

CONQUER YOUR CAMERA

DSLR PHOTOGRAPHY
FIELD GUIDE

WWW.BEGINNERPHOTOGRAPHYPODCAST.COM

HOW TO USE THIS GUIDE:

PHOTOGRAPHY IS AN ART AND THEREFORE SUBJECTIVE. A MILLION PHOTOGRAPHERS CAN SHOOT THE SAME THING ENTIRELY DIFFERENT BECAUSE A LOT ABOUT PHOTOGRAPHY IS LEFT UP TO THE INTERPRETATION OF THE PHOTOGRAPHER.

WHILE THERE ARE GUIDELINES AND BEST PRACTICES WHEN SHOOTING, THERE ARE NO HARD RULES THAT YOU HAVE TO FOLLOW. AND THEREFORE THIS IS LESS OF AN INSTRUCTIONAL MANUAL AND MORE OF A FIELD GUIDE.

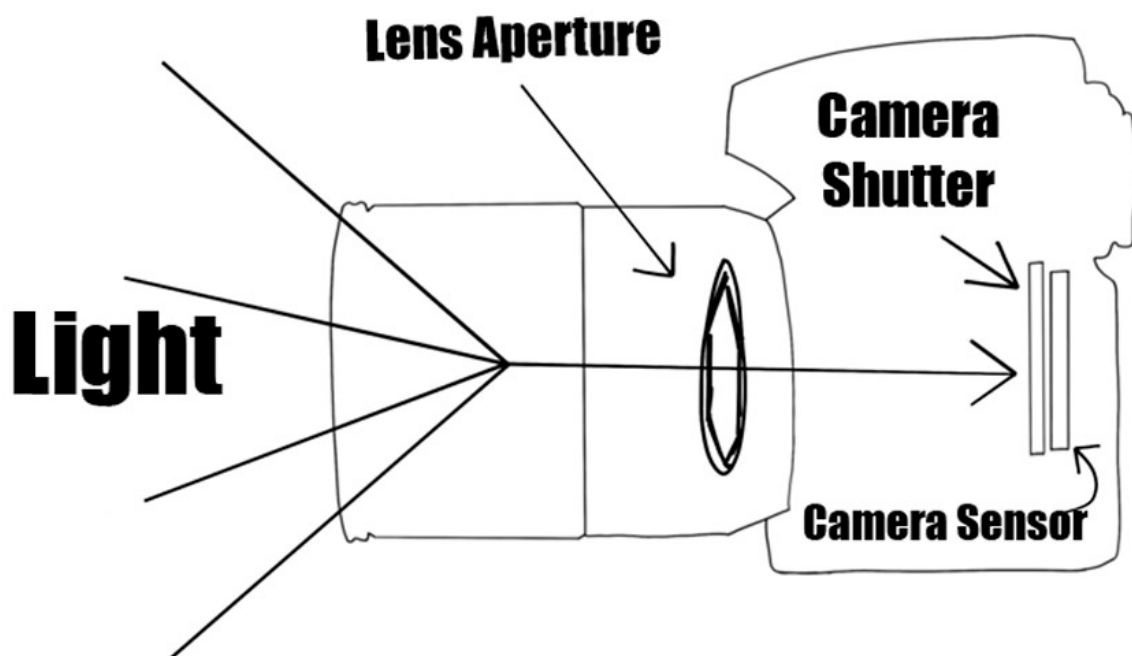
I HAVE CREATED THIS FIELD GUIDE TO GIVE YOU AS MUCH INFO AS YOU NEED TO GET YOU A BASE EXPOSURE AND THEN LET YOU EXPERIMENT AND PLAY AROUND TO MAKE THE SCENE IN FRONT OF YOU, YOUR OWN.

IF YOU HAVE ANY QUESTIONS, COME JOIN THE INCREDIBLE COMMUNITY OF HELPFUL PHOTOGRAPHERS IN THE BEGINNER PHOTOGRAPHY PODCAST FACEBOOK GROUP! JUST SEARCH WITHIN FB TO FIND IT.

KEEP SHOOTING, STAY SAFE, FOCUS ON YOURSELF AND REMEMBER, MOMENT MATTERS MOST.
-RAYMOND

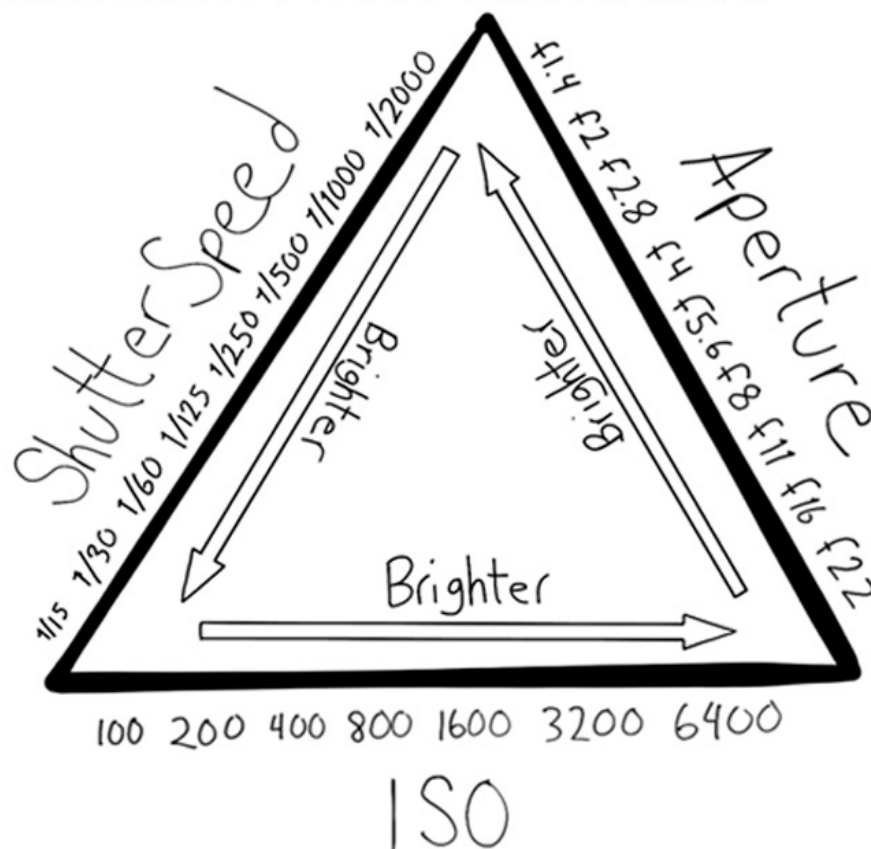
HOW A CAMERA WORKS:

A CAMERA IS SURPRISINGLY SIMPLE. ITS ONLY JOB IS TO RECORDS LIGHT. YOUR JOB IS TO USE THE CAMERA AND ITS SETTINGS TO CONTROL THE INCOMING LIGHT. LIGHT ENTERS THE LENS AND WHEN YOU PRESS THE BUTTON TO TAKE A PHOTO, THE SHUTTER OPENS UP REVEALING THE DIGITAL IMAGE SENSOR FOR LIGHT TO FALL UPON AND EXPOSE AN IMAGE. ONCE A PHOTO IS ON THE MEMORY CARD IT IS READY FOR YOU TO POP INTO YOUR COMPUTER TO EDIT OR SHARE!



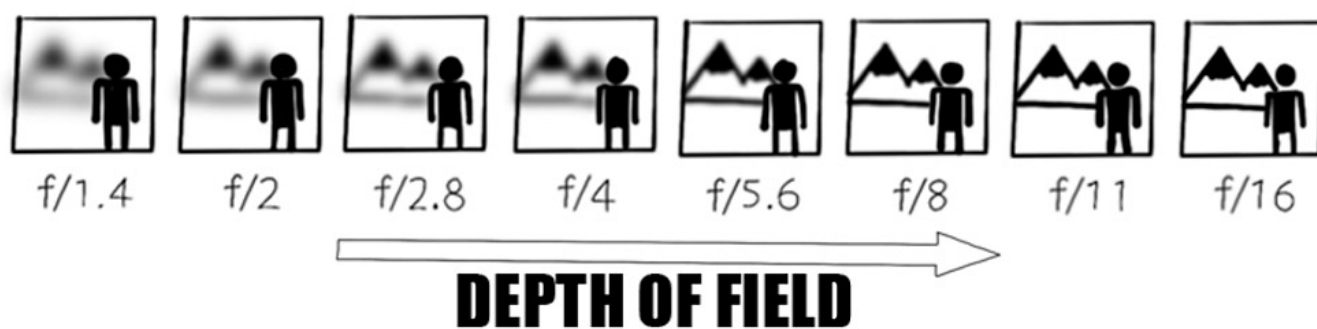
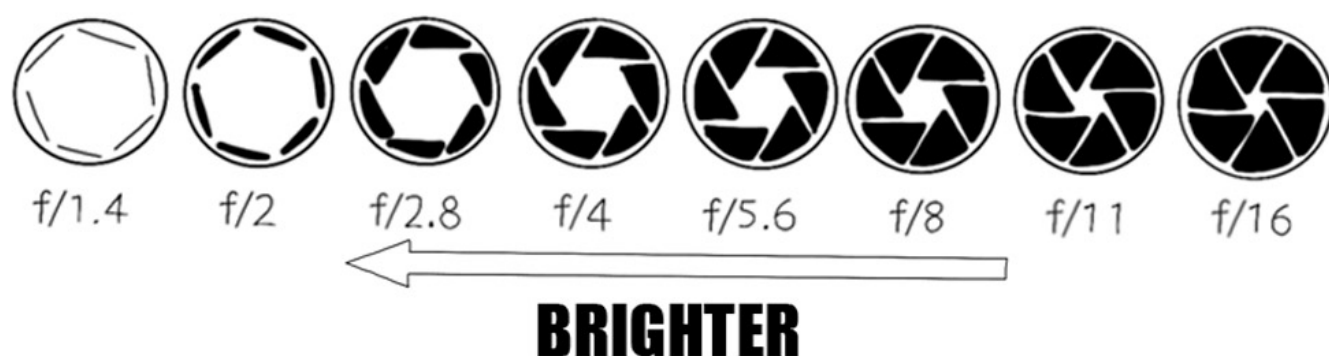
EXPOSURE:

EXPOSURE IS THE AMOUNT OF LIGHT THAT IS RECORDED BY THE CAMERA SENSOR. IF YOUR PHOTO IS TOO BRIGHT IT IS OVER EXPOSED. TOO DARK AND IT'S UNDER EXPOSED. HOWEVER SINCE PHOTOGRAPHY IS A SUBJECTIVE ART FORM THERE WILL NEVER BE A "CORRECT" EXPOSURE, IT IS SIMPLY UP TO YOU TO DECIDE. YOU CAN CONTROL THE LIGHT BY ADJUSTING A COMBINATION OF 3 DIFFERENT SETTINGS. THE THREE SETTINGS USED TO CONTROL LIGHT ARE APERTURE, SHUTTER SPEED, AND ISO. THIS IS CALLED THE EXPOSURE TRIANGLE. THESE 3 SETTINGS HAVE BEEN USED TO EXPOSE EVERY PHOTO EVER TAKEN.



APERTURE:

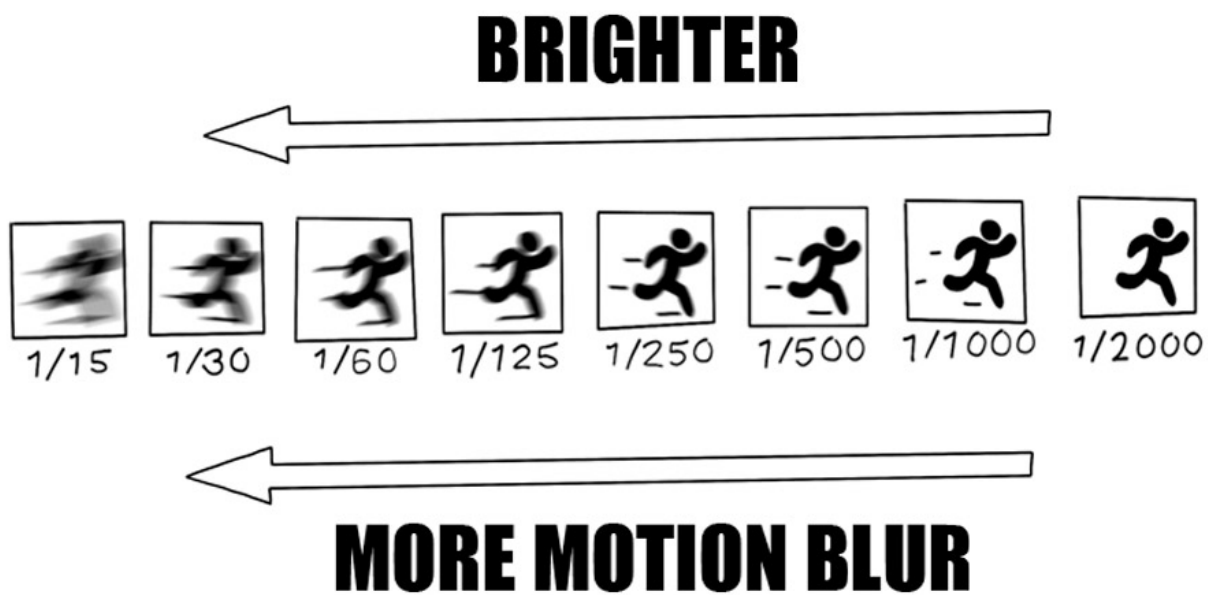
APERTURE IS USED TO CONTROL HOW MUCH LIGHT ENTERS THE LENS. THE APERTURE YOU CHOOSE ALSO DICTATES HOW SHARP THE PHOTO WILL BE AND HOW MUCH WILL BE IN FOCUS. THE AMOUNT OF AN IMAGE THAT IS IN FOCUS IS CALLED DEPTH OF FIELD AND IT INCREASES THE SMALLER THE APERTURE YOU CHOOSE.



PROTIP: TO KEEP PEOPLE IN FOCUS, USE AN APERTURE LARGER THAN F_4 WHEN PHOTOGRAPHING 2 OR LESS PEOPLE. WHEN PHOTOGRAPHING 3 OR MORE PEOPLE USE A SMALLER APERTURE THAN F_4 .

SHUTTER SPEED:

THE SHUTTER SPEED DICTATES HOW QUICKLY THE LIGHT ENTERING YOUR LENSES APERTURE WILL EXPOSE THE CAMERA SENSOR. CHOOSE TO SLOW OF A SHUTTER SPEED AND YOUR PHOTO WILL SUFFER FROM MOTION BLUR.

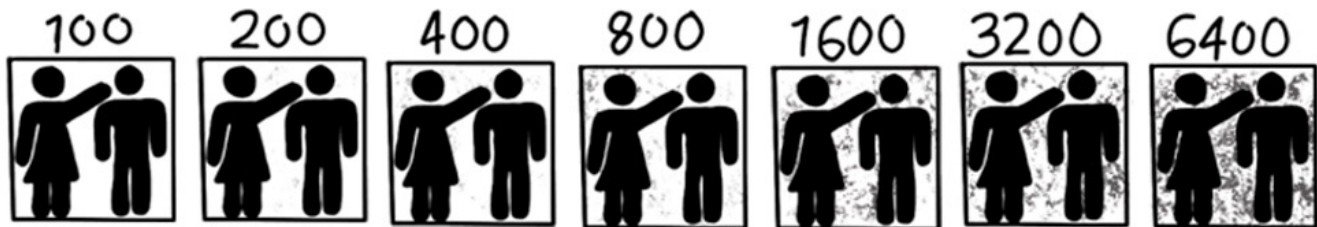


PROTIP: TO AVOID MOTION BLUR KEEP YOUR SHUTTER SPEED THE SAME VALUE OR FASTER THAN YOUR LENSES FOCAL LENGTH. I.E. 1/50TH SHUTTER SPEED OR FASTER FOR A 50MM LENS. 1/200TH SHUTTER SPEED OR FASTER WHEN USING A 200MM LENS.

ISO:

THE ISO DETERMINES HOW SENSITIVE YOUR CAMERA SENSOR IS TO THE LIGHT THAT ENTERS THE LENS. IF THERE IS PLENTY OF LIGHT YOU CAN CHOOSE A LOW ISO NUMBER. IF THERE IS NOT MUCH AVAILABLE LIGHT YOU WILL HAVE TO INCREASE THE ISO TO MAKE THE CAMERA MORE SENSITIVE TO THE LIGHT.

ISO : Sensor Sensitivity



→
BRIGHTER / MORE NOISE

PROTIP: AT SOME POINT RAISING THE ISO WILL ALSO INTRODUCE DIGITAL NOISE. POTENTIALLY MAKING YOUR IMAGE GRAINY. THIS NUMBER IS DIFFERENT FOR EACH CAMERA BUT WILL GENERALLY START TO BECOME VISIBLE AROUND ISO 1600.

HOW TO SHOOT MANUAL IN 4 STEPS

STEP 1: GUESTIMATE YOUR ISO

IS THERE A LOT OF AVAILIBLE LIGHT? CHOOSE A LOW ISO. NOT MUCH AVAILIBLE LIGHT? CHOOSE A HIGHER ISO.

STEP 2: SET YOUR APERTURE

ARE YOU PHOTOGRAPHING LANDSCAPE AND NEED EVERYTHING IN FOCUS? CHOOSE A SMALL APERTURE TO INCREASE THE DEPTH OF FIELD. PHOTOGRAPHING PEOPLE? CHOOSE A LARGER APERTURE FOR A SMALLER DEPTH OF FIELD TO BETTER BLUR YOUR BACKGROUND.

STEP 3: SET YOUR SHUTTER SPEED

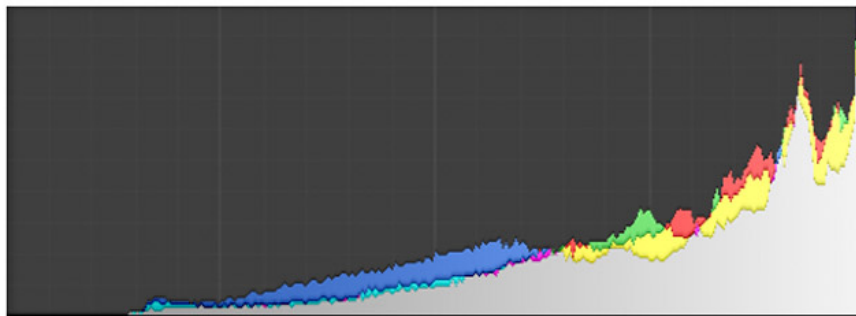
ADJUST YOUR SHUTTER SPEED UNTIL YOUR CAMERAS BUILT IN METER SAID THE PHOTO IS PROPERLY EXPOSED.

STEP 4: ADJUST

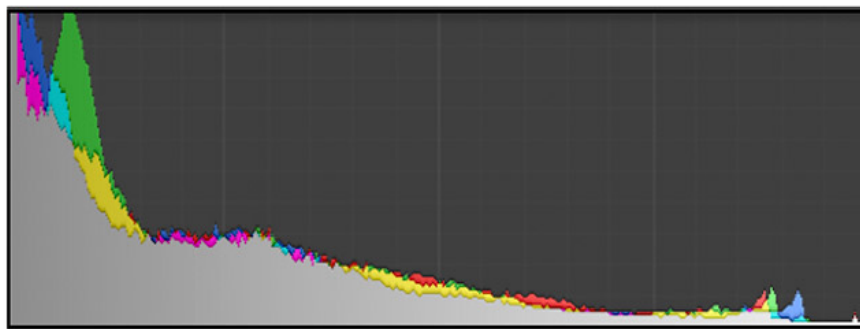
LOOK AT THE PHOTO ON THE BACK OF YOUR CAMERA. IS IT TOO BRIGHT? YOU WILL NEED TO LOWER YOUR ISO OR SPEED UP YOUR SHUTTER SPEED. TOO DARK? RAISE YOUR ISO OR SLOW DOWN YOUR SHUTTER SPEED UNTIL YOU ARE HAPPY WITH HOW IT LOOKS.

HISTOGRAM:

THE HISTOGRAM IS A GRAPHICAL SCIENTIFIC READ OUT OF THE AMOUNT OF LIGHT RECORDED IN AN IMAGE. IT WILL TELL YOU IF YOU HAVE AN OBJECT IN YOUR FRAME THAT IS TOO BRIGHT OR TOO DARK LEAVING NO DATA AVAILABLE TO RECOVER IN EDITING. THEN YOU CAN ADJUST YOUR EXPOSURE UP OR DOWN TO RETAIN THE MOST LIGHT INFORMATION. THE HISTOGRAM IS MOSTLY USED BY LANDSCAPE OR STUDIO PORTRAIT PHOTOGRAPHERS.



A SLOPE ON THE RIGHT SIDE OF THE HISTOGRAM MEANS THE PHOTO HAS A LOT OF HIGHLIGHTS



A SLOPE ON THE LEFT SIDE OF THE HISTOGRAM MEANS THE PHOTO HAS A LOT OF DARK AREAS

WHITE BALANCE:

WHITE BALANCE LETS YOU CAPTURE ACCURATE COLORS BY TELLING THE CAMERA HOW MUCH BLUE OR ORANGE IS IN THE COLOR WHITE SO IT CAN ADJUST. THERE ARE DIFFERENT WHITE BALANCE OPTIONS TO CHOOSE DEPENDING ON THE TYPE OF LIGHT YOU ARE SHOOTING UNDER.

AWB AUTO WHITE BALANCE: THE CAMERA WILL DETERMINE WHAT IT THINKS IS AN ACCURATE WHITE.



DAYLIGHT: WHEN SHOOTING IN DAYLIGHT
CLOUDY: WHEN SHOOTING AND IT IS CLOUDY
OUTSIDE



SHADE: WHEN SHOOTING AND YOUR SUBJECT IS IN THE SHADE



TUNGSTEN: WHEN SHOOTING INDOORS WHERE LIGHTBULBS ARE THE MAIN LIGHT SOURCE



FLUORESCENT: WHEN SHOOTING INDOORS UNDER FLUORESCENT LIGHTS



FLASH: WHEN YOU USE FLASH TO ILLUMINATE YOUR SUBJECT



CUSTOM: WHERE YOU CAN TAKE A PHOTO OF A GREY CARD AND YOUR CAMERA WILL DETERMINE AND SAVE THE WHITE BALANCE KELVIN VALUE FOR FUTURE PHOTOS.

GET SHARP PHOTOS:

GETTING A SHARP PHOTO STARTS WITH THE RIGHT EXPOSURE SETTINGS. USE A SMALLER APERTURE TO INCREASE THE DEPTH OF FIELD TO GET MORE IN FOCUS. IS YOUR SHUTTER SPEED IF FAST ENOUGH TO FREEZE MOTION. (FASTER THAN YOUR FOCAL LENGTH CARD 6). THEN MAKE SURE YOU ARE IN THE RIGHT AUTO FOCUS MODE FOR WHAT YOU ARE SHOOTING.

AUTO AREA: THE CAMERA WILL USE THE WHOLE FRAME CHOOSE WHAT SHOULD BE IN FOCUS. USEFUL WHEN SHOOTING A VARIETY OF SUBJECTS.

GROUP AREA: SELECT AN AREA OF FOCUS POINTS WHERE ACTION WILL BE FOR THE CAMERA TO SELECT A POINT FROM WITHIN. USEFUL FOR MOVING SUBJECTS.

SINGLE POINT: SELECT A SINGLE POINT FOR THE CAMERA TO USE TO FIND FOCUS. USEFUL FOR NON MOVING SUBJECTS.

AFTYPES - SINGLE SHOT: THE CAMERA WILL LOCK FOCUS AND STOP. IF YOU MOVE CLOSER OR FURTHER FROM YOUR SUBJECT BEFORE TAKING THE PHOTO, THEY WILL BE OUT OF FOCUS.

CONTINUOUS: THE CAMERA WILL CONTINUE TO HOLD AND ADJUST FOCUS AS LONG AS THE BUTTON IS HALF PRESSED. BEST FOR OBJECTS GETTING EITHER CLOSER OR FURTHER AWAY FROM YOU WHILE SHOOTING.

IF YOUR PHOTOS ARE STILL NOT SHARP YOU MAY NEED A HIGHER QUALITY LENS.

SEE THE LIGHT:

BEING ABLE TO SEE DIFFERENT TYPES OF LIGHT WILL HELP YOU ADJUST YOURSELF OR YOUR SUBJECT TO BE IN BETTER LIGHT AND CAPTURE BETTER IMAGES.

SOFT LIGHT: THE SHADOW HAS LITTLE TO NO DEFINABLE EDGE. THE LIGHT SOURCE IS VERY LARGE. MOST PLEASING FOR PORTRAITS.

HARD LIGHT: HAS A WELL DEFINED EDGE TO THE SHADOW. THE LIGHT SOURCE IS VERY HARD AND DIRECTLY HITTING YOUR SUBJECT. TYPICALLY NOT PLEASING FOR PORTRAITS BUT CAN BE FOR LANDSCAPES.

WHERE TO FIND SOFT LIGHT: SHADOWS AND SHADE ARE ALWAYS SOFT LIGHT BECAUSE THE LIGHT SOURCE IS NOT DIRECTLY HITTING YOUR SUBJECT.

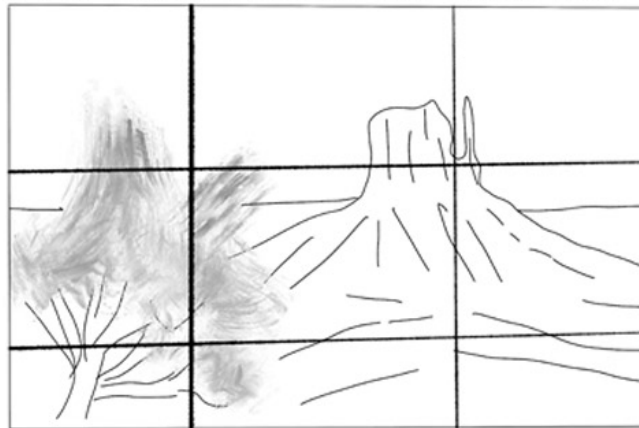
IF NO OPEN SHADE IS AVAILABLE, PLACE YOUR SUBJECTS BACK TO THE LIGHT. THIS WILL GIVE THEM A GLOWING OUTLINE AND NO HARD SHADOWS ON THE FACE.

COMPOSITION:

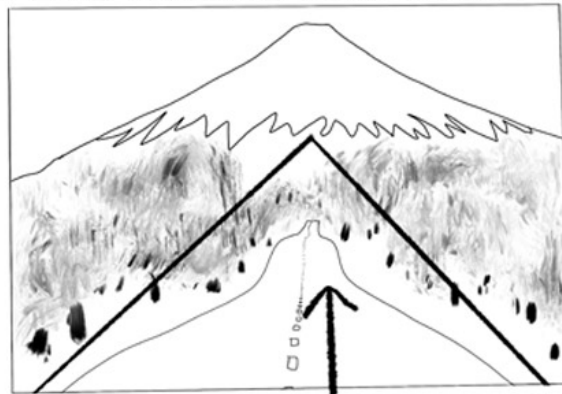
COMPOSITION IS HOW YOU FRAME YOUR PHOTO.
COMPOSITION IS JUST AS IMPORTANT AS CHOOSING
THE RIGHT CAMERA SETTINGS AS IT DIRECTS WHERE
YOU WANT YOUR VIEWERS EYES TO GO.

BASIC COMPOSITIONS

RULE OF THIRDS: PLACE YOUR SUBJECT ON ONE OF
THE INTERSECTING POINTS TO ADD VISUAL INTEREST.



LEADING LINES: USE SURROUNDINGS ELEMENTS LIKE
ROADS, TREES, LAMPPOSTS, BUILDINGS, ECT TO LEAD
THE VIEWER'S EYE WHERE YOU WANT THEM TO LOOK.



PROTIP: IF SOMETHING "JUST ISN'T WORKING" TRY TO
RAISE OR LOWER YOUR CAMERA TO GET A NEW AND
INTERESTING PERSPECTIVE.

TERMS:

RESOLUTION: THE AMOUNT OF PIXELS IN AN IMAGE.

RAW: RAW IS NOT AN ACRONYM. IT IS AN IMAGE FILE FORMAT THAT HAS ALL OF THE RAW SENSOR DATA GIVING YOU THE MOST FLEXIBILITY DURING EDITING.

FOCAL LENGTH: THE DISTANCE BETWEEN THE SENSOR AND THE LENS GLASS MEASURED IN MM. SMALL FOCAL LENGTHS, SMALLER THAN 40MM HAVE A WIDE FIELD OF VIEW. FOCAL LENGTHS LARGER THAN 60MM HAVE A NARROW, TELEPHOTO FIELD OF VIEW

BOKEH: THE OUT OF FOCUS AREA BEHIND YOUR SUBJECT.

METERING: FOUND WITHIN THE VIEWFINDER THE LIGHT METER IS USED TO EVALUATE THE OVERALL BRIGHTNESS OF A SCENE FOR YOU TO DECIDE HOW MUCH YOU NEED TO CHANGE YOUR EXPOSURE.

STOP OF LIGHT: MEASUREMENT OF HOW MUCH MORE OR LESS LIGHT YOU NEED TO PROPERLY EXPOSE AN IMAGE. IE. "THE METER SAYS THIS PHOTO IS 1 STOP UNDEREXPOSED"

BRACKETING: TAKING A SERIES OF MULTIPLE PHOTOS AT DIFFERENT EXPOSURES. MOST USED TO EDIT TOGETHER TO CREATE RICHER COLORS AND MORE DETAILS IN THE SHADOWS OR HIGHLIGHTS.

GOLDEN HOUR: BEAUTIFUL NATURAL LIGHT FROM WHEN THE SUN IS LOW IN THAT SKY. IT'S THE HOUR RIGHT AFTER SUNRISE AND AN HOUR JUST BEFORE SUNSET.

CHECKLIST:

**BEFORE GOING OUT ON ANY SHOOT
MAKE SURE YOU HAVE THE FOLLOWING.**

- CAMERA
- LENSES
- BATTERIES
- MEMORY CARDS
- FLASH
- CAMERA BAG
- TRIPOD

**BEFORE YOU START SHOOTING MAKE
SURE YOU HAVE DONE THE FOLLOWING.**

- SET YOUR CAMERA TO SHOOT IN RAW
(CARD 14)
- SET THE CORRECT WHITE BALANCE FOR
THE LIGHT YOU ARE SHOOTING UNDER
- FORMATTED YOUR MEMORY CARD WITHIN
THE CAMERA TO REDUCE THE RISK OF
CORRUPT FILES.

**POST A SELFIE OF YOU USING THESE CARDS ON
INSTAGRAM WITH THE HASHTAG
#CONQUERYOURCAMERA**

AND WHEN YOU GROW OUT OF THESE CARDS,
PLEASE DON'T THROW THEM AWAY, PASS THEM
ON TO SOMEONE ELSE JUST STARTING OUT ON
THEIR PHOTOGRAPHY JOURNEY!

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