THE VIEW - NATURE PHOTOGRAPHY MAGAZINE

DESIGN SYSTEMS DOCUMENT

8"





Front Cover Back Cover

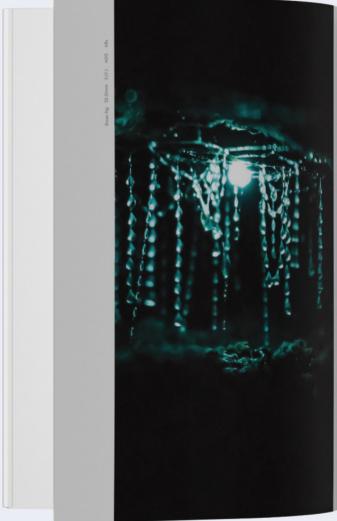
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VESTIGATE BEFORE YOU GO

not essential but scoping out the location in the ime before you go at night can help you plan the to you may want to take. It's a lot easier knowing to you're going when you come back after dark.

OW TO GET THAT PERFECT LOW WORM PHOTO

SET YOURSELF UP

New that you've done an investigation and know what you're in for, it's time to set up...

In the dark! Get your camera out set up your appeal and find an angle you're happy with. It's worth uping with the focal length as sometimes you'll start thinking you want hundreds of glow worms in single photo and realize that it isn't practical. I am willy of thinking I'll always come away with a photo a million blue dots, and then decide! quite like the own-you. Once you're set up and have your composion, it's time to get on with your camera settings.

THE SETTINGS

First things first: make sure you're shooting in raw! This will make getting that perfect photo much easier as it is much higher qualy than [PEG. No matter what type of shot you're taking (whether it's a close up or a wider landscape), the titings will be pretty similar for a photo in the dark. no!! want to take the same approach to photography a naje exposure with a wide aperture to let in as much gibt as possible. Try using the following settings:

If you find that your shots are still too dark using these settings, then I'd recommend looking at either taking a longer exposure (you will probably need to use a shutter release remote and bulb mode) or bumping up the ISO. A word of warning though - increasing the ISO much more than 6.400 is likely to make your photos grainy, so be careful with this. I would also recommend checking and adjusting after every photo - it's a fine line between blowing out a glow worm photo and getting it just right.

GETTHE FOCUS RIGHT

Focusing is the hardest part when taking glow worm photos, as the majority of cameras will struggle with auto focusing in really low light. If you are planning on taking a close up of a glow worm, then you shouldn't have a problem using auto focus, but for those wider landscape photos you will need to use manual focus.

When using manual focus, the best way to ensure the photo is sharp is to use the LCD screen on the back of your camera and zoom in on an individual glow worm as much as you can. Then adjust the focus until it becomes the smallest possible dot before disappearing - this tends to be best way to get a sharp image.

GET CREATIVE

If you're looking to get creative and have a person in the photo, then you will need to use some form of lighting. There are two ways to achieve thise I) get a minimal or brief light source that can light up your subject but not blow the photo out or 2) take two separate photos - one of the subject and one of the glow worms - and blend in Photoshop. I'll be honest, I'm not great at this and I find it tricky to find the balance between getting Cat nicely lit without making it too bright so the glow worms disappear. Whilst I am getting better at Photoshop, I haven't been able to master blending two photos like this and make it look like it wasn't photoshopped.

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Photo spread to break up articles



Title of Article

Subtitle

Subtitle

HOW TO CAPTURE THAT PERFECT WATERFALL SHOT

KEVIN ADAMS

Let's talk art for a second. I'm guessing you've been doing it all wrong. Black & white? That's so 1950s. Artificial backgrounds? I'cretures, for you cray digital folis) closed grief Come no, people, there's only one tigh, way to create at Finon the comments I've read folise the block of the protection of 180. New you create at Finon the comments I've read folise the block of the protection of 180. New you create at Finon the comments I've read folise through I'm in disrupted from the look of the photo peryment to some of the things you'll want to consider.

VARYING THE SHUTTER SPEED Typically, this will be a function of 180. New, you change the Sol to alter the shutters speed. To keep the capo- upon the protection of 180. New, and those the block of the photo poor the protection of 180. New, and those the shutter speed to late the shutters speed. To keep the capo- upon the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New, and those the shutters are attemptically use the late of the protection of 180. New and the protection o

Let's talk art for a second. I'm guessing you've been doing it all wrong, Black & white? That's so 1950s. Artificial backgrounds? Textures, for you crayd igital folks) Good grieft Come on, people, there's only one right way to create art. From the comments I've real lately on the world's premier source of factual info (Facebook), I'm dismayed to say that there are people who think this way. I can't tell you how many times someone has commented that a photo of a watefall with silky-looking water is not real, or that a shot using a faster shutter speed portrays the watefall accurately. Then there are the ones suggesting that anyone who uses slow shutter speeds is purposely trying to deceive the viewer. My favorites, though, are when people say that watefall photos that have silky when people say that watefall photos that have silky

Jerusy Jensey 230 mm F/5.8 25

I'm not exaggerating. A thread like this comes up every month or so. The last one I saw had a few people commenting about how cell phones take l'real' waterfall photos, while 'professional' cameras don't hish' I took a while le for me to figure out what they meant. Since cell phone cameras automatically use the fast-est shutter by default, they create images that thes people feel are real, while photographers using other cameras tend to change settings and often pick slower shutter speeds. So, cell phone cameras are better than big, bad, DSLRs. I've heard the argument that faster shutter speeds create a more realistic look because of the control of the contr

realistic than one with the water suspended mid-air. One thing that non photographen might not realize is that we often don't have much control over what the water looks like I like to shoot waterfalls on overcast (preferably raimy) days when the lighting is not very bright. Lue as polarizing filter, which blocks some light. I often need lots of depth of field, which requires using small apertures that don't lett much light in. And I prefer to use low ISOs, which always produce better image quality than high ones. Alfof this adds up to very slow shutter speeds to get enough light. Regardless of any of the above, the bottom line is shat we're talking about art. It's subjective. It's perfectly clay to have the opinion that silky water doesn't look good or vice versa. But when you say it's wrong or not real, don't be surprised if you get push back from artists everwhere. Okay, now for the mechanical side. All waterTypically, this will be A function of ISO. Yes, you change the ISO to alter the shutter speed. To keep the exposure constant, if you raise the ISO, you must also shorten the shutter speed by the same factor. If the shutter speed is 1/2 second at ISO 200, it will be 1/60 second at ISO 200. But raising the ISO also means increasing image noise, so there's a tradeoff. If your camera has good noise characteristics, it might not be a big issue, but I've seen a lot of cameras that look terrible at high ISOs. You need to run some tests with your camera.

You can also open the aperture in a pinch. I line to set the aperture first, based on depth-of- field requirements. But if there is wiggle room in the depth of field, Il change it to allow a faster shutter speed if needed. Polarizing filters block some light, but I would never remove mine just to gain a faster shutter speed. I consider a polarizer to be indispensable for waterfalls. Sometimes, you'll want to use a slower shutter speed than the lighting and exposure settings allow. First, if you aren't using a polarizing filter, put it on and don't take it off until you stop shooting waterfalls. That'll help, but if you're shooting on a sunny day, it might not be enough. The only thing you can do in a single exposure is use a neutral density filter, which will block a lot more light than a polarizer depending on its strength. Another option is to shoot multiple exposures at the slowest shut-

SHUTTER SPEED AFFECTS FOR DIFFERENT WATERFALLS

You can see from the examples at the bottom of this post how the look changes with shutter speed, but it's important to understand that the type of waterfall plays a role as well. Smaller waterfalls, those with lower flow, and those where the water is mostly broken up by rocks or ledges as it falls, will all work well with most any shutter speed. But when you shoot bigge, more powerful waterfalls, you must make adjustments.

Waterfalls that have a large volume of water that in tho brown pull will blut his object on nothingness with slow shutter speeds. And it might not take a very long shutter speed to do it, either Look at the examples. Even at 1/125 second, the water on the left side of the frame is starting to lose detail. Imagine a waterfall with a wide sheet of water or one where a lot of water converges at the bottom.

Granted, it's just about impossible to shoot waterfalls without losing a little detail in some areas. If the non-defined areas are long and narrow, as they tend to be with the cotton-candy look, the image usually works fine. The problem arises when you get a large blob of white. If the exposure settings combination doesn't allow you to shoot at a shutter speed fast enough to retain detail, you can shoot two exposures, one for the water and one for the surroundings, and combine them in Photoshop. Working on a layer mask, you would simply brush out the bad exposure from the top layer, revealing the proper exposure beneath. Another consideration is that eyer large, powerful

Another consideration is that very large, powerl waterfalls often look better with faster shutter spec regardless of how much detail is in the water. I Ter to use shutter speeds in the 1/125 to 1/500 range wi

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Header 1 —

Again, this is very subjective. What looks real to me may not look that way to you. As a rule, 1/60 second is the shutter speed thought to render most moving things as close as possible to what one might consider real. That's why 1/60 is the standard shutter speed for video cameras. But this doesn't really apply to still photos of waterfalls. As stated earlier, happen to think

the big guys. Conversely, with little dainty waterfalls, I'd never consider those fast shutter speeds. Granted, this is subjective, but in my experience, most people tend to agree with this assessment.

With this said, I would imagine that the consensus opinion for average waterfalls (ones that aren't either huge and powerful or itty birty with low flow), would be for shutter speeds in the 1/15 to 1/125 range if a reasonably realistic look is what you're after. I wouldn't be a part of this consensus, and you might not either, but after discussing the issues with countless photographers during my presentations, this seems to be where the majority of people fall. But remember, I'm talking

HOW FAST OR SLOW TO CREATE THE LOOK YOU WANT

If it's silky, cotton-candy water you're after, shutter speeds of around 1/8 second or slower are what you want. For freezing the action, you'll want at least 1/250 second, and faster is better. I've heard that you should avoid shutter speeds in between this range because the photos can look jarring, I don't subscribe to that thinking, and as I indicated above, my interactions with audiences don't support the idea. I have tons of waterfall photos shot between 1/8 and 1/250 and I like them.

HOW LIGHTING AFFECTS THINGS

It's all about the lighting! One thing I do need to mention here, though, is that if you shoot a waterfall with direct sunlight hitting the water but not evenly illuminating the entire scene, it's going to be very difficult to retain detail in the water while properly exposing the surroundings. No combination of exposure settings or filters is going to help. If everything receives even illumination, it can work, although you may need to slightly underexpose the surroundings.

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