

The **F** stops
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Essentials of Landscape Photography

Joe Klocek, Instructor

The Photography Cheat Sheets

- Specific settings to plug and play
- Simple directions
- Link to instructional video
- 31 cards on all variety of topics
- The best tool to use in conjunction with classes and instruction



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Landscape (handheld)

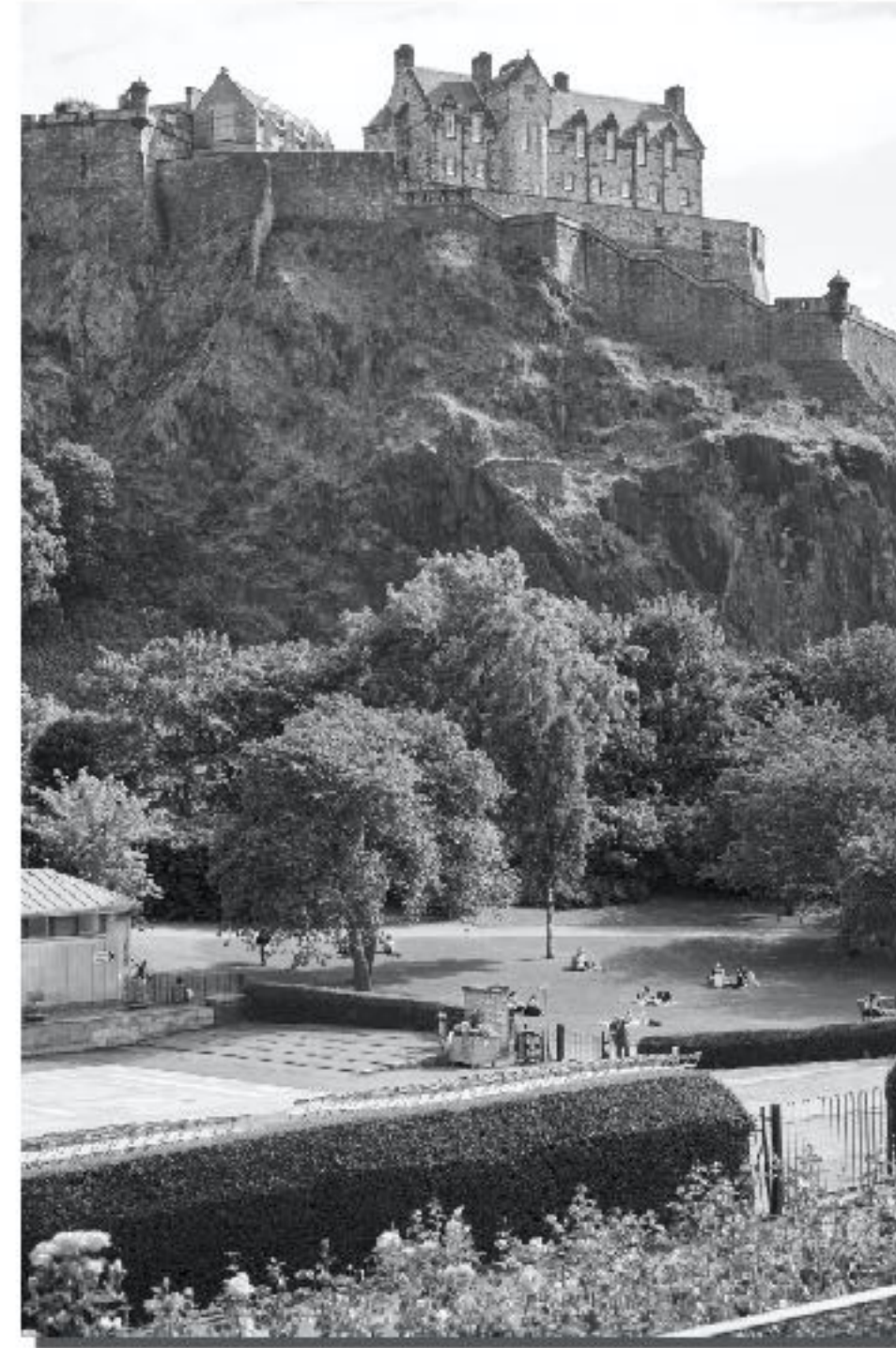
- Aperture set to f/8 or f/11
- Shutter speed set between 1/125 and 1/250
- Set ISO to auto (manual mode with auto ISO)
- Focus mode set to AF-S
- Focus area set to single focus point
- White balance set to daylight or cloudy day, depending on conditions
- Evaluative metering mode



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Landscape (handheld)



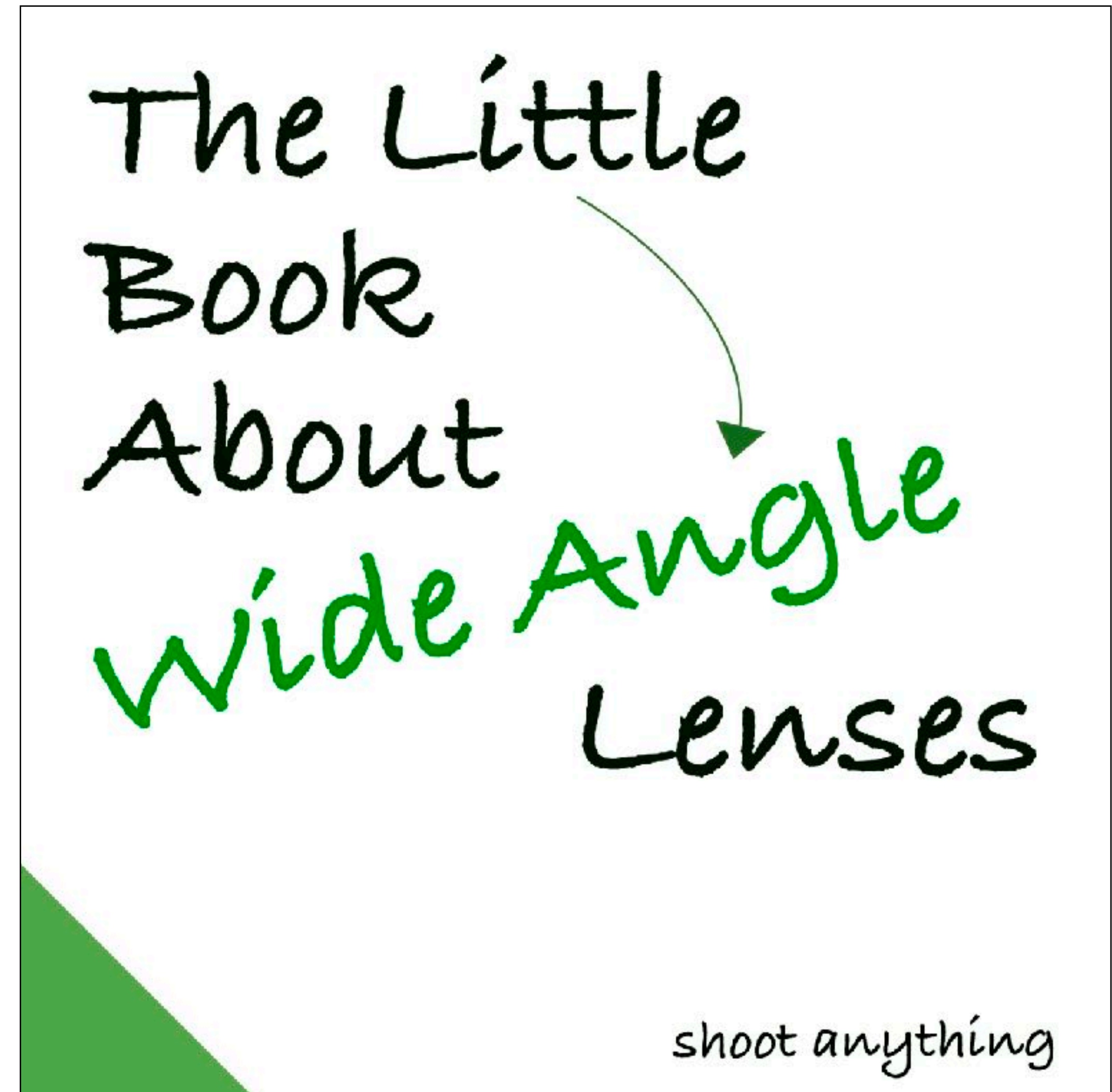
Directions

Navigate focus crosshair over the subject and acquire focus before shooting. Check that there is no motion blur captured in the frame. You can improve many compositions by placing an interesting object close to the camera. Try to shoot at advantageous times of day, such as sunrise and sunset, to get the best shadows and color. In order to achieve both the appropriate aperture and a fast enough shutter speed to hand-hold the image, use the RAW exposure technique and don't be afraid to raise the ISO if needed.



The Little Book on Wide Angle Lenses

- Nuance about how to use this lens category and about how it's made
- Framing
- Angles of view
- Distortions
- Night sky photography



This lecture is available as a PDF

www.TheFStopsHere.org



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Photography Cheat Sheets



The Photography Cheat Sheets are the closest thing to having a photography instructor with you as you can get. This set of 31 cards covers every variety of photographic endeavor a hobby photographer is likely to encounter and gives specific settings to use, simple instructions, and links to short video instruction. They are available exclusively through Mike's Camera.

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- * gear
- * focus considerations
- * exposure considerations
- * diffraction
- * lens correction
- * perspective distortion
- * along the way we will discuss composition considerations
- * dynamic range and editing considerations



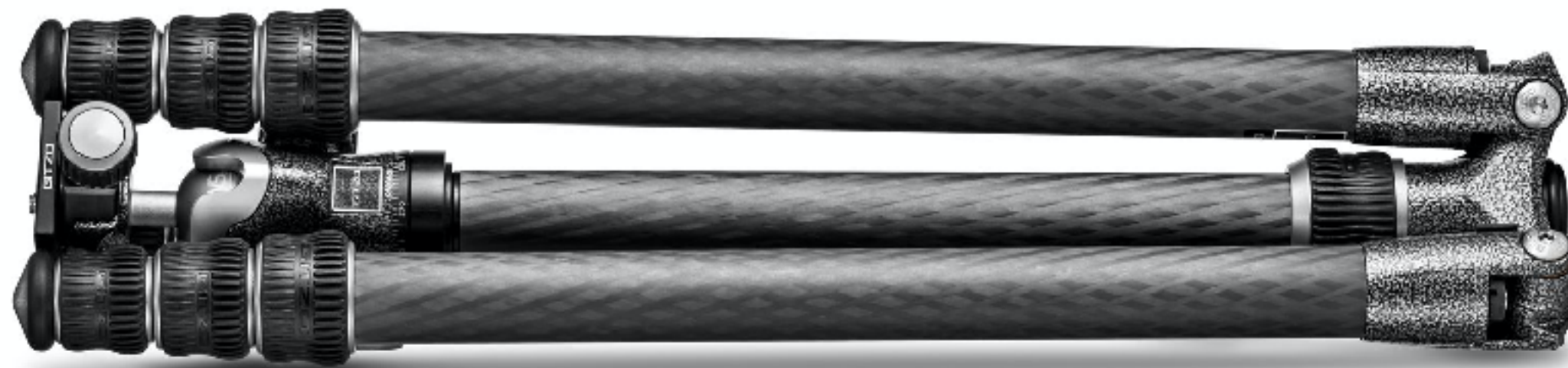
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gear

gear: tripods

1. stiffness
2. dampening
3. height (without center column)



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Sony A7Riii
Sony 24-70 f/4
35mm
1/160
F4
ISO 320



gear: lenses

1. maximum aperture
2. aperture variance
3. weight



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Use telephoto to look at
small areas in landscape
shooting and to make
them more abstract.

Olympus E-M1X

Olympus 40-150mm

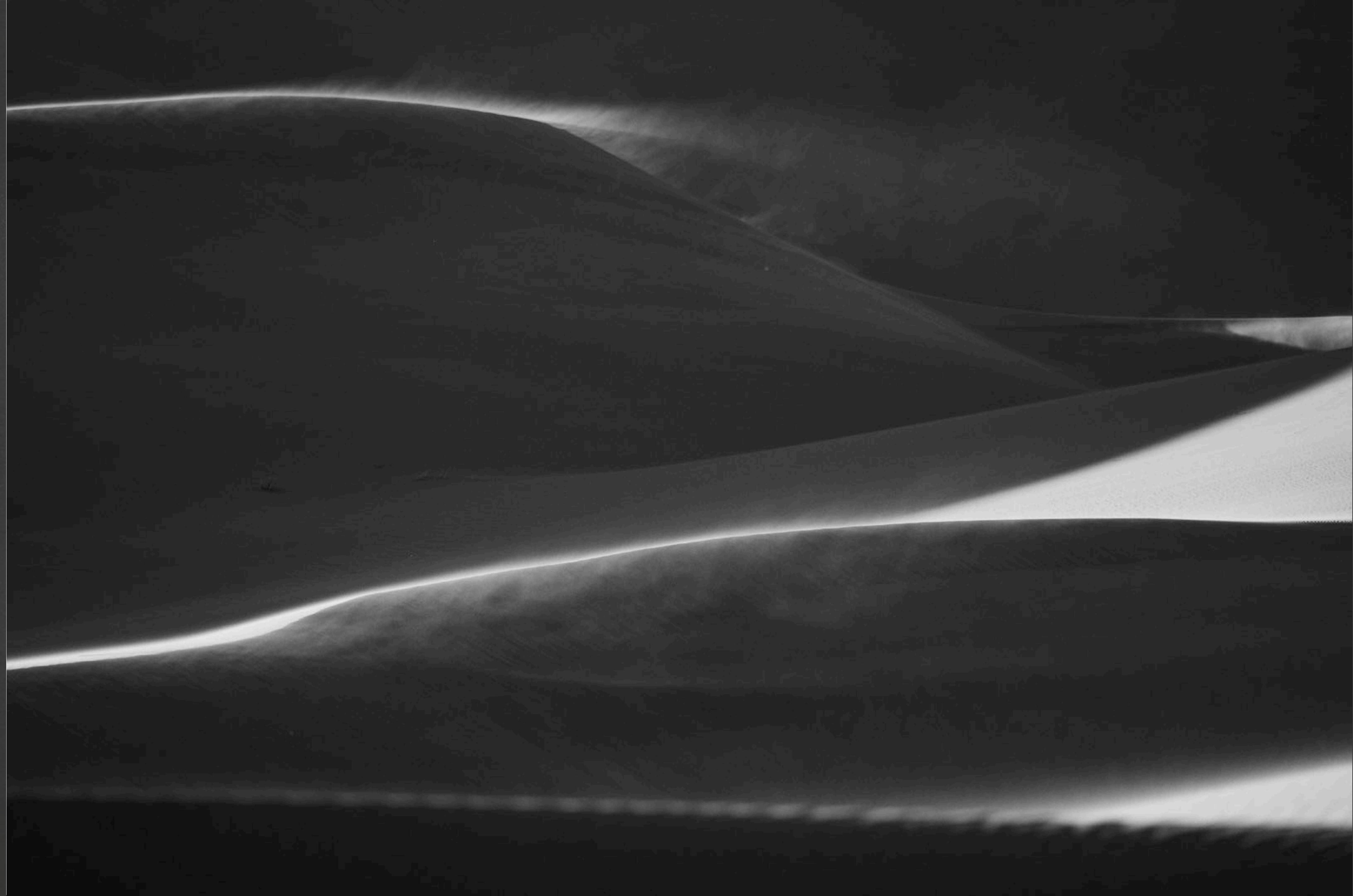
F2.8 Pro

150mm

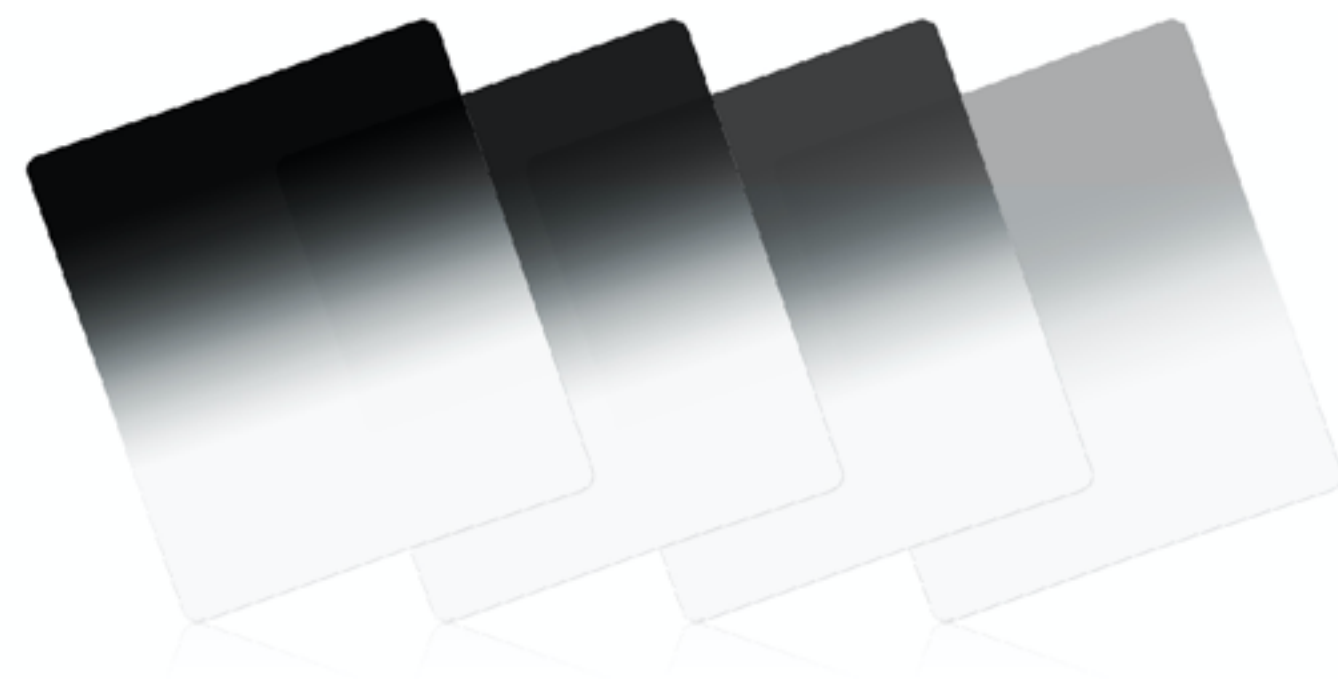
1/800

F2.8

ISO 100



gear: nd filter



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There are both global
and gradient ND filters
and they have their own
pros and cons.

Canon 1DX

Canon 16-35mm F2.8

16mm

30sec

F5.6

ISO 100



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This effect is sometimes
known as "painting with
time".

Fujifilm GFX100

Fujifilm GF 23mm F4

23mm

120sec

F32

ISO 100



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- * AF-S with medium focus point
- * You can continue to use AF-C but only with back button focus, ideally
- * Manual focus with focus assist
- * Medium focus peaking to check depth of field

Focus

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Sony A7R III
Sony 16-35 f/4
34mm
1/200
F10
ISO 100



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hyperfocal calculations


Camera

Nikon D850, D810, D810A, D800, D800E, D750, D700, D610, D600

Units

meters

Focal length (mm)	f/2.8	f/3.2	f/3.3	f/3.5	f/4.0	f/4.5	f/4.8	f/5.0
24	6.81	6.07	5.73	5.41	4.82	4.3	4.06	3.85
26	7.99	7.12	6.73	6.35	5.66	5.04	4.76	4.55
28	9.27	8.26	7.8	7.36	6.56	5.85	5.52	5.29
30	10.64	9.48	8.95	8.45	7.53	6.71	6.34	6.09

Also available in the app  **PhotoPills**

[Embed it on your website](#)

composition: scale and foreground

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Scale is the relative size of objects within the frame. Understand that objects given greater space will also incur greater importance.

Sony A7Riv

Sony 20mm f.1.8

20mm

1/500

F/4

ISO 500



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We anchor something in
the foreground of the
frame to give it weight
and to define the size of
the environment in front
of us.



Sony A7R III
Sony 24-70mm f/4
35mm
1/160
F/4
ISO 320

composition: direction and reads

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Reads refers to the objects within the frame that draw a viewer's attention and the order in which we examine them.

Ideally you want a closed read structure, one where the last read reconnects back to the first. But more is not necessarily better.

Sony A7Riii

Sony 24-70 f/4

50mm

1/60

F/8

ISO 250



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Dynamic Symmetry Grid

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There is no required placement or direction of reads within a structure. Ideally we just want the reads the easily connect to each other.



Canon EOS R

Canon 70-200mm F4L

200mm

1/160

F4

ISO 100

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There is no required placement or direction of reads within a structure. Ideally we just want the reads the easily connect to each other.



Canon EOS R

Canon 70-200mm F4L

200mm

1/160

F4

ISO 100

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Direction refers to the movement of the viewer's eye through the image, not necessarily to movement of any subject within the frame.



Sony A7R III
Sony 24-70mm f/4
35mm
1/160
F/4
ISO 320

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exposure

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* F/1.4

* F/2

* F/2.8

* F/4

* F/5.6

* F/8

* F/11

* F/16

Sony A7

Sony 24-70 f/4

24mm

1/80

F/16

ISO 64



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- * Use native ISO
- * Turn off auto-enhance features
- * Turn on long exposure noise reduction
- * Do not use auto white balance, instead select a preset (such as sunny day) or you can shoot a picture of an 18% gray card

Sony A7

Sony 55mm f/1.8

55mm

1/250

F/9

ISO 100



composition: value
contrast

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Remember the
difference and interplay
between dynamic range
and light contrast.

Light contrast is the
difference in light within
an environment.

Dynamic range is the
sensor's ability to record
that difference.

Sony A7Riv

Sony 20mm f/1.8

120mm

1/100

F4

ISO 100



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35

Don't be afraid of
shadows or contrast, in
fact embrace them.

Sony A7Riv

Sony 16-35 f/2.8

16mm

1/800

F7.1

ISO 200



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Sony A7
Sony 24-70 f/4
70mm
1/500
F/18
ISO 200

The **F** Stops
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Sony FX3
Sony 16-35 f.2.8
20mm
1/3
F11
ISO 80



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diffraction

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Dimmer than $f/8$ you will incur diffraction as the light moves through your aperture. The rate of degradation depends on the MTF chart of your specific lens.

Sony A7R IV

Sony 55mm F/1.8

55mm

1/200

F/8

ISO 100



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40

This is f/8 and you see
that there is no loss of
clarity.



Sony A7R IV

Sony 55mm F/1.8

55mm

1/200

F/8

ISO 100

The **F** Stops
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At f/22 diffraction has noticeably reduced the quality of the image, even though it has increased depth of field.



Sony A7R IV

Sony 55mm F/1.8

55mm

1/200

F/22

ISO 100

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lens correction

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Before.



Sony A7R III
Sony 16-35 f/4
31mm
1/3
F11
ISO 100

The **F** Stops
Here.

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After.



Sony A7R III
Sony 16-35 f/4
31mm
1/3
F11
ISO 100

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perspective distortion

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The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Sony 16-35mm f/2.8

16mm

1/160

F11

ISO 100



The **F** Stops
Here.

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The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Sony 16-35mm f/2.8

19mm

1/160

F11

ISO 100



The **F** Stops
Here.

48

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Sony 16-35mm f/2.8

24mm

1/160

F11

ISO 100



The **F** Stops
Here.

49

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Tamron 28-75 f/2.8

35mm

1/160

F11

ISO 100



The **F** Stops
Here.

50

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Tamron 28-75 f/2.8

51mm

1/160

F11

ISO 100



The **F** Stops
Here.

51

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Tamron 28-75 f/2.8

75mm

1/160

F11

ISO 100



editing and dynamic range

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**thank you,
now q&a**

