*A – Z of Photography*

Aperture

* The lens’ aperture is a mechanism that controls the amount of light entering the camera. The aperture influences picture brightness and regulates depth of field.
* The depth of field within your photograph is controlled by the aperture. Changing the setting will change the appearance of the image. A narrow depth of field will isolate the main subject by making it sharp against a softer background. This emphasises your main subject, e.g. wildlife, and it will stand out and hold the viewer’s attention.
* By contrast, a wide depth of field will give you a crisper and clearer appearance to all aspects within the frame. This choice is popular will landscape photographers; you might want the gate in the foreground of your photo to be as clear as the mountains behind it.
* The aperture of the lens, the camera’s shutter, and the ISO combine to produce a balanced exposure, i.e. an image which is neither too bright nor too dark. When photographing in poor light a larger aperture will let in more light. This will help to reduce camera shake as more light can enter the lens within the available time.
* You need to be cautious when using aperture settings at both extremes. Large apertures e.g. F4, and small apertures e.g. F18, may produce some distortion, depending on the lens you are using.

*A – Z of Photography*

Bracketing

* Challenging lighting conditions may make your image either too bright or too dark. Sunsets can be tricky; compared to your foreground the sky is very bright. Another example is photographing a person against the light. Your camera will take an adequate picture but you may find it difficult to produce the image you want.
* Overcome this by taking a series of photos of the same subject with slightly different exposures, then choose the one which looks best. This technique is called bracketing. Your camera may help you automate the process with a pre-determined range of exposures.
* Many cameras have a control called exposure compensation. With it set your camera to take multiple shots of your picture, either under or over exposed compared to your camera’s light meter. With practice you will anticipate and overcome your lighting problems.
* You don’t need to use a specific bracketing control to tackle difficult exposures. With a digital SLR camera in manual shooting mode use the camera’s exposure indicator to under and over expose your image, then check your results in the LCD monitor.
* The most important thing when using your bracketing control is to make sure you turn it off after you have finished. If you don’t many of your photographs will be poorly exposed until you discover your mistake. And photography is like fishing; the best ones get away!

*A – Z of Photography*

Cameras

* A camera is an optical instrument which stores images. Light travels through the lens and records an image of the scene facing the photographer on either photographic film or the camera’s digital sensor.
* In recent years digital photography has overtaken film technology to the point that film is now only used for specialist work. The quality of modern digital sensors give photographers ample scope for producing dramatic and striking photographs.
* The rapid adoption of smart phones has put photography within the reach of most of us. They offer us the opportunity to capture important events and in many ways they are an ideal photographic solution. After all, the best camera in the world is the one you have with you!
* Smart phones and basic ‘point-and-shoot’ cameras offer little ability to the photographer and to interpret the scene creatively. It is difficult to vary the depth of field as the shutter speed is also determined for you. For these reasons bridge cameras and digital SLR cameras remain popular, albeit expensive.
* Many photographers are tempted with the latest digital SLR offering, which comes with a lens as a kit. Keep in mind the lens is very important in the process of producing accurate images, so when buying new equipment make sure you buy a lens that will suit your style of photography.

*A – Z of Photography*

Depth of Field

* The aperture of your camera’s lens determines the depth of field in your photograph. The depth of field is the area within your image which has an acceptable level of sharpness. You set your depth of field by focusing on a particular point within the scene. Your point of focus will always be within your depth of field.
* A narrow depth of field is selected to emphasise a particular subject within the composition. For instance a hare in a field needs to stand out from the grass around it. This effect is achieved by focusing on the hare with a narrow depth of field set on your camera and lens.
* A photograph with a wide depth of field allows the viewer to enjoy the crispness of the image in all areas. An upturned boat might look best if other boats were sharp too. A wide depth of field will produce this effect.
* It is a little tricky to remember aperture settings. A large aperture is one that will let in a lot of light. It will have a small f number, e.g. f4. Conversely, a small aperture will have a large f number e.g. f18.
* A good way to remember it is to keep in mind that a large f number produces a wide depth of field, a small f number produces a narrow depth of field.
* When you focus on your subject you move your depth of field to that point. The depth of field will be one third in front of that point, and two thirds behind it.

*A – Z of Photography*

Eyepieces

* The eyepiece is used by the photographer to view the scene in front. There are many different types, but they all are designed to help the photographer to compose and create their photograph when looking at the subject.
* Some basic point-and-shoot cameras have a viewfinder. This provides a slightly different advantage point from the one the lens ‘sees’, which might change the composition and it may not include 100% of the area captured by the lens.
* Other cameras rely on a LCD monitor on the rear of the camera. This can be helpful for quick composition, but is not ideal for carefully planned shots.
* SLR cameras are so called because you ‘see through the lens’ itself. As a result you photograph exactly what you see in the eyepiece. SLR eyepieces often have an optional rubber eye cup which is useful for wearers of glasses. They may also have an adjustable dioptre. With this you can adjust the eyepiece so that you can see the scene clearly through the lens without wearing glasses or contacts.
* The viewfinder is often overlooked when it comes to camera cleaning. A soft cloth to remove fingerprints will make it much easier for you to accurately compose your picture. You should not need to remove the eyepiece itself, any marks on it will be on the outside.

*A – Z of Photography*

Filters

* Many cameras allow the photographer to use glass filters on the front of the lens to change the appearance of their image. These relatively inexpensive accessories will earn their keep in your camera bag.
* Glass filters are used to compensate for the effect of different sources of light. All sources of light have a colour temperature. Fluorescent light has a blue tinge and incandescent light (traditional light bulbs) produce a yellowish light. Our eyes and brain adjusts the appearance of the light so that we don’t notice colour casts, but your sensor isn’t able to. These days it is much easier to use photo editing software to remove a colour cast afterwards than it is to find exactly the right glass filter.
* Special effect filters such as starburst make a dramatic effect, but many photographers believe filtration should be subtle, it should emphasise the essence of the image, rather than distort it.
* Keep a skylight or UV filter on your lens. They have little impact other than to protect your valuable lens from being scratched or getting dirty. Used regularly you don’t need to clean your lens at all, only your filter.
* Another useful filter is the polarising filter. This darkens skies, and makes clouds more dramatic. It reduces reflections and saturates colours. Having lenses with the same size front glass element allows you to use your filters interchangeably.

*A – Z of Photography*

Grainy Effects

* we tend to associate the term grain in a photograph with photographic film. The digital equivalent is called noise, although the appearance of either is similar. In either case the problem arises when there is too little data being produced to generate a crisp, clear, bright image.
* Many digital cameras have a ISO setting which controls the appearance of quality in the image. A low ISO number (e.g. 200) offers the highest quality. In digital terms the activation of the maximum number of pixels in the camera’s sensor will produce a crisp and clear image.
* A grainy appearance in your image is the result of using a high ISO setting to balance the exposure. How high can you set your ISO so before visual problems appear? That depends on which camera you are using. Experiment with different ISO settings and compare your results.
* Higher ISO settings are often selected when the available light levels are low. This allows the camera’s shutter to operate quickly enough to prevent camera shake. A small increase in the ISO setting will not cause a problem.
* Photographing moving objects can also associated with the appearance of grain. Photographers try to ‘freeze’ motion by using a high shutter speed, so they need to select a high ISO setting to balance their exposure.
* Some photographers want grain. Photographs with a vintage theme can look good in grainy monochrome. This is best at the editing stage using a digital noise filter.

*A – Z of Photography*

Histograms

* Experienced digital photographers talk about checking their histogram; what does this mean? Well, a histogram is a graphical representation of data, or put basically it’s a graph. It shows the current tonal range in your image.
* The tonal range is the range of brightness values in the image. The histogram shows you how much of your image is pure black, how much is pure white, and how much falls in between. Don’t be confused with thinking this is about black-and-white photography, a histogram is available for both colour and monochrome images.
* Do you remember seeing an image which looks a little flat? It usually means that the image is suffering from low contrast and you can use the histogram to establish the problem. A histogram with too much pure black or pure white means that you will have lost detail in your image, perhaps with excessive editing. You may not be able to see it easily but it will affect the appearance of your photo.
* Many types of photographic software will allow you to see your histogram. In Photoshop look at it in an adjustment called Levels. It looks a little like a mountain range.
* You can alter your histogram quite easily by using the sliders below the graph. The adjustment of your histogram to prevent clipping of your data will result in a much crisper, stronger image.

*A – Z of Photography*

Image Editing Software

* Digital editing is the process of altering your photo. You might do this to improve its appearance or to change its size. Many automated cameras, e.g. smart phones and point and shoot cameras will alter your image on your behalf. They may adjust the exposure, the colour and perhaps the contrast. However the user is unable to determine the appearance of the image.
* More advanced cameras assume you want to take editorial control of your image. These cameras often come with some editing software which will allow you to edit your picture by cropping it, change the level of contrast and adjust the exposure. These are valuable tools but far more is possible with dedicated, third party software.
* Good photo editing software will allow you to remove distracting highlights, unwanted features and colour casts. You can sharpen your image so that it appears punchy. Industry standard products are produced by Adobe, of which the Photoshop is probably the best known.
* Adobe offer the newcomer to editing a very affordable product called Photoshop Elements. It offers enormous potential for you to improve your images, and there are many other manufacturer’s products worth considering.
* Newcomers to editing images can find it all rather confusing at first. Further education colleges offer evening classes to get you started, and there’s a host of websites providing online tuition for you to try.

*A – Z of Photography*

JPEGS

* A JPEG is a format for compressing your digital image. This has the effect of making your file smaller, but it can also reduce the appearance of your image. JPEG’s are known as having a lossy format, in that not all the quality of the image will be retained. This contrasts with other formats described as lossless.
* Minimal compression of your image will reduce its size without making it appear less attractive. Our eyes are not as sensitive as your sensor to bright whites and pure blacks, so data can be removed without affecting the photo’s appearance. However more compression will become noticeable, particularly when printed.
* Small JPEGs are perfectly acceptable for emailing images which people will view on their computer. It is also the ideal format for web usage. However if you are interested in producing high-quality printed images you will need to save your image as a large JPEG.
* Saving images as JPEGs means you need less space to store your photographs on your computer. They will also be quicker to email to your friends and family.
* Photo editing software lets you decide how much compression you want for your image. Typically you’ll have a sliding scale to adjust from 1 to 10. A setting of between 7 and 10 will allow you to reduce the size of your image without reducing its appearance, whereas a print created with the scale set at 1 will look poor.

*A – Z of Photography*

Kelvin

* The term Kelvin as used in photography is a measurement of colour temperature. All photographic sources of light have their own colour temperature. Your camera may give you the opportunity to change the colour temperature of your shot to make it either more realistic or to improve it creatively.
* We can’t trust our eyes to gauge the colour temperature of light because our eyes and brain make all sources of light appear neutral. Even the various forms of daylight vary considerably in their colour temperature.
* Your camera may well have some set colour temperature settings such as shade, cloudy and full sun, but these steps on the scale may not be accurate enough for your needs.
* The colour temperature scale in photography goes from very cold and blueish light to a bright red-orange. Familiar sources of light photographers grapple with include candlelight at 1,600K, fluorescent tubes at 4000 K-5000 K and shade on a cloudy day at 7000k. Daylight is approximately 5600K.
* In tricky lighting take your first photo with your colour temperature on auto and view the results in your LCD monitor. You can then adjust your colour temperature manually on the principle that a lower colour temperature will cool your picture, and a higher colour temperature will warm it.

*A – Z Photography*

Lenses

* Camera lenses are optical instruments used with a camera body to record images of objects on a digital sensor or film. The lens may be fixed to the camera or interchangeable with other lenses.
* Modern photographic lenses often offer a range of focal lengths, apertures and shutter speeds to provide full creative potential for the photographer.
* Lenses are comprised of a series of glass elements used to correct optical aberrations; they are also multicoated to minimise lens flare.
* Photographic lenses are either fixed, in that there focal length remains constant, or zoom where the photographer can alter the lens’s focal length.
* Zoom lenses typically have a particular focal length associated with particular genres of photography. Telephoto lenses allow you to capture close-up photographs of distant objects, e.g. wildlife. Wide-angle lenses are very common and are used to capture scenes in confined spaces and to produce dramatic landscapes.
* In between telephoto and wide-angle, normal lenses are used to portray the world much as we see it. Specialist lenses such as macro lenses are used to photograph very small objects.

*A – Z Photography*

Meters

* The camera’s meter measures the level of light available in your scene. Modern meters usually have three choices; matrix or evaluated metering, spot metering or centre-weighted metering.
* Matrix metering is highly accurate and it is the most used. Your meter compares its results with a large database of shots previously taken to gauge the correct setting required. Many photographers use this setting exclusively.
* Spot metering calculates the camera’s settings by basing the light levels on one small area within the frame. This can be helpful in tricky lighting, but the results can be unpredictable. Centre weighted metering places the emphasis on measuring the light in the centre of the frame, e.g. a traditional family portrait.
* A portrait taken against strong back lighting may be tricky for your matrix metering. In these instances you might consider spot metering your subject to get it correctly exposed, although your background will be very bright. It might be best to bracket your shots (take multiple shots at slightly different exposures).
* Do remember to change your meter back to matrix metering after you have experimented with it, otherwise your future results will be disappointing.

*A – Z Photography*

Normal Lenses

* Normal lenses let us photograph the world as we see it with our eyes, they are neither wide-angle or telephoto. With effort they can be very effective creative tools. They don’t rely on dramatic focal lengths to produce impact in your image, instead they encourage you to find interesting vantage points, shapes and sources of light to transform your photograph.
* Normal lenses are typically small and therefore light to carry. Their modest focal length means that your camera will be less prone to camera shake at slower shutter speeds. This is particularly useful when you are photographing in low light.
* Some photographers find normal lenses particularly useful. A focal length of between 50mm and 70mm is often used as a portrait lens; a 70 mm portrait lens is considered to be flattering. It offers sufficient depth of field to make the model stand out against the background without distorting the perspective. It looks natural.
* Some normal lenses are also fixed lenses, in they don’t zoom. A 50mm f1 .8 lens is a good example. It’s fixed focal length simplifies its construction and keeps it very affordable. It will give you a wide depth of field to isolate your subject against the background. It’s modest length will make it less prone to camera shake than many lenses.

*A – Z of Photography*

Overexposure

* From time to time most of us find one of our photographs is overexposed. The photograph is very bright and the detail in the picture is lost. A badly overexposed photographed is beyond the scope of photo editing software such as Photoshop.
* The light meters in today’s cameras will get the exposure right on most occasions. Of the three metering options available, matrix or evaluative metering is the most reliable. Sometimes the problem is associated with your camera’ settings. If your camera is left accidentally on centre weighted metering or spot metering you may find some of your pictures are overexposed.
* Your camera’s exposure compensation dial is designed for you to take manual control over your metering in difficult lighting situations. This can be an effective way of getting the shot you want, but it is very important that you switch it off afterwards or your exposures will be unpredictable.
* A darkish subjects with bright backgrounds pose challenges for your meter, the dynamic range is too great. If your subject is key such as a portrait you can centre weight or spot meter, leaving the background overexposed. The contrast between the sky and the foreground in a sunset can be difficult, so try metering for the brightness of the sky and your foreground will be in silhouette.

*A – Z of Photography*

Pixels

* The word pixel is created from two separate words, picture and elements. A pixel is the smallest element in the screen of a display device. Display devices include your computer screen, your camera’s sensor and it’s LCD monitor.
* The volume of pixels is used as a measure of resolution. An inkjet printer might have 600 ppi, or 600 pixels per inch. The higher ppi the greater the resolution.
* In colour devices the individual pixels will be specific to a colour in order to capture all the colours andpresent them visually.
* Cameras are often sold by their megapixels; a megapixel is 1 million pixels. However not all pixels are the same. A basic ‘point and shoot’ camera and a professional digital camera with a full frame sensor may both be described as having 16 million pixels. However the more expensive camera’s sensor will be bigger as each pixel will do more. It will offer more dynamic range (it will cope with high contrast), it will be less prone to noise or graininess, and more efective in low light.
* A professional printing company may ask you to prepare your images for printing by using a particular ppi. You need to do this just before you save your image, using photo editing software.

*A – Z of Photography*

Quick Shooting Mode

* Quick shooting mode allows you to take multiple images in rapid succession, usually of the same subject. This technique is designed to help you capture objects in motion, particularly in sports photography. For instance you can capture all the different shapes a horse makes running past you.
* It is important you also select your focus mode to help you. Focus priority focus prevents the shutter firing unless your object is firmly in focus, but that might mean you miss some great shots. The alternative is to choose release priority focus where the camera will continue to shoot as long as your shutter is depressed.
* There is one more focus setting for you to think about. In single servo mode the camera focuses on your subject and the focus won’t change as long as you hold the shutter down. Instead select continuous autofocus mode so that the camera continues to refocus as your subject moves, which increases the chance of your photograph being sharp.
* Quick shooting mode has the disadvantage of being very memory hungry. All those images will fill up your memory card and subsequently your computer. It is best to if you edit your pictures carefully to make sure you are not storing images you will never use. Remember that quick shooting mode will also consume your batteries more quickly.

*A – Z of Photography*

RAW Files

* Your camera may allow you to select from a set of different formats for your images. The most common ones are JPEGs. You need a more sophisticated camera to shoot in RAW, but this format does give you a number of advantages.
* The JPEG format is very convenient and can produce a very good photograph. But the process of formatting it as a JPEG can change the colour, the brightness and the contrast without your involvement. Also extensive editing of a JPEG tends to degrade the image.
* Whereas JPEG’s compress the data in your image, RAW files are just that, i.e. the image exactly as it came out of the camera. However the camera’s manufacturer doesn’t consider RAW images as ready for printing, they expect you to edit the image first. For instance a RAW image lacks contrast because low contrast images are best to edit.
* RAW images are the best format for high-quality prints. They require quite a lot of storage space as they are big files, but though the ideal place to start if you plan to edit your images creatively. Once edited your raw image is reformatted as JPEG ready for printing.
* JPEGs are ideal for everyday use and when the highest quality image is not essential.

*A – Z of Photography*

Self-Timers

* Most cameras have a built-in self-timer. This mechanism allows you to delay the firing of the shutter for a predetermined period of time. Some cameras allow you can adjust how long the shutter activation is delayed. It is usually indicated by either a repeated sound or flashing light.
* Self-timers are often used to allow the photographer to be photographed in a group. The camera is set up on a stationary surface with sufficient delay for the photographer to join his or her colleagues. But this is by no means all that your self-timer can give you.
* Many landscape photographers are keen to get the sharpest possible image. They use a remote release to prevent disturbing the camera when they press the shutter.
* If you don’t own a remote release for your camera you can use the self-timer instead. This will work best for stationery subjects. Any motion in the fame will mean your composition will change during the time the shutter release was delayed.
* Check whether the length of shutter delay is adjustable. A short delay will minimise the impact of changing compositions with moving objects, and a longer delay will ensure you are in the correct position when shooting yourself.

*A – Z of Photography*

Telephoto Lenses

* Telephoto lenses are specifically designed to assist you in photographing distant objects. Your subject appears closer to you than normal in the viewfinder. These days telephoto lenses are usually zoom lenses, so you can change the focal length to get close and fill the frame with your subject.
* Telephoto lenses have a narrow field of view, so this excludes some of the scene in front of you. The physical length of a telephoto lens is shorter than the focal length, this is achieved to make the size of the lens more manageable.
* It is difficult to hold a telephoto lens and your camera without introducing camera shake. It is also quite heavy. If you use it all day long. You are certainly notice the weight. For short periods of time you can use fast shutter speeds to overcome camera shake, but using a tripod is ideal. Some photographers also use a cable release to prevent any movement incurred by pressing the shutter with your finger.
* Objects which are various distances from you look closely together in your viewfinder. Telephoto lenses are also associated with a narrow depth of field. This helps you make your subject stand out from its background.
* So with telephoto lenses you can bring your subject close to you and fill the frame with it. This is an ideal lens to use for shooting wildlife and action photography such as motor sports.

*A – Z of Photography*

Underexposure

* Most of us have taken photos which are far too dark where much of the detail is obscured. These photographs are underexposed. Photo editing software can help but nearly always badly underexposed images are not recoverable.
* The light meters in today’s cameras will get the exposure right on most occasions. Sometimes problems arise from the camera settings you have chosen. Of the three choices available, matrix or evaluative metering is the most reliable. If your camera is accidentally left on centre weighted metering or spot metering you may find some of your pictures are underexposed.
* And an overly dark photograph is often associated with low light shooting. With limited light available you have to work hard to achieve a balanced exposure, i.e. neither too light nor too dark. Start by increasing your ISO setting. A larger aperture will also let in more light although it will also reduce your depth of field. You can also shoot using a slower shutter speed if you prevent camera shake by using a tripod other firm surface to support your camera.
* Darkish photographs are not necessarily poor from an aesthetic point of view. Gloomy pictures look effective in capturing industrial decay and they help to generate a historical context. Slightly underexposed photographs can have a little extra gravitas, they produce a photographic style which suggests the subject should be considered carefully.

*A – Z of Photography*

Vantage Points

* Careful selection of your advantage point of view point can have a significant impact on the appearance of your photograph. I sometimes look with disappointment at photographs I’ve taken from about 5 foot from the ground, i.e. my normal standing height. These photographs can look as though insufficient effort was taken to interpret the scene and to inject some creative energy.
* Your actual subject can appear different depending on your advantage point. Animals and children look submissive. If we shoot them from above, their character and personality becomes much more obvious if we shoot from their height. The same is true of flowers.
* A useful alternative is to consider standing well above your subject. Many landscapes become more dramatic when viewed from a height and your sense of perspective will be heightened. Crowd scenes from above also have a special feel sometimes they can appear Lowery-esque.
* Photographers often experiment with the technique referred to as a frame within the frame. This involves shooting from an archway or with foliage around the edge of your frame. Done subtly it can add some impact to your photograph and generate a sense of intimacy. However, you will have two plan your photograph well as potentially have a high level of contrast between the light levels of your frame and the subject itself.

*A – Z of Photography*

Wide Angle Lenses

* The technology associated with making wide angle lenses has become far less expensive in recent years. Digital SLR cameras now often come as a kit with the body and wide angle lens.
* Wide angle lenses have lots of advantages. It’s easy to photograph in confined spaces, for instance a group of friends around a table or the architecture in a street scene. They are comparatively small and light, which makes them easier to carry and use for prolonged periods. They are less prone to camera shake than telephoto lenses. They have a wide depth of field so that the whole picture can be sharp.
* They are particularly effective with photographing landscapes. Together with the polarising filter. You will you will achieve some dramatic skies.
* You need a little care in using a wide angle lens at the very wide position. The effect of having such a wide field of view can produce a barrelling effect, i.e. vertical lines towards the edges of your photograph appear to be curving inwards. You can reduce this effect by ensuring you hold your lens horizontal with the ground or by working on your image with your photo editing software.
* Wide angle lenses can also be prone to vignetting. This refers to dark corners in your picture with the lens hood of your camera or the filter. You are using is visible in your picture. Your lens hood can be removed and special low profile filters are available.

*A – Z of Photography*

(e)Xposure

* A photograph is correctly exposed when it is neither too light nor too dark. A photographed is over-exposed when it is too light, and under-exposed when it is too dark. This is not an exact science, it is up to the photographer to determine how the image should look.
* The exposure is generated by the quantity of light of entering the lens and falling onto the camera’s sensor. Three settings determine the level of exposure, the ISO, the aperture and the shutter speed. In essence, the available light coming into the camera needs to be apportioned between these three elements.
* The graduated steps on the ISO scale, the shutter speed scale and the aperture scale are called f stops. Each step on the 3 scales is the same size. This means that if you have a correct exposure you can increase your shutter speed and decrease your aperture by the same amount and your image will remain correctly exposed. The reason for why you might want to make this change is that both the shutter speed and the aperture make a creative contribution to your image.
* It is very worthwhile getting the exposure as you want it at the time you take your photograph. You can adjust it afterwards using photo editing software, but this tends to introduce noise or grain, an effect you probably won’t want. The technique called exposure compensation allows you to ‘fool’ your camera’s meter to get your exposure correct in difficult light. Make sure you turn this setting off after you have used it.

*A – Z of Photography*

Yellow Filters

* Many photographers who developed their skills prior to the arrival of digital photography refer to using coloured filters to make their image as realistic as possible when shooting with black-and-white photographic film. They know that a strong yellow filter will help to darken the skies, and make their clouds stand out more. This wasn’t done to make a dramatic effect, but to make it appear natural.
* The use of filters with digital cameras needs to be thought through carefully. The more marked effects such as polarising filters will generate problems with some cameras when using matrix metering. In these instances, it’s probably better to switch to centre weighted metering.
* Yellow and many other strongly coloured filters are largely redundant in digital photography. If you plan to produce black-and-white photographs. After all,. Your photograph is first taken starts off in colour, and you then need to change it to black-and-white using photo editing software.
* If you don’t have access to photo editing software . You could use an subtly coloured filters. For instance, a warm up filter to give your picture is a little more glow and to compensate for the effect of ultra violet light.

*A – Z of Photography*

Zoom Lenses

* Zoom lenses allow the user to vary the focal length of the lens in order to create the preferred composition. By changing the lens’s focal length the subject will appear nearer or further from the photographer.
* Zoom lenses are described by their aperture and their focal length, such as F2 .8 70mm-20mm. By changing the lens’ focal length the photographer can exclude distracting highlights on the edge of the image, and zoom in on the subject in order to fill the frame.
* Zoom lenses are now available at virtually all focal lengths, including wide-angle, normal and telephoto. They are relatively complex lenses and so relatively expensive to buy. However, the convenience of zoom lenses usually makes the expense worthwhile.
* Many companies produce super zoom lenses, which zoom from wide-angle to telephoto. Some caution should be exercised in buying one of these lenses. They may be very tempting because it seems you might only need one lens, but in reality their optics aren’t particularly high quality. Superzoom lenses often don’t have a large maximum aperture which limits your ability to set your subject apart from the background by using a narrow depth of field.
* Zoom lenses can be moderately heavy to use, particularly those of a professional quality. Like all lenses they should be protected in a camera bag. And with a glass filter.