

DISCOVER THE LIGHT PHOTOGRAPHY



What's in this Newsletter:

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- How To: Using Manual Mode with Auto ISO
- Gear Talk: Camera Straps
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2015 WORKSHOPS

Starry Starry Nights Workshops (June 13, August 14 & September 11)

Our 2014 Starry Starry Nights workshop was so popular that we will be offering three sessions this year. Each workshop will be at different locations specially selected to provide unique perspectives of the stars at night.

On June 13 we will be at a location just outside The Dalles along the Deschutes River which will provide great elements for earthbound perspective and the stars.

Please go [here for more information](#)

On August 14 we will experience the peace and grandeur of Tygh Valley in north central Oregon. canyons, rolling hills, fragrant sagebrush covering expansive spaces. Photograph a brilliant sunset and the amazing Milky Way with a sunset shoot along the way.

Please go [here for more information](#)

On September 11 we will embrace the wonders of the Milky Way spilling across the heavens as billions of bright stars illuminate the entire night sky at this special, remote Central Oregon location...so absent of manmade light that the stars always shine SUPER BRIGHT! Your 'Take Home' images will amaze your family and friends.

Please go [here for more information](#)

Each workshop will teach you how to shoot successfully in a very challenging but highly rewarding environment.



2015 WORKSHOPS

Portland Bridges at Night (June 23)

Discover creative ways to view and photograph Portland's best loved steel and concrete icons from unique perspectives while learning and applying the principles of eye-catching design and artistic expression.

Please go [here for more information](#)



Night Photography in Vancouver, WA (July 1)

Overcome the challenges of night shooting with insightful lessons about the magic of light. Experience consistent success using optimal exposures, focus, composition, and more in downtown Vancouver, the perfect place for stunning summer evening images of the mighty Columbia River and historic Interstate Bridge.

Please go [here for more information](#)



Mt. Hood (and more) (July 18)

Enjoy a leisurely forest hike to a fabulous Mt. Hood waterfall. Stop along the creek for shots of swift water tumbling over mossy rocks. Master 'waterfall shooting' by applying perfect 'dreamy water' techniques.

Please go [here for more information](#)



Wonders of the Sea (July 31 – August 2)

Photograph rarely seen sea creatures at home in nature during a rare low daytime tide when Yachats' rocky shores reveal their most photogenic faces. When the ocean goes WAY WAY out, the best shooting begins.

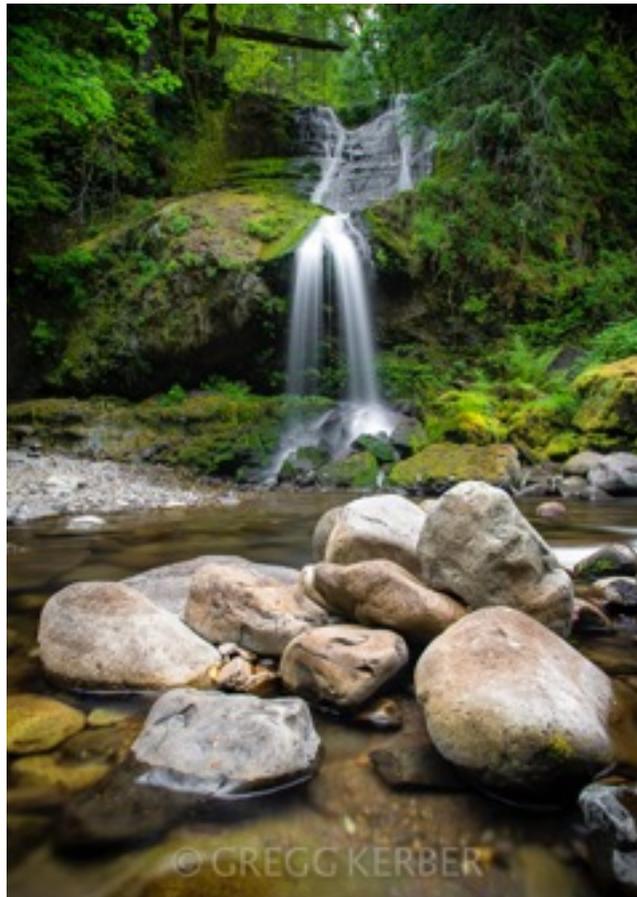
Please go [here for more information](#)



Land of Rushing Waters (August 22)

The upper Washougal River Valley is blessed with forests swathed in moss and intriguing waterfalls. Low summer water flows reveal swift rivulets coursing through odd fissures and channels in the river's lava beds. Workshop includes dinner (salad, main course, dessert) at Quinn Mountain.

Please go [here for more information](#)



A Sneak Peak at 2016

Wallowa Wanderlust

Instead of one workshop in the Joseph and Halfway areas, we decided to split this into two workshops – one based out of Joseph and the other out of Halfway. Each will be 3 nights allowing for 2 full days of photography. A discount will be available for those registering for both workshops

Along with all the great barns in the Joseph area, I've found some new and interesting barns including a the magnificent double cupola barn shown below.

In 2016 we will spend an extensive amount of time on the Zumwalt Prairie. With its breathtaking beauty and home to a large population of raptors (including Golden Eagles), the Zumwalt Prairie is indeed a special place.



Wallowa Wanderlust (cont)

While in Joseph, we will travel a short 30 miles to Imnaha which offers a great general store and amazing views of the Imnaha River Canyon.



The Halfway workshop will offer a trip up to the historic mining town of Cornucopia (weather and road conditions permitting). We will also journey into the heart of Hell's Canyon (the deepest canyon in North America).



The Palouse

For those that have been to the Palouse, you know that this is an absolute playground for photographers. We are in the beginning stages of planing a 3–night workshop in this fabulous area.

Here are some highlights from the Palouse:

Barns – OH THE BARNs. New, old, abandoned, you name it.



Views from Steptoe Butte – The colors of the grain fields are one thing, but add in the element of early morning and late evening light and the landscape comes alive. with textures, depth and beauty like nowhere else on the planet.



The Palouse (cont)

Abandoned – Houses, buildings, cars...each one telling their own unique stories.



The Palouse (cont)

Magic Hour – The sunrises and sunsets in this area are some of the best I have ever experienced.



How to – Using Manual Mode with Auto ISO

by Gregg Kerber

Since Manual Mode allows you to set aperture, shutter speed and ISO. Why on earth would you want to use anything “auto” in manual mode? Setting ISO to ‘Auto’ allows the ISO to “float” depending on light conditions for a given aperture and shutter speed combination. Think of it as an auto mode except you control depth of field (aperture) and shutter speed.

So when would you use Manual Mode with Auto ISO?

Let me give you an example. I recently had the great privilege of being part of a tour at the Willamette Falls Heritage site in my home town of Oregon City. The site contains over 150 years of history just down stream of Willamette Falls (the second largest waterfall in America). The plan for the site is to restore it and develop it into green space, retail space, and for the first time in 150 years...public access to Willamette Falls.

What were the challenges I faced?

- The tour was only 2 hours and there were 14 other people present, so I could not afford to spend much time with camera settings. Plus I wanted to hear what the tour guide was saying about the site.
- I shoot RAW so full Auto mode would not work.
- The light conditions varied greatly – from unlit low light inside buildings to bright daylight outside.
- I was shooting handheld (with a 24–105 stabilized lens) so a tripod and long exposures were not an option.

My first thought was to use Shutter Priority mode to insure I had a fast enough shutter speed to get sharp images. But then I would lose control of depth of field as aperture would be selected by the camera and I’d have to adjust ISO to keep depth of field in check. So I set the camera to Manual Mode, with shutter speed at 1/60, aperture at f/8, and ISO on Auto.

.This method worked like a charm. If I wanted shallower depth of field, all I had to do was bump aperture down and not worry about exposure. I was surprised that the highest ISO chosen by the camera in all the shots I took was 6400 (in a very dark area with some light streaming in from a distant doorway). Most shots were in the 100–640 ISO range which all resulted in noise free images. See my images [here](#).

What are the drawbacks to using Manual Mode with Auto ISO?

- Exposure compensation is not available in Manual Mode. But this wasn’t a big issue. None of my images were too far under or over exposed.
- If your camera does not handle high ISOs very well, you may want to compensate for this by adjusting aperture or shutter speed accordingly to get the ISO down to an acceptable level in low light.

Would I use Manual Mode with Auto ISO again?

Absolutely.

GEAR TALK: Camera Straps

I have used many types of camera straps over the years. Nearly every camera comes with a strap. These attach to your camera via mounts on the camera body. They are usually unpadded and narrow making them uncomfortable. A step up from these straps are after market straps that are wider and padded. Some even stretch allowing even more comfort. One problem I've found with after market straps is that when I want to take the strap off, it's a hassle. There are some aftermarket straps that allow you to detach the padded portion with quick release clips. But you still have something attached to your camera.

For the past year or so I have gone to a sling type strap. In particular those made by Black Rapid. These straps come with a fastener that screws into the tripod mount hole on the bottom of the camera. You then attached the clip on the end of the strap to the fastener. The clip detaches from the fastener very easily. The biggest problem with this system is that when you want to put your camera on a tripod, you have to remove the fastener and screw in the tripod head mounting plate. To solve this problem I purchased a clamp compatible with my tripod plate (in my case an Arca-Swiss plate). These can be purchased for less than \$20. I then attach the fastener to the clamp. This allows me to easily and securely clamp my strap directly to the mounting plate.



TIPS & TRICKS: Shooting at Cars Outdoors

by Gregg Kerber

With the spring and summer seasons upon us, it's time for all those great hot rods, rat rods, customs, and restored classics to come out of hiding and strut their stuff at car shows.

Personally, I prefer outdoor car shows to indoor shows because the lighting conditions are more consistent (many indoor venues use more than one source of lighting and almost every one is not geared towards photography).

Here are some tips for shooting cars outdoors.

1. **Arrive early.** Most car shows start early with cars arriving well before the official opening of the show. The best light is early in the day. Working with shadows in early light can add depth to your images. If you can't enter the venue before their official opening, pick a spot where you can get shots of cars as they arrive. The big crowds don't show up until later in the day, so distractions from people are not as much of a problem. Besides, when the crowds show up, the lighting conditions get worse and you can go home and still have time to mow that lawn.
2. **Shoot handheld.** I know, many photographers prefer to use a tripod to insure sharp images. I prefer the freedom of shooting handheld as this allows me to quickly get shots down low and get more shots as it takes less time to set up without a tripod. Shooting with a tripod can be a challenge when crowds show up. They take up space and you run the risk of someone bumping into or kicking over your tripod. I shoot with a stabilized lens to help me get sharp images and set my ISO to insure fast shutter speeds. A monopod is a good alternative to a tripod.
3. **Control depth of field.** I always shoot in Aperture Priority mode to allow me to control depth of field. Many times I want shallow depth of field to blur the background or emphasize a detail on a car. Other times I want extended depth of field.
4. **Look for reflections.** Many of these cars have multi-thousand dollar paint jobs with mirror-like finishes and acres of glistening chrome. The curves of the body and chrome work can provide some very interesting reflections of other cars and people. On the flip side, make sure what's reflecting isn't a distraction in your shot.
5. **Look for the details.** Many of the cars have unique features (hood ornaments, curved trim, emblems, etc). Use a macro lens or a telephoto lens to isolate a detail on the car.
6. **Perspective.** Get low for unique perspectives. Use a wide angle lens and get close to a feature of the car for a distorted perspective.
7. **Have fun.** This type of photography can be both challenging and fun. Many of the car owners love having their rides photographed and like talking about their cars even more.

TIPS & TRICKS: Shooting at Cars Outdoors - sample images

