

# ALAMANCE PHOTOGRAPHY CLUB

2012–2024

©

## October 2024 Newsletter

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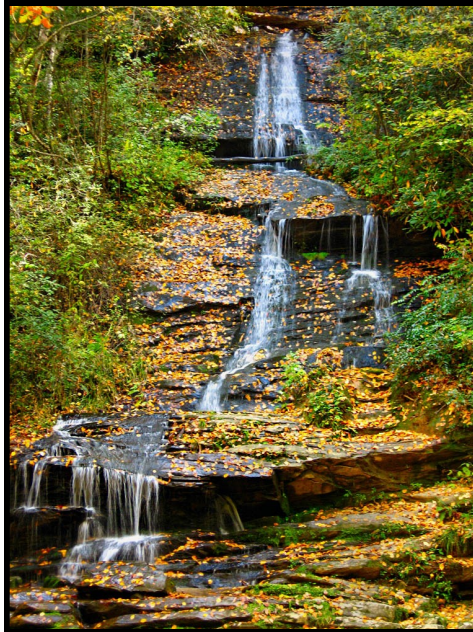


Photo by Joanne Lentz

### APC ACTIVITIES

Our club will be taking a different approach in 2024. While our Programs, PhotoShows and Field Trips will continue, all will be geared towards an overall theme of learning and practicing basic photography.

We will also be adding some workshops to the mix. We feel our planned activities will appeal to both novice and advanced photographers alike and provide an opportunity for us to learn more from each other.

See more about what we have planned for 2024 on pages 3 & 4. We hope this will be a fun and educational experience for all. – Your editor

## President's Comments—October 2024

By Keith O'Leary

Hello and Happy Fall! Thanks to Dan Walker for his insightful presentation on photo editing last month and the introduction to the (free) Snapseed software and app! It's always good to learn about new tools we can add to our photo editing toolbox. Christie & I attended our Alamance Arts exhibit reception on Sept. 26th and thought it was pretty well attended despite the rainy weather. If you haven't stopped by yet, I encourage you to check out the exhibit in Graham before it closes on October 18th. I heard many positive remarks about the photos on display and am proud of our club and your photography skills!

I am happy to announce our club shirts are in and available for pickup. I think they look really good. See elsewhere in the

newsletter for more info on additional orders if you are interested.

Did you know that APC club members are currently displaying photos at Harrison's Restaurant on Church St near Harris Teeter? Greg Harkins and Karen Cole-Loy displayed in September. Mio Winkle and George Bohannon will have photos on display starting Oct. 6th – Nov. 16th. Harrison's serves lunch and dinner 7 days a week. Check them out.

Drone Photography will be the subject of our Oct. 21st program presented by Dr. Jim Herrington, of Hillsborough. Make plans now to attend and bring a friend!

Stay well and happy shooting!

Keith O'Leary

## APC BOARD

President	Keith O'Leary	Interim Exhibit Chair	Christie O'Leary
Vice President	John Reich	Outings/Field Trips	Hugh Comfort
Secretary	<i>open</i>	Membership	Ken Sellers
Treasurer	George Siple	Web Master	Christie O'Leary
PhotoShow Chair	David Hall	Editor	Ray Munns

## 2024 Alamance Photography Club Activities

- Jan. 15<sup>th</sup>** Program: Sean Leahy – Birds from Colombia
- Feb. 19<sup>th</sup>** PhotoShow: The Rule of Thirds (and ‘Back to Basics’ Ice Cream Social)
- Mar. 18<sup>th</sup>** PhotoShow: Photograph **three (3)** of the following:  
Close-up of a person  
2 to 3 people interacting  
Action shot  
Animal shot  
Nature shot
- Apr. 15<sup>th</sup>** Program: George Bohannon – Camera Basics with a Twist of History
- May 4<sup>th</sup>** Field Trip/Workshop:  
Place: Burlington Arboretum  
Objective: Understanding Light & Exposure  
Exercise: Experiment with different light sources and exposure settings.
- May 20<sup>th</sup>** PhotoShow: One subject using 2 different light sources
- June 1<sup>st</sup>** Field Trip/Workshop:  
Place: Center for Creative Leadership, Greensboro  
Objective: Understanding Depth of Field, Composition, Angle of View  
Exercise: Experiment taking same compositions with shallow (wide aperture) and deep (narrow aperture) depths of field and from different angles.
- June 17<sup>th</sup>** PhotoShow: One Subject with 2 Different depths of field
- June 29<sup>th</sup>** Field Trip/Workshop:  
Place: Burlington City Park  
Objective: Understanding Stop Action vs Motion Blur  
Exercise: Experiment taking stop action & capturing motion blur from same or similar subjects.
- July 15<sup>th</sup>** PhotoShow: Stop Action & Motion Blur of Same (or Similar) Subject
- Aug. 19<sup>th</sup>** PhotoShow: One subject from 2 different angles/perspectives
- Sep. 16<sup>th</sup>** Program: Photo Editing Demonstration/Workshop (Dan Walker)
- Oct. 21<sup>st</sup>** Program: Dr. Jim Herrington – Drone Photography
- Nov. 18<sup>th</sup>** PhotoShow: Photos from North Carolina
- Dec. 16<sup>th</sup>** Christmas Party, Slideshow, Buy/Sell/Swap

## 2024 Programs

JAN: Sean Leahy – Birds from Colombia

APR: George Bohannon – Camera Basics with a Twist of History

SEP: Photo Editing Workshop/Presentation (Dan Walker)

OCT: Jim Harrington – Drone Photography

## 2024 PhotoShows

FEB: The Rule of Thirds (and 'Back to Basics' Ice Cream Social!)

MAR: Photograph **three (3)** of the following:

Close-up of a person

2 to 3 people interacting

Action shot

Animal shot

Nature shot

MAY: One subject with 2 Different light sources

JUN: One Subject with 2 Different depths of field

JUL: Stop Action & Blur Motion of Same (or Similar) Subject

AUG: One subject from 2 different angles/perspectives

NOV: Photos from North Carolina

## **(Tentative) Field Trip/Work Shops**

5/4: Place: Burlington Arboretum  
Objective: Understanding Light & Exposure  
Exercise: Experiment with different light sources and exposure settings.

6/1: Place: Center for Creative Leadership, Greensboro  
Objective: Understanding Depth of Field, Composition, Angle of View  
Exercise: Experiment taking same compositions with shallow (wide aperture) and deep (narrow aperture) depths of field and from different angles.

6/29: Place: Burlington City Park  
Objective: Understanding Stop Action vs Blur Motion  
Exercise: Experiment taking stop action and capturing blur motion from same or similar subjects.



## WEBMASTER NOTES

At your fingertips, you have access to:

- The club's current month events + Calendar of all 2024 Events
- PhotoShow themes and several submissions from each month for 2024, as well as 2023 PhotoShow winners.
- Member Galleries
- Newsletters from 2023-2024

So check out our website at [www.alamancephoto.com](http://www.alamancephoto.com)

**Christie O'Leary—Webmaster**

## Q4 2024 Personal Field Trip: Lakes and Ponds

Since we have had several group field trips at specific times and places in the spring and early summer, this will be a more general personal field trip, where you can apply the techniques we have been reviewing; and this one will run from September 1 to November 30, 2024. Both lakes and ponds are included, so that you do not have to know that apparently the dividing line between the two is 10 acres. These may be located any place you happen to find them; but the photos must be taken during the specified timeframe. And the lake or pond should be the subject, not the background for a different subject. Instructions for submission of up to 5 of your favorite photos will be provided by email at a later date.

Hugh Comfort—Outings/Field Trips

## October 21<sup>st</sup> Program

### Dr. Jim Herrington – Drone Photography



Jim Herrington specializes in visual story-telling using video and still imagery for business promotion. This includes award winning individual and group professional portraits and event photography.

Jim's serious interest in photography began while serving as a Peace Corps Volunteer in Senegal, West Africa.

Jim holds FAA licenses to pilot single engine aircraft (FAA Part 61) and drones (FAA Part 107) and certificates from the North Carolina Department of Transportation for Commercial and Government Drone Videography and Photography.

Jim's 40-year professional career in global public health afforded him the opportunity for long-term assignments in Côte d'Ivoire, Haiti, Nigeria and Senegal and short-term consultancies in over 50 countries.

Jim is originally from Oklahoma and a member of the Chickasaw Nation. He holds a PhD in environmental epidemiology and his secondary languages include French and Wolof.



[www.hillsborough.photography](http://www.hillsborough.photography)

 [hillsboroughphotography1](https://www.instagram.com/hillsboroughphotography1)



## Alamance Photography Club Shirts *have arrived!*



If you ordered a shirt, you can pick it up at our next meeting on October 21<sup>st</sup>.

If you did not order one but would like to, we ordered a few extras that you can choose from while they last.

The only size available among the extras is **LARGE**.  
We have 1 Black Polo and the following colors in Tees:

Natural/Beige

Ice Grey

Indigo Blue

Maroon

Heather Cardinal



# Reception

# Photos

ALAMANCE  
PHOTOGRAPHY  
CLUB

“The Beauty of Nature” Exhibit

September 18<sup>th</sup> - October 18<sup>th</sup> 2024

Alamance Arts (213 S Main St, Graham)





### Reception Photos - cont.





**APC booth at Festival of Arts  
September 28<sup>th</sup>**



**Photos by Bob Finley**



**Photo by Keith O'Leary**

# APC Trading Post

Submit brief descriptions of photography items you would like to sell, swap or purchase to Ray Munns ([raymunns@bellsouth.net](mailto:raymunns@bellsouth.net)) no later than the 20<sup>th</sup> of each month. Please include your name, contact info (phone and/or email) and if each item is for sale or something you are looking to purchase. Also notify Ray when items should be removed from the newsletter.

\*\*\*\*\*

**David Hall (dlhallofnc@gmail.com or 919-840-8198)**

## ***Cokin Filters – for “P” System***

ND Grad Kit --- \$26 / OBO

- Filter Holder
- Filters – Graduated Neutral Density
- ND Grad Soft [3 f.stops]
- ND Grad Med [2 f.stops]
- ND Grad Light [1 f.stop]

Adapter Rings with Caps --- \$7.50 each / OBO

- 52mm [extension ring]
- 55mm
- 62mm
- 67mm

## ***Domke Canvas Camera Bag***

This bag can hold two cameras and 6 lenses plus accessories. The four-compartment padded center insert is removable or adjustable. There are six pockets – two on the side and two on the front. The largest pocket runs the length of the bag. With all the pockets and compartments you can carry a lot of equipment and accessories. There is a removable shoulder strap and hand strap. There are O rings on the back for attaching to a backpack. The canvas is thick and rugged offering a good deal of protection.

The bag is in very good condition.

This bag currently sells for \$162.00 (B&H Photo) asking \$75



## APC Trading Post - cont.

For Sale:

Orion StarBlast 4.5 EQ Equatorial Newtonian Reflector Telescope, suitable for beginner astrophotography. Accessories include variable universal camera adapter kit, Orion AstroTrack DC Motor Drive, 6 mm and 15 mm eyepieces, and Celestron X-Cel LX 3x Barlow lens. \$150.

Contact George Siple @ 508-317-8454.

## APC Membership Corner

October 2024

In the last three newsletters I made an incorrect statement regarding membership fees. According to our By-Laws and as listed on our web site, fees are half price only from July 1st thru September.

Beginning October 1st new members will pay the full annual amount but it will carry them through the end of the following year, so they get 1 to 3 months free depending on what month they join.

Current membership dues are as follows: Individual - \$42, Family - \$62, Student - \$15. My apologies for any confusion this may have caused. Thank you.

Ken Sellers – Membership Chair  
Alamance Photography Club  
336-252-1113



## Table Talkers

Will resume in 2025



Mio Winkle

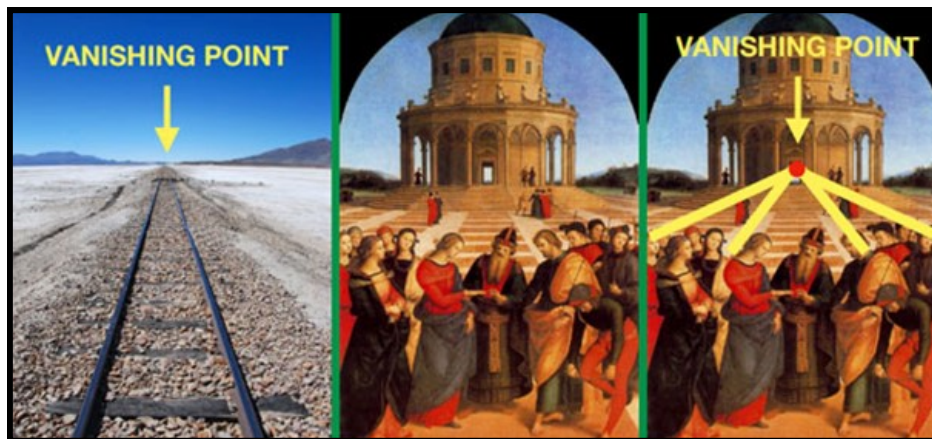


## BACK TO BASICS

# Understanding Vanishing Point in Photography Composition

By Richard Schneider

Vanishing points are a fundamental concept in photography that can significantly enhance the depth and realism of your images. Understanding how to use them effectively can transform your compositions, drawing the viewer's eye into the photograph and creating a sense of three-dimensional space.



### What is a Vanishing Point?

A vanishing point is the point in the distance where objects become too small to see clearly and appear to converge. This concept is easily illustrated by railroad tracks. Despite being parallel, when you look down a set of tracks, they seem to converge to a point at the horizon. This point is known as the vanishing point, and it plays a crucial role in implying depth in a photograph.

The concept of the vanishing point revolutionized perspective in art during the Renaissance. Great masters like Raphael used vanishing points to create depth and realism in their paintings. By understanding that parallel lines appear to converge at a single point as they recede into the distance, artists could create more lifelike and compelling compositions.



## *Understanding Vanishing Point in Photography Composition . . . Continued*

### **The Power of Vanishing Points**

Vanishing points are powerful because they rivet the eye, compelling it to travel deep into the image. According to Gestalt principles, the human eye naturally follows a line to its conclusion, even if the line has ended. This makes the vanishing point a focal area where multiple lines in a composition converge, drawing the viewer's attention and creating visual energy.

### **Using Vanishing Points in Photography**

In photography, leading lines such as roads, rivers, or paths often create vanishing points. Even though these elements are made up of two lines or curves, they appear to converge in the distance, forming a vanishing point. When used effectively, these converging shapes can create depth and lead the viewer's eye deep into the scene.



*Photo captured by Ian Plant*

For example, a curving stream flowing into the distance can create a vanishing point. This effect is reinforced by the convergence of lines formed by trees on both sides of the stream. The eye is inevitably drawn to the vanishing point, creating a sense of depth and movement in the image.

## Understanding Vanishing Point in Photography Composition . . . Continued

### **The Role of Triangles**

Triangles naturally create vanishing points, as they lead the viewer's eye from the foreground to the background. When two lines converge at a vanishing point and are mentally closed off at the bottom, they form a triangle. This shape is powerful in art and photography, helping to create depth and guiding the viewer's eye through the composition.

### Practical Tips for Using Vanishing Points:

1. **Identify Leading Lines:** Look for natural or man-made lines in your scene that lead toward the horizon. Roads, rivers, fences, and buildings are great examples.
2. **Centralize the Vanishing Point:** Often, vanishing points work well when they are centrally located in the composition. This placement can create a balanced and harmonious image.
3. **Incorporate Triangles:** Use triangular shapes to enhance the effect of the vanishing point. This can be done by positioning lines to form implied triangles that draw the eye into the image.
4. **Experiment with Different Heights:** Vanishing points do not always need to originate from the bottom of the frame. They can be just as effective when they start higher up in the composition, as demonstrated by Renaissance paintings.

### **Conclusion**

Mastering the use of vanishing points in photography can elevate your compositions, making them more engaging and dynamic. By understanding how to identify and utilize leading lines, triangles, and central placement, you can create images that draw viewers in and hold their attention. So next time you're out shooting, keep an eye out for those converging lines and see how they can transform your photos.

# 12 Tips for Beautiful Fall Landscape Photography

By Dusty Doddridge

Want to capture the gorgeous hues and moody tones of fall? While creating stunning autumn landscape photos might seem difficult, it's actually pretty easy – once you know a few tricks.

As an experienced fall landscape photographer, I've spent plenty of time in search of those elusive fall photos. I've made lots of mistakes, but I've also had a lot of success, and in this article, I aim to show you how it's done.

Specifically, I share 12 practical tips for creating beautiful fall landscape photography. I'll cover:

- The perfect lens choice to emphasize patterns in foliage
- The best fall landscape settings for gorgeous results
- My favorite type of autumn landscape light
- Much more!

So if you're ready to head out into the field and start taking some jaw-dropping shots of your own, then let's dive right in, starting with:

## 1. Check the fall foliage forecast

The best fall landscape photos tend to be captured when the colors are at their peak; that way, blazing reds, smoldering oranges, and sunny yellows can be incorporated into image compositions.



Unfortunately, peak colors rarely last for more than a week or two. If you don't time your outings carefully, you may arrive on location only to find that the trees have not yet changed – or worse, that you've missed all the action.

That's where fall foliage forecasts come in handy. Simply do a quick Google search for "fall foliage predictor in [location]," then see what you can find. Chances are a foliage forecast exists for your area (and if it doesn't, a forecast probably exists for an area nearby).

## **12 Tips for Beautiful Fall Landscape Photography . . . Continued**

Remember, however: The more specific the foliage forecast, the better. Fall color timing can be dramatically different as you change your elevation or latitude; you don't want to use foliage predictions for New York City to determine the fall colors in London!

One more tip: If you're busy during peak foliage times, it's often still worth scheduling a trip. Sure, it's harder to get gorgeous shots when the fall foliage is patchy, but it's not impossible. If the fall colors have come and gone, try to convey a sense of the impending winter by capturing a few lone leaves on a tree. And if you're out shooting a week or two before peak colors, use the few brightly colored trees as focal points in an otherwise green forest.

### **2. Head out when the weather is bad**

Most landscape photography is done during the golden and blue hours, when you have relatively good weather and beautiful ethereal light (maybe complemented by a few clouds).

But autumn landscape photography is a whole different ball game. You can capture nice shots illuminated by stunning golden hour light, but you can often create the moodiest, most autumn-esque shots if you shoot when the sky is blanketed by thick clouds. The overcast light will add a sense of loneliness, it will help bring out subject detail, and (major bonus!) it'll enhance the fall colors.



If you shoot on overcast days and you like the results, consider taking your moody landscape photography a step further. Take your camera out on rainy days or – if you're lucky enough to get them in the autumn – snowy days. Just make sure you bring adequate protection for your gear. I recommend a simple rain sleeve, which you can grab off Amazon. Though if you're in a pinch, you can always use a trash bag plus some rubber bands.

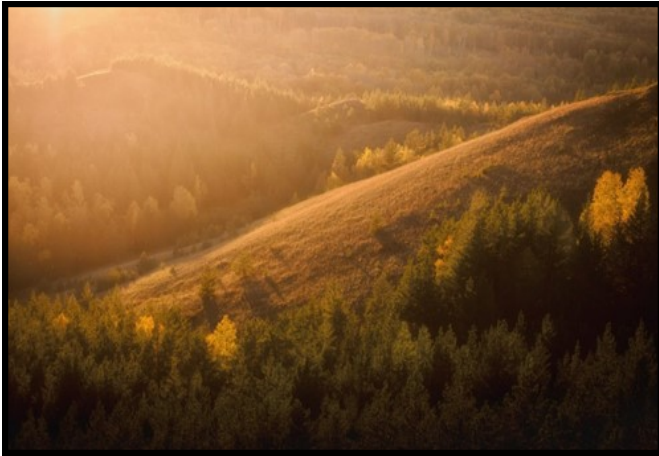
Bottom line: Rain and snow combined with fall colors look amazing. While the shooting process can be a bit uncomfortable, it'll all be worth it in the end.



## *12 Tips for Beautiful Fall Landscape Photography . . . Continued*

### **3. Use a telephoto lens**

Autumn leaves, trees, and forests look so beautiful that it's often tempting to whip out that wide-angle lens and capture the entire scene.



But while a wide-angle lens can work for fall photography, it's often nice to go in the opposite direction and shoot with a longer focal length. A 70-200mm or a 55-200mm lens is ideal, though you can also shoot with a 100-400mm lens or even one of those monster 150-600mm options. (Primes work, too, but they'll limit your flexibility, especially if you're shooting from roadside overlooks.)

You see, a longer lens can really help simplify the scene and make the shot about more than just the colors. A telephoto focal length lets you emphasize patterns in the leaves, plus it'll compress the scene to create a beautiful wall of trees.

You can also use the longer focal length to highlight intimate details of a forest interior. Look for patterns, then hunt for the part of the scene where the pattern breaks and include it in your composition. Consider adding negative space to help isolate your subject. Empty sky works great for this, though you can also create negative space with forest floors or motionless ponds.





## *12 Tips for Beautiful Fall Landscape Photography . . . Continued*

### **4. Use a wide aperture to isolate the subject**

Often, photographers shoot autumn landscape photography at narrow apertures, such as f/8 and beyond. And when you're capturing images full of sweeping vistas or intricate patterns, a narrow aperture makes sense.

However, you can also create unique fall shots with a wide aperture. Set your lens to f/2.8 or f/5.6, then get in close and isolate your subject from its surroundings. You can get a shot like the one to the right.

Here, the foreground tree leaves are sharp, while the background becomes a pleasing, slightly colorful blur.

Ultimately, a wide aperture creates visual contrast between the sharp subject and the soft, abstract background. This also adds tension between the real and the unreal, providing you with an image that's more dynamic and expressive.



While you can always shoot lone trees against colorful leaves, try experimenting with different subjects and backgrounds. Get creative with your choices. Pay close attention to your subject, and make sure you have enough depth of field to keep its key features sharp; it often pays to check the LCD preview after you've taken a shot just to be sure.

### **5. Mix foreground and background elements**

My previous autumn landscape tip encouraged you to use wide apertures and isolate individual elements. That approach certainly works well – but it's also worth trying the opposite strategy, where you seek out broader scenes, then use a wider lens to capture everything.

If you're traveling in a mountainous area, you may be able to find scenic overlooks, which work great for this type of shot. I'd also recommend looking for a combination of interesting background and foreground elements; that way, you can use the foreground element to draw the viewer into the scene, anchor the composition, and even lead the eye toward the beautiful surroundings.

## **12 Tips for Beautiful Fall Landscape Photography . . . Continued**

For the best results, start with a nice background, such as a stand of aspen trees or a beautiful maple tree overlooking a river. Then look for compelling foreground subjects. Mossy rocks, fallen leaves, and even rocks can work great. The key is to choose an item that complements the background but is also interesting in its own right.



You'll need to use a wide-angle lens (the wider, the better) to include the entire scene in your composition. You should also narrow your aperture to at least f/8 (and probably f/11, f/13, or even f/16) to keep the entire scene sharp. (As I discuss below, a tripod can also be handy in these scenarios!)

### **6. Use a tripod (and watch your shutter speed)**

If you're planning to create autumn landscape photos using a wide aperture, you can often get away with handheld shooting – but in general, the best approach is to mount your camera on a tripod right from the beginning.

You see, since fall landscape photography is often done on cloudy (and even rainy) days, the light tends to be pretty limited. Therefore, if you want to capture a decent exposure, you'll need to either use a wide aperture, a high ISO, or a slow shutter speed.

As I mentioned above, a wide aperture can work, but it's not always the right way to go. If you want to keep your entire shot sharp, an f/2.8 or f/4 aperture won't get you enough depth of field. And while a high ISO will boost the exposure, it'll also introduce unpleasant noise.

Your best option, then, is to lower the shutter speed. This will stop you from handholding your shots, but it'll let you use a narrow aperture, and a low ISO and get a good exposure – all at the same time. With a sturdy tripod, dropping the shutter speed to 1/60s, 1/30s, or even 1s shouldn't be an issue, though you'll need to be careful on windy days.

In particular, you'll need to pay attention to leaf movement – if your shutter speed is too slow and the wind is blowing hard enough, you'll end up with motion blur. And while a little motion blur isn't necessarily a bad thing, it'll reduce the overall appearance of sharpness, so just be careful and only drop your shutter speed as needed.

## **12 Tips for Beautiful Fall Landscape Photography . . . Continued**

### **7. Look for patterns and textures**

Fall color photos tend to start with, well, color. It's what generally draws you to the scene in the first place, after all.

However, the best fall landscape shots merely use color as a jumping-off point.

In other words, they include color, but the color doesn't carry the image. Instead, the composition relies on color plus patterns and textures to hold the viewer's interest.

Many fall scenes do have plenty of interesting patterns and textures to work with, so moving beyond color isn't especially difficult. Simply find some reds, yellows, and oranges that you like – then think about other compositional elements you can incorporate into the shot. For this photo I used a combination of yellow color, forest floor texture, and tree repetition to create an eye-catching result.



### **8. Bring out that macro lens**



Photographing larger fall landscapes is great, but if you want to make your shots more unique, consider bringing a macro lens in your camera bag. Then, once you're done shooting with your telephoto and wide-angle lenses, you can whip out that macro glass, mount it on your camera, and spend some time hunting for those beautiful autumn details.

(If you don't own a macro lens and you don't want to buy one, that's okay! Just bring along a close-focusing lens in the 50-105mm range.)

Forests and fields offer plenty of stunning macro subjects. You can shoot:

- Lone flowers against a fall foliage backdrop
- Leaves on the ends of branches
- Fallen leaves on front lawns
- Spider webs covered in dew
- So much more!

Honestly, macro photography can get very addicting, very fast. And fall is an amazing time to dive into the genre!

## 12 Tips for Beautiful Fall Landscape Photography . . . Continued

### 9. Experiment with intentional camera movement



Intentional camera movement (ICM) involves deliberately moving your camera during a long exposure to create abstract effects like this.

And thanks to the beautiful colors, fall is a great time to try it out.

First, find some nice colors and trees. If possible, ensure there's contrast between the tree trunks and the autumn leaves (note the white trees and

orange leaves in this photo).

Then switch your camera over to Manual or Shutter Priority mode. Make sure your shutter speed is around 1/30s or longer.

Finally, focus on the leaves, then move your camera as you release the shutter!

Note that intentional camera movement is very hit-and-miss, so don't be discouraged if your first shots don't turn out as great as you hoped. Definitely experiment with moving your camera in different directions (I recommend vertical movement, but you can try horizontal or even diagonal). Also, experiment with different shutter speeds and the pace of moving your camera until you find the right amount of blur.

### 10. Look for elements that contrast with the fall color

Fall colors are usually bright and have textures and patterns. To really take your photos to the next level, find nice colors – but be sure to contrast them with darker elements. That way, you can create dramatic tension.

Look at this image. It features some nice, bright, well-lit trees, but they're juxtaposed with a dark, rock face.

And it's that contrast, that drama, that elevates the shot.

Of course, dark rocks aren't the only contrasting element you can use in your photos. You can include sun/shade contrast (where your subject is lit by the sun but the background is in shade), you can contrast fall colors with dark water, or you can contrast bright fall colors with darker, browning fall colors. Opportunities are endless!





## **12 Tips for Beautiful Fall Landscape Photography . . . Continued**

### **11. Don't forget to look up**

The interior of a forest can be an amazing place to shoot the fall colors, but it's often difficult to find a pleasing composition. Sometimes, you just can't isolate individual elements and you can't find interesting patterns. You might be ready to throw in the towel, but I'd recommend you try something else:

Look up and explore the canopy.



This works best on sunny days; images that contrast fall colors with a deep blue sky can be really pleasing.

You generally want to keep the trees sharp from foreground to background, so don't forget to use smaller apertures like f/22. Also, if you shoot through the forest toward the sun, a narrow aperture will create a stunning starburst effect.

### **12. Carefully process each photo**

When you're out shooting autumn landscapes, you should always do your best to nail the shot in-camera.

But you should also make sure that you carefully review your images when you get back home – and then post-process your best files.

Why? For one, RAW files are designed to be edited. Unprocessed RAW files tend to look pretty flat and bland, whereas processed files can look far more colorful and contrasty (closer to how you saw the scene at the time).

For instance, most RAW files look better with a bit of boosted contrast and extra saturation. I'd also encourage you to remove chromatic aberration, do a bit of sharpening, and make sure the exposure and white balance both look good.





### **12 Tips for Beautiful Fall Landscape Photography . . . Continued**

Once you've handled the basics, you can stop, or you can use processing to take your photos to the next level. A subtly applied vignette, for instance, will focus the viewer on the main subject. Color grading can create atmosphere and mood. Dodging and burning can add three-dimensionality.

At the end of the day, you have to decide how much editing you're willing to do. But many landscape photographers apply some serious processing to each and every image they share (and the results are often breathtaking).

#### **Fall landscape photography tips: final words**

Hopefully, these tips will help you make the most of your time photographing the amazing colors of the fall season.

And if you found these autumn landscape photography tips helpful, print out the article and take it with you into the field; that way, you can slow down, think through your compositions, and return home with some compelling photographs.



# 6 Tips for How to Photograph Waterfalls

**A Post By: Jeremy Flint**

Waterfalls are some of the most beautiful natural features you will ever get the chance to photograph and are a very popular subject for landscape photographers. Photographing waterfalls provides a great way to get outdoors and explore nature.

There is something magical about the patterns and sounds of flowing water that really heighten your senses and make you feel at one with nature. Although waterfalls look great, you may be wondering how to best photograph them. Here are six tips to help you on your way.



## 1 – Get the right equipment

You will be better equipped to photograph waterfalls if you have the right equipment. A wide-angle lens is essential to broaden the angle of view and ensure you are able to photograph the whole waterfall. You will also be able to get up close to the falls rather than photographing them from a distance.



Once you have found a great waterfall and have the right equipment to capture it, you are ready to take some photographs.

## 6 Tips for How to Photograph Waterfalls . . . Continued

### 2 – Experiment with different shutter speeds

So now that you have the gear, how do you take photos that capture the authenticity and beauty of the scene?

When photographing waterfalls, finding the ideal shutter speed involves a lot of experimenting. This step is all about trial and error, which is part of the fun. Try taking shots with different shutter speeds and check out the results to see the differences.



Faster shutter speed.

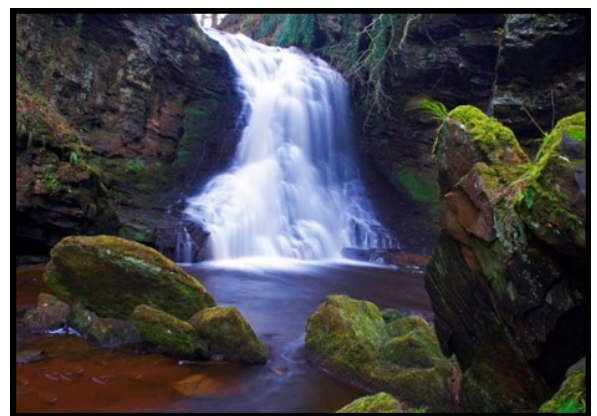


Slower shutter speed.

I would recommend taking pictures with both fast and slow shutter speeds ranging from between 1/500th of a second to a few seconds and see which style of image you prefer.

### 3 – Blur motion

Using a slow shutter speed will help you to capture the water's movement. You will find that the longer the shutter is open, the smoother the water will be. Be careful not to use a shutter speed that is too slow if the water is very fast flowing as the water may become one large white mass without any definition.



Generally, you will obtain better results by using an extremely slow shutter speed of over a second. However, this will not be possible if you are hand holding the camera due to excessive camera shake, which brings us to the next tip.

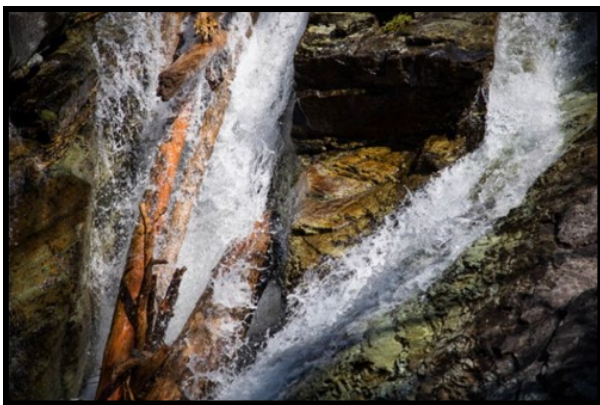


## 6 Tips for How to Photograph Waterfalls . . . Continued

### 4 – Freeze motion

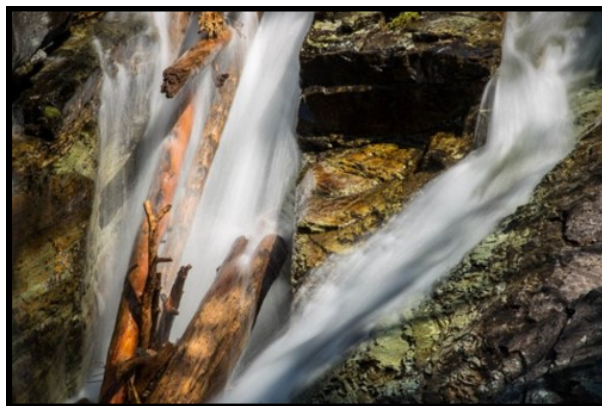
How you shoot waterfalls effectively depends on the look and feel of the image you are trying to achieve. If you want to capture the water in a static way, you will need to choose a fast shutter speed to freeze the motion of the water. This isolates the water in motion and gives a very different result to using an extended shutter speed.

See the difference between the three images below and how the change in shutter speed affects the water. (Images courtesy of dPS Managing Editor, Darlene Hildebrandt)

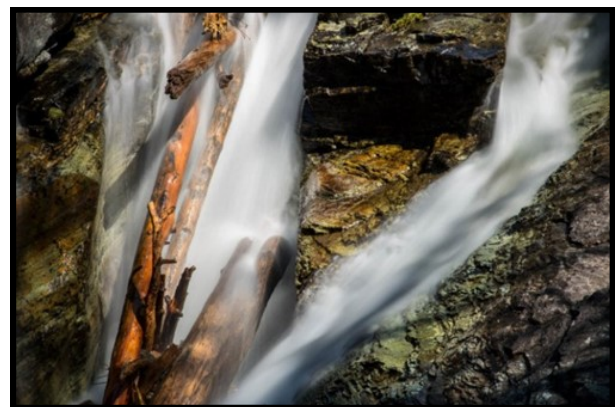


*ISO 100, f/4, no ND filter, 1/640th of a second*

*ISO 100, F/22, 0.3 sec  
with ND filter*



*ISO 100, F/22, 1.3 sec with ND filter*





## 6 Tips for How to Photograph Waterfalls . . . Continued

### 5 – Use a tripod

Investing in a tripod will help to keep the camera more stable and enhance your chances of getting good images. The main advantage of using a tripod is that you are more likely to capture images of waterfalls that are sharper as the camera is less prone to movement during slower exposures.



Using a tripod will allow you to use slower shutter speeds to give you a smoother look and feel to your waterfall images. Images captured using long shutter speeds tend to look more dramatic and the silky water looks more appealing and pleasing to the eye.

If you do not have a tripod, you could set your camera on a stone or some other object to capture part or all of the waterfall.



### 6 – Use a polarizing filter

One of the best ways to add some color to your images is to use a polarizing filter. This is a great way to deepen colors by increasing their saturation. But be aware that the polarizer also cuts the amount of light entering the camera, and thus increases your exposure by up to two stops of light.

Polarizers also help to eliminate glare and reflections from the surface of the water and can be used to increase contrast. This is especially true when shooting during the day in bright conditions.

When adding a polarizer, the water you capture should become blurred, depending on how fast it is flowing. The advantage to using a polarizer is that you can increase the exposure time and slow the shutter speed, as the amount of light going through the lens is decreased. This allows you to create images with motion and silky-smooth water action.

