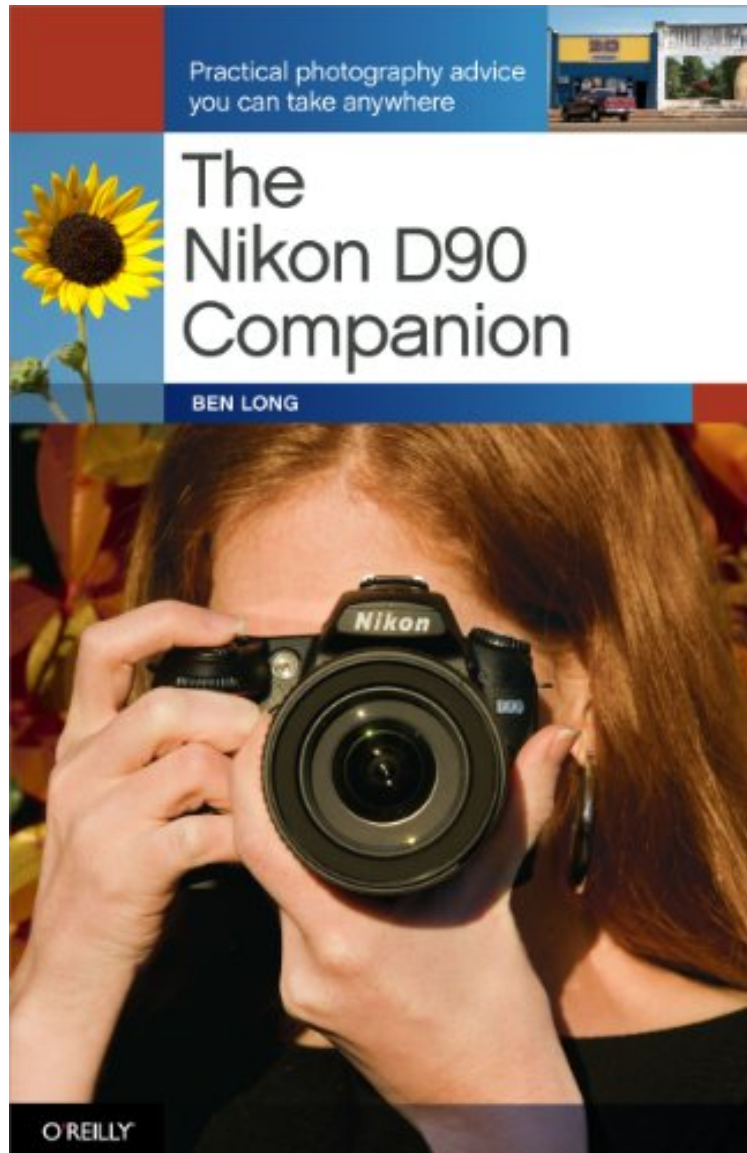


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The Nikon D90 Companion: Practical Photography Advice You Can Take Anywhere

Ben Long

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Ben Long : The Nikon D90 Companion: Practical Photography Advice You Can Take Anywhere before purchasing it in order to gage whether or not it would be worth my time, and all praised The Nikon D90 Companion: Practical Photography Advice You Can Take Anywhere:

0 of 0 people found the following review helpful. Best book on using Nikon D90 out thereBy bookI'm sure most people who have a D90 learned how to use it years ago, but if not - GET THIS BOOK. I've been bumbling along for

years, learning many bits and pieces along the way, but did not realize I had gaps between using the camera (forget the user manual, it gave me narcolepsy) and taking better photos. I'm only on p. 83 (out of 274 pages) and have already learned a lot. I have other books about using the D90 but this one beats them all. 1 of 1 people found the following review helpful. Excellent Guide Book for the D90 By S. Smith As I thought about what to say in this review, it occurred to me that the D90, as a "prosumer" camera, is intended to be a bridge between the point-and-shoot amateur and creative amateur to professional worlds. It has most of the functions point-and-shoot (PAS) cameras have -- auto focusing, auto modes plus program modes (portrait, close up, landscape, etc) -- plus it has the Program, Aperture Priority, Shutter Priority, and Manual modes (hereafter PASM) the more creative users would want. True, many if not most PAS cameras have these modes too. But when you select P, A, or S modes, the D90 offers a large number of additional functions: Color Balance options, Exposure Compensation, Flash Compensation, Bracketing, etc. So if you were writing a book for the D90, it would make sense to cover the basic functions needed to start shooting -- installing battery and memory card, camera "walk-around", reviewing and uploading photos, and the use of the basic programmed modes -- and then the more advanced functions available in the PASM modes. But you would also want to encourage the D90 owners to cross the "bridge" if they haven't already done so. And you might want to provide sufficient technical background along the way to allow the reader to gain a basic understanding of the processes involved in creating digital photos. Ben Long's "The D90 Companion" is written in much this manner. He covers the basics including the Auto and programmed modes to get the new owner up and taking good pictures. The transition chapter, "Photography 101," introduces the novice to the concepts of light control and the effects of aperture and shutter speed. Long then moves into the more creative world made available in the PASM modes. Two chapters are dedicated to the PASM modes and the additional functionality they enable. The next chapter returns to photography itself -- it might have been named "Photography 110." The last four chapters cover special situations, flash photography, RAW (.nef) shooting, and customizing the D90. Long adds technical information where it might be helpful, but the reader can of course choose what parts to read. Observations: - Long does a nice job of explaining how to use the rather complex Nikon D90 and does so in an appropriate order. - There are too many references to the Nikon manual. Most of us buy these books in part to minimize reading the manual. However, none of these references are in particularly critical areas. - I find the recommended way to hold the camera when shooting portrait orientation awkward - hard to manipulate the controls with my right hand bent backwards and my nose is pressed against the view screen leaving an oily print. I prefer to cradle the camera in my left hand with my left upper arm pressed solidly against my body. My right hand holds the grip while the back of the lowest section of my thumb is pressed solidly against my forehead. - As others have pointed out, there are a few errors. While these are inexcusable, most if not all are easily caught from the context. And catching them does confirm you are paying attention. My search for a book of this type came down to Julie Adair King's "Nikon D90 for Dummies" and Long's book. I bought both and don't regret buying either. However, Long's book provides more technical background and more basic photography information. I read the two books about 6 months ago and find I use Long's book as a reference more than the "Dummies" book. Santa just brought me David Busch's book on the D90 so I cannot compare it to either of these two books yet. Lastly and probably most important are Long's repeated encouragements to practice. It's helpful to have your D90 at hand while reading any of these guides and trying things on it. 2 of 2 people found the following review helpful. Core issues well covered, fun to read. By B. Geist I thought this book presented core photographic techniques in well-written, easily understood prose in the detailed context of the Nikon D90 digital SLR. I really like this book, and will refer to it often as I continue to learn! There is a tendency, I think, especially in books such as this, to attempt to be too comprehensive. My feeling is that it is helpful to have the author beam in on what is really important, spend a good amount of time on the core ideas, without getting bogged down in the miscellaneous features that (while maybe interesting) are not as essential. Learning how to use the D90 to produce good exposure and focus is well covered in this book. All the remaining features not covered in detail in this book are easier to pick up, in my view at least, once you have this core working knowledge. I liked the book very much. In fact, I have it downloaded on my iPhone, and refer to techniques and features documented within it when I am practicing my skills out in the field. If you are looking for absolute comprehensive coverage, read the manual. If you want a tutorial on good photographic methods using the D-90, I think you will find this book fun and helpful. Bravo Mr. Long! Bruce Geist

Through easy-to-follow lessons, this handy book offers a complete class on digital photography, tailored specifically for people who use the Nikon D90. This is not your typical camera guide: rather than just show you what all the buttons do, it teaches you how to use the D90's features to make great photographs-including professional-looking images of people, landscapes, action shots, close-ups, night shots, HD video, and more. With Ben Long's creative tips and technical advice, you have the perfect, camera-bag-friendly reference that will help you capture stunning pictures anywhere, anytime. The Nikon D90 Companion will show you how to: Take creative control and go beyond automatic settings Learn the basic rules of composition Capture decisive moments, including fast-moving objects Discover ways to use a flash indoors and outdoors Learn about different lenses, and the best time to use them Understand the options for shooting RAW, and whether it's right for you Use the D90's ability to shoot high definition video

.com The Nikon D90 camera has exploded on the digital photography market, with a myriad of new features, including the industry-first HD video capability. The Nikon D90 Companion is intended to serve as a full-on photography class, one that covers everything including technical matters and exposure theory, composition theory, and how to find images and expand your visual sense. However, unlike a regular photography class, this book is built specifically around the D90, which means every concept is written about in terms of the D90's controls and features. By the time you're done with this book, you'll not only know how all the D90's controls function, but you'll also know how to recognize a good photo and how to use the D90's controls to represent that subject as a compelling image. In other words, you'll be a better photographer, whether you're shooting simple snapshots or aiming for something more.

Shooting Panoramas By Ben Long No matter how wide your lens might go, there will still be times when you face a vista that just can't be captured in one frame. Now you can take a series of frames with your Nikon D90 images, and, rather than layering them together as a collage, you can digitally merge them into a single seamless image. Shooting this type of panoramic image requires a combination of shooting technique and special software. You must shoot your images in a particular way to ensure that they contain the information you need to construct a good panorama and then use special stitching software to create the seamless merge. (Your Nikon Software Suite Disk includes a panoramic stitching program called PhotoStitch, and PhotoShop and Photoshop Elements have good stitching tools.)

Choosing a Focal Length for Panoramas Making a successful panoramic shot begins by shooting usable images. First, you must choose a focal length. If you choose a shorter (wider-angle) focal length, then you won't need as many shots to cover the width of your panorama. However, a shorter focal length will have a deep depth, which will render many objects in your scene very small. Also, a super-wide angle might confuse some stitching programs. This panorama was shot with a shorter, wider-angle focal length. Although a wider angle lets you cover a wider area with fewer shots, it means the distant objects will be smaller. If you choose a longer focal length, distant objects will appear larger, but you'll have to shoot more frames, which will increase your chances of making an error and ending up with unusable source material. This panorama was shot with a longer, more telephoto focal length. It took more images to cover the scene, but objects in the foreground and background are larger and more prominent. Consequently, your best option is to aim somewhere in the middle and choose a moderate focal length that reveals the details you want to see but is still wide enough that you don't have to shoot a lot of frames to cover your scene. Once you've selected a focal length, it's time to think about exposure.

Setting Panoramic Exposure From a panoramic photography standpoint, one of the things that's really annoying about the world is that it's not lit perfectly evenly. This problem is much more pronounced when shooting a panorama than when shooting a single frame. If you look at most any panoramic scene in the real world, you'll probably find that one end is brighter than the other. The reason this is a drag for panoramic shooting is that the area that's brighter will expose differently than the area that's darker, and when you try to stitch your images together, you could very well end up with weird color bands in the sky. This panorama was not evenly exposed. The vertical bands in the middle of the image are the result of the stitching program trying to reconcile the different exposures. To compensate for this, you'll want to use the same exposure for all your shots. On the D90, this is easy to achieve, thanks to the auto exposure lock located on the back of the camera. Try this: Point your camera in a predominantly bright direction, and half-press the shutter to take a meter reading. Note the shutter speed and aperture that are chosen. While holding the shutter button down, point the camera in a darker direction. You should see the exposure settings change. The camera has chosen different exposure settings, which makes sense since you're looking into an area that's darker. Now return to your initial bright scene; the camera will re-meter. Press the AE-L button. An AE-L icon should appear in the viewfinder status display to indicate that your exposure is now locked. Now, no matter where you point the camera, that locked exposure will be used. (Obviously, the locked settings may not be ideal for your re-framed shot, but the camera is doing what you asked; holding the exposure settings where you locked them, no matter what you're pointed at.) Thanks to exposure lock, it's possible to shoot a whole panorama of images, all with the same exposure. If you let go of the AE-L button, the camera will re-meter for your current framing.

About the Author Ben Long is a freelance writer, photographer, and videographer based in San Francisco. A long-time computer journalist, he has written hundreds of features, reviews, and how-to's for magazines such as Macworld, MacWeek, Macworld UK, MacUser, Computer Graphics World, Maximum PC, and eMediaWeekly. He is currently a Senior Editor for CreativePro.com, where he writes a regular digital photography column. His most recent books include Apple's Pro Training guide for Aperture, Real World Aperture, Getting Started with Camera Raw, and Complete Digital Photography, 3rd Edition. As a photographer and videographer, his clients have included Blue Note Records, 20th Century Fox, the Pickle Circus, Global Business Network, Head Start, the Oklahoma Arts Institute, and the National Endowment for the Arts.