



FILTERS

WHAT ARE FILTERS ?

Traditionally, **lens filters** are transparent / translucent glass or plastic elements that attach to the front of a lens.

They can

- protect the camera lens
- alter the characteristics of light passing through the lens, or
- add special effects and colours to an image.

Nowadays, there are also software “looks” or “styles” which mimic the effects of lens filters.

These can either be applied in-camera (when shooting JPEGs), or afterwards in your photo editor.



FILTER HISTORY

It may surprise you to learn that filters have been in use since the earliest days of **film photography**, from at least the 1910s onwards.

Film photographers had to cope with films designed for indoor light, daylight print film, daylight slide film, or any one of a number of different black-and-white films.

For example, “Velvia” slide film, commonly used by nature photographers, was very sensitive to greens, but made pimples and blemishes glaringly obvious ! “Kodak Gold” tended toward warm tones and was less suited for nature shots.

So, a professional photographer might carry a range of filters, to manipulate images taken using different films and under different lighting conditions.



FILTER FACTOR TABLES

Before the invention of exposure meters, the photographer also had to manually work out what length of exposure to use.

This was usually down to a combination of their experience and specification from camera/lens manufacturers.

However, putting a filter onto the lens would alter their exposure, so “filter factor” tables would have to be consulted.

These were lists which converted the expected reduction in light through the filter, to the additional number of exposure stops (time) you would have to add when using the filter.

Things are certainly easier now !

TABLE OF ROLLEI FILTERS
 The necessary increases in exposure are taken care of by the following adjusted exposure values. These are average values for pan film material (Kodak — in parentheses) and may be changed according to the make of film and type of lighting.

Rollei	Use	Exposure increase	Expos. value adjustment
Light yellow	Landscapes, snow, clouds. Renders yellow and green lighter, blue darker.	2x (3x)	-1 (-1.5)
Medium yellow		3x (4x)	-1.5 (-2)
Light green	Landscapes, snow, clouds. Renders green lighter, red (complexion) and blue darker. For pan emulsions.	2x (3x)	-1 (-1.5)
Green		3x (4x)	-1.5 (-2)
Orange	Hazy distant views. Renders yellow-red lighter, blue darker, distant objects clearer.	2-7x	-1.5 to -1
Light red	Hazy distant views. Renders red lighter, blue-green darker. Gives stronger effects than orange filter.	4-10x	-2 to -3.5
Light blue	Artificial light. Renders red darker. For ultra-pan emulsions.	1.5x (1.3x)	-0.3 (-0.5)
UV	For black and white photography. Useful for ALL Rolleiflexes; strong absorption in the U.V. and the blue-violet parts of the visible spectrum.	1.5x (1.3x)	-0.3 (-0.5)
Infra-red	Special filter for infra-red emulsions. Transmits dark red above 700 mμ and infra-red with optical compensation.	*)	*)
H1 (Not necessary for use with the 3-element lenses Planar Xenotar and Xenotar)	UV-Filter, especially designed for long distance colour photography. Absorbs ultra-violet rays, reduces predominance of blue and cuts aerial haze in distance shots.	No increase of exposure	—
Rolleisnap	Elimination of reflections; control of sky in colour pictures.	3x (4x)	-1.5 (-2)
Rolleisoft	Softening of definition to produce halo effects.	No increase of exposure	—
Neutral density 2 Neutral density 4	For black and white and colour on super sensitive films above 21 DIN or 160 ASA. Expanding usable stop-speed range in extremely brilliant illumination. Index figures 2 and 4 refer to necessary correction of exposure by decreasing exposure value 2 or 4. With flash increase diaphragm opening by 2 or 4.	Decrease -2 Decrease -4	-2 -4

*) Exposure depends on the type of emulsion used and must be determined by tests.

Filter Factor	f/stops	Filter Factor	f/stops
1x	—	4x	+2
1.2x	+1/4	4.8x	+2 1/4
1.25x	+1/3	5x	+2 1/3
1.4x	+1/2	5.7x	+2 1/2
1.6x	+2/3	6.4x	+2 2/3
1.7x	+3/4	6.8x	+2 3/4
2x	+1	8x	+3
2.4x	+1 1/4	9.5x	+3 1/4
2.5x	+1 1/3	10x	+3 1/3
2.8x	+1 1/2	11.4x	+3 1/2
3.2x	+1 2/3	13.5x	+3 2/3
3.4x	+1 3/4	16x	+4

B&W FILTERS

To understand what filters are doing, it's worth studying the effect of colour filters on B&W film, as the effects can be more easily seen.

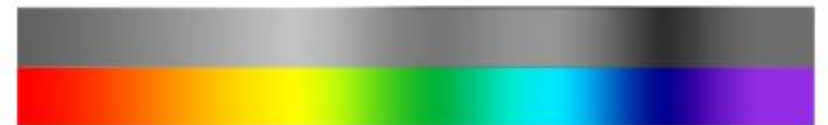
B&W film sees all visible colours of light as similar tones of grey. The only thing that separates those tones is the intensity of light being reflected off the surface of the subject - the shadows and the highlights.

Black and White filters are used to separate the colours and to add contrast.

Recalling the colour wheel we discussed a few weeks back, in simple terms, **a coloured filter allows its own colour to pass through to the sensor whilst blocking its complementary colour.**



Grayscale Conversion No Filter Being Used



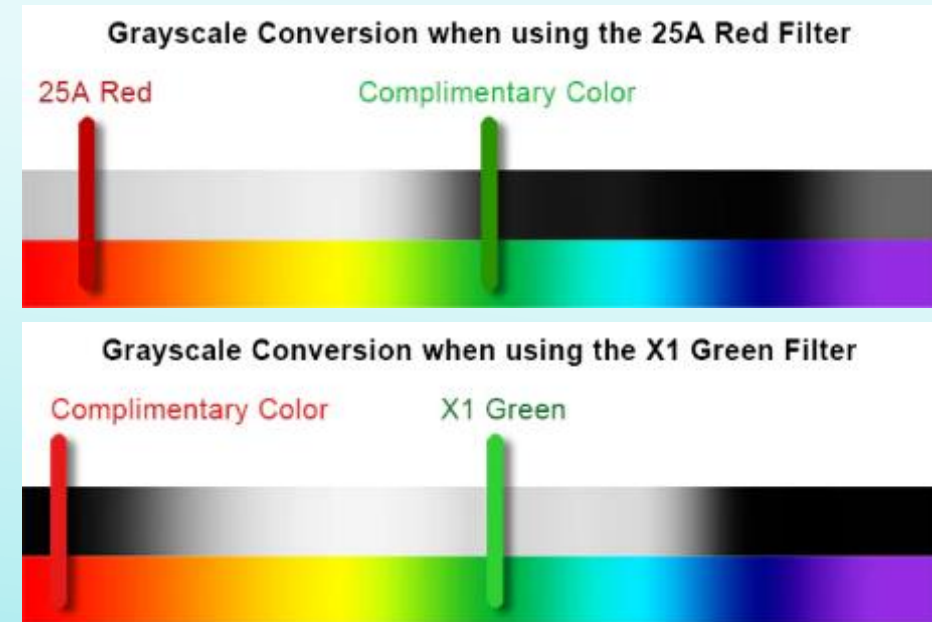
B&W FILTERS

For example, if we fit a red filter to the lens, the filter lets through red light, which remains light grey in the image.

The complimentary colour for red is green, so under a red filter, everything to the right of the green becomes black (there is less off it now reaching the film/sensor).

Similarly, with a green filter, any green light remains pale grey, but the red light is now darkened.

This can be more easily seen in the rose example opposite.



B&W FILTERS

So, depending on the scene you were shooting, by fitting a different coloured filter to the lens, you could achieve very different results.

Remember, this was all before the days of Digital Cameras and Photoshop !

In case you're wondering...the little girl has been shot with a blue filter, which has made her eyes paler, but has also highlighted her freckles – so you had to choose your filter carefully !



EXTERNAL FILTERS

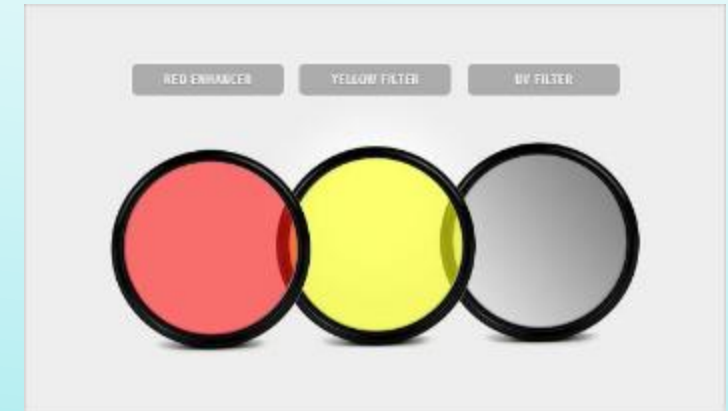
There are 2 main types of external filters.

Circular filters, also called “screw-in” filters are round and attach to the front of your lens. The diameter of your lens is different for each camera, so you need to purchase the correct size of circular filter (more later), or use an adaptor ring.

Square / Rectangular filters sit in a holder (bracket) in front of your lens. The holder fits interchangeable filters within it, so most holders can fit a wider range of lens diameters.

In most cases, the filters and holders require a lens/camera with a screw thread on the front, so they can attach. NB - most compact cameras usually don't have these.

There are also specialist “drop-in” filters for some telephoto lenses, which fit to the rear of the lens, just before the sensor. We won't be considering these today.



EXTERNAL FILTERS

If you want, you can attach more than 1 filter at a time to your lens.

The circular type has a threaded screw to allow another filter of the same size to be screwed on top. Square/ rectangular holders usually have several slots, to allow you to slide in more than 1 filter at a time.

However, you need to be careful, as adding a filter usually reduces the amount of light reaching your sensor.

If you add too many, you will need to adjust ISO, Shutter Speed, or Aperture to compensate.

Tip – if you use a UV filter and want to add another on top, I would recommend taking the UV off and just using the other filter (more later).



EXTERNAL FILTERS – FIND YOUR SIZE

On your lens, you should be able to find its diameter size by looking for the \emptyset symbol. Or, the lens diameter may be shown in mm.

The size is usually on the front of the lens, as you look at the front element.

Or, it may be written on the barrel of the lens.

If you're not sure, consult your manual !



EXTERNAL FILTERS – SMARTPHONES

You can also purchase filters for your phone.

These use a holder which clips to the case, over the lens. The filter then sits inside the holder, held either on by a small clip, or a screw thread.

Again, you have to purchase the correct filter holder for your phone, although most holders cover more than 1 model of phone.

NB – unless you want macro lenses for close-ups, or to try out polarisers/diffusers, **most people opt for in-camera software filters instead** (more later).



CIRCULAR FILTERS

Circular filters are ideal when you want to cover all of the lens – for example, when using a coloured filter.

They are also great for Polarising filters, which you turn to adjust the amount of polarisation in the image (more later).

Circular filters are usually cheaper than square/rectangular filters because you don't need to purchase the holder – they just screw onto your lens.

However, some circular filters can be quite expensive and some holders come as a set with different filters, so don't assume they will always be cheaper !



SQUARE / RECTANGULAR FILTERS

Square filters are ideal when you want to cover a part of the lens – for example, when you want to darken the sky, but not the foliage.

They offer greater levels of control for the photographer, as you can slide the filter manually over just a part of the lens.

They are also great for stacking multiple filters, for example to achieve greater levels of light reduction.

Generally speaking, square/rectangular filters use better quality components, so are more expensive than some circular filters.

This emphasis on quality and greater control makes them the preferred choice for most professional photographers.



CHEAP VS EXPENSIVE FILTERS

As with lots of things in life, with filters, you get what you pay for !

Usually, pricier filters use an optically purer and thinner glass that interferes less with the front element of your lens.


If you want premium glass, consider its thickness (the thinner, the better), the kinds of coatings used, how it was made and even where it was made.

However, if you're working with a basic kit lens, or trying out filters for the first time, an inexpensive filter will normally suffice.

If you have a high-performance lens it is worth spending a bit more. The money you might save on a budget filter is simply not worth compromising your valuable lens's overall performance.

**THERE'S
GLASS
AND
THERE'S
GLASS**

- Chemical composition of the glass, thickness of the glass. (the thinner, the better)
- Coatings used to minimize flare & maintain optimal color & contrast.
- Retaining rings from Aluminium (cheaper) or brass (pricier).



GLASS OR PLASTIC ?

Plastic filters can be optically purer than glass, depending on the type.

This is especially true of resin and gelatine types, whose especially thin profiles can result in sharper imagery.

These filters also tend to be lighter to transport when purchased as a kit or series and will often end up being less expensive than a comparable set of glass filters.

The main downsides of non-glass filters is that polyester filters are easily damaged and gel filters can be difficult to clean.

If you intend to use non-glass filters, be extra careful when handling them. Even consider purchasing a box of disposable plastic, or cotton gloves for handling them.



POPULAR FILTERS – “MILD” UV FILTER

An Ultra-Violet filter reduces the amount of ultra-violet light entering the lens. A “Mild UV” reduces it by a small amount, but you can also buy UV filters with a stronger effect.

When we used film, reducing UV was important for some outdoor conditions, as it reduced a “blue-cast” look to the film.

However, humans cannot see UV light and with introduction of in-built filters to Digital cameras, many commentators now regard these UV filters as a waste of money !



POPULAR FILTERS – “MILD” UV FILTER

Even if you consider them as a piece of clear glass, many photographers still fit a mild UV filter. **They do this to protect the front element of a lens against moisture, dirt and scratches.**

The theory is that any damage will happen to the filter, which can be replaced, rather than your nice, expensive lens.

Again, opinion is divided on whether there is any point to doing this, especially with the introduction of stronger “gorilla” glass on cameras and phones.

Critics also point out that fitting a cheap UV filter could actually reduce the quality of your image (reduced image sharpness/lens flare).



A WORD ABOUT LENS PROTECTION / CLEANING

Whatever kind of filters or lens you use, please remember that they are precision optics and must be treated with care.

Most filters come with protective plastic boxes, and they should be stored in these boxes after use. Protective filter wallets and cases are also available.

Lenses usually come with a protective case, or bag. If you decide to carry lenses with you, look for a waterproof bag or rucksack with individual protected compartments for each lens.

Clean filters as you would a fine lens, using a lens brush or blower brush to remove loose dirt, a microfiber cloth to remove fingerprints and grease, or a lens tissue moistened in lens-cleaning fluid for general cleaning.



POPULAR FILTERS – “STRONG” UV

Strong Ultra-Violet reducing filters, also known as UV filters or haze filters, are used to mitigate the effects of atmospheric haze, moisture, and other airborne pollutants that cause image degradation.

Strong UV filters are especially handy when you are photographing areas with intense ambient ultraviolet light. Locations near large bodies of open water, at higher altitudes, or in snow are all places where a strong UV filter will be useful.

Stronger filters use heavier UV coatings and may have a warm, amber-like appearance that requires you to **use exposure compensation**, typically anywhere from zero to a half stop.



POPULAR FILTERS – SKYLIGHT FILTER

Skylight filters have a magenta tint and are available in two strengths 1A and 1B. 1B is stronger than 1A.

These filters are preferable when photographing skin tones or using colour slide film, because their magenta colouring can counterbalance the blue bias found in certain film stocks/light conditions.

Skylight filters can also cut through atmospheric haze like UV filters, but they do not impact your camera exposure.

However, be aware that some 1A filters are almost like clear glass and only offer a protection benefit.



POLARIZER FILTER

Polarizing filters are most handy when photographing outdoors, where they saturate colours and make clouds pop against the sky. **They generally increase the contrast in your image.**

They can also eliminate glares and reflections bouncing off water, glass, and other polished surfaces.

Polarizing filters come in 2 different types, linear and circular.

Though they look and perform identically, **linear filters are designed specifically for manual-focus lenses** while circular filters can be used equally with AF or MF optics.



POLARIZER FILTER – HOW IT WORKS

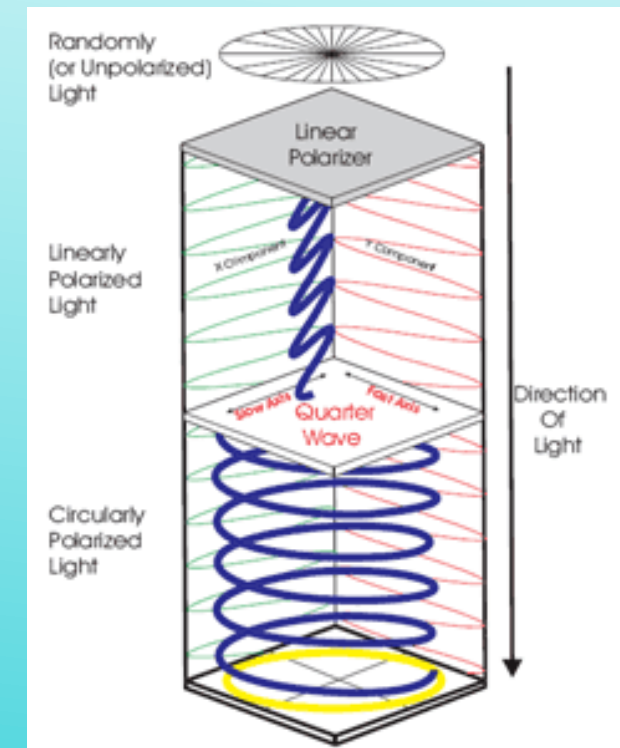
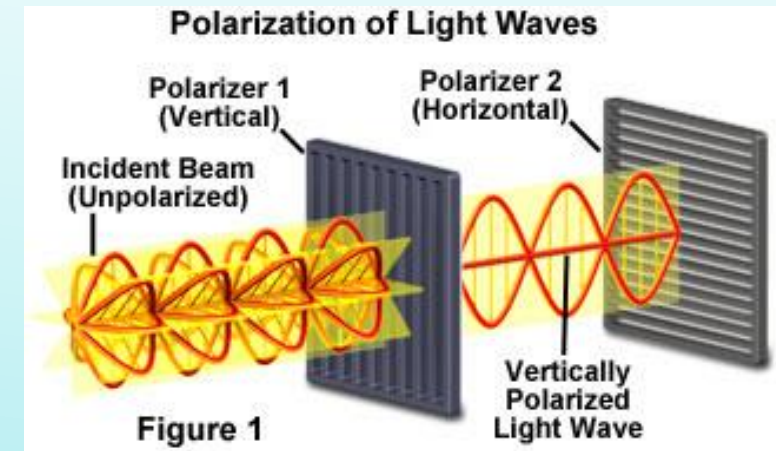
Light waves vibrate in all directions. Most scenes, even on dull days, contain a quantity of reflected light from leaves, water, road surfaces etc. The amount of reflected light under bright conditions can be considerable.

Reflected light causes glare and makes colours look muddy.

A polarizing filter in front of the lens will remove these interfering sources of reflected light, brighten colours and increase contrast.

To ensure the Autofocus recognises the polarized light, a “quarter wave plate”, usually made of quartz sits within filter and imparts a spin to the incoming light wave.

Filters with the plate are known as “Circular Polarizers”.



NEUTRAL DENSITY FILTER

Neutral density (ND) filters are sheets of dark-coloured glasses that reduce the amount of light that enters your lens, **but without affecting the colour of the resulting image (this is why they are called “neutral”)**.

This includes excess sunlight and powerful light from studio flashes.

An ND filter doesn't need any adjustment at all, and you can still use the metering and focusing system of your camera and lens, even with this filter attached to your lens.



NEUTRAL DENSITY FILTER

There are many applications for ND filters, but they are mainly used to reduce your shutter speed in bright conditions, to allow you to shoot smooth, blurred effects.

If you use very strong ND filters, you may find that a) it becomes impossible for your camera to auto-focus through it, and b) impossible for you to see your composition.

So it's best to frame up your composition and pre-focus (using AF) before you put on the ND filter.

To prevent the lens hunting for focus once the filter is applied, after you've pre-focused with AF it's best to switch your lens to manual focus (MF). This will lock your focus.



NEUTRAL DENSITY STRENGTH

Neutral density filters are rated in stops of light. For example, you can use a 2-stop ND filter to block a smaller amount of light, or a 10-stop ND filter to block a significant amount of light.

Notice that the filters are usually classified in powers of 2. So ND32 is a 5-stop reduction.

The more stops of light your filter blocks, the longer shutter speed you can get away with.

Some ND filters are variable, so you can rotate them to block more light or less light as needed. This is a handy feature if you like to keep your photography kit light and compact.

ND #	Light Collection	Optical Density	f-stop Reduction	Transmittance (%)
0	1	0.0	0	100%
2	1/2	0.3	1	50%
4	1/4	0.6	2	25%
8	1/8	0.9	3	12.5%



GRADUATED DENSITY FILTER

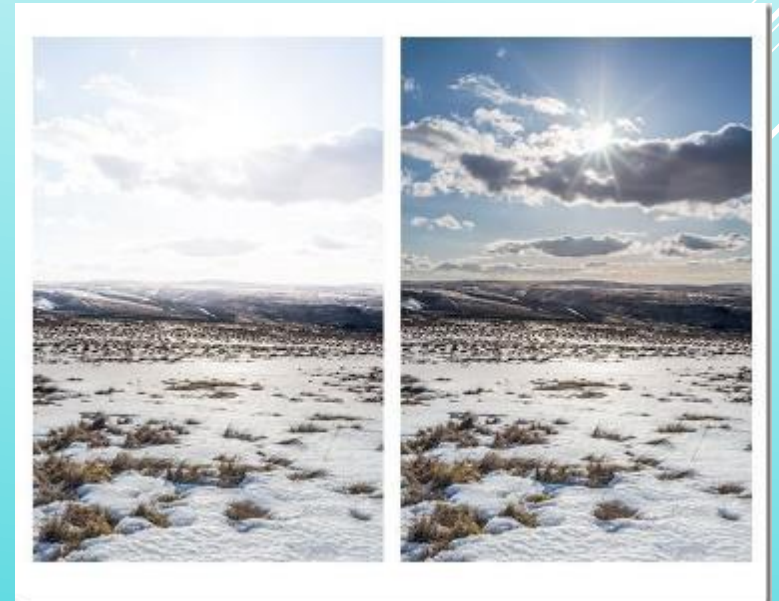
As the name suggests, graduated ND filters are typically clear on one end and gradually build in density toward the opposite end, while regular ND filters are the same shade throughout.

Graduated ND filters are often used to even out scenes containing extreme exposure variations on opposite sides of the frame.

For example, a graduated ND filter might be useful if you are shooting a landscape where the top of a mountain is bathed in sunlight, while the valley below lies in shade.

Graduated filters can also be used in evenly lit areas to darken the sky or foreground for stylistic reasons.

You can even use a graduated colour filter to add a little touch of colour in a scene while darkening the foreground or background.



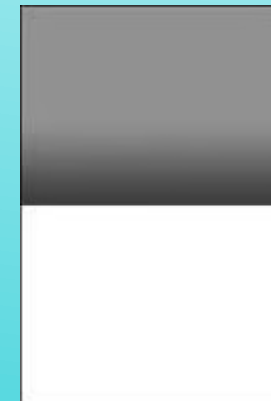
GRADUATED DENSITY FILTER

GND filters generally come in three common types: soft-edged, hard-edged, and reverse.

Hard-Edge GND Filter – Has a neutral grey half that sharply transitions to clear at the centre. It is mostly used to balance out high-contrast scenes, such as a flat horizon with bright skies and a dark foreground.

Soft-Edge GND Filter – More commonly preferred for its smoother gradient between the dark and clear areas, this filter is best used if the horizon is not perfectly straight or flat. Use this if the hard-edge filter would create a noticeable midline for your chosen scene.

Reverse GND Filter – Special filter when the sun is much closer to the horizon. Unlike regular GND filters that transition from dark to light in the middle, this type changes from dark (for the sky) to darker (for the sun) on the top half and then all clear on the lower half (for the foreground).



WHITE DIFFUSION / SOFT FOCUS FILTER

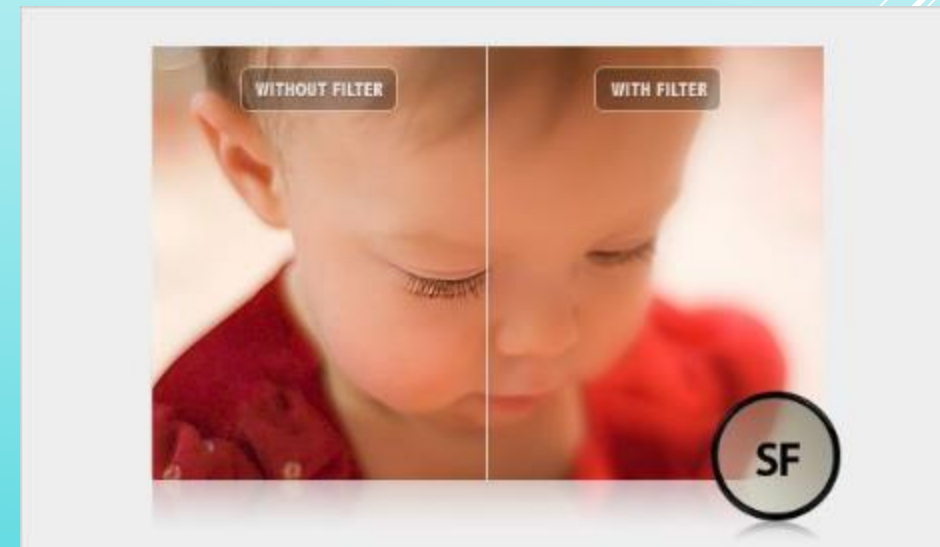
White Diffusion filters, also called Soft Focus filters, reduce the sharpness of an image, but only to a small extent.

They are useful in shooting close up shots of people's faces, especially young children and babies.

With the help of a little diffusion, imperfect skin conditions can be replaced by silky smooth skin.

You can use soft focus filters while photographing flowers, landscapes, etc as well. Anything which you think would be better with a softer, dreamy look.

White diffusion filters are available in different strengths, so you can alter the amount of "blur"/softness.



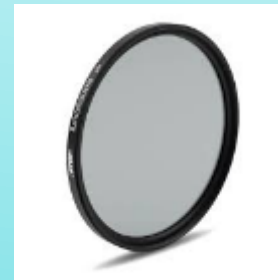
BLACK DIFFUSION FILTER

Black diffusion filters create a darker, more ominous misty effect when light passes through them, creating a moody and atmospheric look to your images.

One of the key advantages of black mist filters is that they can be particularly effective when shooting in low light conditions.

They can help to create a sense of depth and atmosphere in the image, even when the lighting conditions are not particularly favourable.

As with white diffusion filters, they are available in different strengths.



ORANGE / BLUE “WHITE BALANCING” FILTERS

Light is made up of a multiple colour spectrum. Our brain automatically corrects colours under different light conditions, but the camera does not. **We may need to adjust the camera “White Balance” to compensate.**

In the past, photographers used colour filters to compensate for the change in light conditions. Although we now have in-built camera White Balance adjustments, some photographers still use these filters for artistic affects.

The 85B (warm-up/orange filter) and the 80A (cool-down/blue filter) are the main two filters for compensating for colour balancing.

The 85B filter makes a bluish image look warmer – see opposite.

The 80A filter works in reverse– use it for images which look abnormally warm/reddish orange.



CLOSE-UP LENSES / FILTERS

Close-up filters are generally called close-up lenses, because they are more like lenses than filters. They attach to lenses just like filters, which is why we are including them here.

Close-up filters allow you to reduce your minimal focusing distance, to enable you to do macro photography without using a dedicated macro lens.

They can be stacked to increase magnification. Many photographers purchase them instead of more costly macro lenses, especially when they don't take close-up shots all the time.

However, be aware these lens filters can't replace the magnifying power of actual macro lenses.



IN CAMERA SOFTWARE

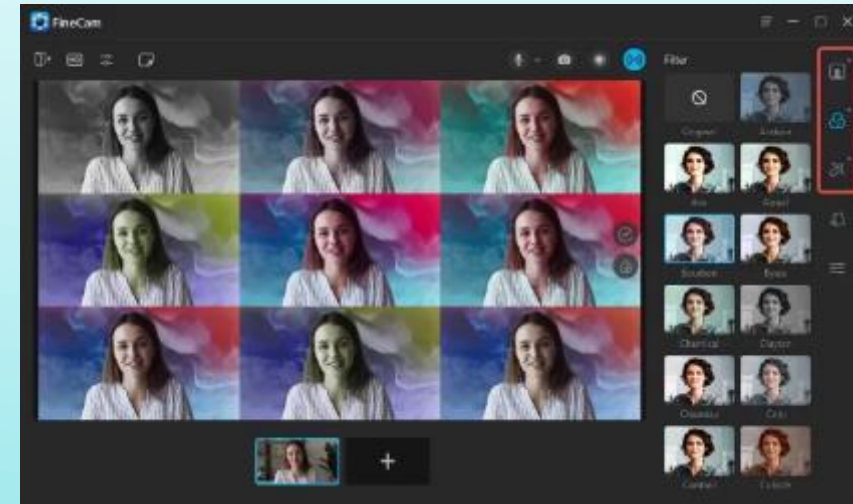
In-camera filters use software algorithms to manipulate the colours and contrast of the image in real-time.

The camera sensor captures the image and the software then applies the selected filter to the image before displaying it on the screen.

Some algorithms use machine learning (AI) to analyse the image and apply filters that mimic the look of professional photography. Others use advanced colour correction techniques to enhance the colours in the image and make them more vibrant.

Filters can be applied manually by the user, or automatically by the camera app, depending on your settings.

The process is quick and seamless, allowing users to capture and share their photos with customized filters in real-time.



SOME SONY “LOOKS” / STYLES

Sony cameras offer “Creative Looks” and/or “Creative Styles”.

The "look" of images is their appearance or the impression they make, as conveyed by many details such as colour tone, sharpness, and brightness.

By changing the combination of colour tone, saturation, contrast, sharpness, brightness and other image elements, you can give the same subject a different look.

“Creative Look” offers 10 unique preset looks. Here are 4 examples. Sepia and BW are also commonly available.

You can also customize the preset modes to create your own original looks.



FL

This look tones down some colors while enhancing the sky, greenery, and contrast. A good choice for natural landscapes showing the sea, sky, or mountains, or for other subjects against a blue sky.



IN

Reduces contrast and saturation, for a matte look. Recommended for creating an elegant atmosphere or stately images.



SH

Produces a bright atmosphere with transparency, softness, and vibrancy. Recommended for creating a soft, gentle mood.



W2

Produces highly clear images with bright, vibrant colors. Makes colorful subjects and scenes even more impressive, and can also enhance pale or dull colors in "high-key shooting" or cloudy weather.

SOME SONY “LOOKS” / STYLES

Creative Style is a function that provides image styles preset in the camera, to help you achieve your photographic and artistic visions.

Depending on the camera model, 6 to 13 styles, such as Landscape and Sunset, are available and can be used in the P/A/S/M-modes.

With digital images, you can create different impressions of the same subject by controlling various parameters of the camera, such as tones and depth of colour, brightness, contrast, and sharpness.

Creative Style allows you to easily finish up the image just the way you want, by maintaining the optimal balance among these various parameters.



Portrait

This style reproduces the natural skin tones of women and children. Moreover, it reproduces the skin texture more softly and smoothly by using the contrast and sharpness settings suitable for portraits.



Sunset

This style reproduces scenes with a red tint, such as sunsets and sunrises, more impressively. Because the red tint is kept with the white balance control, the color tones and atmosphere remain extremely natural. It also uses the higher sharpness setting to render distant scenery clearly. In addition, using this style to shoot people illuminated by the sunset, will create a mood different from the **Portrait** style.



Landscape

This style captures a blue sky and green trees with more impressive tones. Also, with the higher sharpness setting, it renders both near and distant scenery clearly. Because the contrast and saturation are also high, it gives a crisp feel to the entire image. It is suitable for nature photographs, such as a blue sky, sea, and mountains, as well as subjects with a blue sky as the background.



Black & White

With this style, you can enjoy the appeal of monochrome, making the subject stand out dramatically by eliminating color information. Rich gradation from highlight to shadow is beautifully created with the contrast and other settings suitable for monotone. This style is also recommended when you want to give a documentary feel to certain scenes, such as news photographs.

SOME CANON STYLES

Just as in the days of analogue photography a particular type of film gave your images a certain look, in digital photography applying a Picture Style enables you to change the appearance of your shot with a simple menu selection.

Canon Picture Styles enable you to apply a whole set of image adjustments with a click, which you can then fine-tune manually.

The parameters you can adjust are the sharpness, contrast, saturation and colour tone of colour images, and the sharpness, contrast, filter effect and toning effect of monochrome images.



The Neutral Picture Style is designed to reproduce natural looking colours (lower contrast and saturation) and applies no sharpening, on the assumption that you will be doing some post-processing of your own in your image editing software.



The Standard Picture Style applies a sharpness level of 3 (on a scale running from 0 to 7) and boosts the saturation (overall intensity of colour) and skin colour tone. It is designed to produce images with more punch.



The Portrait Picture Style applies a lower sharpness level, which is more flattering to some features, and aims to reproduce natural skin tones, but you can fine-tune using the Color Tone setting to make skin more yellowish (int.) or more reddish (min.).



The Monochrome Picture Style applies the same sharpening level as Standard, producing a crisp image, and gives you the option to adjust the tones in the monochrome conversion using four contrast filter effects (yellow, orange, red and green).

CANON PICTURE STYLES AND RAW FILES

If you've set your camera to save JPEGs and apply a Picture Style in-camera, the Style is "baked into" the image –for example, if you've applied the Monochrome Picture Style, the JPEG image will be mono and its colour information will have been discarded.

If you're shooting RAW, however, the RAW files will preserve the full range of data captured by the camera. This means that if you've applied the Monochrome Picture Style and open the RAW file in Canon's Digital Photo Professional (DPP), it will open with the Picture Style applied. You can remove this, reapply it, modify it or apply a different Picture Style, as you wish, at any time in the DPP software.

Other RAW processing software will ignore the Picture Style setting and open the RAW file using its own colour settings. You can always perform your own mono conversion in the Editor, but you won't get the convenience of Picture Styles settings - even as a starting point.



Canon's **Picture Style Editor** makes it possible to save a whole set of adjustments as a custom Picture Style – including sharpness, contrast, brightness, selective hue, saturation and luminosity – which you can then apply to images in-camera or in DPP for an instant effect.

FUJI FILM SIMULATIONS

Fuji cameras are known for their colour reproduction - accurate skin tones, blue skies, and lush green foliage.

Fuji's colour science dates back many decades and their digital cameras draw on their experience in analogue (film) photography.

Fuji Film Simulation modes mimic not only the colour of some of their famous analogue films, but the tones and contrast, too.




You can usually access them through your Fuji camera's main menu system, but some cameras also have a dedicated function button assigned to Film Simulation modes.




IN CAMERA SOFTWARE - IPHONES


Choose a Photographic Style


Your iPhone camera is automatically set to Standard—a balanced style that is true to life. To choose a different Photographic Style, do the following:

1. Open Camera  on your iPhone.
2. Tap .
3. Tap , then swipe left to preview the different styles:
 - *Rich Contrast*: Darker shadows, richer colors, and stronger contrast create a dramatic look.
 - *Vibrant*: Wonderfully bright and vivid colors create a brilliant yet natural look.
 - *Warm*: Golden undertones create a warmer look.
 - *Cool*: Blue undertones create a cooler look.

To customize a Photographic Style, tap the Tone and Warmth controls below the frame, then drag the slider left or right to adjust the value. Tap  to reset the values.

4. Tap  to use the Photographic Style.




To change or adjust a Photographic Style that you set, tap  at the top of the camera screen. To stop using a Photographic Style, select Standard from the style choices.

You can also change Photographic Styles in Settings: go to Settings  > Camera > Photographic Styles.



Use a different Photographic Style

In Camera, you can select a different Photographic Style to change the overall mood before you take a photo.

1. Open Camera  on your iPhone.
2. Tap  at the top right of the screen.
3. Swipe left or right on the camera frame to choose a new style such as Amber, Rose Gold, Quiet, or Ethereal.
4. Tap  when you're finished.

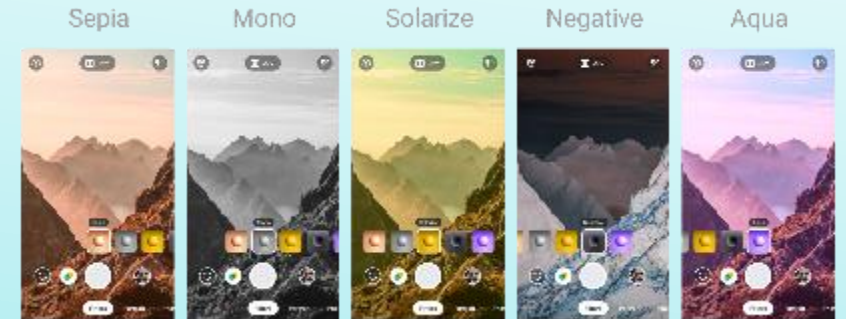
IN CAMERA SOFTWARE – ANDROID PHONES

To use filters on an Android phone, you'll typically access them through the camera app.

Open your camera app, navigate to the filters section (often accessed by tapping an icon like a wand or three overlapping circles), choose your desired filter, and then take your picture or video.

Different apps and camera modes may have slightly different ways to access and use filters, but the general principle remains the same.

You can also adjust or remove filters in the Photos/Gallery app after taking a picture.



- 1 Open the **Camera** app and choose **PHOTO**.
- 2 Navigate to **Filters** via the Effects icon.
- 3 In the viewfinder, frame your subject and swipe to select one of your new filters.
- 4 To compare, select the '**Original**' filter.
- 5 When you are happy with the look, tap '**Capture**' to take your photo.
- 6 To adjust or change the filter on an existing photo, open it in the **Gallery** app. Tap the **Edit** icon (a **pencil**), then the **Filters** icon (**three circles**) to modify the filter's intensity or select a different one. For deleting or reordering filters, **touch and hold** the desired filter and select the appropriate action.
- 7 Don't forget to tap '**Save**' after making any adjustments.

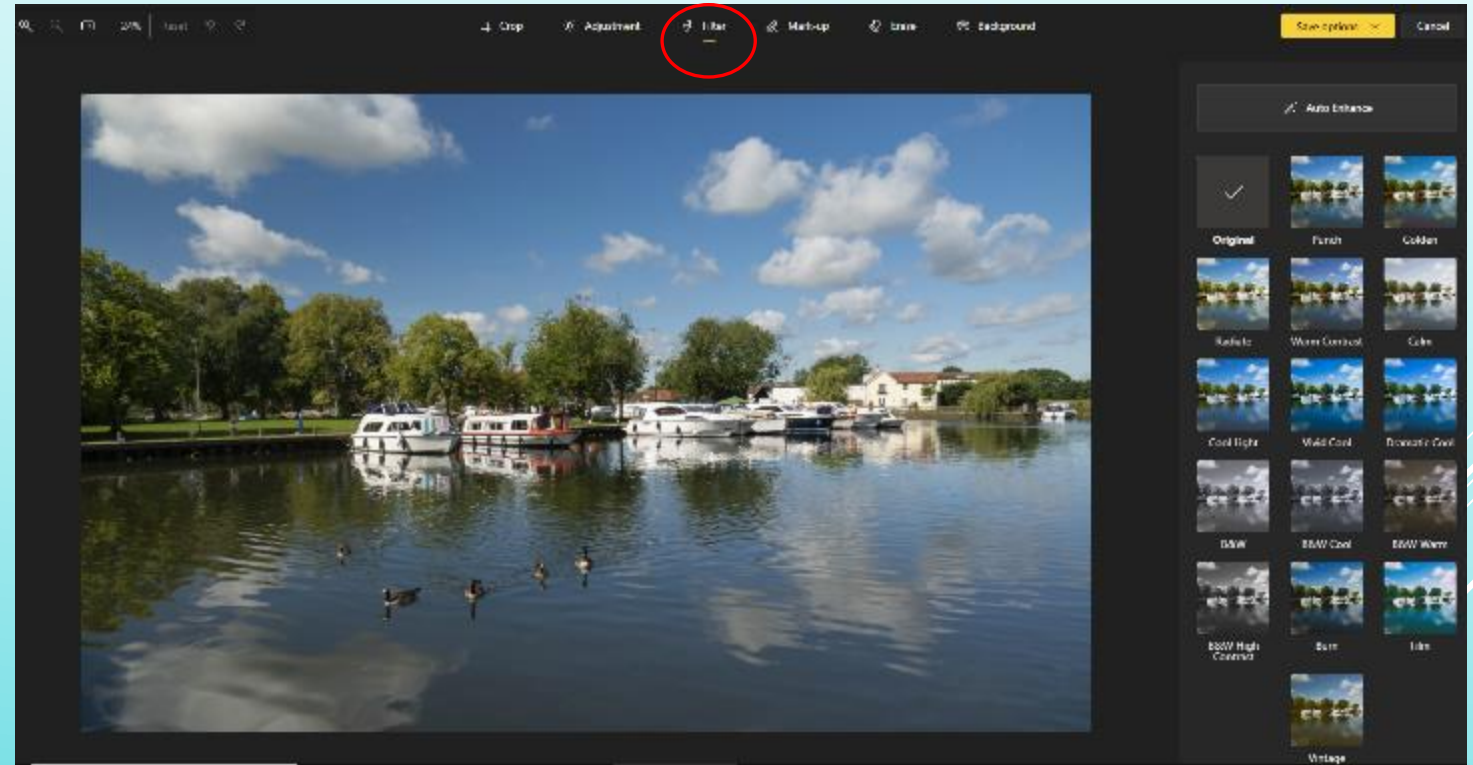
EDITOR PRESETS / TEMPLATES

You can also apply filters after shooting, using your photo editor.

Most editors offer a selection of “presets” or “filters”, which allow you to change the appearance of your image with 1-click.

Usually, you can also alter the settings of the preset after clicking, to produce your own personal look.

For example, you can alter the “strength” of the filter, if you feel it is too over-powering.



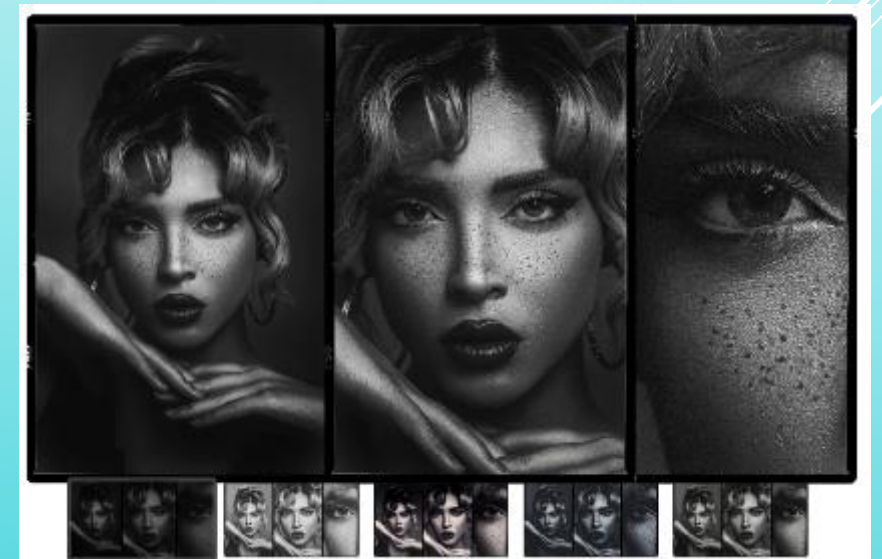
“NIK COLLECTION” PRESETS

You can also purchase additional filters and presets that supplement those supplied within your editor.

One of the most famous of these is the “Nik Collection” of filters, made by DxO software.

They cost a lot of money (£145) but are used by many professional photographers.

The Nik collection is widely regarded as the industry standard “plugin” for creative photo effects. Some Editors may even demand their use as part of an assignment, because they already know how they want the image to turn out.



SUMMARY

Today we have covered

- external lens filters and
- in camera and editor presets

You don't have to use filters, but they can boost your creativity and many photographers enjoy playing with different settings for their image, particularly using in-camera/editor presets.

Perhaps you are now tempted to give them a try ?!!

