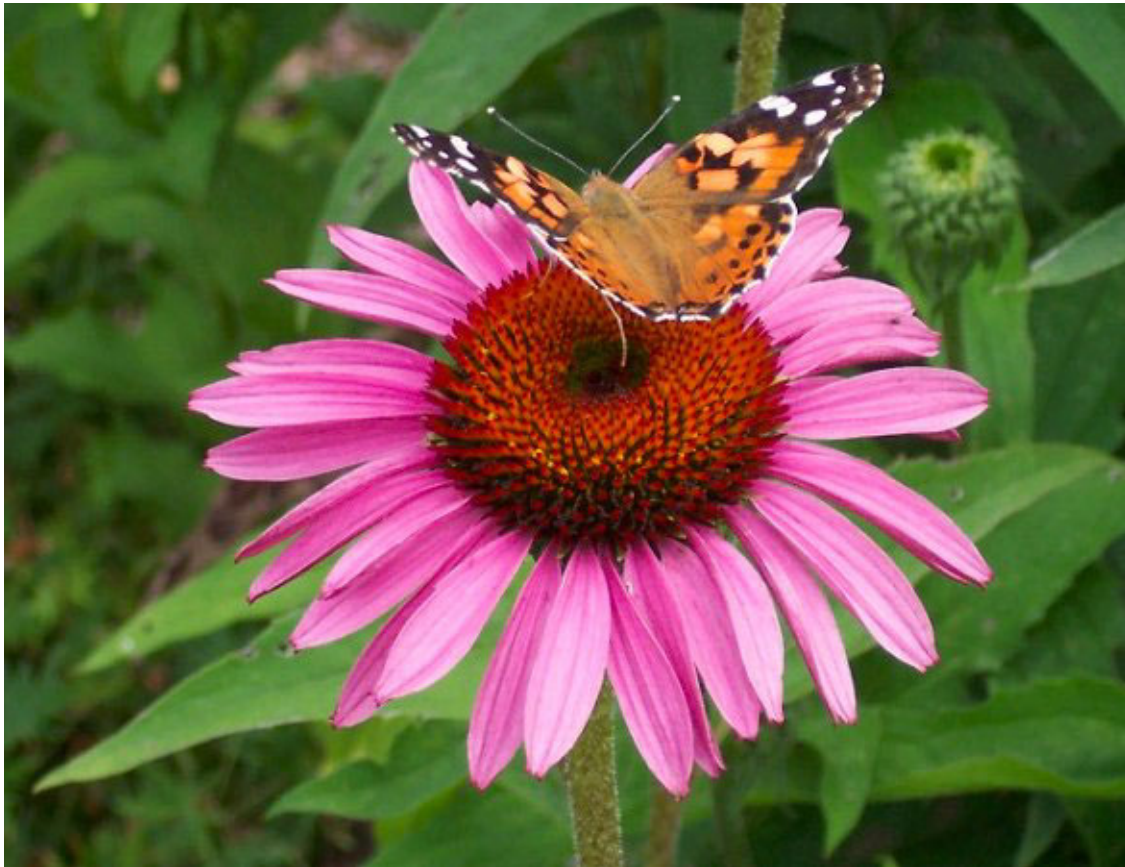


# **YOUR TOP DIGITAL PHOTOGRAPHY QUESTIONS**

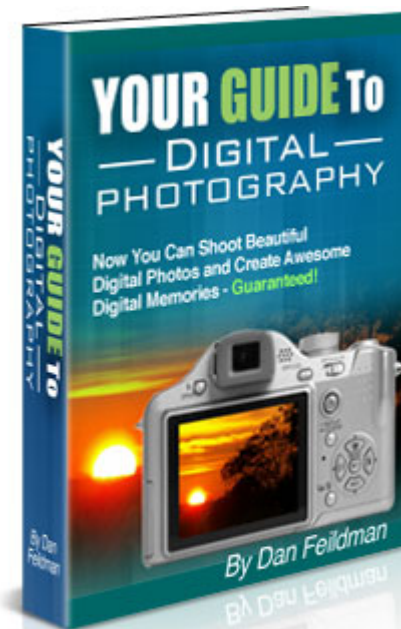


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## After You're Done Here

This guide covers a lot of digital photography tips and techniques, but there's even more you can learn about creating the best images possible to remember the important events and experiences in your life.

To get the most of your photography, be sure to pick up...



Dan Feildman's [Your Guide to Digital Photography](#) and you'll learn everything you need to know about taking great digital photos any time of day and in any type of condition.

...but for now, let's get back to the Q&A.

In this guide are answers to some of the most asked questions I've received on digital photography. It's a little bit of this and a little bit of that, and I hope you can use them to improve your digital photography.

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## **1 - WHAT IS THE BIGGEST MISTAKE MADE BY BEGINNING DIGITAL PHOTOGRAPHERS?**

Trying to load 35mm film into the camera's SD card slot. But seriously, folks, the biggest mistake made by beginning digital photographers is assuming that this latest stage of photographic technology will correct \*ALL\* of the hurdles faced by generations of film photographers coming before them. Granted, advancements in sensing technology and lens control simplify much of the labor in setting up basic shots, but even the most advanced digital camera cannot suggest composition, dramatic lighting or mood behind capturing a striking photo.

## **2 - HOW DO YOU DECIDE WHERE AND ON WHAT TO SPEND YOUR MONEY ON A DIGITAL CAMERA?**

THE RECOMMENDATIONS AND REVIEWS ARE NEARLY COUNTLESS AND USUALLY ONLY AGREE ON THE "TOP OF THE LINE" ITEM AS THEIR PICK. THERE HAS TO BE A BETTER WAY!

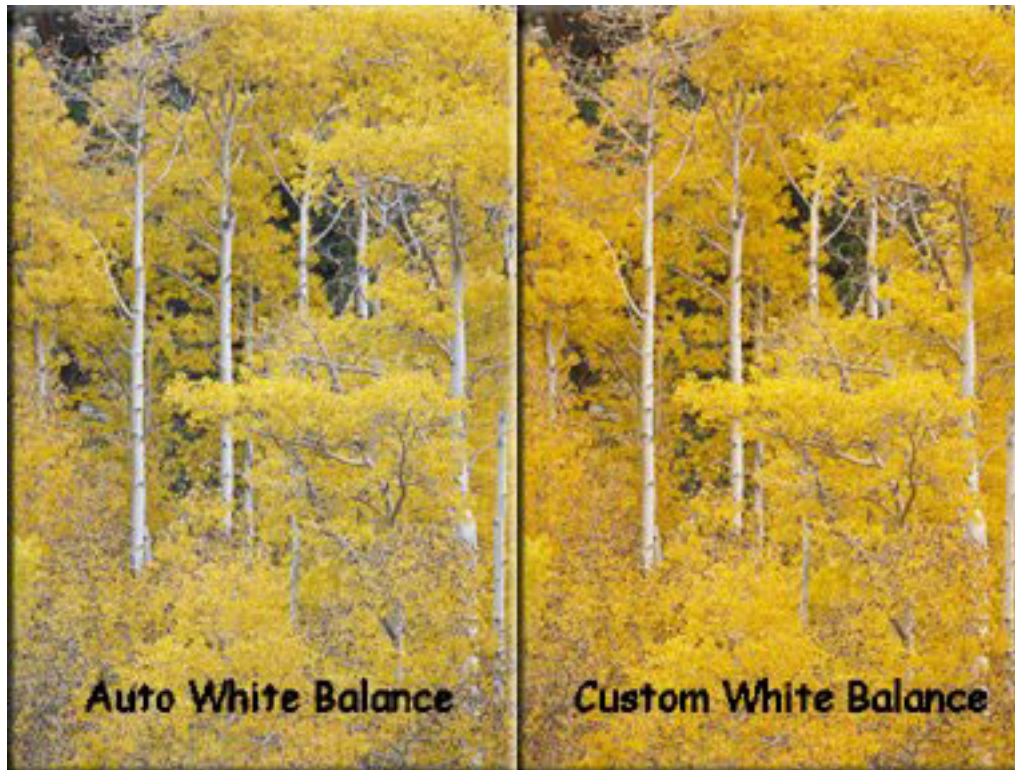
A better way, if you haven't done this already, is to start by making a list of your needs in a camera, especially the most elemental need: will you be carrying your new camera in a bag or a pocket? I have a small pocket camera that has many unique features, but doesn't have the all the "bells-and-whistles" that my full-sized SLR camera body offers. Determining simple needs like time-exposure, close-up, external flash control and portability can save you hundreds of dollars and help you avoid a bad case of buyer's remorse.

## **3 - HOW DO I DECIDE IS A PICTURE IS WORTH TAKING?**

Before digital cameras became affordable for the consumer market, choosing what photos to take was a matter of finances and processing time. Everyone envied the contributing photographers for glossy magazines that had deep enough pockets to afford taking a hundred exposures to get that one keeper for the cover. Digital photography has made it economically feasible for the amateur photographer to feel more relaxed and experiment by taking numerous exposures and sort through them quickly without the long processing time. Should you take the photo? Take 3!

## 4 - HOW DO I GET THE WHITE BALANCE RIGHT?

For most situations the auto white balance on your camera does a good job, but there are times when it doesn't work as well. If your camera has preset white balance settings, you can work with them to get the result you want. If you still don't get the right shot, try to manually set the white balance. Change the camera settings to manual or custom white balance, then point the camera at something white or gray -- a white/gray card or t-shirt -- filling the screen completely with that card or shirt, and pressing the White Balance button on your camera (if you have one). Make sure the white that you focus on is not in the shadows, and is illuminated by the artificial light of the room. If you can't get the results you want, try using the raw file format available on some advanced cameras. This takes the pictures without any automatic enhancements. The pictures can be adjusted in your photo program later.



## 5 - HOW DO YOU TAKE CLEAR SHOTS FOR INDOOR SPORTS?

The main key in shooting sports is speed. You MUST have a quick shutter speed in order to freeze the action. You can get try it with a slower shutter speed, but you will have follow the subject with the camera as you're taking the picture, and this can lead to very unpredictable results. To get the best results, set the ISO to the highest setting -- 400-800. That's like using fast film in a 35 MM camera and works better in low lighting. Action photos are difficult because of the delay in the shutter release and in recording the picture. If your camera has a rapid fire mode, then you'll want to set it to that.



## **6 - WHAT ARE THE ADVANTAGES/DISADVANTAGES OF RAW VS. JPEG FORMAT PHOTOGRAPHS?**

When you take a picture in a jpeg format, the camera does things to it before it's saved. The image sensor converts analog to digital, adds any specifications that were made, like white balance, sharpening, contrast, image effect, digital zoom, etc. After all of that is done, the image is saved to the memory card.

In a lot of cases, that is the best way to go, because the camera is very smart about interpreting the surroundings and adding the right specifications.

A raw file format is the unprocessed data file that is captured by the camera's image sensor before any specifications are applied. This can be very helpful to have when the camera doesn't interpret the light or the images the way you want it to. If you don't get the results you want with the settings you've made for a picture, you can take a raw picture and not have anything "added" to the image. The picture can then be edited in your photo editor to get the look that you want, rather than having to adjust from the settings made to a jpeg image.

In the picture below, the top photo was taken in auto jpeg mode and the bottom picture was taken as a raw format. The top has better lighting but less detail. The bottom is darker but has greater detail.





## 7 - WHAT ARE THE BEST SETTINGS FOR LOW LIGHT/NIGHTTIME CONDITIONS?

A setting of ISO 800 works best in low lighting situations but given the lighting sources, could increase the background noise. A tripod or a very steady hand helps when shooting at a slower shutter speed in low light, also. Some helpful settings to try are:

Subject	Shutter Speed	F-Stop
Fireworks	1 second	2.8
Floodlit building	½ second	2.8
Subject lit by firelight	½ second	2.8
Typical street scene with normal illumination	½ second	2.8
Shop window	1/8 second	2.8
Brightly lit street scene (maybe with Christmas lights)	1/15 second	2.8
Neon sign and brightly lit theatre districts	1/30 second	2.8



## 8 - WHAT IS HYPERFOCAL DISTANCE?

Simply put, it's the distance setting that provides the best depth-of-field. Even more simply, it is the average distance between the nearest foreground object and the furthest in a photo.

The hyperfocal distance is best implemented when the subject matter extends far into the distance, and if no particular region requires more sharpness than another.



## 9 - HOW DO YOU TAKE A PHOTO OF A GLASS SIGN OR A FRAMED PICTURE IN GLASS WITH A FLASH AND NOT HAVE THE REFLECTION OF LIGHT FROM THE GLASS?

As with redeye reflection and eyeglass glare, the key is to find a way of either redirecting the angle of the flash or the angle that the camera captures the image: the angle of incident equals the angle of reflection. Put simply if your lens and your flash are shooting at the same angle and direction, you'll get the majority of light thrown back in your frame. A polarizing filter on the camera (or in sheet form placed over the glass surface) also redirect reflected light, but at the cost of some muted colors.

The following picture was taken at a downward angle with ceiling light and a flash.



## 10 - HOW DO YOU GET HIGH CONTRAST NATURAL LIGHT BLACK AND WHITE PICTURES?

Many factors determine the results you'll get in taking black and white photos, with the composition being the most important: black and white photos are most startling when the elements in the photo differ. Saying this, composing a memorable black and white photo requires that your subject and setting carry with them significantly different light-reflecting values. If the elements are too similar in reflecting light, no amount of ambient or artificial light will make them leap out at the viewer. Many digital cameras offer a black and white photo mode as well as offering simulations of Sepia tone, which make taking high contrast photos easier but not foolproof.

You may also wish to take your picture in color, then convert it to black and white with your photo editor, as in the picture below.



## 11 - WHAT IS THE TIME LAG FROM THE TIME YOU TAKE A PICTURE UNTIL IT IS RECORDED ON THE MEMORY CARD?

This great chart comes from CAMERAS.CO.UK. It shows the amount of time in seconds that it takes each camera to record one shot and five shots. Shutter lag is the delay between pressing the shutter button and the camera recording the picture. Cameras with a long delay may cause you to miss photo opportunities. This can be a major problem for fast moving subjects such as animals, sports and children.

Camera	Category	One Photo	Five Photos
Canon IXUS 55	Ultra Compact	0.38	7.46
Canon IXUS 60	Ultra Compact	0.4	7.73
Canon IXUS 65	Ultra Compact	0.37	7.72
Canon IXUS 750	Stylish Digital Cameras	0.39	7.32
Canon IXUS 800 IS	Stylish Digital Cameras	0.29	7.27
Canon IXUS 850 IS	Stylish Digital Cameras	0.28	7.55
Canon IXUS 900 Ti	Stylish Digital Cameras	0.49	9.78
Canon IXUS i Zoom	Ultra Compact	1.78	14.55
Canon IXUS i7 Zoom	Ultra Compact	0.25	9.58
Canon Powershot A410	Entry Level Digital Cameras	0.4	8.71
Canon Powershot A430	Entry Level Digital Cameras	0.35	10.18
Canon Powershot A530	Standard Digital Cameras	0.53	10.61
Canon Powershot A540	High Specification Compact Digital Cameras	0.33	9.43
Canon Powershot A620	High Specification Compact Digital Cameras	0.48	8.8
Canon Powershot A630	High Specification Compact Digital Cameras	0.38	8.35
Canon Powershot A640	Digital Cameras	0.42	9.43
Canon Powershot A700	Cameras with long zoom lens	0.35	9.4
Canon Powershot A710 IS	Cameras with long zoom lens	0.32	8.22
Canon Powershot G7	Advanced Digital Cameras	0.53	10.09
Canon Powershot S2 IS	Cameras with long zoom lens	0.33	7.43
Canon Powershot S3 IS	Cameras with long zoom lens	0.32	7.24
Casio Exilim EX-S600	Ultra Compact	0.33	17.26
Casio Exilim EX-S770	Ultra Compact	0.35	11.19
Casio Exilim EX-Z1000	Ultra Compact	0.37	11.17
Casio Exilim EX-Z500	Ultra Compact	0.43	12.79
Casio Exilim EX-Z60	Stylish Digital Cameras	0.25	8.36
Casio Exilim EX-Z600	Ultra Compact	0.39	9.68
Casio Exilim EX-Z70	Ultra Compact	0.27	11.13

Casio Exilim EX-Z700	Ultra Compact	0.4	9.75
Casio Exilim EX-Z850	Ultra Compact	0.28	12.43
Fuji Finepix A400	Entry Level Digital Cameras	0.45	14.52
Fuji Finepix A500	Entry Level Digital Cameras	1.6	16.6
Fuji Finepix A600	Entry Level Digital Cameras	0.32	15.25
	High Specification Compact		
Fuji Finepix E900	Digital Cameras	0.31	5.49
Fuji Finepix F10	Stylish Digital Cameras	0.3	7.42
Fuji Finepix F11	Stylish Digital Cameras	0.25	6.13
Fuji Finepix F20	Stylish Digital Cameras	0.36	8.35
Fuji Finepix F30	Stylish Digital Cameras	0.32	9.5
Fuji Finepix F460	Ultra Compact	0.38	14.33
Fuji Finepix S5600	Cameras with long zoom lens	0.35	5.25
Fuji Finepix S9500	Advanced Digital Cameras	0.36	9.92
Fuji Finepix V10	Ultra Compact	0.29	5.23
Fuji Finepix Z2	Ultra Compact	0.33	6.74
Fuji Finepix Z3	Ultra Compact	0.37	9.45
Kodak Easyshare C360	Entry Level Digital Cameras	0.3	6.66
Kodak Easyshare C433	Entry Level Digital Cameras	0.33	12.73
Kodak Easyshare C663	Entry Level Digital Cameras	0.2	11.88
	High Specification Compact		
Kodak Easyshare C875	Digital Cameras	0.15	6.16
Kodak Easyshare V610	Ultra Compact	0.19	7.35
Kodak Easyshare V705	Ultra Compact	0.13	5.58
Kodak Easyshare Z612	Cameras with long zoom lens	0.25	6.8
Kodak Easyshare Z650	Cameras with long zoom lens	0.37	13.93
Nikon Coolpix L2	Entry Level Digital Cameras	0.57	9.79
Nikon Coolpix L3	Entry Level Digital Cameras	1.8	10.28
Nikon Coolpix L4	Entry Level Digital Cameras	1.68	19.97
Nikon Coolpix P2	Standard Digital Cameras	0.3	12.59
	High Specification Compact		
Nikon Coolpix P3	Digital Cameras	1.62	12.63
Nikon Coolpix P4	Stylish Digital Cameras	1.65	12.92
Nikon Coolpix S3	Ultra Compact	0.45	13.08
Nikon Coolpix S4	Cameras with long zoom lens	0.37	9.77
Nikon Coolpix S5	Ultra Compact	0.39	8.38
Nikon Coolpix S9	Ultra Compact	0.52	20.54
Olympus FE-100	Entry Level Digital Cameras	1.07	19.65
Olympus FE-110	Entry Level Digital Cameras	1.03	21.93
Olympus FE-115	Entry Level Digital Cameras	1.09	22.58
Olympus FE-120	Entry Level Digital Cameras	0.48	10.72
Olympus FE-140	Entry Level Digital Cameras	0.42	9.67
Olympus FE-170	Entry Level Digital Cameras	1.62	15.11
Olympus MJU 1000	Ultra Compact	0.45	14.25
Olympus MJU 600	Stylish Digital Cameras	0.36	6.95
Olympus MJU 700	Ultra Compact	0.45	11.79
Olympus MJU 720SW	Waterproof	0.53	12.59

Olympus MJU 750	Ultra Compact	0.39	10.13
Olympus MJU 800	Stylish Digital Cameras	0.32	8.18
Olympus MJU 810	Ultra Compact	0.47	14.68
Olympus SP-320	High Specification Compact Digital Cameras	0.48	8.31
Olympus SP-350	High Specification Compact Digital Cameras	0.53	13.15
Olympus SP-500	Cameras with long zoom lens	0.37	12.24
Olympus SP-510	Cameras with long zoom lens	0.4	8.27
Panasonic DMC FX01	Ultra Compact	0.32	9.4
Panasonic DMC FX07	Ultra Compact	0.35	7.07
Panasonic DMC FX3	Ultra Compact	0.38	9.69
Panasonic DMC FX50	Stylish Digital Cameras	0.42	5.58
Panasonic DMC FZ7	Cameras with long zoom lens	0.32	5.5
Panasonic DMC LS2	Entry Level Digital Cameras	0.52	12.68
Panasonic DMC LX1	High Specification Compact Digital Cameras	0.3	7.32
Panasonic DMC LZ3	Cameras with long zoom lens	0.53	12.31
Panasonic DMC LZ5	Cameras with long zoom lens	0.51	11.75
Panasonic DMC TZ1	Cameras with long zoom lens	0.36	11.08
Pentax Optio A10	Ultra Compact	1.75	18.35
Pentax Optio E10	Entry Level Digital Cameras	1.83	15.25
Pentax Optio M10	Entry Level Digital Cameras	0.4	12.33
Pentax Optio S6	Ultra Compact	1.68	21.93
Pentax Optio S7	Ultra Compact	1.61	16.98
Sony DSC H2	Cameras with long zoom lens	0.16	5.24
Sony DSC H5	Cameras with long zoom lens	0.23	6.95
Sony DSC N1	Ultra Compact	0.17	6.13
Sony DSC S500	Entry Level Digital Cameras	1.08	14.58
Sony DSC S600	Entry Level Digital Cameras	0.12	5.08
Sony DSC T10	Ultra Compact	0.25	6.11
Sony DSC T30	Ultra Compact	0.27	6.13
Sony DSC T5	Ultra Compact	0.14	4.78
Sony DSC T50	Ultra Compact	0.29	6.08
Sony DSC T7	Ultra Compact	0.19	5.03
Sony DSC T9	Ultra Compact	0.15	5.21
Sony DSC W100	Ultra Compact	0.3	7.63
Sony DSC W30	Ultra Compact	0.16	5.09
Sony DSC W50	Ultra Compact	0.18	5.18
Sony DSC W70	Ultra Compact	0.29	6.19



## 12 - HOW DO YOU AVOID REDEYE WHEN TAKING PHOTOS IN DIM LIGHT?

Redeye occurs more at night because the eye's pupil dilates to allow more light in, and your camera's flash reflects nearly directly back off the exposed retina. Many cameras have a redeye setting that pre-flashes a bright red light into your subject's eye, causing the pupil to contract, but oftentimes it isn't enough to compensate at night. If camera does not have a redeye setting or it isn't preventing the effect enough, alternatives are to move (if possible) the source of the flash away from the camera's lens, making the reflection less directly back into the lens. If moving the source of the flash isn't feasible, try having the subject look slightly away from the lens, which also redirects the angle of redeye reflection.



### **13 - HOW DO YOU GET THE CAMERA INCHES AWAY FROM A SMALL OBJECT AND SHOOT A CLEAR PICTURE?**

The macro feature of a camera allows ultra-close detail of the subject. It has become such a popular feature that the camera industry has adopted the icon a small potted flower as a symbol for the camera's macro mode to take extreme close-ups. Changing to this mode allows the camera to resolve the subtle contrast differences needed to activate the auto-focus, which cameras without macro mode struggle to make sense of such close detail. Experiment with different colored backgrounds to get the right coloring and contrast. Craft stores have packs of craft foam sheets in a wide variety of colors that are useful when taking close-ups.



## 14 - HOW DO YOU PHOTOGRAPH GEMSTONES AND JEWELRY?

First, you'll need to use the macro setting on your camera for a good close-up shot. Soft, diffused lighting is essential – no direct light on the jewelry itself, and no flash. If your indoor lighting is difficult to adjust, you may want to take a raw picture so that the camera won't add any of its own effects. You may also have good luck in outdoor lighting. Try different colored backgrounds to see which shows up better. Take several shots of the jewelry so that you can compare the quality and color for the best results. There is no one way that will always work, so experimentation is necessary.

Example 1: The picture below was taken with a macro setting, close indirect fluorescent lighting, and no flash.



Example 2: The front of the silver pin below was taken on the cement in direct sunlight with a macro setting. The back of the pin was taken indoors against a white background with no flash.



## **15 – HOW DO YOU TAKE A PICTURE WITH STRONG SUN AND STRONG SHADE SO THAT THE SHADE DOESN'T TURN BLACK?**

Most of us start out in photography by learning that our main subject should be facing the sun. Doesn't it say that right on the film box? That works if all you have is sun and no shade.

For a good mix, consider placing your subject in the shadows -- not completely in the shadows, but in a spot where there is a mix of sun and shadows. If you can find a good spot in the shade of a tree, or the shade of a rock or building, where light and shadows intermingle so that it is not a solid block of shade, you've got yourself an excellent spot for a pleasant picture. You as the picture-taker need to also be in the same mix of sun and shadows when you are taking the picture.

Black shade results can also be a great effect, as in silhouetting and accenting.



## 16 – HOW DO YOU CAPTURE THAT SPLIT SECOND LOOK IN A PERSON’S EYES WHEN THEIR PERSONALITY COMES THROUGH?

People in general think that they need to “pose” for pictures. They are ingrained from a young age to say “cheese” whenever a camera is spotted. They see models posing for their photo shoots and believe that acting natural is completely unnatural in the world of photography. A good photographer is a sneaky photographer. His or her camera is always in hand ready and waiting for the every situation. It’s important for the people around you to become used to you with a camera close. Eventually they will not think of it as something special, but as something natural.

Camera-matically (is that a word?), there are a few things to assist you in your sneaky quest for the best personality shots. If your camera has a setting for taking multiple shots at once, this can allow you to capture several shots within split seconds of each other, so that a mood can be tracked. Most cameras make a clicking noise because people think that’s what cameras are supposed to do. If you can, turn off the sound, so that your subject won’t react to the familiar memory of a picture being taken. Also, a good zoom lens on your camera will allow you to take close-up pictures from a distance, so that your subject is not always aware that the picture is being taken. This can add to the natural effect.

Children are great subjects to start with because they are less affected by the camera “stigma.” Get on the floor with them and capture them in play. This will provide a lot of training for getting the best impromptu shots.



## 17 – HOW CAN I UNDERSTAND DEPTH OF FIELD?

Depth of Field is one of the most important aspects of digital photography, -- it can be the difference between an ordinary and stunning photograph. However so many photographers have little or no idea of how to set their cameras for a desired Depth of Field effect.

A shallow depth of field means that only the subject you are focusing on is in sharp focus – everything in front and back is not. An increased depth of field means that more of the picture in the front and back of the subject appears to be more sharp and clear. This is an “acceptable” sharpness, as it is more clear than a shallow depth of field, but still not as sharp as the subject. Some call this the “circle of confusion” – where the view around the subject is sharp enough, but not crystal clear.

Digital Cameras typically have an increased depth of field over the 35mm cameras, and this is good news. The bad news is that it's not as easy to lose that depth of field when you don't want it. As each camera make and model is different, so is the depth of field calculation of each. This website has a depth of field calculator based on your camera model:

<http://www.dofmaster.com/dofjs.html>

You can control your depth of field with changes to your aperture. The smaller you make your aperture, the wider the depth of field, causing more of the picture to be in focus. The bigger the aperture setting, the more shallow the depth of field, and the more concentrated the focus on the subject only.



## **18 – WHAT ARE THE RIGHT SETTINGS AND TECHNIQUES FOR PHOTOGRAPHING BIRDS AND WILDLIFE?**

A critical factor related to photographic equipment is the ability to get closer to the subject. Unless one has a stealthy nature, any small movement would scare away most birds and wildlife, especially small ones. One needs to use a camera with good zooming capabilities for effective photographic birding.

Sometimes a 3X or up to 5X zoom just won't be enough except for photographing the ever present Mallard ducks and Canada Geese where even close up shots are highly possible.

A fast shutter speed is the baseline for the camera. The preference for shutter speed is at 1/800th of a second to freeze most actions. If the subject is in the shade with expected small movements like feeding or preening, a slower shutter speed such as 1/200th second can be used. This allows the aperture to open up further for more light. If blur occurs, increase the shutter speed.

The primary focusing on birds or wildlife should be the eyes. When you view images, you are naturally drawn to the eyes (unless it's a bear with its mouth open!).

The best condition to photograph birds in flight is when there is lots of light. You can use the lowest possible ISO available from your camera for the least amount of noise. You can also use the Sunny white balance setting for optimum in-camera color rendition.





## **19 – HOW CAN I TAKE PICTURES INTO THE SUN AND AVOID LENS FLARE?**

Lens flare is created when non-image forming light enters the lens and then hits the camera's film or digital sensor. It can lower the overall contrast of a photograph significantly and is often undesired artifact; however, some types of flare may actually enhance the artistic meaning of a photo.

A good lens hood can nearly eliminate flare caused by stray light from outside the angle of view. Ensure that this hood has a completely non-reflective inner surface, such as felt, and that there are no regions which have rubbed off.

If a lens hood can't be purchased for your camera model or if it is inadequate, there are some easy but less convenient workarounds. Placing a hand or piece of paper exterior to the side of the lens which is nearest the flare-inducing light source can mimic the effect of a proper lens hood. Care has to be taken that the makeshift "hood" does not become a part of the picture.



## 20 – HOW CAN I TAKE GOOD PICTURES IN THE SNOW OR ON THE BEACH?

When shooting pictures in the snow or on the beach, you face special challenges that your camera cannot handle properly without your help. Snow and sand are two of the most reflective surfaces that you will ever attempt to photograph. That reflectivity will fool your camera's built-in light meter, which adjusts the exposure of your shots automatically at the time you take a picture. Your digital camera interprets all that light reflected off of the snow as a scene that is brighter than it actually is.

There are a couple of ways to work with this. If your camera has special 'shooting modes' for snow or beach shooting, try those. These modes will bump up the exposure of your pictures automatically. Remember not to leave your camera set on those shooting modes, however, as normal scenes will then come out too dark.

If your camera doesn't have a special shooting mode for snow or the beach, but it does have the ability to manually change settings, you can probably adjust the exposure yourself using an exposure compensation dial or button. Set the control to about +1 or +2, so that you're overexposing the scene by one or two stops, allowing more light to enter your camera's lens.



## **HOW CAN I TAKE CLEAR, CRISP WELL-FOCUSED PHOTOS EVERY TIME?**

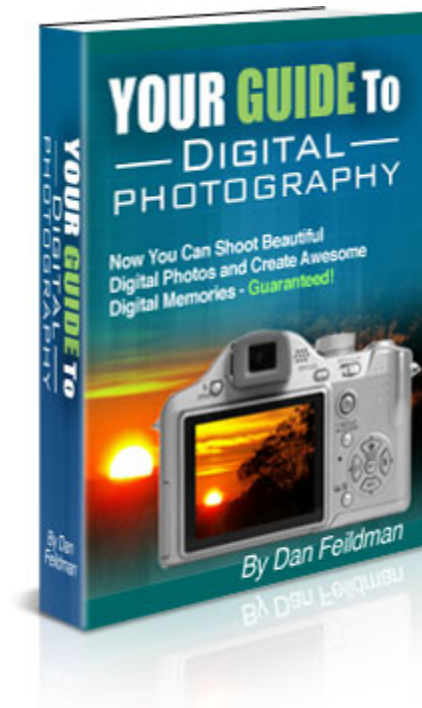
Well, if you can anticipate every lighting possibility, every movement a subject is going to take, and every climate, temperature, and situation that might present itself, you can take a good picture every time.

The thing is, it's not important that every picture be perfect. What's important is taking enough pictures so that you CAN have those perfect ones. The key word to remember is persistence. If you persist in photography, learn from your mistakes, and practice, it won't matter that some of your pictures aren't clear, crisp, and well-focused every time. Your photograph album of your "best" pictures will grow over time.

## Remember, if you want to learn more:

The invention of digital photography has made it easier to experiment and take plenty of pictures of those important moments, but to get the best images possible...you need to know what you're doing.

A simple way to learn what you need to know to take GREAT digital photos is to pick up a copy of....



Dan Feildman's "*Your Guide to Digital Photography*".

If you've had your fair share of disappointments when trying to capture important memories in your life and pictures come out too dark, blurry or just don't look the way you'd hoped, you need this guide.

Instantly download this concise guide that takes you through:

- ❑ An overview of digital cameras, shopping for the right one for you and myths about digital photography.
- ❑ Learning to effectively use the features of your camera and tips for taking photos of various subjects in different lighting.
- ❑ Actually doing stuff with your pictures like editing, sharing and printing your photos.
- ❑ Advanced information like white balance, interpolation, digital zoom and a bunch more.

There's even information on memory cards, travel equipment and making money with your hobby. You can get more of the details [by clicking here](#).

And that's just the guide. There are some pretty cool extras that come with it, including some useful video tutorials, FAQs, comparing digital cameras and advanced techniques.

[Get yours here](#).