

# In Camera

*The Newsletter of the Hawkesbury Camera Club Inc.*

## FROM THE CHAIR

Hi fellow members,

The year is only three meetings old and already a lot has been achieved. In the last newsletter I appealed to you all to put your thinking caps for the AV Challenge as we were running out of time. Fortunately for us David and Kim Duproy were able to come up with what I think is a quiet an exceptional presentation that will knock the socks off the Castle Hill and Blacktown Clubs. The final judging and presentation is on Tuesday the 9<sup>th</sup> of March 7.30pm at the Castle Hill RSL. I hope as many of our members as possible will attend to support David and Kim and also represent our club.

Our first presentation for February was Jackie Dean. Jackie's slide show was very well put together and well presented. The variety of her work and the knowledge in each field made for a very interesting night. Jackie was able to speak on subjects as diverse as architecture, landscape, portraiture and wildlife. The large variety of work has also enabled her travel extensively and gets paid at the same time. Not a bad way earn a living if your passion is photography!! The presentation was not overly long (about 1 1/2hrs) as she kept moving through various subjects to keep us engaged.

Our first comp night went very well; particularly as we broke new ground in quiet a few areas. The new competition managers were on the job and set up early so there were no excuses for not starting on time. You would think that they had been doing this for years judging by their efficiency our judge, Rod Murphy was a first timer for us and as it turns out a first timer for anybody. He was a little nervous at first but soon warmed to the task and I think did an exceptional job. Rod is from the Castle Hill area which is bonus for us as most judges tend to come from much further afield travel time has become a major issue in past few years. The positive vibe around



### OFFICE BEARERS

<b>President:</b>	Geoff Pfister 9626 7537
<b>Vice President:</b>	Marian Fox
<b>Secretary:</b>	Debbie Web 4578 3680
<b>Treasurer:</b>	Peter Baldock 4573 1357
<b>Comp Manager:</b>	Kim Duproy & Alan Sadleir
<b>Publicity:</b>	David Duproy
<b>Activities Coordinator</b>	Jenny Aquilina & Suzette Howarth
<b>Newsletter Editor</b>	Alan Aldrich 9627 4225

### THIS MONTH

- MARCH 3** Guest Speaker "Low Light Photography."
- MARCH 10** Digital Group
- MARCH 17** Comp – Windows & Doors
- MARCH 31** Members' Presentation

the room would suggest that Rod be invited back as a judge in the future.

As we have a comp coming up this month on windows and doors Jenny

and Suzette (our outings coordinators) organised a field trip to Balmain where there are many interesting examples of the set subject. I was very disappointed that more members didn't attend but having said that it certainly didn't stop from us from having an exceptional photo shoots. The coffee was good, the lunch was good, the company was good and the variety of subjects was good. I personally enjoyed the opportunity to photograph with two of the clubs most talented and gifted photographers in Jenny and Suzette. I had a ball and didn't stop laughing all day. I can't wait for the next outing.

Cheers Geoff

## BLUE GALLERY

2010 marks the beginning of a new adventure for me. I am currently working towards opening Blue Gallery in Richmond. It is in a new location at 106 March Street, in a big shed. For many months I have been planning and organizing this new gallery and studio, making use of two sheds at the rear of the premises my husband rents for his office.

It has been an enjoyable task to transform a corrugated iron shed that was unfinished and full of old junk, into my gallery. It involved getting quotes from builders to finish off and neaten the edges first. I went to the Darling Harbour Photography Exhibition to find the tracking and lighting suppliers, after which Ian and I spent several weekends installing the fixtures. I fell in love with and purchased a cupboard I knew would be just right for the gallery in its own rustic sort of way. With some spare time last year between note taking lectures I went to the Salvos Store nearby and found some lovely chairs that I knew would be perfect for the gallery. My daughter's woodwork side-table project from school adds another arty touch to the décor. And the old screen from Ian's office is very well suited to the gallery. I am amazed at how all the colours seem to blend and co-ordinate, making the environment quite pleasing as a

gallery. Visitors ask if the colours of the corrugated iron walls were specially chosen, but they are as random as the off cuts from which they seem to have been made. I am now adding a few finishing touches after hanging paintings, drawings, photographs, prints, cards and some fabrics. I have also displayed some of the pottery I made during my studies at TAFE and portfolios of photos and publications. At the entrance to the gallery I have displayed a painting to honour my father, Sydney Blue, along with a photo that I took of him in his studio several years before he passed away. Dad was an artist and I know he would be delighted with the gallery.

I am writing this article after making the numbered tags that will be adhered to the exhibits in readiness for the Grand Opening. I am in my car outside the day surgery hospital where Ian is having a cataract operation this morning. It is typical of the way I have worked towards goals during my life. I take a book to read, a list of things to do, and fit them in around my other commitments. This is how I have brought Blue Gallery into being: taking small steps each day, with a long-term goal in mind. It seemed like a huge undertaking at the start, but I determined just to get at least one thing done each day to achieve it, and it looks like I have just about done it. Many friends suggested things that have helped me formulate what I am doing, and it is unfolding as I take very careful steps along the way. It's still a process, and the final shape of Blue Gallery is not yet determined. Over time, it will become clearer. As I close the door each day to go home, I look around and feel the satisfaction of presenting this body of work, called In Retrospect, to my friends and the community, thankful to my family and friends over the years for encouraging me to explore my creativity.

Blue Gallery will open on Saturday 6<sup>th</sup> March 2010, from Midday. Official Opening at 3pm by Judy Brownlie, who invited me to join her painting group, and helped me find my way back to art, using photography. I have explored many types of art doing courses at TAFE after studying Art History and Education at Uni in my Bachelors Degree. Drawing, Painting, Printmaking, Sculpture, Ceramics, Fabric Design, and Photography all held my interest as I explored art in its various forms. I love the creativity and science that blend in photography and have watched the demise of film technology as digital has taken over. Some galleries and art circles do not yet see photography as art, but Blue

Gallery certainly does! I look forward to the Camera Club photography exhibition planned for later in the year.

Gallery Hours: Mon Tue, Thu, Fri 10am-4pm, and 2<sup>nd</sup> Saturday of the month 10am-4pm.

The Studio is in the other shed, and is now home to my art materials I accumulated when I was working for an art supply company, and the ideal place to relax and enjoy making art. It is a big space and ideal for photography as well. I will hopefully be able to use my teaching experience to share my creativity with others. Lessons and tuition TBA

Best wishes,  
Josephine Blue

### DIGITAL WARNINGS

I read an article in New Scientist Magazine, 30<sup>th</sup> January 2010, called NOW WE KNOW IT. It serves as a timely reminder of the tenuous nature of digital data storage. I remember several years ago John Swainston from NIKON giving a talk about the Digital Era, emphasised PRINT IT OR LOSE IT. The article's strongest visual message is a graph of how long various electronic storage media will last. It is worth looking into the reality of what these devices are physically capable of. We buy CDs and DVDs, Flash Drives and other devices for storing our images, thinking they will last forever. But the reality is that they won't. The most stable long lasting media is CD-R (phthalocyanine dye, gold metal layer), which will last 100 years, whereas CD-R (phthalocyanine dye, silver metal layer), and DVD-R and DVD+R along with Audio DC and DVD movie will last about 25 years. Flash, 10 years, and CD-R (cyanine and azo dyes), and CD-RW, DVE+RW, even less. This is compared to observations of Venus made by astrologers and recorded on clay tablets about 3,500 years ago in Babylon, on display in the British Museum in London.

A few more quotes worthy of contemplation from the article: in the event of a worldwide catastrophe:

"A century or so after the power goes off, little will remain of the digital age except what's on paper."

"Our civilization's growing complexity is making it ever more vulnerable."

"Hard drives were never intended for long-term storage, so they have not been subjected to the kind of tests

used to estimate the lifetimes of formats like CDs. No one can be sure how long they will last.

New technology is striving for more capacity and speed rather than stability.

There is also the problem of retrieving data as technology changes. We had a police forensic photographer give a talk to Camera Club some years ago and I remember the message that not only do they have to maintain the data storage, but also the technology to be able to access it. It was only a bit more than 20 or so years ago that computers used cassette tapes to record data, until 5"disks came along, then replaced by floppy disks, and the continuum continues. This is very closely related to photography as digital images get lost in our computers with downloads of thousands of images, and perhaps destroyed if the computer crashes. John Swainston's words still ring true: PRINT IT OR LOSE IT! Paul Simon's song comes to mind: "Long ago it must be... I have a photograph .... Preserve your memories; they're all that's left you."

Moving with the times....

### CLUB PROJECT

I will be looking for members who have done something towards our book, FROM THE OTHER SIDE OF THE LENS. It's time to start pulling this exciting project together.

I have a little list: actually it's a bit too little to feel that it's seriously happening! Please let me know of your progress so I can start to collate the information into a workable book. Paul Hulbert has kindly offered to help with this project. He has previously done a similar book about residents of Kurrajong.

Josephine

### HAWKESBURY CITY COUNCIL GARDEN COMPETITION 2010

As you would all be aware, the Council engage the Camera Club to photograph the gardens for the award presentation evening later in the year...and as such contribute greatly to our working funds.....benefiting all members.

We have had our first meeting with the Council representative and planning for this competition is now under way, possible sponsors have been

contacted, many of which have responded positively.

One of our important sponsors (Neutrog Australia Pty. Limited) have agreed to sponsor us, and in return would appreciate our support by supplying them with our individual email addresses...so that they can communicate seasonal gardening information, product updates as well as possible sample opportunities and discounts.

For the gardeners amongst us, you would be familiar with "Sudden Impact for Roses" a highly endorsed product.

**Your participation in this venture would be greatly appreciated.**

Late Mail: Marion advised that Seasol had replied to her communication and have agreed to be our major sponsor again this year; this is good news as Seasol provide enough of their products to enable substantial prize packages to all major winners.

**A MESSAGE FROM THE  
TREASURER - 2010  
MEMBERSHIP FEES**

Just a final reminder to those members who have yet to pay their 2010 \$20 Membership Fee. **Fees are now due and payable.**

At the last committee meeting it was agreed that if fees are not paid by mid March it will be assumed that the member has decided not to return for 2010 and their name will be removed from our database. If any member is still deciding you need to be aware that under the terms of the club's rules all accumulated competition points will be forfeited as it will be assumed you no longer wish to remain in the club. At the moment we currently have 96 registered members and of these approximately 36% are not financial. If any member is aware of someone they know who will definitely not be returning could you please let me know.

If any member is unsure as to whether they have paid their fees please give me a call (45731357) or see me at the next meeting.

Peter

**HAGS MEETINGS**

At the last committee meeting a discussion was held about the Hags Meeting format. It was pointed out that the skill level and the choice of program type varied over the membership. The key factor to these

meetings will be to keep them as informal as possible to allow members to learn at their own speed.

At the start of each meeting a speaker will either demonstrate a program or a way to accomplish a digital imaging task. Geoff's suggestion was that we then split into temporary groups of about 5-6 with an experienced member able to answer questions and demonstrates subject content. This was to enable people using Photoshop Elements users to explore that program without complications from other digital workers.

Members would be free to join other groups over the year if that group were to be discussion a subject of interest. This would enable people who have a problem with perhaps the cloning tools to investigate that while other groups could for instance investigate black and white conversion methods.

As with any new group the format will change as time, skill levels and topics develop.

At the next meeting Dale will give a talk on what the program Light Room will do, then members can either photograph the vast subject range at Rug-A-House where we will be having our meeting or explore with other members a subject of mutual interest.

Jenny Aquilina has kindly made her business premises available, as we cannot use the Richmond Club due to a booking conflict. The address is unit 5/31 Bowman Street, Richmond, 2753. Phone 4588 5030 during business hours for directions.

All future Meetings of Hags will be at the Richmond Club.

**INVITATION TO HENRY LAWSON  
CAMERA CLUB**

Susan Buchanan from Northside Creative will give the presentation she gave to the series of workshops last year. I was so impressed with her presentation that I invited her to give the same presentation at the Henry Lawson Camera Club.

Some of your members may be interested in coming to hear her and view the audiovisual which is part of her talk. The presentation explores how her club has become very successful and gives short audiovisuals to illustrate the achievements of the members of the club.

The presentation will be on Monday the 1<sup>st</sup> March at the Henry Lawson Club and will start at 8pm.

**UP THE CROSS: RENNIE ELLIS AND  
WESLEY STACEY**

**20 February 2010 – 8 August 2010 –  
5:00 PM (Doors Open 9:30 AM)**

It was the 'summer of love' and Kings Cross was as much a magnet for longhaired pilgrims and avant-garde artists as it was for American servicemen on leave from Vietnam. Photographers Rennie Ellis and Wesley Stacey spent time in the Cross, over the summer of 1970-71, getting to know the locals and delving behind the scenes. Together they captured the sights, sounds and pulsating rhythms of life on the streets and in the clubs and private pads of Sydney's infamous red-light district.

**Venue**

Museum of Sydney  
Cnr Phillip and Bridge Streets  
Sydney 2000  
Phone: 02 9251 5988  
Fax: 02 9251 5966  
URL: [www.hht.net.au/museums/mos](http://www.hht.net.au/museums/mos)  
Opening Hours: Open daily 9.30am to 5pm.  
Closed Christmas Day and Good Friday.  
Facilities: disabled access, food outlet, parking available, public toilets  
**Prices \$10 Adult \$5 Children \$5  
Concession \$5 Seniors**

**TAKE A DRAG: BALI 2005-09**

15 Feb - 6 Mar  
Photographic Exhibition  
**Take a Drag** is an intimate series of portraits developed over a number of years, set out to explore the boundaries of culturally defined gender within a marginalized community. These images have, as the artist puts it, 'an authenticity of the kind found in theatre', however they set out to provoke the question of what drives gender. To these men, who wished to be viewed as women, gender became a performance, a parade in which they get into their props that are somewhat associated with femaleness.

This is a free event

**About the Photographer**

Cynthia Sciberras is a freelance digital photographer based in East Sydney, specialising in portraiture, festivals and events.

Take a Drag is her first solo exhibition, commissioned by the Seymour Centre,

during the Sydney Gay & Lesbian Mardi Gras 2010.

For enquiries [cynthiasciberras.com](http://cynthiasciberras.com) or call 0407 288 464

**Venue:** The Seymour Centre

Corner of City Road and Cleveland Street, Chippendale.



As most members will know Stephen Leeder owns Deluxe Websites, which he has run since 2007. Over the past few months he has designed, built and maintained the Hawkesbury Camera Club's website at a minable cost to the club.

People now use the Internet to search for artistic photography businesses if this is how you wish to expose your business, or if you would like your own personal website give Stephen a call.

Simply put, people expect a professional web presence nowadays!. If any Members of the Hawkesbury Camera Club would like help or assistance with their own Website. He offers all members a special discount and website hosting at a very favourable price.

Some Websites he's created include:  
<http://www.kravings.com.au/>

<http://www.elranchogardenpots.com.au/>

<http://www.barrels-of-fun.com.au/>

If you'd simply like to have a chat about how he can help you, don't hesitate to contact him on the number below or send him an email. Remember he's done our club a big favour so ask his advice.

0423 045 664  
[stephen\\_leeder@deluxewebsites.com.au](mailto:stephen_leeder@deluxewebsites.com.au)

**NEXT MONTH**

- |               |  |
|---------------|--|
| <b>APR 7</b>  | <b>Guest Speaker<br/>"Underwater<br/>Photography."</b>     |
| <b>APR 21</b> | <b>Comp – What Light<br/>From Yonder Window<br/>Breaks</b> |

## IMPROVE YOUR DIGITAL CAMERA SKILLS

Maybe you have heard this: *Digital cameras do all the work. You just push the button and great pictures magically appear. The better the camera, the better the photos.* Well the truth is most cameras these days are very sophisticated devices but you can improve the resultant images by a little knowledge.

The truth is that you can make great photos with a simple consumer point-and-shoot camera, or take lousy shots with the most expensive Nikon. It's not the camera that makes beautiful images; it's the photographer. With a little knowledge and a willingness to make an adjustment here and there, you can squeeze better photos out of the smallest digital camera.

*To help you on the journey to improved image making, here are ten tips that will enable you do that (without sending your credit card into a tail spin on all that expensive equipment).*

### Warm Up Those Tones

Have you ever noticed that your shots sometimes have a cool, bluish feel to them? If so, you're not alone. The default white balance setting for digital cameras is auto, which is fine for most snapshots, but tends to be a bit on the "cool" side.

When shooting outdoor portraits and sunny landscapes, try changing your white balance setting from auto to cloudy.

This adjustment is like putting a mild warming filter on your camera. It increases the reds and yellows resulting in richer, warmer pictures.



The image on the left is shot outdoors in a mountain environment with the white balance set to auto. The image on the right shows warmer tones thanks to using the "cloudy" setting plus the photographer placed a pair of Polaroid sunglasses over the lens to improve the cloud details.

Try this for yourself. Take a few outdoor shots with the white balance on **auto**, then take the same picture again with the setting on **cloudy**. Upload the images to your computer and look at them side by side. Then decide for yourself

## Sunglasses Polariser

If you want to add some punch to your images, then get a polarizing filter. A polariser is the one filter every photographer should have handy for landscapes and general outdoor shooting. By reducing glare and unwanted reflections, polarized shots have richer, more saturated colours, especially in the sky.

Your digital camera can't accommodate filters. An old trick photographers have been using for years works well with point-and-shoot cameras. If you have a pair of quality sunglasses, then simply take them off and use them as your polarising filter. Place the glasses as close to the camera lens as possible, then check their position in the LCD monitor to make sure you don't have the rims in the shot. Then take your photograph.

*As a tip try rotating your sunglasses and watch the effect in your LCD screen. As you rotate the sunglasses the image should darken or lighten, always under-polarise as too much of a good thing will spoil the effect and may darken the corners. (called vignetting)*



The image on the left is shot normally without any filtration. Whilst the right hand image is shot during the same session, but with sunglasses placed over the lens. *Notice the enhanced colours and deeper sky tones.*

## Outdoor Portraits That Shine

One of the great hidden features on digital cameras is the fill flash or flash on mode. By taking control of the flash so it goes on when you want it to, not when the camera deems it appropriate, you've just taken an important step toward capturing great outdoor portraits.

In flash on mode, the camera exposes for the background first, and then adds just enough flash to illuminate your portrait subject. The result is a professional looking picture where everything in the composition looks good. Wedding photographers have been using this technique for years.

By placing the subjects in the open shade beneath a tree and turning on the fill flash, both the boys and the



background are properly exposed.

After you become confident in using the flash outdoors, try a couple variations on this theme by positioning the subject in the sun, illuminating the hair from the side or the back, often referred to as rim lighting.

Another good technique is to put the model in the shade under a tree, then use the flash to illuminate the subject. This keeps the model comfortable and cool with no squinty eyes from the harsh sun, and this often results in a more relaxed looking portrait.

Remember that most built-in camera flashes only have a range of 3 metres (or even less!), so make sure you don't stand too far away when using fill flash outdoors.

### **Close up or Macro Photographs**

Remember as a child discovering the whole new world beneath your feet while playing on the grass? When you got very close to the ground, you could see an entire community of creatures that you never knew existed.

These days, you might not want to lie on your belly in the backyard, but if you activate the close up mode on your digital camera and begin to explore your world in finer detail, you'll be rewarded with fresh new images unlike anything you've ever shot before.

Even the simplest object takes on new fascination in macro mode. And the best part is that it's so easy to do with digital cameras.



Nature looks much different, and sometimes more compelling, at close range.

*(If you have these modes use close-up flash off and spot meter)*

Look for the close up or macro mode icon, which is usually a flower symbol, and turn the dial to it, then get as close to an object as your camera will allow. Once you've found something to your liking, hold the shutter button down halfway to allow the camera to focus. If it fails to focus you may be too close.

When the confirmation light gives you the go ahead, press the shutter down the rest of the way to record the image. You may need something to rest the camera on or use a miniature tripod.

Keep in mind that you have very shallow depth of field when using the close up mode, so focus on the part of the subject that's most important to you, and let the rest of the image go soft.

*(Do not try to take macro shots on windy days, unless you like the very blurred look.)*

### **Horizon Control**

For some mysterious reason, of us have a hard time holding the camera level when using the LCD monitors on their cameras or digital cameras. The result can be cockeyed sunsets, lopsided landscapes, and tilted city skylines.

Part of the problem is that your camera's optics introduce distortion when rendering broad panoramas on tiny, two-inch screens. Those trees may be standing straight when you look at them with the naked eye, but they seem to be bowing inward on your camera's monitor. It's little wonder photographers become disoriented when lining up their shots.

How do you square up an image in the LCD viewfinder so it appears "level" when you view it later on the computer? Look for nature's horizontal lines and use them as guides. Sometimes you can use the horizon where the sky meets the ocean, other times you can use a strip of land as your level. In this case the shore of the lake was used to help align this composition. If your camera has gridlines turn them on in the menu.



Horizon control is always a problem and there's no silver bullet to solve it, but you can make improvements by keeping a few things in mind.

First of all, be aware that it's important to capture your images as level as possible. If you're having difficulty framing the scene to your liking, then take your best shot at what you consider is straight, slightly reposition the camera, take another picture, and then maybe one more with another adjustment. This way one of the images will "feel right" when you review them on the computer. Simply discard the others once you find the perfectly aligned image.

If you practice level framing of your shots, over time the process will become more natural, and your percentage of level horizon lines will increase dramatically.

### **Massive Media Card**

When you're contemplating buying a digital camera, make sure you factor in the purchase of an additional memory card. Most manufactures either fail to provide a memory card or only supply the smallest one applicable. Relying on a small card will either leave you perplexed when looking at a great landscape and the camera displays it's card full message.

These days memory cards are cheap so never buy less than a 2 Gigabyte card preferably buy two. That way you'll never miss another shot because your memory card is full.

By using two memory cards you can edit your photos on one ready to take to the digital processor and have the other one in the camera. Once you are ready to print off the images you want back them up at least to a DVD or remote hard drive preferably to both. These files are your digital negatives.

### **High Resolution Image Option**

One of the most important reasons for using very large memory cards is to enable you to shoot at your camera's highest resolution. If you paid a premium price for a 8 or 10 megapixel digital camera, then get your money's worth then take your images using all megapixels. Secondly use the least amount of in camera compression shoot at your camera's highest quality setting too.

Why not squeeze more images on your memory card by shooting a lower resolution and the least quality? Because you never know when you're going to capture the next great image of the 21st century. Imagine if you take a beautiful picture of that perfect sunrise over a lake you will never see again at the low 640 x 480 resolution, resulting in an image that you can only make a print about the size of a credit card. The cost of large memory cards is negligible when compared to the cost of your airline ticket or your hotel accommodation or even the fuel and inconvenience of making the trip again.

Alternatively, if you recorded the image at the highest resolution and the highest quality or larger, these days you can have an A4 print suitable for framing or even A3. Just in case you were able to get as close to the action as you had liked, you can take a few images to make sure you have the best possible shot. Having that file size enables you to crop your image and still have enough resolution to make a decent sized print.

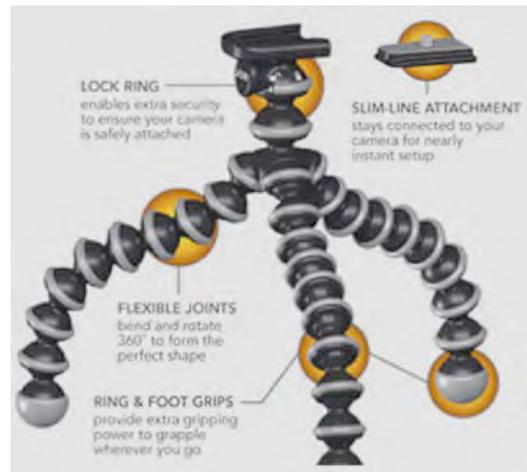
The point is, if you have enough memory then there's no reason to shoot at lower resolution and risk missing the opportunity to show off your work in a big way.

### Tolerable Tripod

Have you ever thought, "He must be a *real* photographer because he's using a tripod"? Whether or not you use a tripod has nothing to do with you being a true photographer. For certain types of shots though, these three-legged supports can be invaluable.

The problem is tripods are a problem to carry around. They are bulky, unwieldy, and sometimes downright frustrating. The phrase "necessary evil" springs to mind.

For digital photographers there's good news: the *Gorillapod* fills the need. The *Gorillapod* firmly secures your compact digital camera to just about anything...anywhere and everywhere. Unlike traditional tripods, the *Gorillapod* doesn't require an elevated flat surface for you to take the perfect picture. It supports compact cameras up to 275g. It can be used with a pistol grip swivel head that screws into the tripod.



### Self Timer Fun

Now that you have your *GorillaPod*, you can explore another under-used feature found on almost all digital cameras: the self-timer. This function delays the firing of the shutter (after the button has been pushed) for up to 10 seconds, fixing one of the age-old problems in photography: the missing photographer.

Just because you've been acting as the creative historian in your clan, that doesn't mean that you should be absent from every frame of the family's pictorial record. You could hand your trusty digital camera over to strangers while you jump in the shot, but then you take the chance of them not understanding what you want or just plain miss the important element you wanted.

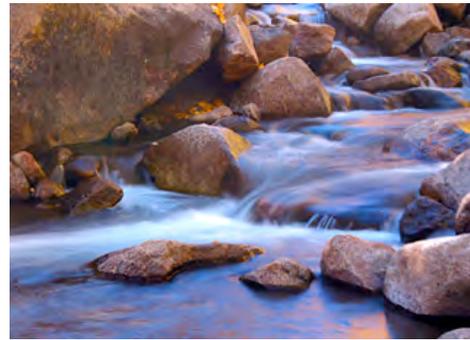
Instead, attach your *GorillaPod*, line up the shot, activate the self-timer, and place yourself in the picture. This is usually a good time to turn on the flash to ensure even exposure of everyone in the composition (remember that 3 metre flash range limit!).

Make sure the focusing sensor is aimed at a person in the group and not the distant background, or you'll get very sharp trees and fuzzy family members.

Self-timers are good for other situations, too. Are you interested in making long exposures of cars driving over the Golden Gate Bridge at dusk? Once again, secure your camera on the tripod and then trip the shutter using the self timer. By doing so, you prevent accidental jarring of the camera as you initiate the exposure.

### **Slow Motion Water**

A little creative effort when photographing water is to blur the running stream. These images are created by finding a nice composition with running water, then forcing the camera's shutter to stay open for a second or two, creating a soft, flowing effect of the water while all the other elements in the scene stay nice and sharp.



*You can create a painterly effect with moving water by mounting your camera on a tripod and slowing the shutter to an exposure of 1 second or longer.*

Use your tripod to steady the camera during the long exposure and if possible use the self-timer to trip the shutter. If your camera has an aperture priority setting, use it and set the aperture to f-8, f-11, or f-16 if possible. This will give you greater depth of field and cause the shutter to remain open longer.

Ideally, the shutter should be set a 1 to 2 seconds to create the flowing effect of the water. That means you probably will want to look for streams and waterfalls that are in the shade instead of the bright sunlight.

Another trick is to use your sunglasses over the lens to darken the scene and create even a longer exposure. Plus you get the added bonus of eliminating distracting reflections from your composition.

### **Final Thoughts**

Most digital cameras, even the consumer point-and-shoot models, have a tremendous amount of functionality built into them. By applying a little ingenuity and creativity, you can take shots that will make viewers ask, "So what kind of camera do you have?"

You can tell them the answer, but inside, you'll know it's not the camera responsible for those great pictures. It's the photographer.