



INSIGHTS

IN PHOTOGRAPHY

LEARN TO SEE | LEARN TO THINK | LEARN TO CREATE

BY JACK GRAHAM
FALL 2013



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18:	Trillium Lake, Oregon
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Insights in Photography
Written by Jack Graham ©2013
Jack Graham Photography
www.jackgrahamphoto.com

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Welcome



Jack Graham

For workshops as well as speaking engagements, I can be contacted via email at jack@jackgrahamphoto.com

Thank you for taking the time to look at this first newsletter in our new magazine format. I know you'll find useful and informative material within these pages.

Over the past 25 plus years much of my time has been devoted to developing skills as a photographer and communicator. My goals in this endeavor are twofold. One goal is to create what is known in our industry as fine art photographs. By definition these are images that are artistic as well as technically exemplary. My second goal is to bring insights to others looking to grow their photographic skills. It is inspiring to see individuals making great images knowing that perhaps I had a little to do with their ability. I enjoy giving back to others what some of the masters in nature photography have given to me.

Today I remain as excited about photography as ever. Being there for great light is always inspiring. Traveling the world and meeting so many great people is something I never thought I would do in this profession. Every day is a reminder of how lucky I am.

In this magazine I'll share with you my insights, techniques and some great places to photograph. I'll try to convey my thoughts in seeing, as it pertains to photography, what might inspire and help you grow as a photographer.

Photography today is constantly evolving. The digital age has brought technological changes like never before – it seems as if every day there is something new. Let's not forget that even with all the modern technology, we still have to make the photograph.

It's a great time to be a photographer.

~ Jack Graham



www.jackgrahamphoto.com | jackgrahamphoto.wordpress.com
ultimateiceland.com | www.photographthepacificnorthwest.com

REMAINING 2013 JACK GRAHAM PHOTOGRAPHY WORKSHOPS

WWW.JACKGRAHAMPHOTO.COM

LEARN TO SEE - LEARN TO THINK - LEARN TO CREATE

Northern California ~ Sept. 19-22 | Autumn in the Tetons ~ Sept. 26-29
Fall in North Eastern Ohio with Bill Fortney ~ Oct. 10-13
SOLD OUT :: 19th Annual Eastern Sierra with Guy Tal ~ Oct. 17-21
Fall Color in Utah's Red Rock Country, Zion National Park ~ Oct. 24-27
Fall Color in the Columbia River Gorge ~ Oct. 31-Nov. 3
Death Valley National Park with Bill Fortney ~ Nov. 8-12
Winter in Grand Teton National Park ~ Dec. 5-8

Making a Short Story Long

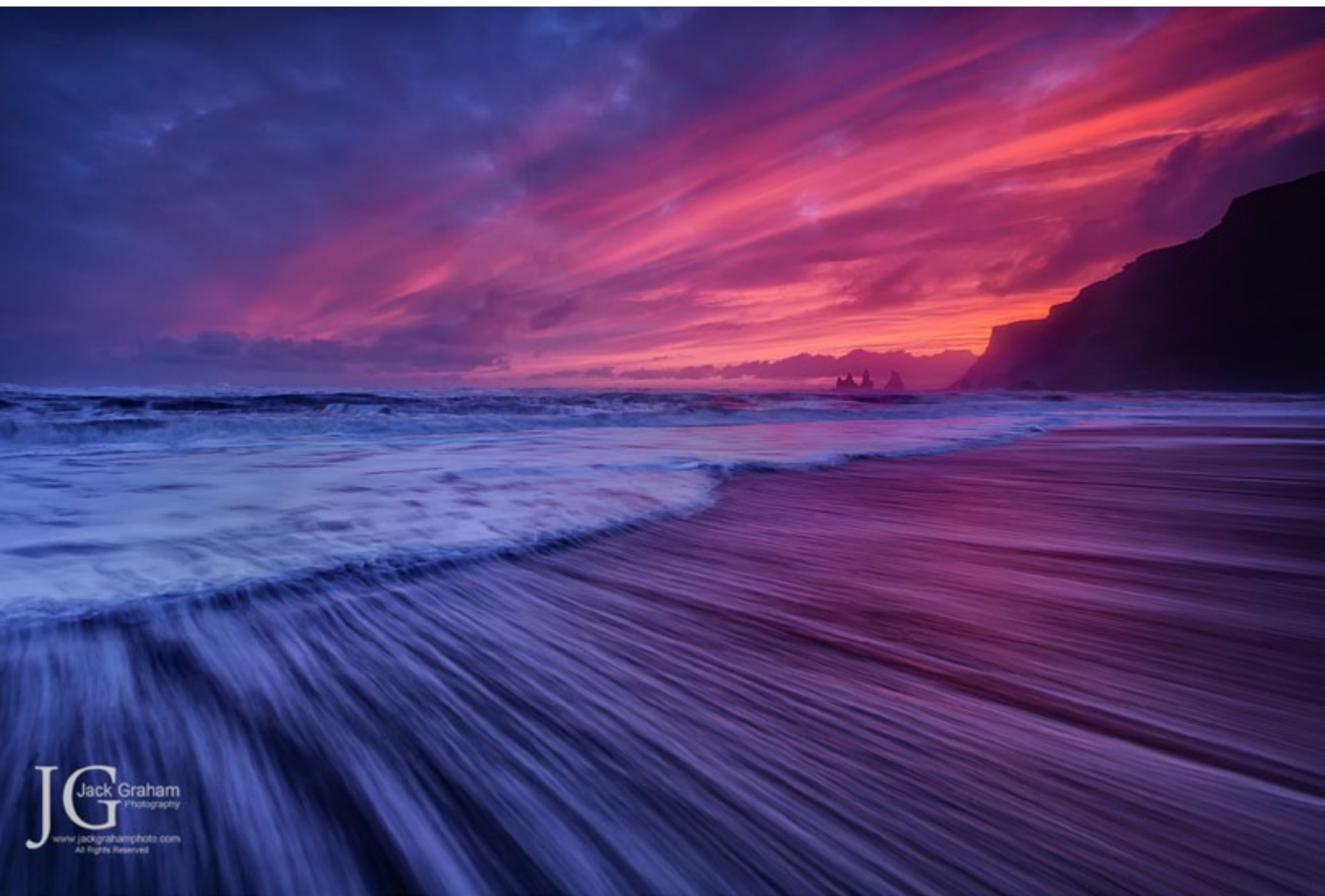
A Lesson on Long Exposure Photography

All Text and Photos ©Jack Graham

Long Exposure Photography has become more prevalent in the last few years. With many websites and magazines featuring long exposure photography, filter manufacturers have taken notice and are adding Neutral Density filters to their offerings.

What is a long exposure? Most of the available Digital single-lens reflex cameras (DSLR) today will allow us to have a shutter speed set automatically for up to 30 seconds. To me, however, a long exposure is just that ... longer than I can render a subject in sharp focus. This could be ½ second or a few hours, depending on the effect I want to create.

Vik, Iceland



Bandon Beach, Oregon
23 second exposure / Singh Ray 10-Stop Mor-Slo Filter

Long exposure can be used in several applications. We can leave our shutter open long enough for a car or bicycle to drive by and create an interesting blurry effect. Long exposure is also used in nighttime photography to capture star patterns or trails, as well as even sharp stars set in the night sky. When our cameras are on a good tripod and the shutter is left open for a prescribed time, very vibrant and clear photographs can be made.

Long exposures can be used in light painting when a scene is very dark. A light source is moved over the subject to add some light and ambiance. Often we need to experiment with the amount of light so as not to overdo the shining effect applied to a subject.

Finally, the most often used application of long exposures for me is with moving water and clouds. The end result is often a mysterious, yet dreamy effect and sometimes even surreal. We can at times add a sense of movement by recording the moving clouds or water across our image. In essence this is a departure from normalcy both from an artistic sense, as well as a viewing experience.

In this essay, I am going to deal with creating long exposures using clouds and water in landscape photography.

EQUIPMENT

First, you'll need a good quality DSLR. Long exposures can introduce a bit of noise, so the better the cameras sensors, the better your images will appear. You won't see this noise or what we call "hot-pixels" on your LCD, but they will show up when viewing your images on a monitor. Your camera will also need to be equipped with a "bulb" setting which allows the shutter to stay open for as long as needed.

In addition, you will need a remote shutter release cable or a wireless shutter release. There are many of these on the market, some made by the camera manufacturers and some aftermarket. If you are going to do serious long exposure photography, I recommend you purchase a release with a built-in timer that can be set for the proper amount of time required for each individual image. It will be a lot more accurate than counting seconds and easier than trying to look at your watch in dark areas.

Next, you need a good quality tripod and tripod head. When photographing in normal conditions, a tripod is necessary to produce sharp images. When making

long exposures a sturdy tripod is even more important. Exposures can sometimes last well over a minute. The sturdier the tripod, the better the results will be. Wind, camera shake, etc. will be magnified more and more as you increase the time the shutter is open.

As always, I recommend never extending the center column of your tripod. Doing this creates an extremely unsteady monopod. I sometimes see folks hanging camera bags from their tripod to try to anchor it. A breeze could move this “anchor” making the tripod vibrate. Placing a beanbag on your camera will produce better results.



La Push Beach, Olympic Peninsula, Washington
9.2 second exposure / Singh-Ray Vari-ND filter

Finally, you’ll need some filters to slow the shutter down, commonly known as neutral density filters. These filters essentially block out light allowing the shutter to stay open longer. They are rated in “stops,” each stop reducing the amount of light on the sensor by a factor of two. For example a 3-stop ND filter (often referred to as a ND 8) reduces the light by 3 stops (2x2x2=8). A 4-stop ND (or ND16) reduces the light by 4 stops (2x2x2x2=16) and so on. When using a 10-stop ND filter, the light is reduced by 1,024 (2x2x2x2x2x2x2x2x2x2=1024). This translates to the shutter being open for 1,024 times longer than without the filter.

Many manufacturers make ND filters and I have tried most of them. These filters are difficult and time consuming to produce. They must be made of high quality photographic glass, not resin. Unless a manufacturer has an assembly line, each filter is virtually handmade. The rate of dye added to the filter will determine how hard or soft the graduation is, making this process quite extensive. Quality manufacturers try to eliminate color shift as much as possible. High quality filters can be expensive, but considering the manufacturing process, they are actually priced very fairly.

I use two ND filters: the Singh-Ray 10-stop Mor-Slor filter and the Singh-Ray Vari-ND filter. Singh-Ray also produces a 5-stop Mor-Slo filter (www.singh-ray.com). The 10-stop filter is a screw-in, available in many thread sizes. The Vari-ND filter is also a screw-in, but you can vary the amount of stops from 2 to 8 stops. This filter is available currently in 77mm and 82mm sizes. (Note: to stack Mor-Slo with Vari-ND, at least one filter has to be standard mount with front threads – two thin-mount filters will not stack.)

Oceanside Pier, California
86 second exposure



TECHNIQUE

Again, remember this essay is about long exposures in landscape photography. Techniques for night photography, light painting and other artistic uses of long exposures require different techniques than that of landscape photography.

Like any other photographic composition, composing your image, choosing your subject matter and assessing the light is mandatory. Essentially, you are making the same image without the long exposure effect, but adding this effect to create the desired result.

Let’s assume you have chosen a subject with good light and one that has some moving water, clouds, other aspects or all of the above. I’ll discuss how I go about making long exposures.

After setting up my tripod and camera, I go through all the things I normally do for making a photograph. I then check the light and properly meter the subject without using any filters. Having a filter on before focusing will not allow you to see a thing. It is just too dark due to the denseness of the filters. After this initial setup, here is the rest of my procedure:

- 1) I compose, determine the aperture I want and focus the image in the proper manner (if you auto focus without the filter, switch to manual)
- 2) I determine the shutter speed based on ISO and aperture without the filter on.
- 3) I carefully screw in my filter of choice, either the 10-Stop Mor-Slo or the Vari-ND.
- 4) I double-check to make sure the screen that closes over my viewfinder is closed. This insures proper metering and prevents light from entering the camera while the shutter is open. *This is very important.*
- 5) I now set my shutter speed to the “bulb” setting allowing my shutter release cable or remote timer to control the shutter speed.
- 6) I determine how long I need my shutter to be open based on the shutter speed determined without the filter. This math can get quite complicated so I developed a timetable (below).
- 7) I set my remote cable release to the desired time based on the shutter speed with no filter attached.
- 8) Assuming your light conditions didn’t change Make the image!

<i>Normal Exposure with no filter</i>	<i>ND 3 stops</i>	<i>ND 6 stops</i>	<i>ND 10 stops</i>
1/500	1/60	1/8	2
1/250	1/30	1/4	4
1/125	1/15	1/2	8
1/60	1/8	1	15
1/30	1/4	2	30
1/15	1/2	4	60 (1 minute)
1/8	1	8	120 (2 minutes)
1/4	2	15	240 (4 minutes)
1/2	4	30	480 (8 minutes)
1	8	60 (1 minute)	900 (15 minutes)
2	15	120 (2 minutes)	1,800 (30 minutes)
4	30	240 (4 minutes)	3,600 (60 minutes)
8	60 (1 minute)	480 (8 minutes)	7,200 (2 hours)
15	90 (1.5 minutes)	900 (15 minutes)	14,400 (4 hours)
30	120 (2 minutes)	1,800 (30 minutes)	28,000 (8 hours)

Exposure time in seconds

Important: Take 1st reading with NO filter

There are a few variables you need to consider when making long exposures:

- 1) You'll need to slow down even more than normal to make sure your settings are correct. Creating a concept and visualizing an image when making long exposures is very important. Soon you'll learn to visualize the final outcome.
- 2) After the image is made, do not use your LCD to evaluate anything other than the histogram.
- 3) Experiment – change the ISO thus making the shutter longer or shorter. When you get back to your monitor, you can then choose the effect you like.
- 4) I always recommend shooting RAW files.



Vik, Iceland
71 second exposure


NOTE: If your shutter speed is longer or shorter than desired, you can change the shutter speed simply by increasing or decreasing the ISO. Remember that digital noise increases with higher ISOs as well as long exposures!

ANOTHER NOTE: There is a great FREE App that I use on my iPhone – it's called LONGTIME EXPOSURES. This one is free ... there are others that are not. This one works great!

ONE LAST THOUGHT

This essay is not an advertisement, it is simply my endorsement. I have experimented with filters from other manufacturers and have found without question the Singh-Ray filters to be of the highest quality without any measurable color shift.

Color shift is the biggest problem in filters, especially ND filters. There is no easy, cheap way to make a good quality ND filter. Singh Ray filters are highly recommended.

I recently made two images (right). One was using the Singh-Ray 10 stop Mor-Slo filter, the other with their main competitor in a similar price range. The results speak for themselves. There is absolutely no color shift with the Singh-Ray, but a large one with their competitor. These images were taken about 2-3 minutes apart; same light, same camera settings (14 sec / F16 -1/3 comp ISO 200). Consider this when purchasing filters. 



Singh-Ray Mor-Slo 10-stop filter



The "Competitor"

Singh-Ray Filters
2721 SE Highway 31
Arcadia, FL 34266-7974 USA
www.singh-ray.com

For fastest response, telephone
800-486-5501 or 863-993-4100

Sunset on Southern Iceland Coast



JACK GRAHAM

2014 PHOTOGRAPHY WORKSHOP SCHEDULE

Icelandic Winter Photography Adventure

Workshop #1 | January 24-28, 2014
Workshop #2 | January 29 - February 3, 2014
Contact Jack@JackGrahamPhoto.com for 2015 dates

SOLD OUT

Death Valley National Park

March 7-11, 2014 | \$895

Sonoran Desert

Landscapes & Wildflowers
March 27-30, 2014 | \$795

Southwest/Navajo Country

Including Slot Canyons and Monument Valley
April 3-6, 2014 | \$895

Monument Valley

Hunts Mesa, Mystery Valley & Canyon de Chelly
April 10-14, 2014 | \$1295

"The Light of Ireland"

A photographic and cultural adventure
Operated by Strabo Tours: 607-756-8676 or www.phototc.com
April 30 - May 10, 2014 | \$2995 (Double Occupancy)

Olympic National Park

May 15-18, 2014 | \$795

Oregon Coast

Cannon Beach to Bandon
May 29 - June 2, 2014 | \$895

Columbia River Gorge & Hood River Valley

With co-leader Bill Fortney
June 5-8, 2014 | \$895

Spring in the "The Palouse"

June 19-22, 2014 | \$895

Whidbey Island, Washington

Presented by the Pacific Northwest Art School
To register call (360) 678-3396 or visit www.pacificnorthwestartschool.org
June 26-29, 2014 | \$395

ULTIMATE ICELAND™ 2014

With Tim Vollmer & Greg Duncan
All Inclusive; 10 Full Days in the Land of Fire and Ice
July 11-20, 2014 | \$5590 Single | \$5440 Double

Oregon Coast

Cannon Beach, Tillamook, Newport and Coos Bay
August 14-18, 2014 | \$895

The Gardens of Portland (2 days)

Swan Island Dahlias Farm and the Japanese Garden
September 6 & 7, 2014 | \$260

Fall in Grand Teton National Park

Jackson Hole, Wyoming
September 25-29, 2014 | \$1195

20th Annual Eastern Sierra

With photographer extraordinaire Guy Tal
October 9-12, 2014 | \$995

Fall Color in the Columbia River Gorge

Includes Oregon wine country and Hood River Valley
October 30 - November 2, 2014 | \$795

Death Valley National Park

November 14-18, 2014 | \$895

Winter in Grand Teton National Park

Jackson Hole, Wyoming
December 4-7, 2014 | \$895

Visit JackGrahamPhoto.com for more information on all 2014 Photo Workshops

Try Something Different

I tried for some time to come up with a great name for this article.

I simply cannot. Read on ... you'll see why.



All Text and Photos ©Jack Graham

From my point of view, most photographers these days are afraid to venture beyond the norm and try something new and different. Why? Perhaps they are afraid of failure. It's impossible to know the success of every image before you make it. Fearing failure will suppress your creativity and in most cases only allow for the same old view of the same old subject. Often, by throwing away your instincts and not worrying if the image is successful, you will succeed in getting a new interpretation of an iconic subject. Experiment with composition and other aspects in photography ... allow yourself to be flexible.

Many of the published images I see these days are versions of the same things I've seen many times before. The newness and originality is lost. Though they may be technically and compositionally perfect, these images are only slight variations. Often on my workshops, I see students capturing the same interpretation of a subject that's been done over and over. Why not look to do something different?

The first to photograph a subject or location is, by the definition of "original," the originator of that image. Those who follow may be looked at as non-original. They certainly do not have to be. However, if you take the literal definition of original, they are. What is important is whether the photographer's expression, concept and view of the subject lend itself to originality.

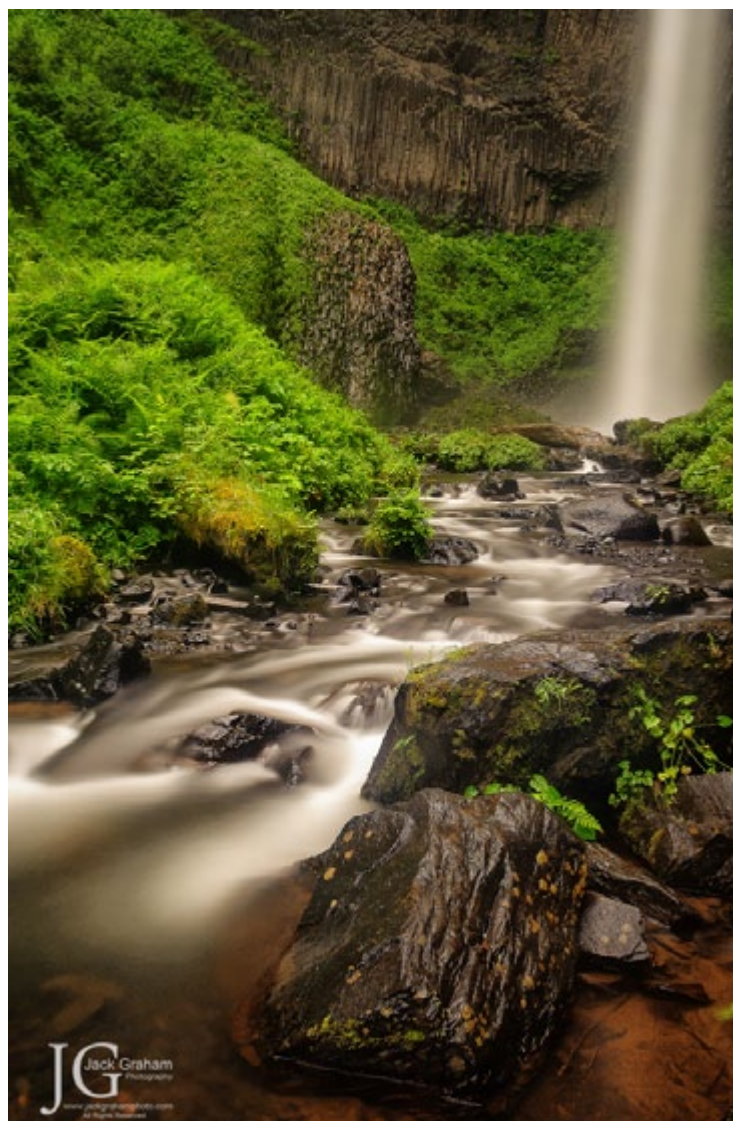
As I return to locations, either alone or with clients, I not only think of how I can photograph a scene differently, but try to convey this concept to my clients as well. This happens before the camera comes out and the tripod gets put in position. Why not say to yourself, upon arriving at an iconic place, "What can I do here that I have not seen before?"



Think about perhaps making a panorama of the subject. Last year I ran into a very famous and well known photographer (and a great marketer) in the Portland, Ore. Japanese Garden. He (and I too, I must admit) along with countless others have photographed the famous maple tree that grows there. Knowing this fellow liked to do panoramas, I walked him to the other side of the garden, away from the crowds and showed him another, less photographed maple tree. His panorama image of this tree is hanging in his galleries and selling for thousands of dollars. Making a panorama of a maple tree? Who would have thought to do that? This is precisely the thinking one must apply in order to be creative when around a subject matter that has been photographed so many times.




Last year in Reykjavik, Iceland we went to the [Harpa Centre](#), the main concert hall and a magnificent structure. Images of the lit up window panes at night are prolific. How could I photograph this differently from what I've seen? My thought was to make tight abstract images since I have not seen many of these. Try using abstracts to be creative in places often photographed. Abstracts in close up photography can be quite interesting as well.



While scouting prior to a workshop in the Eastern Sierra, I made the image of Mono Lake (above). Most photographers go there for images of the classic tufa against the sunrise or sunset. Few photographers, let alone travelers I have shown this image to, even know it's Mono Lake. It was taken from a different location and under different light than often viewed.

Don't allow yourself to think later in the day after leaving a subject that "I should have photographed that subject like I was thinking." Allow yourself to do so when you are motivated and seize the opportunity before you. How often is your first idea your best?

The process of making an image starts with defining a subject, having a concept and using your imagination. It ends with perhaps a fine art print. I remember reading in one of [Minor White](#)'s books of this very idea. He said, "We photograph something for what it is and for what else it is." This is so true.

Take a few minutes and check [THIS](#) out! And always try something new and different. 

[photo workshop sponsors]



Jack Graham Photography Workshops are sponsored by Singh-Ray Filters, Really Right Stuff, NIK Software, Outdoor Photo Gear, Lensbaby, Gura Gear, Hunt's Photo & Video, Nodal Ninja and the Photograph America Newsletter.



[*the story behind the picture*]



Trillium Lake, Oregon

Like so many photographers, I like to travel to Trillium Lake near Mt. Hood to capture the reflection of the mountain in the lake in all its grandeur. This morning was no different.

As I arrived the fog was very dense with literally only a few feet of visibility. Knowing the weather was good and the fog was caused by cold temperatures, I decided to stay at the lake and hope the sun, as it rose from the east, would burn off the fog. My strategy worked. Shortly after sunrise the fog dissipated and created an ethereal haze across the lake.

With very calm water and virtually no breeze, I decided to make the trees on the far side of the lake and their reflections the subject. If you look closely in the reflection, just to the left of center, you can see the very top of Mt. Hood. The early autumn hazy light added to the intrigue.

Trillium Lake is an amazing place – no two days are ever the same. The light and conditions are always different.

Equipment & Processing:

Nikon D700 Nikon 300mm

F4 / ISO 400 1/100 sec at F16

Adobe Lightroom, Photoshop and NIK Software

**Jack Graham and Bill Fortney
come to
OUTDOOR PHOTO GEAR
October 4, 2013**



Learning to Shoot Creatively with Jack Graham and Bill Fortney

Friday, October 4, 2013, 6:30 - 10 PM

Outdoor Photo Gear, 13305 Magisterial Drive, Louisville, KY 40223

Join us for an evening of photo inspiration with two of the nation's most respected and most published landscape and nature photographers, Jack Graham and Bill Fortney. Jack and Bill go back over 20 years, and their easy going and down to earth teaching skills have made them successful worldwide in leading workshops and in education. While on their way to their next workshop, they have graciously agreed to share the stage for an interactive presentation for the Louisville photo community!

Lecture topics include:

- Defining your subject
- Composing a photograph
- Using the basics elements of photography...then experimenting
- Understanding and using perspective
- Making light work
- Using color for image enhancement
- Creative elements to take your images to the next level

In addition, image presentations and an interactive Q&A session will be a part of the evening. To register visit outdoorphotogear.ticketleap.com



PHOTO & VIDEO
Hunt's

We all have many choices of where to purchase photo gear. I cannot say enough in recommending Hunt's Photo & Video. I endorse them for one simple reason: SERVICE. (I already know their pricing is comparable to anyone else in the marketplace.)

In addition to being as competitive as any other retailer, you get something that is disappearing quickly when we make a purchase ... that's personalized attention. This was common not too long ago – now most retailers just want your money and not your continued business. Not at Hunt's!

I can provide lists of the many folks who have attended my workshops, gave Hunt's Photo and Video a try and are now happy, repeat customers.

I have never had a negative comment come back to me about the personnel at Hunt's. Probably because you will not be dealing with one of hundreds of employees ... you'll be dealing with Gary or someone that works directly with him if he's not around.

The next time you need something, whether it's a memory card or a top of the line DSLR, call Gary at (800) 221-1830 x 2332 and be prepared for the best pricing, special offers, and above all, the very best personalized service available.

And yes, he answers the phone... and if he's not there he will call you back quickly!



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Consider joining us for one of our annual “ULTIMATE ICELAND™”
Photography Workshops in 2014.

Iceland is like nowhere else ...
a place of contrasts and a photographer's paradise.



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January 24 - 28, 2014

January 29 - February 3, 2014

Contact Jack@JackGrahamPhoto.com for more information on 2015 dates

ULTIMATE ICELAND 2014

July 11 - 20, 2014

To register visit www.jackgrahamphoto.com/photo-workshops

Join me on “The Light of Ireland” photo workshop

April 30 - May 10, 2014



Jack Graham Photography, in conjunction with Strabo Photo Tour Collection, presents “The Light of Ireland” photo workshop from April 30-May 10, 2014.

Spend 10 days on a photographic and cultural adventure visiting the unspoiled villages, rugged ancient abbeys, broad peat lowlands, and the dramatic coastline of Western Ireland.

Our trip focuses on the quiet side of Ireland – County Mayo – with wonderful hidden places to explore. There are spectacular monastic and megalithic ruins, Irish towns with tree-lined canals and colorful shops, the rolling hills and stonewalls of the countryside, and cliffs falling off to the sea. A relaxed and flexible itinerary makes the most of the many photographic possibilities this part of Ireland has to offer.

The majority of our tour will be based out of one location, Hillcrest House, renovated for the sole purpose of accommodating photography groups. Its homelike quality adds to the relaxed atmosphere of the trip. Enjoy traditional Irish breakfasts and dinners during your stay. Lunch will be at various restaurants and pubs, or possibly a picnic during an excursion in the field.

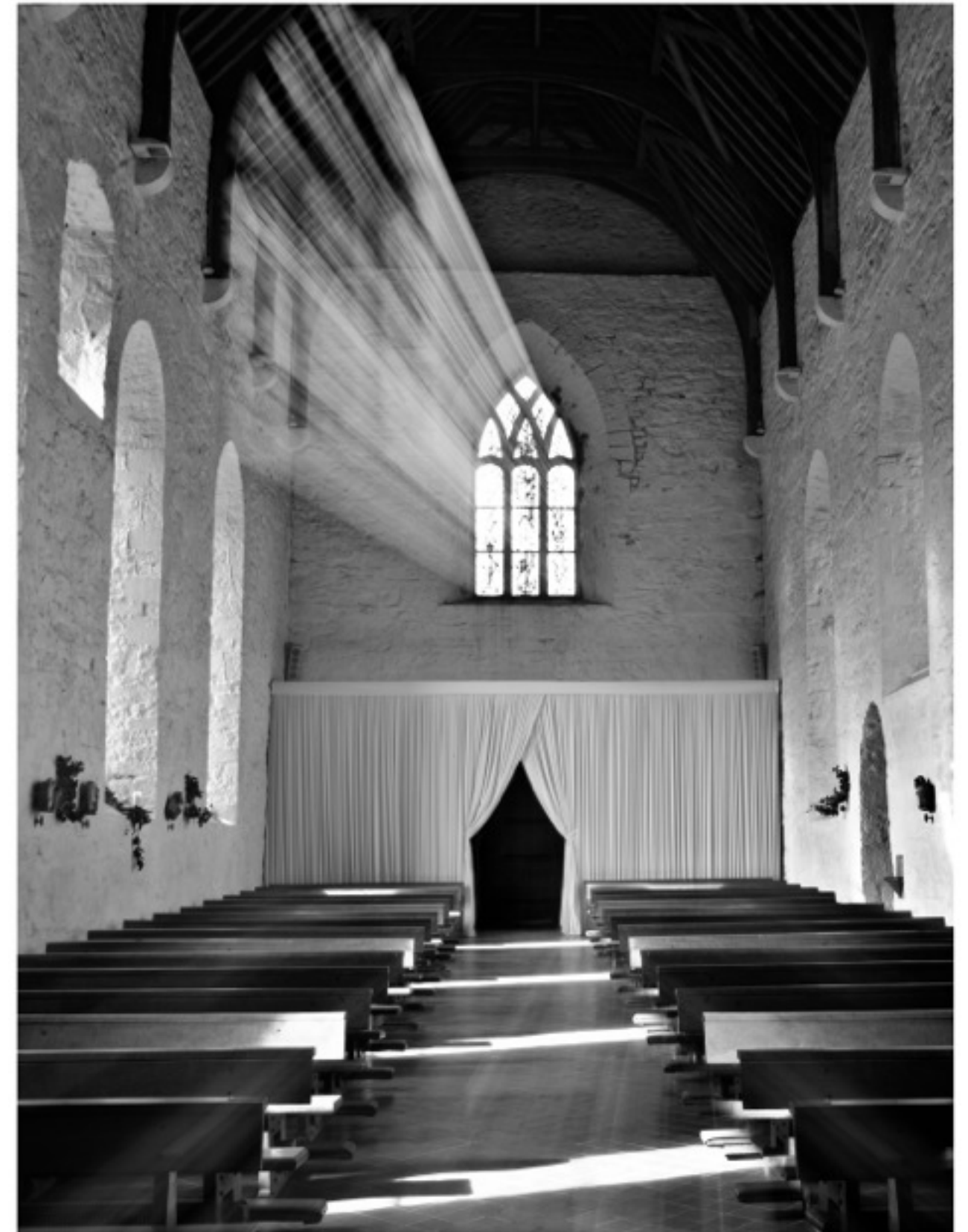
Transportation is provided in a roomy tour van, large enough for both the group and equipment.

Throughout your tour, I will provide explanations on photographic technique, composition, learning to see and developing your vision, as well as group discussions and critiques which allow everyone to participate and work at his or her own speed.

Together with Strabo Photo Tour and local Irish guide Olcan Masterson you’ll encounter the spirit and soul of Ireland, as few visitors will ever experience it. We will visit places you could never locate on your own — tiny villages, hidden beaches, castles, and ancient abbeys. These natural landscapes, along with the people, render this Isle a place of inspirational beauty.



For more information or to register contact the Strabo Photo Tour Collection:
607-756-8676 or visit www.phototc.com.



Photos by Ron Rosenstock

