

# Stockton Camera Club

The Shutter Tripper

January 2022

December Image of the Month

**Happy  
2022**



**Great Fountain Geyser**  
Image of the Month - Doug Ridgway

# December 10's



**Cactus For Xmas**  
Em McLaren



**Alcatraz**  
Dean Taylor



**Hikers at Zabriskie Point**  
Joanne Sogsti



**Scraggly Aspen in the Fall**  
Ron Wetherell



**Sunset at La Jolla Cove**  
Joanne Sogsti



**Wild Lily**  
Em McLaren



**Yellowstone Winter Copse**  
Dean Taylor



**Trees Amongst the Rocks**  
Wayne Carlson



**View From the  
Top of Mauna Kea**  
Sharon McLemore



**Mockingbird on a Post**  
Ron Wetherell



**Pink Lotus**  
Joanne Sogsti

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## President's Message

January 2022

By Heide Stover

December was our last competition meeting of the year. We are still doing our meetings by zoom at this time. Hopefully with vaccines available and a new pill coming out we can start meeting in person soon. At least with zoom we can keep in touch and still have meetings. It is easier for the judges since some live a good distance away and with zoom they do not need to travel. So, I guess there are benefits both ways.

Susan Bovey was our December judge and she did a good job. I believe her comments were very helpful. Now it is time to get your end of year competition image selection in. We had some wonderful images throughout the year so I hope everyone will be selecting something to enter.

Heide

## A Big Thank You to Our Sponsors!



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# 2022 Calendar of Events

<b>Every 3rd Thursday</b> <b>(Except April &amp; Aug)</b> <b>6:30 PM</b>	<b>West Lane Bowling Alley</b> <b>Stockton</b>	<b>Membership Meeting</b> <b>Contact Heide Stover</b> <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
<b>Friday</b> <b>January 21</b> <b>6:00 PM</b>	<b>Wayne Carlson's Home</b> <b>Stockton</b>	<b>Annual Meeting/Banquet</b>
<b>Thursday</b> <b>February 16</b>	<b>Zoom Meeting</b> <b>Stockton</b>	<b>February General Meeting</b> <b>Special Subject - Amore/Love</b>
<b>Thursday</b> <b>March 16</b>	<b>Zoom Meeting</b> <b>Stockton</b>	<b>March General Meeting</b> <b>Special Subject - Prints (if meeting) if not Open</b>
<b>April</b>	<b>TBA</b>	<b>April Workshop/Photo Opportunity</b>
<b>Thursday</b> <b>May 19</b>	<b>Zoom Meeting</b> <b>Stockton</b>	<b>May General Meeting</b> <b>Special Subject - Ice</b>
<b>Thursday</b> <b>June 16</b>	<b>Zoom Meeting</b> <b>Stockton</b>	<b>June General Meeting</b> <b>Special Subject - Prints Only (No Special Subject)</b>
<b>Thursday</b> <b>July 21</b>	<b>Zoom Meeting</b> <b>Stockton</b>	<b>July General Meeting</b> <b>Special Subject - Kids at Play</b>

# December Meeting's Notes

December 2021

I was not able to attend the meeting but am passing on Heide's notes of the December meeting. ---

The January 2022 banquet was discussed. The idea of getting the dinners thru Costco and Di Vinci's were brought up. Sharon will talk to her son (who does catering) about doing the banquet for us. The banquet was planned for the 3rd Thursday of January but that was changed to Friday, January 21st at 6:00PM and Sharon's son will cater our dinner.

There were no changes of the Board but the votes were put off until the January Banquet, at which time the vote will be taken.

Dean introduced the judge, Susan Boverly who has judged for us before. There were 33 open images and 11 special subject images. The special subject was "Trees". There were 14 Ten's given by Susan.

The image of the month was Doug Ridgway's.

Great Fountian Geyser

Congratulations to Doug!

THANKS HEIDE FOR TAKING THE NOTES THIS MONTH!

Please let Heide know if you will be attending the banquet: [h1stover@aol.com](mailto:h1stover@aol.com)

February Special Subject: LOVE/AMORE

There is no digital image competition for January.

Please let us know if there are any additions or changes to the notes.

Thank you and Happy Holidays and Happy New Year to all! em

**Stockton Camera Club**  
**November 2021 Competition Standings**  
**Congratulations to the winner!!!**

Due to COVID-19 December's meeting was held via Zoom.

**DECEMBER DIGITAL IMAGE OF THE MONTH WINNER -**  
**“Great Fountian Geysr”**  
**by Doug Ridgway**

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

<b>Class A Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Lanny Brown</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Class AA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Doug Ridgway</b>	<b>301</b>	<b>234</b>	<b>67</b>	<b>38</b>	<b>39</b>	<b>40</b>	<b>36</b>	<b>36</b>	<b>37</b>	<b>39</b>	<b>36</b>	<b>0</b>
<b>Ron Wetherell</b>	<b>287</b>	<b>231</b>	<b>56</b>	<b>38</b>	<b>39</b>	<b>35</b>	<b>35</b>	<b>26</b>	<b>37</b>	<b>40</b>	<b>37</b>	<b>0</b>
<b>Wayne Carlson</b>	<b>285</b>	<b>221</b>	<b>64</b>	<b>34</b>	<b>38</b>	<b>25</b>	<b>34</b>	<b>36</b>	<b>34</b>	<b>37</b>	<b>29</b>	<b>0</b>
<b>Karleen Gansberg</b>	<b>275</b>	<b>231</b>	<b>44</b>	<b>33</b>	<b>37</b>	<b>35</b>	<b>29</b>	<b>29</b>	<b>37</b>	<b>39</b>	<b>32</b>	<b>0</b>
<b>Elizabeth Parrish</b>	<b>270</b>	<b>209</b>	<b>61</b>	<b>33</b>	<b>33</b>	<b>36</b>	<b>31</b>	<b>33</b>	<b>37</b>	<b>37</b>	<b>30</b>	<b>0</b>
<b>Sheldon McCormick</b>	<b>262</b>	<b>201</b>	<b>61</b>	<b>36</b>	<b>35</b>	<b>28</b>	<b>32</b>	<b>30</b>	<b>36</b>	<b>36</b>	<b>29</b>	<b>0</b>
<b>Joan Erreca</b>	<b>233</b>	<b>182</b>	<b>51</b>	<b>33</b>	<b>32</b>	<b>33</b>	<b>32</b>	<b>0</b>	<b>36</b>	<b>37</b>	<b>30</b>	<b>0</b>
<b>Christine Blue</b>	<b>76</b>	<b>58</b>	<b>18</b>	<b>36</b>	<b>40</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Darrell O’Sullivan</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Class AAA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Sharon McLemore</b>	<b>307</b>	<b>240</b>	<b>67</b>	<b>39</b>	<b>38</b>	<b>40</b>	<b>37</b>	<b>35</b>	<b>38</b>	<b>40</b>	<b>40</b>	<b>0</b>
<b>Trey Steinhart</b>	<b>303</b>	<b>242</b>	<b>61</b>	<b>38</b>	<b>39</b>	<b>37</b>	<b>37</b>	<b>37</b>	<b>38</b>	<b>39</b>	<b>38</b>	<b>0</b>
<b>Em McLaren</b>	<b>297</b>	<b>232</b>	<b>65</b>	<b>37</b>	<b>38</b>	<b>37</b>	<b>39</b>	<b>34</b>	<b>39</b>	<b>40</b>	<b>33</b>	<b>0</b>
<b>Dean Taylor</b>	<b>296</b>	<b>230</b>	<b>66</b>	<b>39</b>	<b>39</b>	<b>36</b>	<b>38</b>	<b>33</b>	<b>37</b>	<b>38</b>	<b>36</b>	<b>0</b>
<b>Joanne Sogsti</b>	<b>293</b>	<b>228</b>	<b>65</b>	<b>39</b>	<b>37</b>	<b>36</b>	<b>36</b>	<b>38</b>	<b>40</b>	<b>38</b>	<b>29</b>	<b>0</b>
<b>Heide Stover</b>	<b>113</b>	<b>84</b>	<b>29</b>	<b>38</b>	<b>38</b>	<b>37</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>



## 2022 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.

## Which landscape photography accessories should you get?

By Aim Orallo

[ProMediaGear](#)



There are hundreds, if not thousands, of landscape photography accessories available in the market. But out of these countless photography accessories, which one should you get?

So if you are on the hunt for must-have landscape photography accessories then this article is for you. It is an in-depth list of what you really need.

With that being said, let's get started.



### Tripod

The first and most important on this list is a tripod. And not just any tripod. You should have a sturdy tripod that can support your camera setup.

The tripod material does not matter. But, take note that carbon fiber tripods are better when it comes to reducing small vibrations caused by wind.

Carbon fiber tripods are also lighter, which means, it is easier to carry whenever you are out hiking to your location.

Shooting with a tripod lets you take sharper images. You may also use longer shutter speeds and small apertures.

For starters, an aluminum tripod will do. Just make sure that the load capacity is enough for your setup.

But for seasoned landscape photographers, a carbon fiber tripod such as the [ProMediaGear TR344L Pro-Stix](#) is a wise choice. It is lightweight, durable, and can carry heavy camera setups.



## Tripod Head

Affordable and entry-level tripods usually come with a basic ball head or a pan-tilt tripod head. This setup is enough for starters.

Now, if you are looking to step up your tripod setup, then a separate tripod head will do.

There are endless options when it comes to tripod heads for landscape photography. But the two top competitors are the ball head and pan-tilt head.

The two tripod heads are different in mechanics. The ball head adjusts freely with just one knob while the latter has

two knobs for tilting and panning.

For ball heads, the [ProMediaGear BH1](#) or the [BH50](#) ball heads are both good options. They are sturdy and can handle a lot of weight.

But if you prefer a pan-tilt head, you may get yours from other manufacturers such as Benro, Sirui or Manfrotto.

Another thing to consider when buying a tripod head is the clamp type. It is highly recommended that you get a tripod head with an Arca-type clamp. The Arca-swiss system is widely used and you can mix and match products from different manufacturers.

## Lens Filters

There are quite a lot of filters that you can attach to your camera for certain effects. And while other effects can be achieved via post-processing, there are filters whose output cannot be replicated digitally.

The Polarizing Filter, for an instance, cannot be replicated through editing. Polarizers or Circular Polarizing Filters reduce reflections from water surface and similar materials.

Moreover, Polarizing filters make the blue and green hues pop out more. This increase in saturation results in punchier and more vibrant images.

Another lens filter that is great for landscape photography is the Neutral Density (ND) Filter. There are two common types of ND filters today - Solid ND and the Graduated ND.



A Solid ND filter blocks out the overall amount of light that enters the lens. Once attached, you may then use slower shutter speeds to shoot. This is often used to take water images where the water flows silky smooth.

On the other hand, a Graduated ND filter, as the name implies, starts with a darker tint then gradually clears out towards the other end.

Graduated ND filters are used to balance the exposure of an image. For example, you want to take a photo of the beach. But if you expose for the sky, the foreground will be very dark. And if you expose for the foreground, the sky will be overexposed.

Using an ND filter solves this problem. You can pop in an ND filter and expose for the foreground or the shore. With an ND filter, the sky will not be overexposed anymore as the darker tint of the filter balances the exposure.



## Wired or Wireless Remote Shutter

Pressing the shutter introduces camera shake. Though minimal, it could be visible to pixel peepers. This is where a wireless remote shutter comes in.

A wireless remote shutter allows you to trigger the camera without you physically touching the shutter button. It reduces contact, which in turn lessens vibration.

Another advantage of using a remote shutter is for long exposures. You can lock the shutter for as long as you want and it will take a photo.

There are wired options as well. But that means you should be within an arm away from your camera.

Modern cameras have smartphone applications with a wireless remote shutter option too. You may use that if your camera has that feature.

For budget conscious photographers, you may set the shutter to a 2-second delay to reduce vibrations. This is enough time to step away from the camera and not touch it as the shutter clicks.

However, having a wireless remote shutter at hand is still more advantageous especially when shooting ultra long exposures.



## Light meter

This accessory is debatable because modern cameras already have a built-in light meter that tells you the right exposure. There is an advantage to using a light meter though.

Once your composition is set, you may use a light meter to get a precise exposure measurement without changing the camera's position.

Yet, exposure bracketing is also an option. That is when you take three photos (underexposed, correct, overexposed) then combine it digitally. This reduces the need of a light meter.

In the end, consider a light meter optional. It is beneficial on certain scenarios but not necessarily a must-have.

## Protective Covers

This one is not only for your camera but for yourself as well. Bring rain jackets, or wear boots whenever you are expecting the weather to change in an instant.

For your camera, you may use rain covers such as the Ruggard RC-P18 Rain Cover. But if you are on a budget, a plastic with a rubber band to hold it in place will do too.

Aside from camera covers, you may also want to consider getting a protective cover for your camera bag. It keeps your gear dry and protected from the rain, dust, or even mud.



## Spare batteries and memory cards

Always make sure that you have extra batteries while you are shooting landscapes. If you are fond of taking long exposure shots, then the easier it is for your battery to drain. Bring at least two extras as a precaution.

Prepare extra memory cards too. It is highly suggested to shoot RAW or even RAW+JPEG as it keeps all the details of the shot. The downside is the larger file size and it fills up your memory card easily.

Bring a powerbank too just in case. It will help in keeping your smartphone and camera charged during emergencies.

## **GPS Equipment**

Smartphones have built-in GPS. But for out of town trips, or if you are heading deep into the mountains for a shoot, a separate GPS device is recommended.

These devices can be used in places without a reliable smartphone signal. So you can navigate your way without worries. Also, GPS devices lasts longer with a single charge compared to a smartphone.



## **Flashlight or Headlamps**

Landscape photographers often trek into places. It is sometimes unavoidable to start heading out at night. Thus, a flashlight or a headlamp is a must-have.

Using a headlamps keeps your hands free and you can move freely. It is an essential tool that will help in dark places as well as emergencies.

## **Bring a friend**

Last but not the least is a friend. Sure, it is not technically an equipment. But having someone with you has a lot of benefits.

Having a company is great when shooting out. It is for safety and it helps to keep you out of boredom while waiting for the decisive moment.

Also, having a person in your photographs provide scale on how huge the landscape is.

That's it for the landscape photography accessories that you should get. The equipment listed here are just recommendations. Photography is all about freedom and you can take or buy everything that you want.

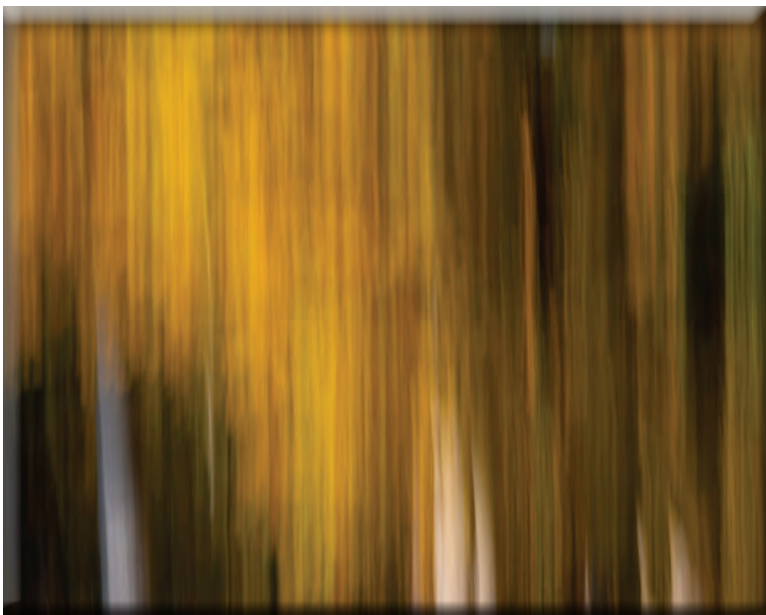
Do not forget to share your landscape photos with us or tag us on Instagram [@ProMediaGear](#). Have fun!



## *Experimenting with Motion Blur*

By Sastry Karra and Frank Gallagher

*North American Nature Photography Association*



Vertical motion blur on aspen trees, 1/13 second @ f/22.

Motion blur is the intentional use of a streaking effect in a photo. This can be done in several ways. One technique is panning, following a rapidly moving subject with your camera so that the subject is reasonably sharp, but the background is streaky. This conveys a sense of movement and speed. So does its opposite: keeping the camera steady while the subject moves across the frame. Doing a long exposure shot of star trails, clouds, a waterfall, the waves on a beach, or a highway at night is another kind of motion blur. The water or clouds become silky. The stars or car lights become colorful lines, winding through the image, leading the eye. A third technique is zoom blur, where the camera is stationary but you zoom in during the exposure. A fourth involves purposeful camera movement—horizontal, vertical, or circular—to create interesting patterns, textures, shapes. In this article, we focus on the latter two techniques, zoom blur and purposeful camera movement.



Vertical camera movement with sunlight piercing between the tree trunks, 1/2 second at f/4.8. © Sastry Karra

If you've never tried them, zoom blur and camera movement can be a lot of fun and lead to some very creative and interesting images. Holiday lights are one subject that almost cries out for a little motion blur, but landscapes benefit, too. Fall foliage, particularly aspen trees, are often the subjects of camera movement blur, resulting in some lovely, abstract photos. No special equipment is needed, though a few items will definitely help. And don't be discouraged if the first few attempts don't turn out very well. It takes a bit of practice to recognize how long a shutter speed to use or how fast to move your camera to get really pleasing results.



Horizontal camera movement, fall colors,  
1/4 second, f/4.8. © Sastry Karra

## Camera settings

If you're going to move your camera or zoom your lens, it follows that you'll need a long enough shutter speed to allow for that movement. Shooting at 1/250 second won't work but you may be surprised how short a time you'll actually need to get interesting results. We've had success at as little as 1/4 second.

A bright, sunny day will present some challenges to getting a long enough shutter speed. Overcast days or golden hours are easier to work with. A polarizer and/or ND filter can be very helpful in getting those longer shutter speeds, but you can still do motion blur without them.

Use a low ISO for motion blur. Most of these images were shot at or around ISO 100. Using a low ISO results in less noise and has the added benefit of requiring a longer shutter speed than higher ISOs.

Your choice of aperture also plays a role. Smaller apertures, like f/16 or f/22 typically require longer shutter speeds, which can be beneficial. If you can get a long shutter speed with a wider aperture, say f/5.6 or larger, you might be able to introduce a little extra blur because of the shallow depth of field. Sastry Karra likes wider apertures while Frank Gallagher prefers smaller ones.

Try several combinations of aperture and shutter speed. The effects that you get from each permutation will be different and you may like one more than another.

## Choice of subjects

Not every scene lends itself to motion blur photography. A grove of aspen trees is a classic example of a good subject for moving the camera up and down. The white trunks are mostly vertical and the yellow leaves aren't competing with other colors making for a pleasing and simple blur that can have infinite variations. Holiday lights work well for zoom blur and for somewhat random camera movement, but not so well for side-to-side or up-and-down movement. Whatever technique you're using, avoid items in the foreground that will distract from the subject you'll be blurring. An illuminated Santa in front of holiday lights is going to turn into an unsightly blob with a zoom blur.

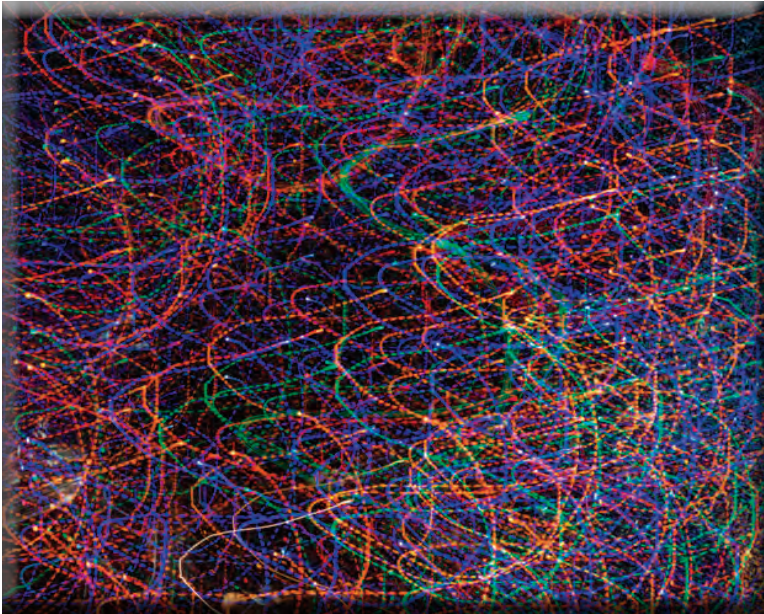


Zoom blur of holiday lights, 2 seconds @ f/16. © Frank Gallagher

## How to create blur in the field

For zoom blur, it's helpful to have your camera on a tripod. That frees your hands to work your shutter release as well as physically zoom your lens. The stability of the tripod helps the lines stay relatively straight as they converge.

A tripod (especially with a panning head) can also be useful for horizontal or vertical motion blur. You might sweep across the horizon of the ocean at sunset for an ethereal, abstract composition. Or you might go up and down for a vertical blur, like those aspens. You can, of course, do any of these simply holding the camera in your hands and you'll definitely want to be hand holding your camera when moving it in circles or other patterns.



**An example of the interesting patterns possible with movement blur when you move the camera in a random fashion.**

**Shot at 2 seconds, f/16. © Frank Gallagher**

To create motion blur, start moving your camera (horizontally, vertically, in circles or in patterns) just before pressing the shutter release and continue moving until after the shutter closes. You can also set the camera's self-timer to a short delay, like five seconds, and start moving as soon as you hit the shutter button.

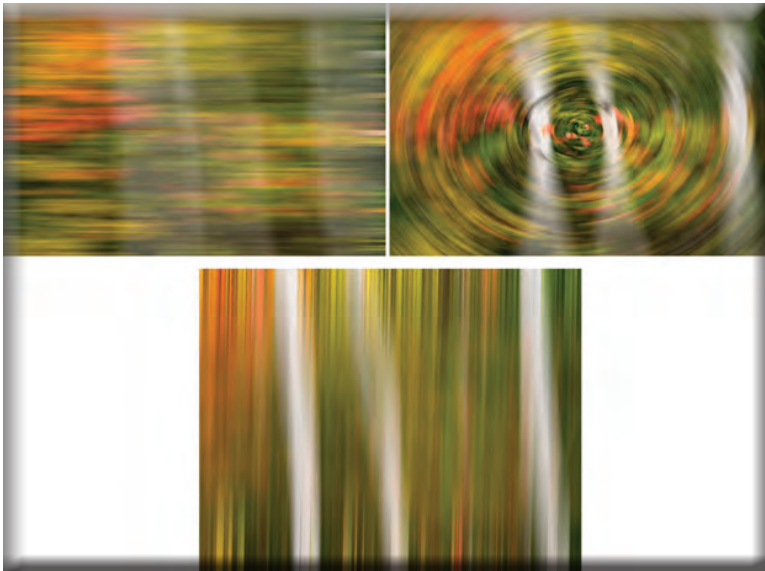


**Vertical blur with fall foliage and light slanting through the tree trunks, 1/2 second @ f/5.6. © Sastry Karra**

Zoom blur is a bit more tricky and it really helps if you use a tripod and are able to get a longer shutter speed, like two seconds or more. You have to start pushing or rotating the zoom ring on your lens the moment you press the shutter. This usually takes a few attempts before you get a feel for it.

Sastry Karra tried these techniques recently when the fall colors were still prominent in New Jersey. Frank Gallagher used it in New Hampshire and in Grand Teton National Park in Wyoming as well as for the holiday lights in Santa Fe Plaza in (where else) Santa Fe, New Mexico.





### Applying blur during processing

You can also apply some of these effects in Photoshop, using blur tools. While you can get some interesting and artistic results from post processing, we find we prefer trying to blur images in the field. That has a more natural, abstract and, dare we say it, artistic feel.

In these images, a fall foliage scene from New Hampshire went through a variety of blur options in Photoshop.

Three varieties of blur applied in Photoshop: horizontal, radial and vertical. Motion blur examples using Photoshop selecting Filter>Blur>Motion Blur. The amount was set to 1000 in the horizontal image. You can change the angle to change direction of blur, as when the blur was applied vertically with the amount set to 2000. For the circular motion blur in Photoshop, select Filter>Blur Gallery>Spin Blur. You can click on the outer handles to stretch circular blur to cover as much of image as you want.

For more on creative ways to use blur in photography, see regular contributor F. M. Kearney's articles [Blurred Lines](#) and [True Effects](#).

Like the old saying, "beauty is in the eye of the beholder." Whether a viewer prefers the static original or a motion blur variation is a matter of taste. Having this technique gives you another creative outlet and a way to put your own spin on situations where the subject is either less-than-interesting or over-photographed.

Jaganadha "Sastry" Karra was born in India, but left when he was 24 years old. For the past 27 years, he's worked as an IT professional, and has been living in New Jersey since 2004. During his spare time, he goes outdoors and takes nature photos, especially waterfalls. Along with his wife (who loves hiking), they go to many nearby state parks where he can experiment with different compositions. In the summer, when his friends play cricket, he's been experimenting with sports photography. Find him on Instagram at [@sastrykarra](#), where he posts most of his pictures. On Facebook, he's active in some photography forums, like NANPA. "Maybe I'll see you there!" he says.



Frank Gallagher is a landscape and nature photographer based in the Washington, DC, area who specializes in providing a wide range of photography services to nonprofit organizations. He manages NANPA's blog.