How to hold a camera

It's worth taking a few minutes to practise holding your camera before you start shooting – you'll get sharper shots

FINGER
The camera body is designed to be gripped with your right hand and your index finger over the shutter release. You should be able to press the button without having to reposition your grip.

HAND
Rest your lens in your left hand. You should be able to twist the barrel of the lens to zoom or focus with this hand, leaving your right hand to grip the camera body.

ELBOWS
Tuck your elbows into your body to keep your camera sturdy. The further out your elbows are, the more unstable you will be.

EYEBROW CONTACT
Lift the camera up to your eye and rest the viewfinder against your eyebrow. This makes another point of contact on the body for more stability.

BACK PANEL CONTROL
With your hands in the correct position, your thumb is well placed to access the controls on the back of the camera to alter the shooting settings.

PORTRAIT
If you need to switch your camera to a portrait orientation then turn it over so the shutter release sits at the top. If you do it the other way around your arms will become all twisted up!

LEGS
Place your legs a little apart so you're balanced. If you're leaning in to take a shot then move one foot forward to create a sturdier body shape.

TAKE A MAT
When kneeling to take shots outdoors, you might get a wet or dirty knee. Take a mat or a plastic bag to place under your knee for comfort and to avoid ruining your clothes.

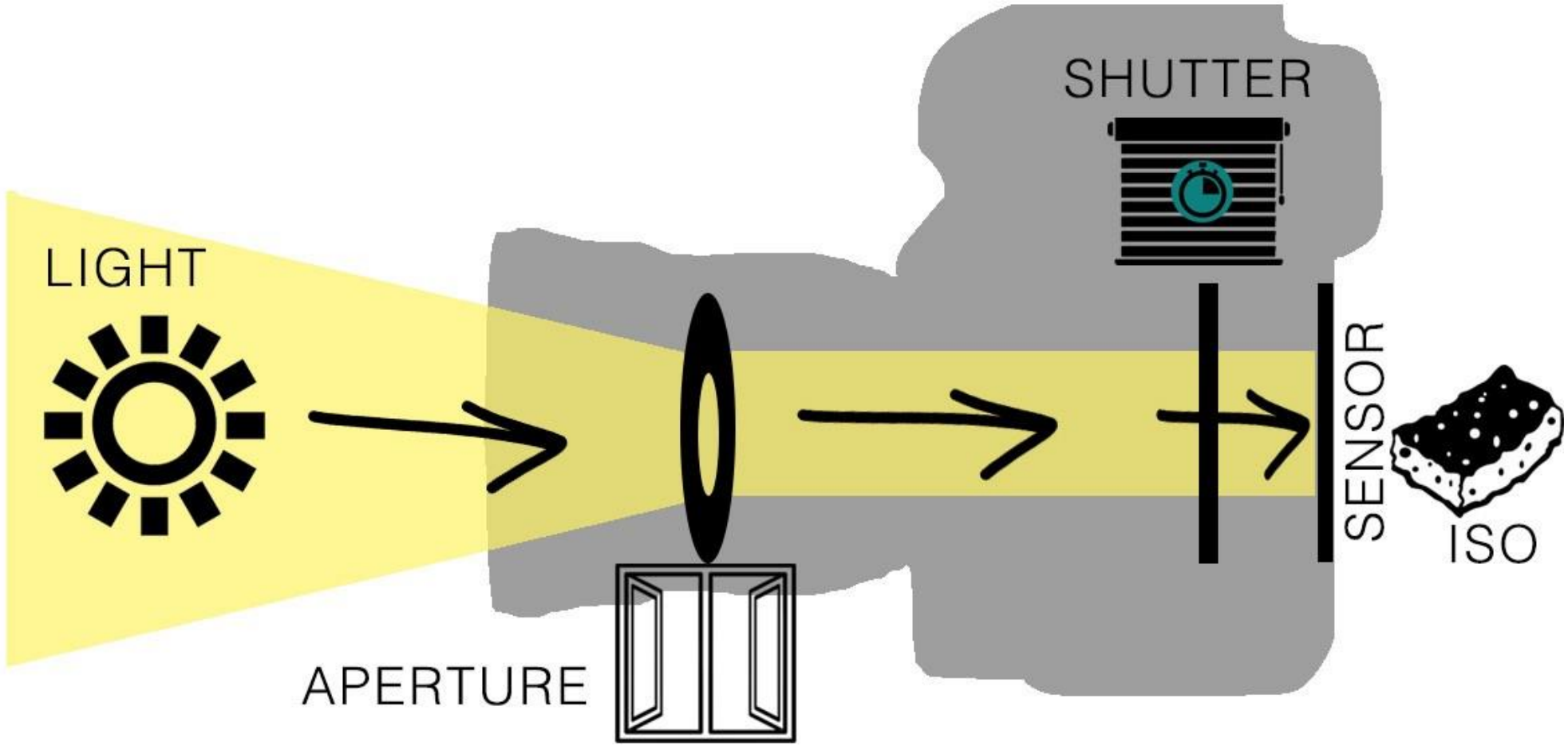
BRING ONE LEG UP
By coming down into a crouching position and bringing your leg up you can turn your body into a human tripod. Place your elbow on your knee to connect your leg and arm together, creating a braced position so you don't wobble around.

REST ELBOWS
If you have a surface area in front of you, lean your elbows onto it to steady yourself. Look for level surfaces, such as a table or wall.

CONTROL YOUR BREATHING
Breathe out when you take a shot. If you hold your breath or breathe in, you'll find you move around a lot more. It's amazing how much of a difference controlling your breathing can make.

LEAN IN
Leaning against a wall creates instant support for your camera. This can be useful when shooting at slow shutter speeds without a tripod.

TAKING A PHOTO



EXPOSURE ELEMENTS

ISO:

HOW SENSITIVE YOUR CAMERA'S SENSOR IS TO THE LIGHT.

APERTURE:

HOW WIDE YOUR LENS OPENS TO LET IN LIGHT.

SHUTTER SPEED:

HOW FAST YOUR SHUTTER OPENS & CLOSES TO LET LIGHT REACH YOUR SENSOR.

ISO

100 200 400 800 1600 3200 6400

DARKER
[LESS SENSITIVE; NOT SOAKING UP AS MUCH LIGHT]

SMOOTH IMAGES

LIGHTER
[MORE SENSITIVE; SOAKING UP MORE LIGHT FROM THE SCENE]

GRAINY IMAGES

CHOOSE THE LOWEST POSSIBLE ISO.

100 200 400 800 1600 3200 6400

ON A BRIGHT, SUNNY DAY:
100

PARTLY CLOUDY OR BRIGHT SHADE:
200

INSIDE ON A SUNNY DAY, BRIGHT WINDOW LIGHT:
320-400

CLOUDY DAY OR DARKER SHADE:
400

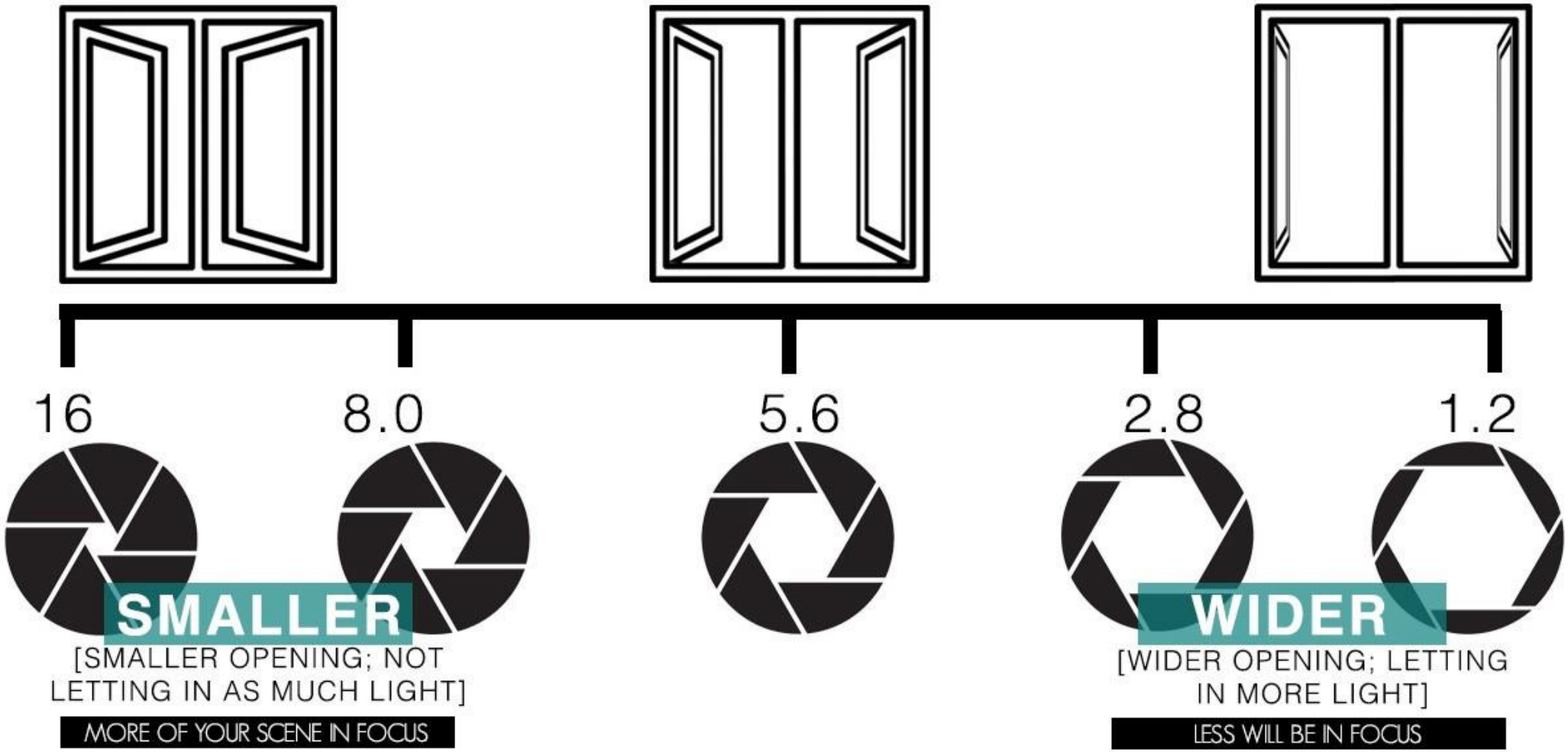
INSIDE ON A CLOUDY DAY, NOT MUCH NATURAL LIGHT:
640-800

INSIDE WITH VERY DIM LIGHTING:
800-1000

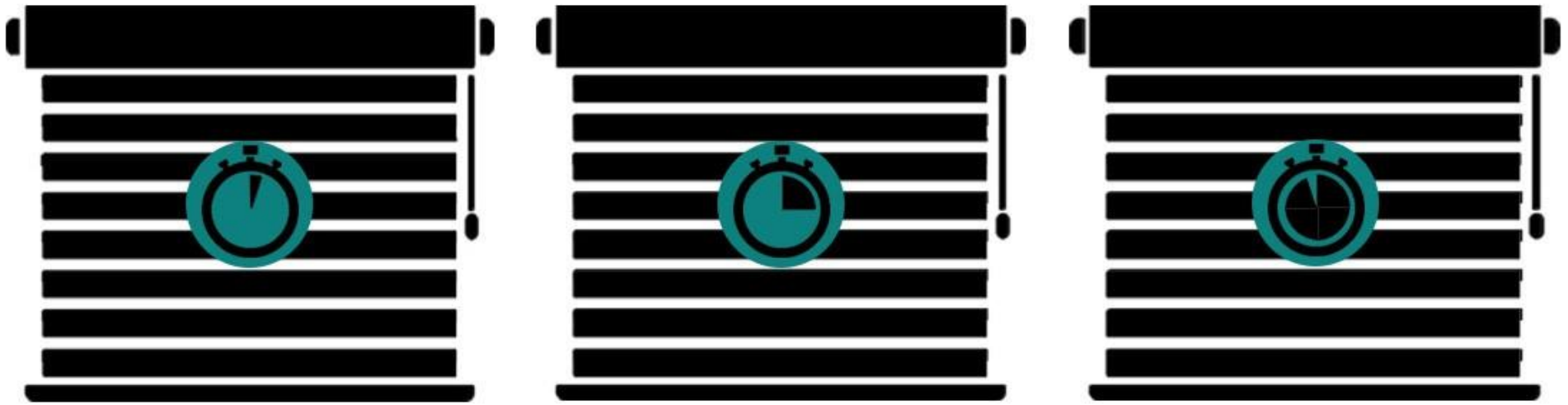
EVENING OR VERY OVERCAST & DARK SKIES:
1000-1600

NIGHTTIME, VERY LOW LIGHT:
3200+

APERTURE


16
8.0
5.6
2.8
1.2
SMALLER
[SMALLER OPENING; NOT LETTING IN AS MUCH LIGHT]
MORE OF YOUR SCENE IN FOCUS
WIDER
[WIDER OPENING; LETTING IN MORE LIGHT]
LESS WILL BE IN FOCUS

SHUTTER SPEED



1/1000 1/500 1/120 1/30 1/8 1/2

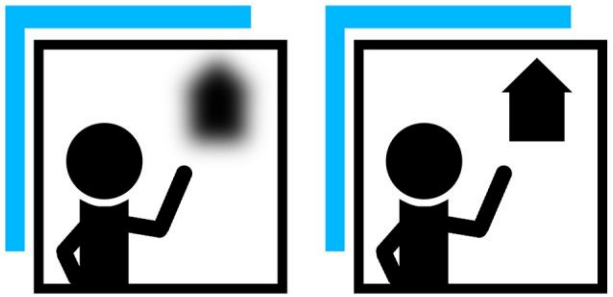
FASTER SPEED
[WON'T LET MUCH LIGHT THROUGH]

SLOWER SPEED
[OPEN LONGER, LETTING MORE LIGHT IN]

MOTION IS STOPPED

MORE MOTION BLUR

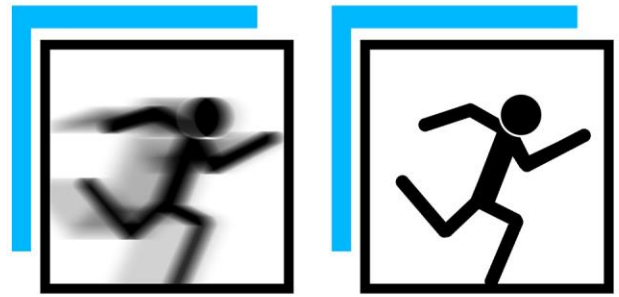
1/125	1/160	1/200	1/250	1/320	1/400	1/500	1/1000
STILL OBJECTS	PORTRAIT SUBJECTS	PORTRAIT SUBJECTS (KIDS)		PORTRAIT SUBJECTS (FAST-MOVING KIDS)		RUNNING KIDS/SLOWER SPORTS SHOTS	CAPTURING FAST MOVEMENT & FASTER SPORTS



f/1.8 < f/11

aperture (bokeh/blur < sharp)

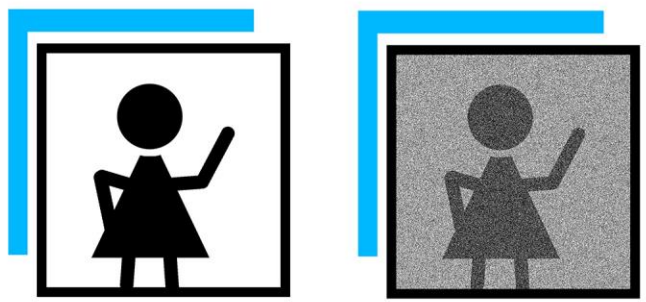
shutter speed (motion blur < freeze)



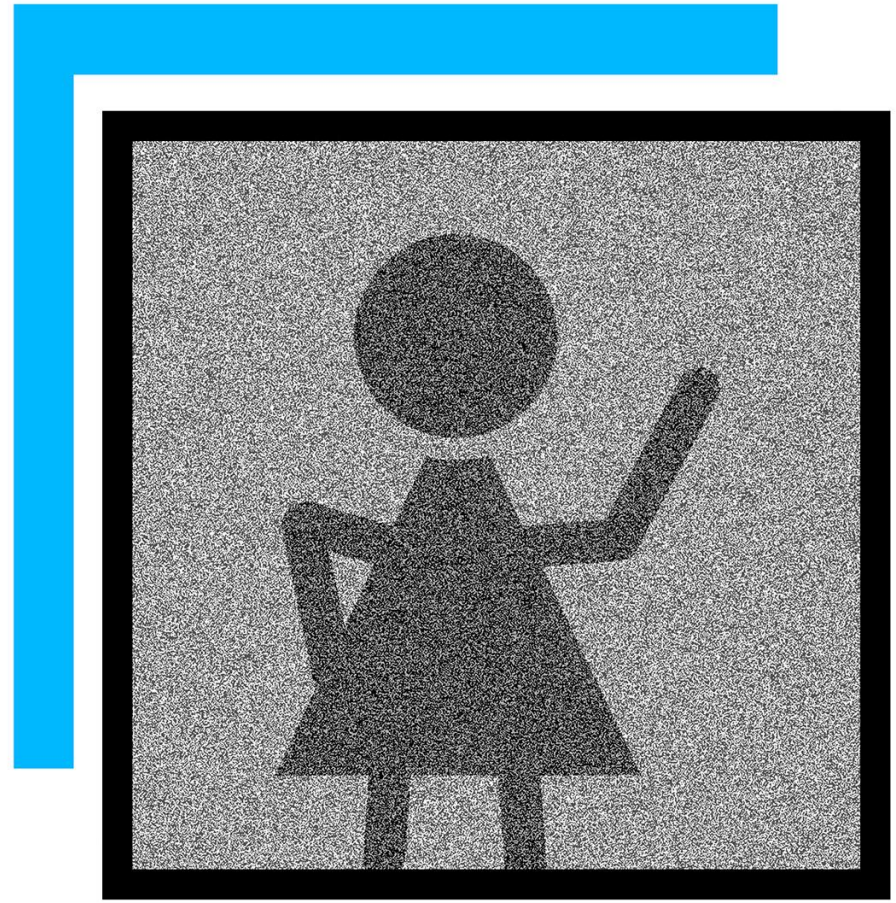
1/25 sec < 1/1000 sec

the **exposure triangle**

iso (increased image quality < noise)

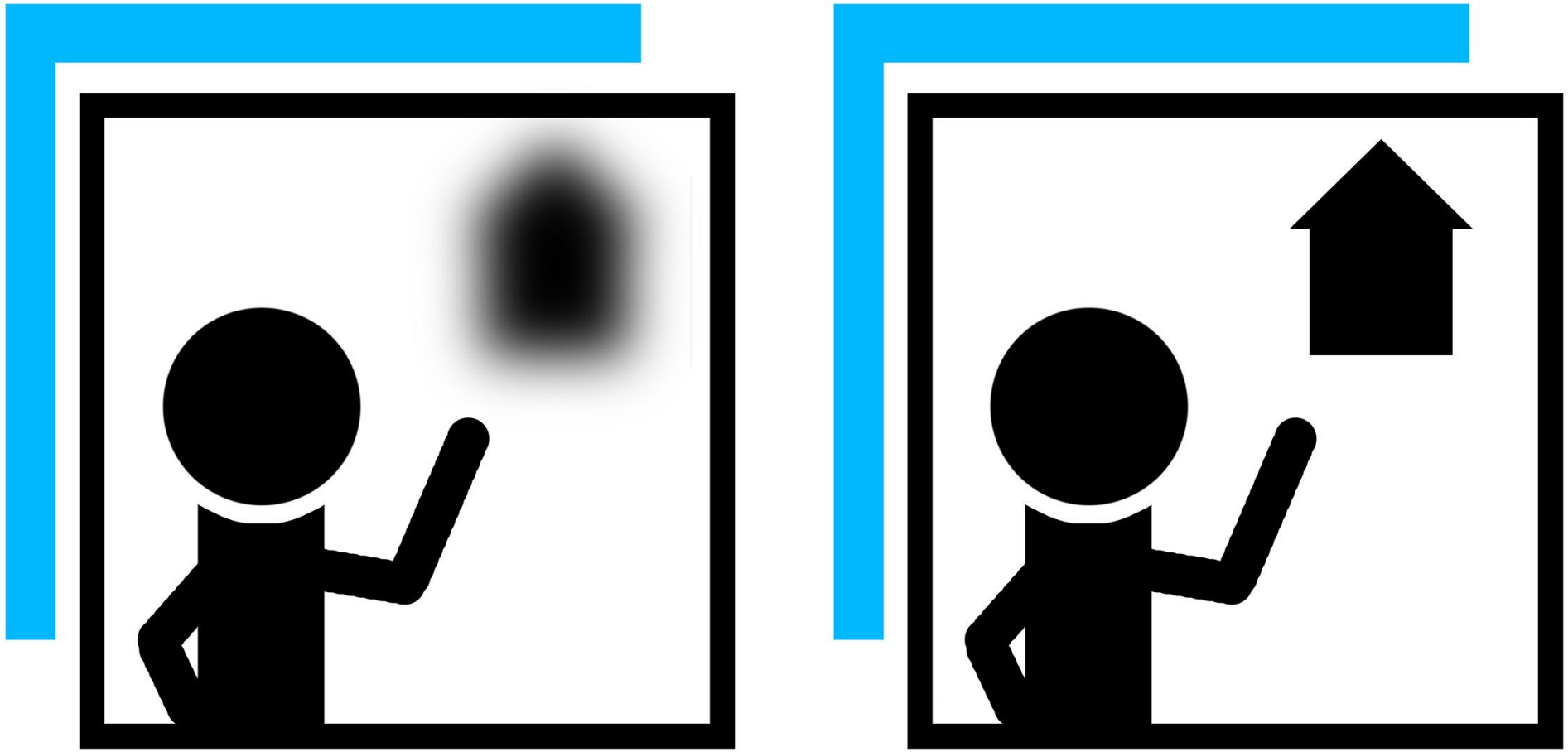


ISO100 < ISO3200



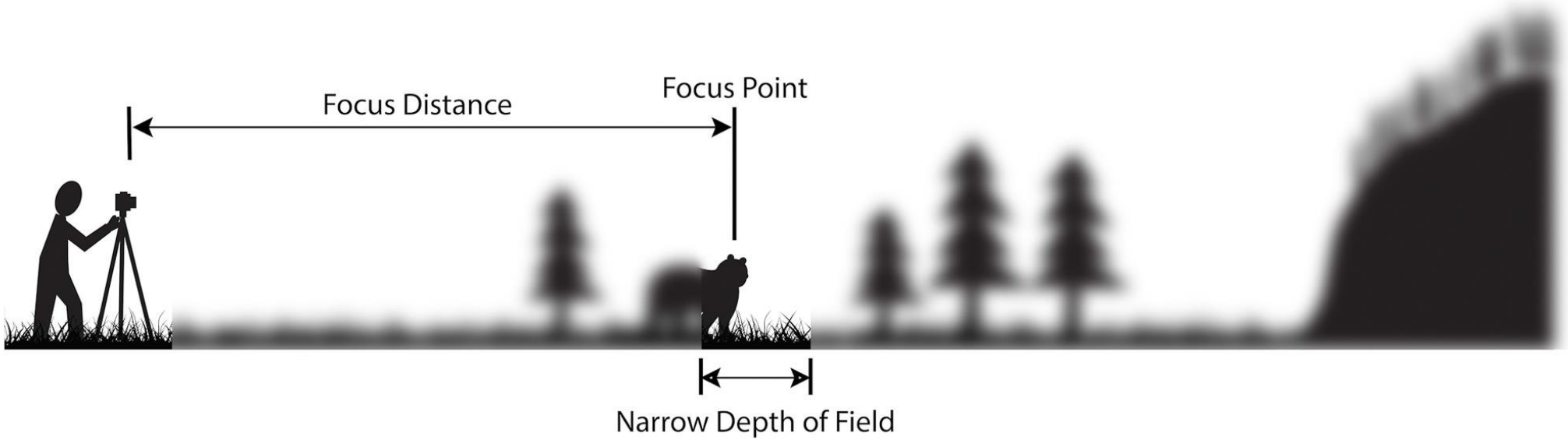
ISO100 < ISO3200

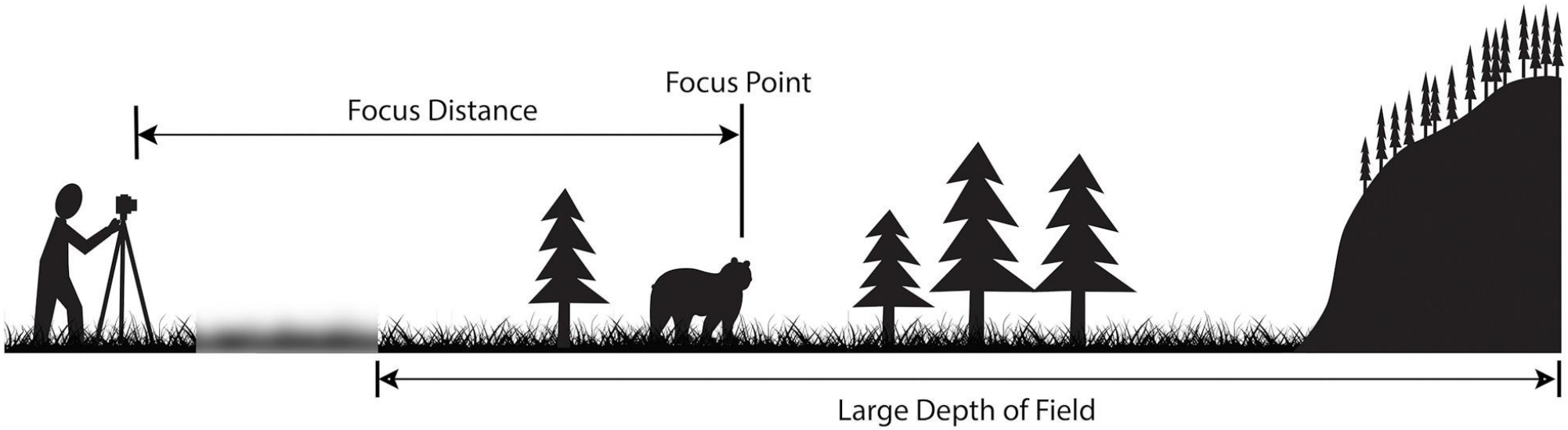
1/25 sec < 1/1000 sec



f/1.8 < f/11

Depth of Field (DoF)





Depth of Field (DoF)

https://www.camerasim.com/original-camerasim

RAW v J-PEG

RAW

RAW files are uncompressed and contain all the data captured by the camera's sensor, resulting in larger file sizes but preserving more detail and allowing for greater editing flexibility.

J-PEG

JPEGs, on the other hand, are compressed, leading to smaller files but also a potential loss of quality and limited editing options

RAW v J-PEG

RAW:

File Size: Larger, as it contains all the uncompressed image data.

Image Quality: Higher, with more detail and a wider dynamic range.

Editing Flexibility: Greater, as you can make significant adjustments to exposure, white balance, and more without degrading image quality.

Processing: Requires post-processing in software like Adobe Lightroom.

RAW v J-PEG

JPEG:

File Size: Smaller, due to compression.

Image Quality: May be lower than RAW, as compression can result in some detail loss.

Editing Flexibility: Limited, as compression reduces the amount of data available for editing.

Processing: Processed in-camera, ready to use immediately