

Stockton Camera Club

The Shutter Tripper **December 2019**
November Print Images



Horse Coming Out of Wave
Print of the Month - Heide Stover

November's 10's



Back Lit Water Lilies
Joanne Sogsti



Andean Condor
Dean Taylor



Grand Teton Peaks in the Clouds
Heide Stover



Monarch Butterfly
Christine Blue



180 degree at Carson Pass
Trey Steinhart



Valley of Fire
Darrell O'Sullivan



Carson Mansion
Ron Wetherell



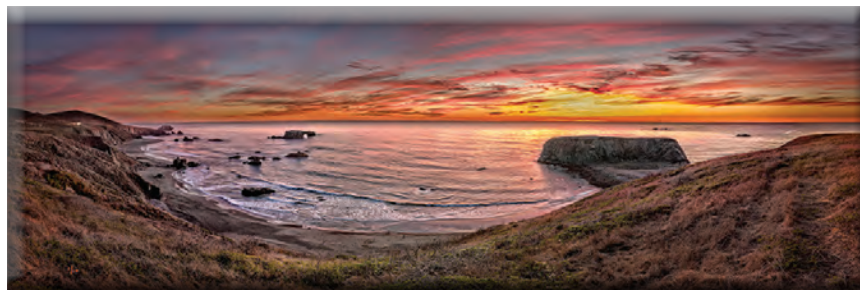
Peasant Girl
Joanne Sogsti



**Madonna of
San Gabriel Mission**
Dean Taylor



Castle Stairway
Sharon McLemore



Goat Rock and Arch Rock
Trey Steinhart



Hiding Behind Mom
Ron Wetherell



Butterfly on Poppy
Joanne Sogsti



Snow and Shadows
Sharon McLemore



Magnolia Flower
Em McLaren



Red Tailed Hawk
Joanne Sogsti



Turbine Abstract
Dean Taylor



Alaskan Stream
Sharon McLemore



Breaking Waves
Wayne Carlson



Sunset Ridge
Darrell O'Sullivan



Great Egret in Water
Heide Stover



Carter House Under Lights
Ron Wetherell



Ectasy
Trey Steinhart

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President's Message

November 2019

By Heide Stover

This year went by so fast. We only have one competition month left.

The nominating committee is at work to make sure we have people for all the board positions. If you are interested in a position please let us know.

See you at the December meeting.

See you all there and Happy Shooting!

A Big Thank You to Our Sponsors!



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2019 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Tuesday December 17	San Joquin River NWR Beckwidth Rd. Viewing Platform	Photography Opportunity
Thursday December 19	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Tools

2020 Calendar of Events

Tuesday January 7	San Joquin River NWR Beckwidth Rd. Viewing Platform	Photography Opportunity
January 16	TBA	Annual Banquet
Thursday February 20	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Motion/Movement
Thursday March 19	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Sequence of 3
April	TBA	April Workshop/Photo Opportunity
Thursday May 21	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Urban/Cityscapes
Thursday June 18	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Reflections

Meeting Notes November 2019

Heide opened the meeting and welcomed Albert Rivas who joined the club tonight. Please add his e-mail to your list: rivalbert@gmail.com

1. Doug announced that he has two trips planned to the San Joaquin River National Wildlife Refuge. One on Tuesday December 17 and the other on Tuesday January 7th. Each group will be limited to 6 people. They will meet one half hour before sunrise at the viewing platform on Beckwith Rd. rain or shine. Please let him know if you are interested as soon as possible, (209) 617-7050.

2. Heide mentioned that the January Club Banquet will be hosted by Wayne and his wife at their house. More information about it will be given as the time gets closer.

3. The nominating committee is looking for members to step forward to run for various positions. Please let them know if you are interested. The committee members are Christine -cb8f@yahoo.com, Sheldon (Mack)- smccormick11@hotmail.com or Heide - h1stover@aol.com.

4. Heide also said the scores in the Newsletter have some glitches. Wayne has corrected the scores and Doug and Wayne will get together to figure out how to do it for next year without glitches.

5. The San Joaquin Valley Camera Counsel will be meeting in December, in Fresno, to give out year-end awards to the various clubs and their members, including our club. It would be great to attend and meet other clubs as well as learning what they do. The lunch will be \$20. Let Heide know if you want to go and she will give the directions. h1stover@aol.com.

6. Heide mentioned that if you are interested in purchasing Luminar 4, the new photo program, she will give a link to the website and also the discount code.

7. Also don't forget to enter your images and prints into our club year end award competition. Wayne will send out an e-mail with instructions about it.

Dean introduced Bill Clough, this month's judge. Bill has been a past president of the club and has been doing professional photography for the past 10 years. His photography business hires over 250 photographers to cover various events coast to coast.

This month the competition was PRINTS ONLY.

The winning print was:

"Horse Coming Out Of The Waves" by Heide Stover

Congratulations!

The Special Subject of the month for December will be "TOOLS" and will include images and prints.

Please let me know if there are any corrections or additions to the notes.

Have a very Happy Thanksgiving! em

Stockton Camera Club
November, 2019 Competition Standings
Congratulations to all the winners!!!

PRINT OF THE MONTH WINNER -“Horse Coming Out of Wave” by Heide Stover

Please check out the website, <http://www.stockton-cameraclub.com/home.html>

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Darrell OSullivan	171	156	15	0	0	0	37	28	31	37	38	0
Ron Wetherell	149	131	18	20	10	0	27	17	36	0	39	0
Joan Erreca	89	71	18	0	0	23	0	0	31	35	0	0
Lanny Brown	51	51	0	0	0	0	0	23	28	0	0	0
Susanne Nichols	39	39	0	0	0	0	39	0	0	0	0	0
Charlene Martin	36	27	9	0	36	0	0	0	0	0	0	0
Brenda DeRoos	32	24	8	0	0	32	0	0	0	0	0	0
Adrian Ferreya	22	22	0	0	0	0	22	0	0	0	0	0
Ed Richter	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Trey Steinhart	296	240	56	38	39	35	35	39	33	38	39	0
Christine Blue	288	232	56	0	38	37	62	36	42	36	37	0
Doug Ridgway	286	236	50	38	36	34	35	29	41	34	39	0
Sheldon McCormick	266	215	51	37	36	34	25	36	29	35	34	0
Elizabeth Parrish	192	150	42	38	30	27	0	35	28	34	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Joanne Sogsti	301	245	56	40	34	38	40	37	33	39	40	0
Dean Taylor	300	241	59	36	40	38	36	38	35	38	39	0
Heide Stover	299	245	54	39	37	37	36	39	34	38	39	0
Sharon McLemore	294	237	57	38	37	39	34	37	34	36	39	0
Em McLaren	287	233	54	36	33	37	36	37	33	38	37	0
Wayne Carlson	284	230	54	39	35	36	33	37	32	35	37	0

2019 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Finding Layers in Your Landscape Photography

Learning to see the layers in the landscape and framing your scenes to emphasize them will enhance the perception of depth in your photos

Text & Photography by [Brian Matiash](#)



Nowadays, when you hear the word “layers” in reference to photography, your first thought likely veers to Adobe Photoshop. So much of what I see online about photography technique focuses more on the post-processing side of things rather than in-camera. In this article, though, I’m referring to the layers within your photographic compositions. Learning to see the landscape in layers is one of the best ways to convey depth in how you frame your shots. After all, if you can give your viewer a relational sense of your primary subject with respect to its surroundings, you have a greater chance of getting them to focus on your photo. And that, my friends, is the ultimate goal when you share a photo.



There are several factors to consider when looking for those lovely layers to include. The first, and most obvious, is whether there are any layers to begin with. If you’re standing in the middle of Nebraska, odds are high that you won’t have many layers to find as the area is famously flat and expansive. You’ll have far better luck if you are in a mountainous or hilly area. Additionally, your position with respect to the hills is important. I always look for the highest possible vantage point and tend to shoot down from there.

Next, it helps to have a primary point of focus to serve as a relational jumping off point for the viewer. If the only thing you present are a bunch of hills without a clear subject, it will be much harder for the viewer to get any special connection. They’ll have no sense of depth or distance, which will defeat the purpose entirely. Also, including a primary subject will allow you to convey a sense of scale, which is a powerful composition technique.



Finally, the time of day when you shoot is important. While we all love the quality of light at sunrise and sunset, it goes far beyond aesthetics here. When the sun is high in the sky, the direction of the light is harsh and doesn’t cast much shadow. When the sun hangs lower, the light travels at a much more pleasing angle and it casts long shadows as it breaks over each layer. These shadows are a critical component to defining shape and contour. By combining all of these elements together, you will end up with a seriously pleasing photo for your viewers, I promise.

See more of Brian Matiash’s work at [matiash.com](#).

Surf Photography: Catching the Wave

How to capture epic surf photography on land & in the water
Text & Photography By [Michael Clark](#)



© Michael Clark
Nikon D700, AF-S NIKKOR 200-400mm f/4G ED VR II @ 400mm, Gitzo tripod, Wimberley gimbal head. Exposure: 1/25 sec., f/4, ISO 200.

A long-exposure motion blur image of a surfer riding a perfect tube at Banzai Pipeline on the north shore of Oahu, Hawaii. To get this image, I panned the camera as smoothly as possible as the surfer flowed across the wave face.

Surfing is one of the most exhilarating adventure sports, bar none. The athleticism and skill on display by world-class surfers pushing the boundaries of what is humanly possible on huge waves is a visual feast for any photographer. Because of this, there has been a swell of interest in surf photography. From exploding waves to surfers launching down huge wave faces, the number of photographers interested in surf photography has grown exponentially. In this article, we'll discuss the basic techniques and what's involved when heading out to shoot surfing.

There are typically three ways to photograph surfing. First, you can shoot from the beach or a nearby pier. Second, you can shoot from a boat or a jet ski. Both of

these first two options use a telephoto lens to shoot from a distance. Third, you can get in the water and shoot from inside the wave or under it. In each scenario, there are different considerations in regard to the equipment required, composing the image, focusing the camera and achieving an accurate exposure.



© Michael Clark
Nikon D700, AF-S NIKKOR 500mm f/4E FL ED VR, Gitzo tripod, Wimberley gimbal head. Exposure: 1/2500 sec., f/7.1, ISO 400.

Shooting From The Beach Or A Pier

Working from the beach or a nearby pier is the easiest option when it comes to shooting surfing, and it normally requires a big lens, usually a 600mm lens or the equivalent. Unless you are Arnold Schwarzenegger, you'll also need a sturdy tripod and ballhead or a gimbal head that can deal with such a massive lens.

In the old days, getting these long focal lengths meant using a 500mm f/4 or a 600mm f/4 lens. Nowadays, there are quite a few smaller and much less expensive options like the current crop of 150-600mm zoom lenses. One critical factor to think about when choosing a lens is that autofocus speed and accuracy will be tested while shooting surfing. In my experience, anything but the best telephoto lenses will miss autofocus more often than I would like, which is why I always rent a top-end 400mm f/2.8, 500mm f/4 or 600mm f/4 lens when shooting from the beach. I highly recommend draping a towel over your lens and camera to keep them from getting worked over by the corrosive ocean spray.

Mark Healey dropping in on a big wave at the 2009/2010 Quiksilver In Memory of Eddie Aikau big wave surfing competition in Waimea Bay, Hawaii. On these 40- to 50-foot waves, the surfers would free fall for 10 or 15 feet before they even hit the wave face, which made for amazing images. Shot from the beach.

In addition to a long lens, a camera that can shoot at a fast frame rate will be critical to catch the split-second action. I recommend a camera that can shoot at eight frames per second or faster. The faster the frame rate, the higher the chance of capturing the height of the action. The flip side of this, though, is that a faster camera will produce more images to go through after the fact. In general, if you shoot a full day, you can expect to have three to four thousand images or more to edit. The reality is that if you are not capturing thousands of images, then you are missing a lot of would-be-amazing surf action images.

Another issue is staying ready to shoot at any moment. On the beach there are a lot of distractions, and after a few hours it is easy to fall into a lull. Because the surfers are catching waves at will, you need to stay sharp and pay close attention for that split second when they go for a wave. Any slip in your concentration could cost you the best shot of the day. And with such a big lens, you have to be looking through the viewfinder and ready to shoot before the action starts, or you will have already missed the shot.

To get sharp images, I set the autofocus to continuous mode so the camera will continually adjust the focus as the surfer moves toward me. To compose, I choose a focus point where I want the surfer to be in my frame and then put that point on the surfer, being mindful of the shape and size of the wave. In general, you want to see the entire wave as it curls up above the surfer—especially if it is a big wave. Nikon's 3D Focus Tracking, which is what I typically use these days, frees you up from having to concentrate on keeping the AF point over the subject and really helps when composing. Note that I also shoot at shutter speeds of 1/2000 sec. or faster to freeze the action.



Nikon D700, AF-S NIKKOR 500mm f/4E FL ED VR,
Gitzo tripod, Wimberley gimbal head.
Exposure: 1/3200 sec., f/7.1, ISO 400.

Michael Ho trying to stay ahead of a big wave at the 2009/2010 Quiksilver In Memory of Eddie Aikau big wave surfing competition in Waimea Bay, Hawaii. This image was shot from the backyard of a house that is right on the point where the wave breaks.

To find different angles, it is easy enough to walk up and down the beach, but if you get too far away you'll need a 1.4x teleconverter to help pull in the distant surfer. How you position yourself relative to the wave depends on the surf break and what you are going for. If you position yourself perpendicular to the wave, then you'll be able to shoot both sides of the wave if there is a left and right break or surfers are dropping in "off the wall." If you want to see the surfer in the tube, then you'll have to walk down the beach for an angle that lets you see into the tube. If there is a nearby pier or jetty, either can offer a great way to line up parallel with the wave, which is an otherwise difficult proposition.

No matter where you shoot from, the key thing to keep in mind when composing the image is that you always

want more room in front of the surfer than behind them. This is a typical rule of thumb when photographing any sport but especially so when shooting surfing. For surfing, this becomes tricky when the surfers cut back on the wave and change their body position. When the surfer cuts back on the wave, quickly recomposing so that there is more room behind them is key for the composition. When in doubt, I recommend shooting more loosely with a wider lens (maybe a 400mm instead of 600mm) and then cropping after the fact.

Surf Photography from A Boat or Jet Ski

Photographing surfing from a boat or the back of a jet ski offers an incredible vantage point. Working from a boat or a jet ski isn't much different than shooting from the shore, but it does add some complications. You have to deal with the motion of the sea, getting into and maintaining your position, and protecting your camera.

This image was shot from a boat in Tahiti at Teahupo'o, which is one of the world's most famous waves. As can be seen here, the perspective from the boat allows us to shoot straight into the wave, giving a totally different vantage point than is possible when shooting from the beach.

To deal with the motion of the waves, it's easy enough to shoot with a high shutter speed and opt for lenses with built-in image stabilization. To maintain your position, it is a good idea to have someone else driving the boat or jet ski. On a boat, you probably won't need anything to protect your camera, but when working from a jet ski, I recommend using a surf housing and a lens port that works with a 70-200mm zoom lens.



Nikon D700, AF-S NIKKOR 70-200mm f/2.8G ED VR II @
180mm. Exposure: 1/3200 sec., f/5.6, ISO 400.



Nikon D700, AF-S NIKKOR 70-200mm f/2.8G ED VR II with a 1.4x teleconverter @ 270mm.
Exposure: 1/1250 sec., f/5.6, ISO 400.

On a jet ski, a 70-200mm zoom will usually suffice since you are generally closer to the wave than when on a boat. If you are on a boat, you probably need a bit more reach—either a 300mm or a 100-400mm zoom.

One last note: If you are on a jet ski in big surf, it is highly recommended that you are ready to swim at any moment. If you are in this situation, the odds are high that you are a surfer, but for the uninitiated, having your surf fins on and your camera in a surf housing would be the basic safety precautions. At any moment while sitting on the back of a jet ski, especially when going over large waves, you could get bucked off and be forced to swim.

One of the advantages of shooting from a boat is that you are higher off the water and can get these wild vantage points (like in this image) where you are looking down into the barrel of the wave. This is another image shot in Tahiti at Teahupo'o.

Shooting in The Water

One of the biggest decisions any surfing photographer has to make when they get to the location is whether to shoot from the beach or a boat, or to get into the water. In reality, the decision might be made for you depending on the size of the waves and your swimming skills. Getting into the water requires an entirely different skill set than shooting from the beach. It certainly helps if you are a surfer, so you can judge when and where the surfers will be as they come down or across the wave. Because you will typically have to swim a fair distance from the beach in sizable waves, it is a critical that you are a very strong swimmer and in excellent shape. There is some serious technique involved to get yourself into a wave safely and snapping the shutter as the surfer comes past you.

Surfing photographers take a pounding to get images while treading water at close proximity to surfers and know just when they need to pull through the back of the wave to stay out of trouble. It may seem obvious, but I'd



Nikon D4, AF Fisheye-Nikkor 16mm f/2.8D, CMT carbon fiber surf housing with a fisheye port.
Exposure: 1/3200 sec., f/5.6, ISO 800.

recommend you take it easy and improve your skills in moderately sized waves if you are just starting to shoot surfing from the water. I'd also highly recommend wearing a hard-shell surf helmet and a pair of bodysurfing fins. The helmet will save your life if you misjudge the distance and speed of the surfer and get whacked in the head by a surf fin. The helmet will also protect your head if you smack the reef, which is a much bigger issue in many locations than getting hit by a surfboard.

For this image, I was trying to get an over/under surf image. The waves this day at Sunset Beach on the north shore of Oahu weren't that big, which is what allowed me to position myself right in front of the wave. The whole point of this image is to show the razor sharp reef just 6 feet below the surface of the water. By using a fisheye lens and a fisheye port on my surf housing, I was able to catch both the surfer above the water and the reef below.

When shooting in the water, a surf water housing is required. Surf housings are waterproof down to around 35 feet or so. Because you will have to swim through oncoming waves, the lighter the surf housing, the better. There are a number of surf housing manufacturers, including AquaTech, SPL, CMT and Liquid Eye, among others. A pistol grip is required to hold the camera in position, and a leash will keep you from losing the camera in heavy surf. Lastly, be sure to get a lens port for a fisheye and a 70-200mm zoom lens if you want to shoot from a jet ski or outside the wave. Because each housing is specific to the camera model, choose your housing wisely and pay close attention when inserting your camera into the housing to avoid having your camera flooded, which is an extremely expensive nightmare. I would also highly recommend using larger 64GB or 128GB memory cards so that you don't run out of memory space while out in the water.

In general, the go-to lens for surf photography while in the water is a fisheye lens. When using a fisheye, you'll want to turn off the autofocus and use a hyperfocal distance method to make sure everything you point the camera at is in focus. To make

sure that your foreground (i.e., the wave) is still sharp, you'll want to modify your hyperfocal focus so that you are just off the infinity mark on your lens. The odds are good that you'll be close enough so that the surfer is only about 10 to 20 feet away, not at infinity, so this method works quite well. A good trick is to tape the focus ring on your lens (with gaffer's tape) before you put it in the surf housing, so that when you are getting rolled around like a cat in a washing machine, the hyperfocal distance focus setting doesn't shift inside the housing.



Nikon D4, AF Fisheye-Nikkor 16mm f/2.8D,
CMT carbon fiber surf housing with a fisheye port.
Exposure: 1/3200 sec., f/5.6, ISO 800.

When using a surf housing, you'll have to set most of your camera's settings before you get into the water, particularly the ISO. Because it is sometimes darker inside the wave, I would suggest setting the camera to ISO 400 (or use Auto ISO) and using a small aperture like $f/8$ or $f/11$ to get as much depth of field as possible. When working with a fisheye lens, I shoot for $f/11$ if I can get it. I typically have my camera in Aperture priority mode, so that the aperture stays fixed and I use an appropriate ISO setting to make sure the shutter speed is fast enough to stop the motion. Some cameras allow for setting a minimum shutter speed when using Auto ISO; if yours has that feature, I would highly recommend using it.

Diving under the surfers offers a unique perspective. In this image, the surfer is waiting for a wave, and I dove under her to show what it looks like from beneath the surface. Note that this image was shot on the north shore of Oahu in Hawaii, so the water there is very clear, which is key to getting an image like this.

One of the recent trends in surf photography is a pulled-back look using a 50mm lens and moving farther away from the action to show the entire wave. Another alternative is to shoot with a 70-200mm lens while sitting outside the wave. When using anything other than a fisheye, I recommend that you engage the autofocus while shooting in the water. One of the big issues when shooting in the water is that there might be quite a few other photographers trying to shoot with fisheye lenses—especially at the famous surf breaks like Pipeline and elsewhere. Good communication, both with the other photographers and with the surfers is key for everyone's safety.

Lastly, if you are looking to get epic surf images, I recommend traveling to well-known surf breaks. Hawaii, Tahiti, Indonesia, Fiji, Australia, California and Mexico all have some of the world's top surf breaks. All of the images included with this article were shot in either Hawaii or Tahiti. Showing up during a big swell at a famous surf break makes a huge difference—and more than likely the best surfers in the world will rally to those locations as well.

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[Michael Clark](#)

Michael Clark is an internationally published photographer specializing in adventure sports, travel, and landscape photography. He produces intense, raw images of athletes pushing their sports to the limit and has risked life and limb on a variety of assignments to bring back stunning images from remote locations around the world. A sampling of his clients include: Apple, Nikon, Red Bull, National Geographic, Outside and Outdoor Photographer.