

## Chapter 1 : User Guide for Nikon 1 and COOLPIX Camera, Free Instruction Manual - 1

*A User's Guide to the View Camera: Third Edition and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.*

Check out our free Ultimate Guide to Photography for Beginners. Whilst that is fine for some, it may not be long until you crave the creative control that inspired you to purchase a DSLR in the first place, but where do you begin? If you consider yourself a beginner who is unsure of how to make the most of your camera, this post is designed for you. Note to Mirrorless Camera Owners: Master Shooting modes The best place to start is with shooting modes. Below, I have given each abbreviation for the given mode. When this is selected, you as the photographer set the aperture and the camera will automatically select the shutter speed. So what is aperture and when would you want to control it? The aperture is the size of the opening in the lens through which light is allowed to pass whenever the shutter is opened – the larger the aperture, the more light passes through. Therefore, a larger aperture a wider opening has a smaller f-number e. Reducing the aperture by one whole f-stop, e. Aperture is one of the most important aspects of photography as it directly influences the depth of field – that is, the amount of an image that is in focus. A large depth of field achieved by using a small aperture large f-number would mean that a large distance within the scene is in focus, such as the foreground to the background of the landscape below. This is often used when shooting portraiture or wildlife, such as the image below, to isolate the subject from the background: Read more about Aperture Priority Mode. The shutter speed, measured in seconds or more often fractions of a second, is the amount of time the shutter stays open when taking a photograph. The longer the shutter stays open, the more light passes through to the sensor to be captured. You would select a short shutter speed if you wanted to freeze a fast moving subject, such as shooting sports, action or wildlife, for example: To capture the motion of the waves, and render the water with a soft, milky texture, a shutter speed of 6 seconds was used here So whilst you worry about what shutter speed you need for a given photograph, the camera will determine the appropriate aperture required to give the correct exposure. In program mode, you are able to set either the aperture or shutter speed, and the camera will maintain the correct exposure by adjusting the other one accordingly, i. This gives you additional freedom that using either aperture priority or shutter priority cannot give without switching between shooting modes. Manual M Manual mode is exactly what it sounds like, you are given full control over the exposure determination, setting both the aperture and shutter speed yourself. The term originated in film photography, where film of different sensitivities could be used depending on the shooting conditions, and it is no different in digital photography. Low ISO numbers If shooting outside, on a bright sunny day there is a lot of available light that will hit the sensor during an exposure, meaning that the sensor does not need to be very sensitive in order to achieve a correct exposure. This will give you images of the highest quality, with very little grain or noise. A high ISO number, such as ISO, will increase the sensitivity of the sensor, effectively multiplying the small amount of available light to give you a correctly exposed image. This multiplication effect comes with a side effect of increased noise on the image, which looks like a fine grain, reducing the overall image quality. This image was taken as the sun was going down, meaning there was not much ambient light. Outside on a sunny day, select ISO and see how it goes. If it clouds over, maybe select an ISO between If you move indoors, consider an ISO of around or above these are approximate starting points. Auto-ISO is a very useful tool when starting out with your camera, as it allows you to define an upper limit i. Discover more about how to use ISO. They all control either the amount of light entering the camera aperture, shutter speed or the amount of light required by the camera ISO for a given exposure. Therefore, they are all linked, and understanding the relationship between them is crucial to being able to take control of your camera. A change in one of the settings will impact the other two. Therefore, to balance the exposure, you could do the following: Reduce the shutter speed by a factor of 4, i. Reduce the ISO by a factor of 4, i. Aperture, shutter speed and ISO are all factors that influence your exposure, and are all linked. They all have the net effect of reducing the amount of light by a factor of 4, countering the change in aperture. Read more about the Exposure Triangle. Master Metering Through out all of the above discussion, I have said that the camera

calculates the exposure depending on the amount of available light, but what is it actually doing? When taking a photograph, using any form of automatic exposure calculation e. This is known as metering, and it is the reason that if you point your camera at a bright white scene, such as after it has snowed, and take a photograph the resulting image will always appear darker than you or I see it. Similarly, if you point your camera at a really dark scene, such as a low-lit room, and take a photograph the resulting image will always be brighter than you or I see it. The scene is always being averaged by the camera and most of the time that results in the image appearing to be correctly exposed. However, you can control what areas of the scene are being assessed by the camera in order to influence the way in which the exposure is metered. Generally, there are three metering modes that you can choose from: They will both provide a fairly consistent measure of the exposure required and, if you select one mode and stick with it, you will soon begin to understand when a scene will be under exposed i. That is where exposure compensation comes in. It allows you to either increase or decrease the cameras default meter reading to account for the actual brightness of a scene. A spring lamb leaping in front of a snowy hillside. Straight out of camera, with the snow caught as grey. The bright snowy background caused my camera to underexpose this scene by nearly two stops, which could have been corrected by exposure compensation in camera. Learn About Focussing Regardless of what shooting mode you are using, or what ISO you define, the chances are there will be a subject of your image that you want to have in focus. If that focus is not achieved, the image will not be what you wanted. This is best used when taking photos of stationary subjects such as portraits of people, landscapes, buildings etc. When you half-press the shutter, the focus will be acquired and locked on that point for as long as you hold the button down. If you want to change to focus, you need to release the button, recompose and then re-half-press. This is best used when taking photos of action or moving subjects such as sports and wildlife. When you half-press the shutter, focus will be acquired and locked on to a given subject. When that subject moves, the focus will adjust with it, refocusing all of the time until the photograph is taken. That switch is an override for if you want to manually focus your lens. If you want to make use of the autofocus modes discussed above, ensure the lens is set to AF. Understanding Focus Modes Focus Points Both of those focus modes rely on what are known as focus points. When you half-press the shutter, you should see one of these squares be highlighted in red. That is the active focus point, and it is that position within the frame that the camera is focussing on. A viewfinder with 9 focus points is shown below: New DSLRs can come with over 50 focus points and the temptation is to leave it on fully automatic focus point selection, with the thinking that the camera will be able to select the correct focus point. However, only you know what you want to focus on, and there is no better way than ensuring the correct subject is in focus than by using one focus point, and placing that focus point over the subject. If you select a single focus point, you should be able to change which point is active fairly easily either by using directional buttons one of the dials. If you select a focus point that is on your desired subject, you will ensure that the camera focuses where you want it to. After a small amount of practice, you will soon get into the habit of being able to change the focus point without taking the camera away from your eye. Initially, set your camera to use a single focus point your camera manual should tell you how to do this. This way, you will be able to choose what you are focussing on, ensuring that the subject you want to capture is in focus. Once you are familiar with the basic focussing modes and focus point selection, you can then explore the more advanced modes that your camera may offer. Understand File Size and Types You will have the option to be able to change the size of the images that your camera records, and in which file type. A raw file is uncompressed, and so contains a lot of image data that allows for a lot of flexibility during post-processing i. A jpeg is a compressed file type, that is automatically processed by the camera. When starting out with your camera, using jpeg is the most straight forward. It will enable you to get the best results whilst you learn the basics or your camera before complicating matters with post-processing of raw files. Learn about White balance If shooting in jpeg, as recommended above, you will need to make sure you set your white balance before taking a picture. The white balance can significantly impact colour tone of your photographs. You may have noticed that sometimes your images have a blueish tone to them or, in others, everything looks very orange. This is to do with the white balance and, whilst you can make some adjustments to the image on your computer, it is much simpler if you get it right up-front. Different light sources such as the sun, light bulbs, fluorescent strips

etc emit light of different wavelengths, and therefore colours, which can be described by what is known as colour temperature. This coloured light is reflected off of surfaces, but our brain is clever enough to recognise this and automatically counter the effect, meaning that we still see a white surface as a white surface. However, your camera is not that intelligent, and unless told otherwise, will record the orange or blue tones giving the colour cast to your images. The image captured using auto white balance has a heavy yellow tone from the artificial street lighting. Therefore it is best to set the colour balance before you take your image and just to make sure note: Jpeg files are not as susceptible to white balance adjustments, meaning the white balance correction needs to be made before the image is taken: Daylight – To be used on clear sunny days. Bright sunlight, on a clear day is as near to neutral light that we generally get Cloudy – To be used when shooting on a cloudy day. Adds warm tones to daylight images. Shade – To be used if shooting in the shade, as shaded areas generally produce cooler, bluer images, so need warming up. Tungsten – Used for shooting indoors, under incandescent light bulbs, or under street lights, to cool down the yellow tones. Flash – the flash will add a cool blue cast to the image, so used to add some warmth. Generally, you will be able to look up at the sky and see what kind of day it is, and determine the colour balance required pretty easily.

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Reversing some of the steps will ruin the image. Reversing some other steps will unnecessarily waste time. Although this might seem complicated at first, if you always stick to the same sequence, it will become second nature. You will then be able to concentrate on the subject. Here is the sequence that I favor in the field. Choose the camera position, approximate orientation, focal length. Set up and level the tripod and camera. Attach the lens and open it to full aperture. Focus roughly using the focussing knob. Adjust precisely the composition while looking at the ground glass. Re-adjust slightly the composition optional but recommended. Adjust filters and compendium shade optional but recommended. Check for vignetting optional but recommended. Close the lens, cock the shutter, rap and insert the film holder. Determine the shutter speed. Set the aperture and shutter speed. Remove the dark slide. Fire the shutter with a cable release. Put the darkslide back in. Make a second identical exposure optional but recommended. Pack and move to the next spot. In detail Choose the camera position, approximate orientation, focal length. Walk around, kneel up and down, and observe your subject. Even for a large landscape a small difference in camera position can be very important. Camera position will determine your perspective. The choice of focal length will determine how much is included in the picture. If you hesitate between two focals, use the shorter one. Unlike with smaller cameras, there is no need to fill the frame, as you are shooting for printing and can crop while making the print with little quality loss. Close one eye to eliminate stereo depth. It is useful to have a viewfinding device which helps you visualize a part of the scene as a two-dimensional picture. A 35mm camera equipped with a lens of a focal equivalent to those on the LF camera a zoom lens like Nikon works well. The best one is the Technika multifocal viewfinder. The older ones covers , while the newer model covers and have a slicker design, so watch out carefully for the specs. This is piece of cardboard with an opening of the size of your film. The distance you hold it from your eye will correspond to a lens of the focal length. You can attach a string with knots to mark the focals that you own. Do not set the tripod before completing the previous step. Moving it around with the camera is awkward and makes it difficult to find the optimal position. Try if possible to have the triangle formed by the legs pointing towards the scene so the leg does not get in your way , and the platform level so that panning the camera will keep it level. On uneven terrain, make sure your set-up is stable. Make sure that all the controls of your camera are in neutral position and locked. Aim the camera towards your subject Level the camera left-to-right using the built-in bubble levels. If there are vertical structures in your subject which is always the case with architecture , level the camera back-to-front. It is a good time to change to a wide-angle belows when using a very wide lens and extensive movements. At full aperture the ground glass is brighter and sharpness judgements are easier to make. For most lenses, the focus shift between full aperture and taking aperture is neglectible. This is just so that you can see your subject with the proper magnification. You will refine the focus later. Use the upside down image on the ground glass to help you pay attention to the abstract placements of the elements of the image. If this is not important, which is in general the case with planar subjects meadows, desert flats, tide pools , use the tripod head tilt. Panning with the tripod head is OK if the platform is level, otherwise will require releveling. Better to use lateral shifts. Do not start focussing before the composition is adjusted. Since this is arguably the most technical part of using a view camera, there are a variety of focussing techniques. Determine the optimal aperture. This depends on the focus point Principles: Even if everything looks sharp, it is in general not advisable to use large apertures because of lens aberrations, smaller image circle, and micro-alignment and film flatness problems. Stopping down more than necessary will result in loss of sharpness due to diffraction. At f16, this is 93 lpm, f Another possible problem is image shake due to longer exposures. Out of focus areas due to insufficient depth of field are generally more disturbing than overall softness caused by diffraction. In practice, I have found that it is easy to underestimate the amount by which you need to stop down. Mechanical method based on image space: Taking into account only defocus, your f-stop used will be proportional to this distance. The proportionality factor

depends on the acceptable circle of confusion. This is facilitated with a DOF knob. I prefer to take into account also diffraction. Then there is an "optimal" method to set the f-stop to obtain the sharpest possible picture. Mechanical method based on object space: I feel this method is the less precise of the three unless you use laser range finders. The tilts and swings might have altered it. Filters darken the ground glass and therefore should not be placed on the lens before focussing. The compendium shade is particularly important if the area outside of the image is brighter than the image, for example if the sun hits the lens, or shooting on an overcast day with the sky cropped out. In general, it can only increase contrast. Adjust it by looking through the corners of the ground glass so that it almost vignettes. This should be the last step before closing the lens, as vignetting might be due to lack of lens coverage or to obstruction by filters, shade, or bellows, and should be checked at taking aperture. Through the corner cut-out of the groundglass look at your wide open lens: Now slowly stop down until your the lens opening shape changes into a round opening in which you see all the aperture blades. This is the largest stop at which you will have no vignetting. If necessary, straighten the bellows and take care of sag. If you are going to make a long exposure, rap the bottom edge of the holder in your hands. Be gentle not to jar the camera. Make sure the holder is properly sitted. Do not determine the exposure earlier, as the light might change. Use any type of meter you like including 35mm cameras. Add exposure time for filters. Add exposure time for bellows extension if you are shooting a close-up. Leaf shutters come with full shutter speeds only. Grimes says it is OK and quotes the Copal instruction book, packed with new shutters: Do not remove it until you are ready to make the exposure. If you cocked the shutter with the dark slide out, and missed, you would expose your film. Be sure to pull the one closest to the lens, and do a parallel smooth motion. Double check to be sure that it has the white side facing the lens. Look at the subject. A person or automobile might get into your composition. If shooting vegetation, you will want to wait for a lull. Turn the black side towards the lens so that you know that the film has been exposed. On most holders, you would also rotate a hook to lock the dark slide to prevent accidental opening and indicate that the holder contains film. A unlocked holder with black side up would be empty by convention. A second identical exposure is a cheap dupe, a guarantee against dust problems, operator photographer and lab error. You can hold it while having the first sheet processed, examine the result, and then alter the processing to have a perfect exposure for the second sheet. This is much more efficient than bracketing. Use the other side of the same holder if possible. In any case, take notes so that you know latter which holders contain an identical image.

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