

# ALAMANCE PHOTOGRAPHY CLUB

2012-2024

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## July 2024 Newsletter

[www.alamancephoto.com](http://www.alamancephoto.com)

[www.facebook.com/alamancephotoclub](http://www.facebook.com/alamancephotoclub)



Photo by John Reich

### 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—July 2024

By Keith O'Leary

Hi. Is it hot enough for you? We missed many of you at our June meeting and hope you are well and will be back with us in July. July's PhotoShow should be a good one. Looking forward to seeing your submissions on motion photography. See the PhotoShow page down below for more info.

Good news! Back by popular demand, we are now taking orders for club T-shirts and Polos with our club name and logo. The T-shirts will be DTF printed and the Polos will be embroidered. Currently you must place your orders in person at our club meetings but Christie is looking into making these available soon for online ordering as well. You can find more details below in this newsletter.

Are you good at taking notes and publishing meeting minutes? We are looking for someone to serve as our club secretary for our board meetings. If you would like to try this out or learn more, please reach out to me during any of our gatherings or simply email at:

[alamancephoto@gmail.com](mailto:alamancephoto@gmail.com)

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
Interim PhotoShow Chair	Keith O'Leary	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: 5-to-8 Picture Photo Story by Youth/Student Participants
- 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: 5-to-8 Picture Photo Story by Youth Participants

## **(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

Our website: <https://www.alamancephoto.com/> is a great way:

- To introduce potential members to the club.
- To stay up to date on the club events.

**Christie O'Leary—Webmaster**

## APC Membership Corner

July 2024

Do you know anyone who is interested in photography? Now is a good time for them to join the APC! Beginning July 1, 2024, there is a cool way to become a member. Membership for the remainder of 2024 is 50% off the current yearly membership. For the last 6 months of membership in 2024, it is only \$21 for an individual membership and only \$31 for a family membership! Now is the time to jump in and cool off with this special offer!

**Ken Sellers**  
**Membership Chair**

## Exhibit Notes

### Alamance Photography Club's Fall Exhibit @ Alamance Arts:

**\*\*ATTENTION\*\* All dates for fall exhibit have changed. Please read carefully!**

- Title of Exhibit: 'The Beauty of Nature' (*so please choose your photographs accordingly*)
- Have a maximum of five photographs to exhibit. However, please choose your top two or three. Depending on the number of participants, the allowed photos to exhibit may need to be limited to 2 or 3.
- Will be held in the Sister Galleries (Patrick & Rhyme) of Alamance Arts in Graham.
- **September 18, 2024 – October 18, 2024**
- Each photographer may provide a brief biography (4 to 5 sentences) and/or artist statement. Since Alamance Arts would like these digitally, please send them to Christie and then she will be sure to forward them to Alamance Arts.
- Christie O'Leary, interim exhibit chair, will be turning in the required paperwork and high-quality digital images for promotional purposes.
- Below are the deadlines for items to be sent to Christie.

#### Tentative Timeline

Task	Target Date
If you desire to have your photo piece(s) considered for promotional purposes for the exhibit, please send high quality digital images of your top two.	July 6, 2024
1) Inventory List (Will be provided soon) 2) Brief Biography and/or artist statement with pieces	August 21, 2024
Delivery day of photography to Alamance Arts	Sept. 10 <sup>th</sup> after 11 am Sept 11 <sup>th</sup> after 10 am
Exhibit	Sept. 18 <sup>th</sup> – Oct. 18th
Reception (Open to public)	Sept. 26 <sup>th</sup> (5:30 pm to 7:30 pm)

- Please send all the required information by the target date listed. Failure to do so will result in you being disqualified from the exhibit.
- Please send the required information to [apcphotoexhibit@gmail.com](mailto:apcphotoexhibit@gmail.com)

**\*Already signed contracts will be valid. The dates will be changed for you to initialize soon.**

**\*If you desire to participate and have not already signed a contract, please notify Christie. She will write your name down and send you a new contract as soon as Alamance Arts provides it.**

If you have any questions, contact Christie O'Leary at 336-693-8269 or at: [apcphotoexhibit@gmail.com](mailto:apcphotoexhibit@gmail.com)

Looking forward to our Fall exhibit,  
Christie O'Leary (Interim Exhibit Chair)

# July 15<sup>th</sup> PhotoShow: “Stop Action & Motion Blur”

Keith O’Leary, Interim PhotoShow Chair

This month’s photo show theme is a little different. We are seeking submissions of motion photography in general but with an extra challenge of 2 or more shots of the same or similar subjects as stop action vs motion blur vs panning, etc.

*Note: See June 29<sup>th</sup> Field Trip page in the June Newsletter (p. 12) for more info on Shutter Speed & Action/Motion Photography.*

## Submission Guidelines:

**Number of Entries:** Up to three (3) entries per member.

**Format:** .jpg

**File Naming:** Please name your photos using the following format:

Firstname.lastname\_01, \_02, \_03

Examples: john.doe\_01.jpg john.doe\_02.jpg john.doe\_03.jpg

**Size:** Between 1 and 25 MB

**Email:** Send all images to [apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com)

Email Subject Line: include the month of the PhotoShow and your name

Example: Photos for July PhotoShow – John Doe

**Entry Deadline:** Wednesday, July 10, 2024

### **Please Note:**

*Submissions that do not adhere to the guidelines above may be returned.*

*If you have any issues with formatting or submitting, please let us know at [apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com) and we will be happy to assist. Also, let us know if your submitted photo is not acknowledged within a few days and/or by the deadline.*



## June 17<sup>th</sup> PhotoShow Photos

“One Subject with 2 Different Depths of Field” - high DOF left photos



Photos by George Siple



Photos by  
Mio Winkle



Photos by Keith O'Leary



# June 17<sup>th</sup> PhotoShow Photos—continued



Photos by  
Tom Jamison



Photos by John Reich



Photos by  
Ray Munns

# Alamance Photography Club Shirts



*Now taking orders for Club Shirts*

**Direct-to-Film (DTF) T-Shirts & Embroidered Polos available!**



Several colors to choose from!

**See Keith, Christie or George Siple at July APC meeting!**



**\* Currently taking orders only at monthly meetings but online ordering instructions coming soon!**



## Gildan "G2000" Ultra Cotton T-Shirt 6.1 oz. - 2030

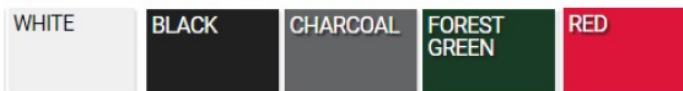


*Direct-to-Film (DTF) Printed. Note: Some colors listed in 100% cotton are actually a cotton/polyester blend: Ash 99/1 or 98/2, Heathered Colors are 50/50, Sport Grey and Antique Colors are 90/10.*

S M L XL \$12.00 2XL \$14.00



## Embroidered Gildan Hammer Pique Polo – 85800



S M L XL XXL \$25.00



## Table Talkers



**Wednesday, July 10, 12:00 noon**

**Location: The Blend & Co.**

**127 E. Front St. in Burlington**

**Mio Winkle**

## 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.



## **BACK TO BASICS**

### **Better Equipment versus Knowledge**

#### ***Which Will Help You Improve Your Photography More?***

**By Eduard Gross**

As a photographer, you always have the urge to buy new equipment thinking it will bring you better results. This might be true, but only up to a certain point, because if you don't have the knowledge, you can't make the most out of your equipment. I started with a Nikon D3200 and I use it to this day because, in my opinion, it's not the equipment that is going to help me take better photos.

If you're asking yourself, "What can I do with my entry-level camera?" then this is the article that's going to prove that you can achieve great things and be a great photographer with your own camera. There are many photographers that took some amazing pictures with film cameras, photographers like; Andreas Feininger, Henri Cartier-Bresson, Eve Arnold, etc.



We cannot deny that their cameras were the best of their time. But my point is that even today they could compete with any owner of a fancy camera because having the latest camera is not going to guarantee a better vision.

I'm going to give you some tips and tricks on how to take better photos and overcome the obstacle of not having the latest equipment.

## *Back to Basics—Better Equipment versus Knowledge . . . Continued*

### **1. Read**

The most important thing you can do is to read. Many people skip this step and think that only by practicing will they improve. It is true that you have to practice, but unless you study the theory first there is no way of practicing in an efficient way.



For example, if you read an article about shutter speed and aperture, it's easier to understand the mechanism and then apply it, than trying to figure it out all by yourself.

### **2. Know your equipment**

You just bought your first camera and you are stuck with your kit lens. But before buying a new lens, you have to learn the basics. You can use your kit lens for numerous types of photos, from landscapes to portrait photography.

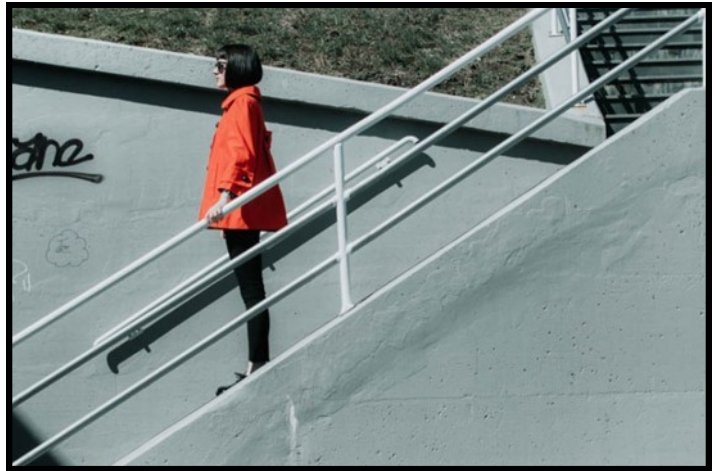


I took more than 5,000 images with my kit lens before buying my second one, and I learned a lot of helpful things. If you're shooting portraits, 35mm focal length can get a nice bokeh having an aperture of  $f/4.5$ . This focal length is perfect because it's not wide so you're not going to distort the face and you can have more light than shooting the same lens at 55mm,  $f/5.6$ .

## *Back to Basics—Better Equipment versus Knowledge . . . Continued*

### **3. Know what to buy**

Buying equipment can be difficult when you can't afford expensive things and you have to spend your money right. I am speaking from the perspective of a portrait photographer. My first portrait lens was (and still is my main lens) a 35mm f/1.8. If you want nice bokeh for a cheap price, this is the right choice. I'm still exploring with this lens and I always find new perspectives.



### **Knowledge over Equipment**

Next, I'm going to present some arguments on why better equipment doesn't necessarily make you a better photographer and on why knowledge can help you overcome your equipment struggles.



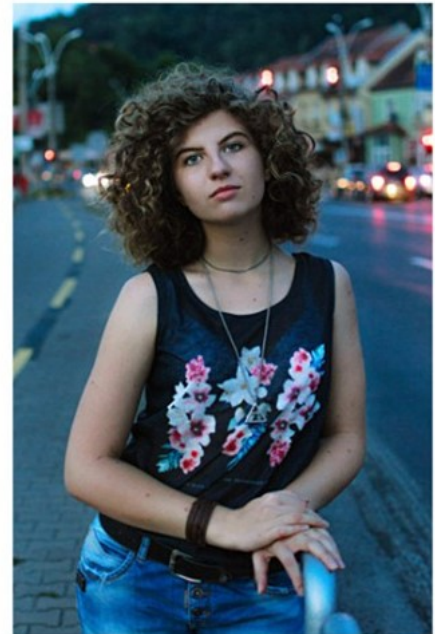
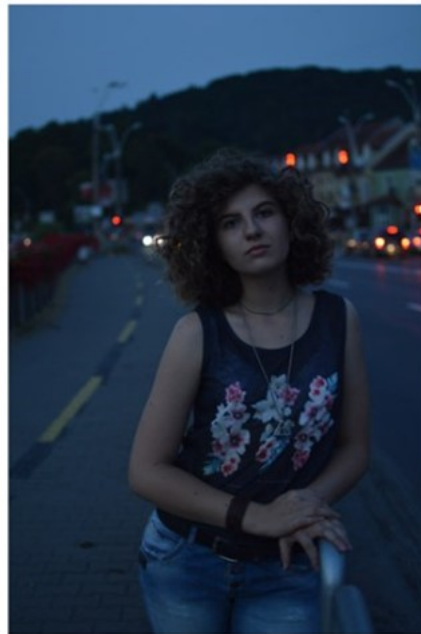
Buying new equipment is always tempting, but you have to learn how to make the best of what you already have. The best thing you can do as an amateur is buying an entry-level camera and a prime lens. Stick with it and see if you can come up with a new vision every time you go out to take photos.

At first, I didn't know how to use manual mode. But do you think buying a better camera is going to help with that? No is the answer, you have to read and understand how the relationship between ISO, shutter speed and aperture affect everything in a photo.



**Back to Basics—Better Equipment versus Knowledge . . . Continued**

After learning that no picture is the same and the settings are going to change every time, you have to do a lot of trial and error. If you practice enough you can achieve great things. After learning how to use your equipment, you have to learn how to process your pictures because it makes a big difference as well.



**Back to Basics—Better Equipment versus Knowledge . . . Continued**

The next thing you have to know is that light makes the difference in every picture. You have to learn how to manipulate and control the light. Once you know how light works, you are going to love your equipment.



## *Back to Basics—Better Equipment versus Knowledge . . . Continued*

### **When do you need better gear?**

There are a few situations where better equipment can be helpful. I'll give you a few examples and some tips to overcome the difficulties.

#### **1. Shooting in low light conditions**

Having expensive equipment can help you here, you can have a higher ISO without a lot of digital noise. With my entry-level camera, I can raise the ISO to 400 and it already looks really noisy. With a full frame camera or even an expensive DX sensor you can raise the ISO to 1600, or 3200 and your image is still going to look fine.



#### **2. Sports photography**

This is another hard thing to do with an amateur camera but you can still achieve great things. Your autofocus is going to play some tricks on you, so you have to work on your timing. Knowing where and when to press the trigger will help your autofocus a lot. Another thing you can do is to learn the panning technique.

#### **Conclusion**

So in summary, equipment is just a tool. It doesn't help you to shape your vision and buying the latest gear as a beginner is not the best choice you can make. When you find that you have difficulty expressing your vision with your current equipment, then you can start thinking about upgrading.



Digital  
Photography  
School



# Fireworks Photos

## Preparation and Planning

By Keith Jones

Everyone loves a great fireworks show and it seems that lots of people take pictures while they are at the show. Here is a question for you. How many great pictures of fireworks have you seen taken by any of your friends or relatives?

I'll bet your answer is not many. Now, have you ever wondered why everyone doesn't have at least a couple of really good shots of fireworks? After all, the shows are free and the people who are there seem to be snapping pictures like crazy.



*Photo by Brett Kiger; ISO 100, f/11.0, 15-second exposure*

I'll answer the question for you. It is because a little preparation and planning is needed to increase your chances of getting some really nice shots at a fireworks display.

The following are a few tips that might help when you are photographing fireworks.

### **Fireworks Photos Preparation and Planning . . . Continued**

**Use a Tripod:** This fireworks photography tip applies whether you are using a point and shoot Digital Compact Camera or a Digital SLR camera. The reason you will need a tripod is because it is best to photograph fireworks at slow shutter speeds.

Slower shutter speeds allow the camera to gather more light from the fireworks scene against the dark sky. When a camera is hand held and a slow shutter speed is used, the result will be a blurred picture.

If you don't have a tripod, try placing the camera on a steady surface when taking the pictures. Sometimes, even the roof of your car might help.

**Arrive early, claim a good spot:** If you have time before the show, this fireworks photography tip can be very useful. As you probably know, fireworks shows are usually pretty crowded and you don't want to have to reach over someone's head to take a shot.

Some people might like to be close to the fireworks, but from a photography standpoint, it is better to be a little distance away from the actual scene. It is better to be able to shoot towards the fireworks rather than shooting straight up at them.

Also, if you are not right upon the fireworks, you might be able to include a little more than the fireworks burst in your picture. A building, a monument, or a skyline along with the fireworks bursts might make the images a little more interesting.

It is up to you to decide if you want anything but fireworks in your pictures. However, no matter what you decide, make sure you have a clear line of vision before you begin to photograph the fireworks.

**Horizontal or Vertical?** It doesn't make a whole lot of difference if you hold the camera in the vertical or horizontal position when photographing the fireworks. However, since fireworks are shot upward in a vertical plane, it might not be a bad idea to shoot single bursts with the camera in the vertical position. On the other hand if there are several bursts going on at one time, the horizontal position will give you more room to frame the whole scene.



### *Fireworks Photos Preparation and Planning . . . Continued*

**Exposure settings for photographing fireworks:** If you are using a compact digital camera, you cannot manually change exposure settings. Try using the fireworks scene mode of your camera. The fireworks mode will automatically set a slow shutter speed to photograph fireworks. (Once again that is why you need a tripod or a steady surface for the camera.)

If you are a Digital SLR user, use your camera's manual mode. It would be great if you use the bulb "B" shutter setting. The "B" setting allows you to keep the shutter open as long as you like. That way you can open the shutter just before the burst, and close it right after if you choose to do so.

If you don't use the "B" setting, experiment with shutter speeds from 2-8 seconds. Also, try using a remote shutter release to avoid camera shake from pressing the shutter button.

As for the camera lens aperture settings, use smaller aperture openings between F8 and F16 if possible. Although the sky is dark, the fireworks are bright and overexposure is possible when using large aperture and slow shutter speed.



*Photo by Duncan Rawlinson – Dunca; ISO 100, f/18.0, 17-second exposure*



### *Fireworks Photos Preparation and Planning . . . Continued*

**Use low ISO settings like ISO 100 if possible:** Higher ISO setting like ISO 800 or ISO 1600 might produce grainy looking images (depending on what camera you use). So try to use an ISO setting of ISO 200 or less.

**Timing is everything:** Fireworks bursts will appear quickly and disappear just as fast. Pre focus your digital compact camera on an area where the fireworks are being generated from. Hold that focus until you are ready to take your next shot. You will save time by not having to focus once the firework is in the air.

If you are using a Digital SLR camera, use your manual focus feature prior to or during the first burst. You won't have to refocus if you stay in the same location and use the same focal length.

Listen for a thump like sound or a whistling sound in the air. Those sounds indicate that fireworks have just been shot into the air. For best results, do not wait until you see the bright explosion. Press the shutter as soon as you know something has been fired into the air. That way your camera will get the full effect of the burst from the beginning (that is if your camera is already pointed right at the area of the fireworks and set at a slow shutter speed).

Photographing fireworks might be a little tricky at first. However, with a little practice you should come out with some pleasing results.

# 10 Beach Photography Tips for Gorgeous Images

By Darren Rowse

In this article, I share 10 easy-to-follow tips and tricks for stunning beach photography.

Specifically, I explain:

- How to create beautiful beach compositions
- When to head to the beach for the best photos
- How to select the right beach photography settings for plenty of stunning detail
- Much more!

By the time you're finished reading, you'll know how to capture beach shots like a professional. Let's dive right in, starting with my first tip:

## 1. Look for focal points

If you want to capture beautiful beach photos, you must pay attention to your composition. In other words, before tapping that shutter button, you should think about what is in your frame and how it is positioned.

Composition is a complex topic, but the basic advice is simple:



Include an interesting focal point, something that draws the eye and acts as a compositional anchor.

A focal point can be anything eye-catching, from boats on the horizon to people splashing in the water to a monumental wave. I often go to the water's edge and then turn completely around to see what's in my frame; that way, I can see colorful umbrellas, lifeguard stands, interesting buildings, and much more. Note that a focal point doesn't need to be big, either; even intimate compositions can have focal points, such as a pattern in the sand, a set of footprints, or a crab on a rock.

Once you've found a focal point, carefully consider where to position it in the frame. A central composition – where the focal point sits smack-dab in the middle of the shot – often looks boring and static. If you can adjust your camera so that the point of interest sits off to one side, your photo will look much more dynamic.

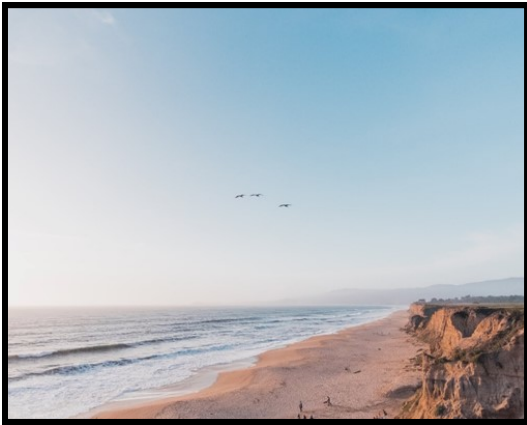
## 10 Beach Photography Tips for Gorgeous Images . . . Continued

### 2. Head to the beach during the golden hours

The golden hours – that is, the hour or two just after sunrise and the hour or two just before sunset – are some of the absolute best times for beach photography.

For one, there are fewer people at the end of the day, which means you can capture plenty of beach landscapes that don't feature distracting sunbathers and swimmers.

And the golden hours offer amazing light; the low sun blankets the beach with lovely warm colors, plus it creates interesting shadows (which can act as a focal point – see the previous tip!).



Of course, if you go out with your camera in the late afternoon, stick around for the sunset. You might even hang around for the hour after sunset when the sky turns a lovely blue. (Be sure to bring a tripod, though; otherwise, you'll risk image blur due to camera shake.)

### 3. Keep that horizon straight

It's a common beach photography mistake, and one that you should avoid at all costs:

A tilted horizon.

You see, when you're faced with wide-open space and a long, unbroken horizon, even the slightest camera tilt becomes immediately apparent – and it looks terrible.

Fortunately, once you know to look out for a crooked horizon, it's pretty easy to prevent. For one, you can make sure your camera has its gridlines turned on, then – when out in the field – line up the horizon with a gridline.



### **10 Beach Photography Tips for Gorgeous Images . . . Continued**

Alternatively, you can use your camera's in-built level (if it has one), or you can buy a bubble level that mounts to your camera hot shoe.

And in the worst-case scenario, you can level the shot in post-processing, though you'll lose a bit of edge detail that way, so it's best to get it right in-camera whenever possible.



#### **4. Head to the beach when the weather is bad**

Beaches look great on sunny days, sure – but did you know that, if you head to the beach when the sky is dark and stormy, you can get stunningly atmospheric images?

For instance, check out this beach photo, in which the stormy sunset and choppy waves create a foreboding mood:



Of course, you'll need to take steps to stay safe, and if rain starts to pour, be sure to protect your camera with a waterproof cover.

But if you're willing to head out when everyone else heads inside, the photography opportunities are often amazing!

By the way, stormy weather isn't the only way to capture moody images. You can also head out in fog or even snow, both of which can look incredible when incorporated into a minimalistic beach composition.

## *10 Beach Photography Tips for Gorgeous Images . . . Continued*

### **5. Bracket your exposures**

One of the biggest challenges of beach photography is the brightness.

Sand reflects light all around and the sun beats down, so you'll often end up with images that lose detail in the highlights and/or the shadows (due to overexposure and underexposure, respectively). In fact, beaches are one of those places where camera Auto modes go on the fritz; they try to make the sand a neutral gray color, and in the process, they underexpose your entire shot.

My recommendation is to switch over to your camera's Manual mode or Aperture Priority mode, both of which allow you to adjust the exposure to compensate for any issues. Simply take a test shot, check the image on your LCD (the histogram can be very helpful, here!), and make any necessary changes to your camera settings. (I find that I get the best results when I overexpose by a stop or two, but this really depends on the situation.)

Anyway, in addition to the above advice, I highly recommend you bracket your exposures. In other words, take multiple shots of the same scene at slightly different exposure levels (for this, you can either adjust the shutter speed manually or you can use your camera's exposure compensation option).

That way, even if one of your shots doesn't look great, you'll have a very nice backup or two!





## *10 Beach Photography Tips for Gorgeous Images . . . Continued*

### **6. Use spot metering**

Cameras generally offer several metering modes, which tell the camera how to evaluate the light for a detailed exposure. And if you're struggling with under- or overexposure, spot metering is often the way to go. You see, a spot metering mode directs the camera to analyze only a small spot in the center of the image. That way, if you're trying to



photograph a distinct subject – such as a person or a bird – you can position the center of the frame just over your subject and use that meter reading to set your exposure.

The background might turn out incorrectly exposed, but the subject will look perfect, and that's often what counts!

This is particularly useful when you're shooting in bright light but you want to properly expose a person in the shade (or with their back to the sun, as in this image). Position the center of the frame over the shaded person, lock the exposure, then recompose and hit the shutter button.

### **7. Try fill flash on sunny days**

If you photograph people at the beach on a bright, sunny day, then you'll often notice heavy shadows on your subjects' faces and necks (cast by hats, glasses, noses, and chins). These can be pretty unflattering, plus they tend to be accompanied by harsh, unpleasant highlights.

And while it's difficult to completely eliminate harsh shadows and highlights when working in direct sunlight, you can easily mitigate them:

Just activate your on-camera flash, then let it fire! (If your camera doesn't have a pop-up flash, you can always bring an external flash and mount it to your hot shoe.)

The flash will add a bit of fill light to your subject, reducing the harsh highlight-shadow contrast, and you'll get a much more pleasing result.

This is an especially important technique when shooting into the sun; if you photograph without a flash, you risk turning your subject into a silhouette. (And while it's possible to handle this problem through careful exposure – see the previous tip – flash will give you a more balanced photo.)





## **10 Beach Photography Tips for Gorgeous Images . . . Continued**

### **8. Use neutral density filters for beautiful long-exposure images**

Beaches feature plenty of moving water, and moving water is great for long-exposure photography. A lengthy shutter speed will get you a water-blurring effect just like this:

But there's a problem: Beaches tend to be very bright, and the brighter the scene, the faster the shutter speed you need to create a well-exposed image.

So what do you do? Simple! Put a neutral density filter over your lens, which blocks out the light (just like sunglasses). That way, you can slow the shutter without risking overexposure.

Now, neutral density filters come in different strengths, but a 10-stop ND filter will usually do the trick, especially if you shoot early or

late in the day. Bear in mind that a good ND filter might cost some money – and while there are plenty of cheap options, image color and sharpness will often take a hit.



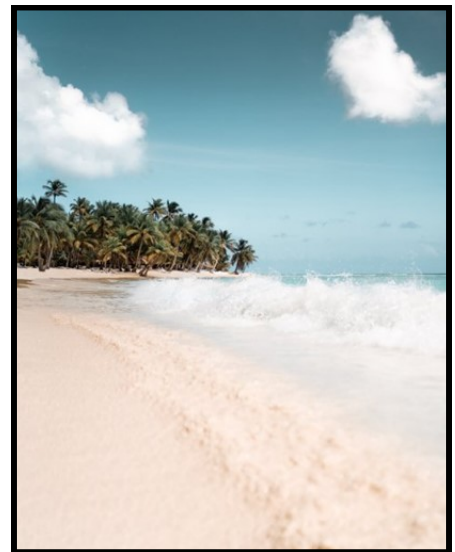
### **9. Use a polarizer to deepen colors and handle glare**

Neutral density filters are great – see the previous tip! – but there's another type of filter I wholeheartedly recommend for beach photography:

The polarizing filter, which mounts in front of your lens and blocks reflected light.

This might not seem like a big deal, but it makes a huge difference in certain situations. For instance, if you want to photograph crystal-clear water, a polarizer will let you cut through the glare to capture the ocean floor (within reason, of course!).

A polarizer is also very helpful when shooting blue skies; it can make them look richer, especially when the polarizer is pointed at a right angle to the sun.



Fortunately, polarizers aren't super expensive – you can grab a solid-quality option in the \$60 range. And as soon as your polarizer arrives, put it on your lens and go take some test shots. You'll be amazed by the results!

## 10 Beach Photography Tips for Gorgeous Images . . . Continued

### 10. Test out black and white

Most beach photographers shoot in color, but if you're interested in moody-looking, fine-art style images, why not try a black and white conversion?

I've been doing a lot of black and white beach photography as of late, and the effect is often very cool. The



lack of color emphasizes the textures and tones of the sand, and subjects that previously seemed boring come alive.

You don't need to switch your camera over to its Monochrome mode, by the way; you can always convert to black and white in post-processing (and if you don't like the effect, you can switch back to color with the press of a button!).

One tip: Black and white works especially well on shots taken with dull and overcast light. If your images are looking a bit drab or colorless, switch over to Monochrome and see what you think!

### **Beach photography: final words**

As you can see, beach photography isn't hard – and it's a lot of fun!

So the next time you go to the beach, bring your camera. And test out some of the tips I've shared today.



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