# THROUGH THE LENS

*Great People and Great Images Since 1988*

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# Year-End Standings Announced at the June Meeting

Plaques were awarded to the ACC members with the highest standings in the competitions held during the 2016-2017 season. Color print, monochrome print and digital photo image winners are pictured at the June 7th meeting, below.

## Small Color Prints

Class AA – Bob Reynolds

Class A – Lance Lagoni

Class B – Bill Heider

**Large Color Prints**

Class AA – Bob Reynolds

Class A – Lance Lagoni

Class B – Judy King

**Small Monochrome Prints**

Class AA – Lance Lagoni

Class A – Jeff Berman

Class A – Bob Reynolds

**Large Monochrome Prints**

Class AA –Patrick Grady

Class A – Lance Lagoni

Class B – Bill Heider

**DPI – Color**

Joanne Barsanti

**DPI – Monochrome**

Joanne Barsanti

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# End of Year Competition Judged by ACC Members

The End of Year competition consisted of prints and DPIs of club members that had won awards and honorable mention at the competitions held during the course of the 2016-2017 season. These photos were displayed for judging by the club members in attendance. The winning photographers are pictured below, followed by the winning photos.



**Color Prints – Small**

1st   Virgin River-Zion – Nancy Hassman

2nd   Swan Mountain - TomWilson

3rd   Northern Parula – Rich Hassman

3rd   Tiger – Bill Heider

Virgin River-Zion


Swan Mountain


Northern Parula


Tiger

**Color Prints – Large**

1st   German Countryside  - Bob Reynolds

2nd   Bridge to Japan – Dave Waycie

3rd   Snake Dancer – Lance Lagoni

3rd   Light on Walkani Falls– Kathy Grady



German Countryside



Bridge to Japan

Snake Dancer



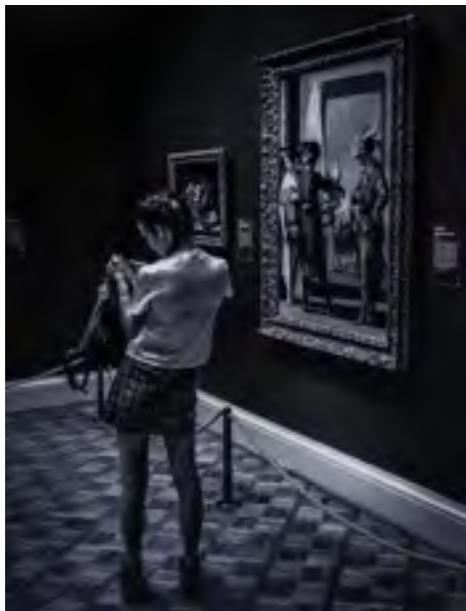### Monochrome Prints – Small

1st    Refugee – Lance Lagoni

2nd   Covered Walkway –
        Rich Hassman

3rd    Old Meets New –
        Lance  Lagoni

Refugee


Covered Walkway


Old Meets New

## Monochrome Prints – Large

1st     Sea Stacks –
        Patrick Grady
2nd    The Valley –
        Patrick Grady
3rd     Escape – Bill Heider



The Valley



Escape

**DPI – Color**

1st    Desert Stars – Bill Heider
2nd   Full Moon at Meacham Grove - Joanne Barsanti
3rd   Saquaro Sunset – Dave Waycie



Desert Stars



Full Moon at Meecham Grove

Full Moon at Meacham Grove

Saguaro Sunset



**DPI – Mono**

1st     Maeve – Joanne Barsanti
2nd    Old Time Street Light –
          Joanne Barsanti
3rd     Irritated – Joanne Barsanti

Maeve


Old Tyme Street Light


Irritated

# How To Make Waterfalls Look Blurred In A Photo

*by* **David Peterson**

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Some photographic effects will never go out of style. If you've ever seen those gorgeous photos of silky smooth waterfalls, you'll know what I'm talking about. If you haven't, you're in for a treat. It doesn't take that much knowledge or equipment to create this effect. All you need is a waterfall, a tripod, a camera, and willingness to get up at the crack of dawn.

Smooth water really accents the moss, making it appear more lush and green. *Photo By Sean McGrath (http://www.flickr.com/photos/mcgraths/2794890014/)*

The effect above is known as a motion blur. You've probably encountered motion blurs before, and I can almost assure you that the result wasn't pleasant. Most motion blur effects are unintentional. You shake the camera while taking a picture, and the photo comes out blurred. You soon learn to stop shaking the camera so much.

But what causes the effect? Blurring, at its heart, is caused by using a shutter speed that isn't fast enough to freeze motion. When the camera's shutter is open longer, it takes in light from objects moving across its path. As they move, they reflect more light onto the sensor, much like a paintbrush applies paint to a canvas.

If you were to allow a painter to paint a line across a canvas for 1/500 of a second, you wouldn't see a line at all. You'd probably see a dot (assuming his hand could get to the canvas in the first place). However, if you were to give that same painter as little as 3 seconds to paint, you would most certainly see a line. That's what it's like for a camera. The line is a single direction motion blur.

To create a motion blur and get blurred waterfalls, we need to use a slower shutter speed. We need to allow the waterfall to paint it onto the sensor. Something in the range of 1 to 5 seconds should work. In some cases, you might need to use a shutter speed a little bit above or below that.

## What else do you need?

Let's go back to our painter. If you were to shake the entire canvas while the painter is painting the line, you wouldn't get a straight line would you? That's exactly what happens when you shoot at slower shutter speeds without a tripod. Your hands shake the camera ever so slightly, and everything in the photo (not just the waterfall) appears blurred.

To cut to the chase, you need a tripod (http://www.digital-photo- secrets.com/tip/469/dont-move-5-tripod-essentials/).

Any tripod will do. You can even create a "natural" tripod out of rocks and ledges you find nearby. Your image doesn't need to be perfectly cropped out of the camera. Unlike the horrific blur from camera shake, you can always adjust that later with software like Photoshop Elements
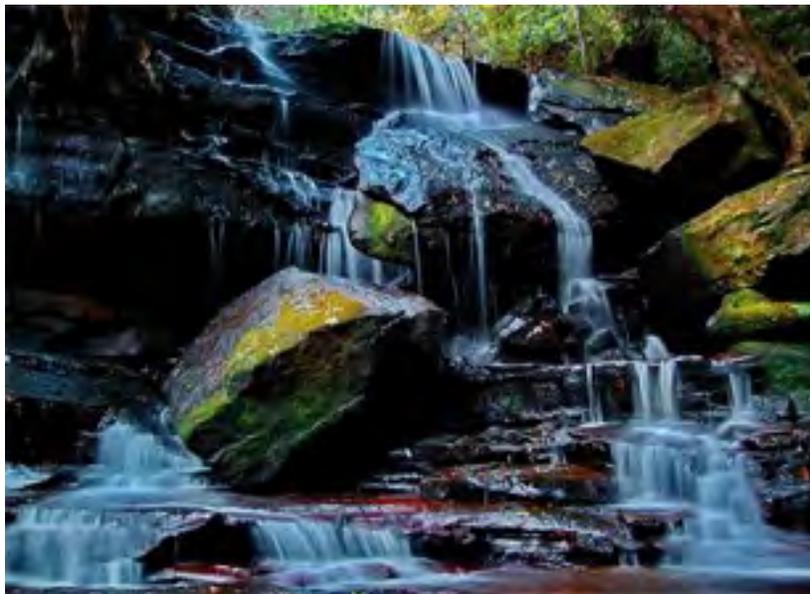


## When and where do you need to be?

This particular photo doesn't work so well in the middle of the day. There's a reason for that. When you open the shutter for a long period of time, you're allowing a lot of light in. If there's already a lot of light outside, it's going to get into your camera pretty fast. In short, you'll end up with a picture that's just too bright. Other camera settings (see below) can help to mitigate this problem, but it all comes down to there being too much available light.

An example of what can happen when you attempt to blur a waterfall in broad daylight. Notice the loss of detail in the trees and the sky. It's completely white. Photo By: Diesel Demon (*http://www.flickr.com/photos/ 28096801@N05/3625642622/*)

## Ways to Let Less Light Into Your Camera

Pick shady areas. Pick forested spaces. Shoot sometime around the sunrise or sunset. That's when it's more beautiful anyway. Get up early and head out there. It's well worth doing, even if you don't take away any good photos.

You can also increase you aperture's f-number and decrease your ISO. Both help to allow less light into your camera. The aperture is the hole in your lens, and when you increase its f-number, the hole shrinks reducing the amount of light getting in. By decreasing the ISO, you're making your sensor less sensitive to light, so it takes more light create an image of the same brightness. Consider these options when the resulting image is still too bright.

Confused about apertures, ISO speeds, and manual photography? Just take the picture in shutter priority mode (http://www.digital-photo-secrets.com/tip/ 1273/your- camera%E2%80%99s-settings-shutter-priority-mode/).
Shutter priority mode is the next best thing if you don't know manual for these shots. It allows you to adjust the shutter speed while the camera takes care of the rest. By switching to shutter priority mode, you can pick a slow shutter speed for the shot, and the camera will pick the aperture and ISO speeds accordingly. It simplifies the process and helps you focus on the most important aspects of taking this particular type of photo.

You can find shutter priority mode on your camera's top dial. It is usually labeled "S" or "Tv" in nice big bold letters. To adjust the shutter speed, you flick the back dial left or right. It might be different depending on the camera you're using, but that is the standard.

One last thing. Do a lot of experimentation. You really won't know if you've got a killer waterfall until you see it on your computer screen (why? Your LCD lies (http://www.digital-photo-secrets.com/tip/40/your-lcd-lies/)!). Unless you've got your laptop with you, you'll want to take a bunch of different pictures at different shutter speeds. Take enough, and one of them will have the look you're trying to achieve.

Best of luck!

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# CACCA DPI Results

## The Results from April

| PHOTO | PHOTOGRAPHER | SCORE |
|---|---|---|
| Chinatown at the Golden Hour | Larry Arends | 23 |
| Come Relax Awhile | Carole Arnolde | 23 |
| Desert Stars | Bill Heider | 23 |
| Maeve | Joanne Barsanti | 24 |

## The Results from May

| PHOTO | PHOTOGRAPHER | SCORE |
|---|---|---|
| Full Moon at Meecham Grove | Joanne Barsanti | 22 |
| Reflection | John Chwalek | 22 |
| Saguaro Sunset | Dave Waycie | 24 AW |
| The Last Bite | Larry Arends | 24 AW |

# How Changing Aperture Changes Other Settings

*by* David Peterson

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*Y*our camera has three primary settings that are interconnected: aperture, shutter speed and ISO. You can't adjust one without adjusting the other, because each one is fundamental to the way your camera captures light, which is ultimately what it uses to make an exposure. Smaller apertures mean slower shutter speeds, or higher ISOs. Larger apertures mean faster shutter speeds, or lower ISOs. So how do you work out what settings to use?

## How aperture, shutter speed and ISO are related

The reason that your camera's primary settings are so dependent on each other is simple mechanics. A small aperture allows less light to reach your camera's sensor, which means that you need a slower shutter speed. When the shutter is open for more time, more light can reach your camera's sensor through that small aperture opening, resulting in a correctly exposed image. The same is true for ISO, which increases your camera's sensitivity to light. If you're using a small aperture but you don't want to slow down your shutter speed, increasing your camera's ISO or light sensitivity will make it so you don't need to have that longer shutter speed.

**So what that means for you is this: taking photographs is a process of compromise. As a photographer, you need to have a very good understanding of what will happen to your photograph whenever you change one of those settings - without that knowledge, you**

## What are the compromises?

In general, the three primary settings on your camera have the following visual effects on your final image:

1. **Shutter speed.** A fast shutter speed will freeze the action; a slow shutter speed will create motion blur.

2. **Aperture.** A large aperture (small f-number) will create a shallow depth of field, a small aperture (large f- number) will create large depth of field.

3. **ISO.** A small ISO will create an image with good digital clarity; a large ISO will create an image with lots of digital noise.

Take some time to really understand how these three primary settings affect your final image, and then you'll be in a good position to make an educated compromise when you find yourself in challenging situations.



This photographer had to make some compromises to get this shot: at ISO 6400, there is visible noise, but the high ISO allowed him to use a faster shutter speed of 1/50 and an f-stop of 4.5.That's fast enough for hand-holding the camera, and it gave him enough depth of field to keep the dog's nose and eyes in focus. (https://www.flickr.com/photos/warzauwynn/6194294354/) by Flickr user WarzauWynn

## Some Examples

Let's look at an example: You're taking a photograph of a meadow. In the distance are some pretty, snow-capped mountains and some trees, and in the foreground there's a little stream surrounded by some boulders. You'd like to keep as much of the scene as possible in focus, and you decide to use f/22. But when you switch to aperture priority you discover that your camera wants to use a shutter speed of 1/6th of a second. That's way too long, since you left your tripod is back in the car. You might be able to hand-hold your camera at 1/30th of a second, but



you have to set your aperture all the way down to f/10 if you want to use that shutter speed. You other alternative is to turn your ISO up to 2000, which will allow you to use f/22 at 1/30th, but then you may have some noise in your image. What to do?

That's where compromise comes in. As a photographer, you need to decide what's more important to you - depth of field, image quality (sans-noise) or your feet, because if you decide that you don't want to sacrifice depth of field or image quality, you may find yourself hiking back to your car to retrieve your tripod. If it's late in the day, though, you may lose the shot altogether. If you can't find something to prop your camera up on, you're going to need to make that choice - depth of field or image quality.

Here's another example: You're taking some photographs at a wedding reception, which is being held indoors in the late evening. There is no natural light coming in through the windows, and the artificial lights have been kept pretty low in order to create a certain ambiance in the room.

You want to get a shot of the bride and groom on the dance floor, but you also want to see the onlookers in the background. A closed aperture (large f-number) would bring everyone into focus, but the light is just too low to allow you to take that shot at your current ISO. Fortunately, your DSLR has good high ISO capabilities, so you turn up that setting to ISO 3200. Now you can set your f-stop to f/8 instead of f/4. You're still going to get some blur on the onlookers, but there won't be so much blur that you can't recognize them. The compromise, of course, is that you're going to get some digital noise in your image, which wouldn't have been there at the lower ISO. In this case, you may find that noise acceptable if it means you get the depth of field you want.

## Compromise

Now of course, photographers have many other tools they can use to get the right shot. You may want to use a bounced flash in a low-light situation, or the aforementioned tripod, depending on your tolerance for motion blur in the scene. Filters can also make it possible to turn down your shutter speed to motion-blur levels even on very bright days, but for now you should just stick with settings rather than mucking around with add-ons.

## Conclusion

I know I'm always ending these articles with the word "experiment," but it really is the best way to get a feel for these concepts and for the way that your camera's settings are going to impact your final image. During your experiments, make sure you take multiple exposures of the same subject or setting using different aperture/shutter/ISO combinations. Comparing these different exposures on your monitor can really help you develop an eye for what your camera's settings do visually to your photographs. Don't forget to pay attention to each image's EXIF settings in case you can't remember exactly what you did in each situation. Eventually you'll develop such a good eye for this stuff that you'll understand these things intuitively, and that's a good goal to shoot for.

# SHOUT OUT

Hi Jeff:

I definitely look at the tutorial articles…in fact, I print them out and reference them when necessary.

Keep up the good work.

Judy King

*Thanks Judy:*

*We're now publishing 2 tutorials for each issue so you'll need a larger loose leaf book.  I already have about 60 new tutorials lined up tor inclusion but we can't do more than 2 at a time.*

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This photographer is literally ready for anything! We wonder how long it took to prepare all this equipment for the event.

Here's One Photographer's Camera Kit at the Kentucky Derby

# The Answer Man

## Today's Question:

**I believe that in the past you've mentioned that you use an iPhone app to determine depth of field on the go. If I'm correct would you please remind me what that app is?**

## Quick Answer:

There are many apps available, and I've never found one that I'm completely happy with, but the one I currently find most helpful is called "SetMyCamera - Depth of Field Calculator" by Bluestone Pond.

## More Detail:

There are many apps available for various smartphones that enable you to calculate depth of field. Some are free and many are available for several dollars, and there are varying degrees of quality and usability. Some feature many in-app advertisements, and others provide a very rudimentary interface. But in general I've found most of them to be reasonably accurate.

It is very helpful to choose an app that enables you to choose the type of camera you're using, so that the sensor size and circle of confusion values can be estimated automatically for you. That way you only need to enter the distance to the subject, the lens focal length, and the lens aperture to determine the overall depth of field distances.

In most cases you will be presented with the near versus far limits of the range of depth of field, as well as the total size of the area of acceptable focus for the depth of field. Often the apps will also indicate the hyperfocal distance for the current setup, which can be helpful in many cases.

I also recommend making sure that any app you're considering includes an actual depth of field calculator, rather than a set of tables you can use to look up specific values.
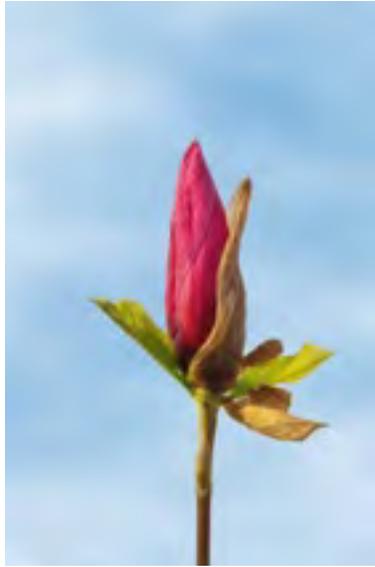
# ACC Monthly Theme Challenge Results

## From April and May

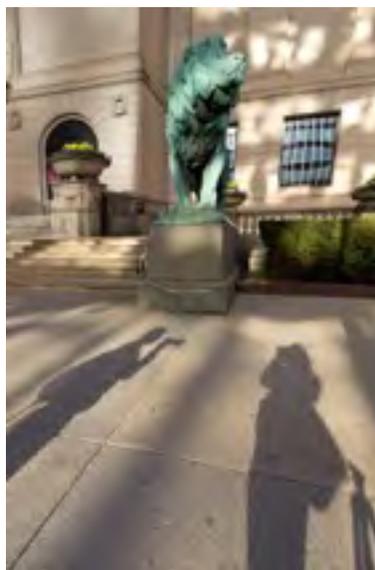April Theme: Budding

Patty Colabuono
Title: Bud Among the Bluebells

Bob Reynolds
Title: Opening Soon

Cindy Kuffel
Title: Poppin Peony

May Theme: Shadows

Judie Reynolds
Early Morning at the Art Institute

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*ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.*
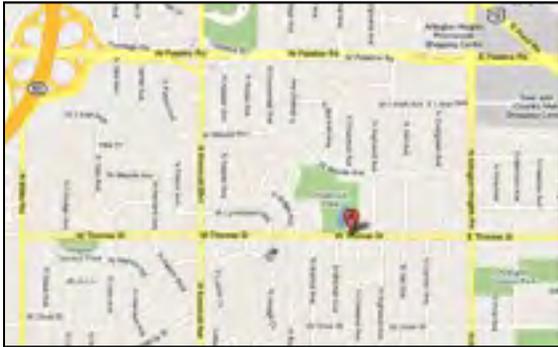
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