



Photo by Steve Dingeldein

## APC ACTIVITIES

|                      |                                    |                   |                  |
|----------------------|------------------------------------|-------------------|------------------|
| <u>Next Meeting</u>  | November 18, 2019 7:00 PM          | <u>PhotoShows</u> |                  |
| <u>Board Meeting</u> | December 2, 2019 7:00 PM           | Nov. 18, 2019     | Flowers/Macro    |
| <u>Programs</u>      |                                    | <u>2020</u>       |                  |
| Dec. 16, 2019        | Christmas Social and<br>Slide Show | January           | Curves & Spirals |
|                      |                                    | March             | Black & White    |
| <u>Field Trips</u>   |                                    | May               | Moving Water     |
| Nov. 2, 2019         | Cedarock Park                      | July              | Rust             |
|                      |                                    | September         | Park Life        |
|                      |                                    | November          | Shadows          |

## President's Comments—November 2019

### Behind the Lens with Mike King

#### “It's been a good Year”

As I was preparing our photos for the upcoming Christmas Photo Show in December, I began to think about the programs and events the Club has had this year. The members have presented many great and inspiring photos in our club member photo shows which I believe helps us as photographers learn and build our interest and knowledge. We have had the opportunities to explore the local areas with field trips to Elon University, The Haw River Trail and Cedarock Park. Many times, we forget the treasures in our own backyard.

With our yearly Club Photo Exhibit currently at the Paramount Theater, we can show the community our talent and what the club is all about. I know the times of entry are limited, however, you never know who may be inspired or emotionally captured by our photos as they are on exhibit. This is our connection to the public and hopefully will be a means of bringing in new members and persons interested in photography.

What a year of programs we have had! We had Don Wuori present his program on Bird Photography which was amazing. Don's photographic memory and images of Birds show what nature has waiting for us as photographers. Dave Hattori's presentation on Zoo Photography gave us tips and techniques on how to photograph animals at the zoo. He mentioned the best time to capture and the patience involved in getting that once in lifetime shot. Little did we know at that time that this program brought him to return to the club and present his trip to Africa. The presentation on Africa was informative and left me with a desire to visit. Dave, like many of our guest speakers, goes well beyond the norm to research and study the

areas of travel and the depth of the subjects they are photographing. Mike Dunn with the NC Botanical Garden in Chapel Hill, NC presented a very knowledgeable and entertaining presentation on the day to day opportunities he has working at the facility. He shared his photos and in-depth study on the gardens and wildlife that can be found there. Many of us have visited the NCBG and walked away with some outstanding images. I look forward to my next visit. Still in my mind are the photos from Yellowstone National Park and The Grand Tetons presented by Barney Koszalka. What dedication and endurance and a big thick coat it takes to capture images in Yellowstone in the Winter! Barney showed the endless possibilities photographers have when exploring Yellowstone. His early to late and even night time images show what most don't see or know exists and are proof of a true nature and wildlife photographer. I stand and applaud all the above photographers for their time and energy and endless hours of capturing the world as we can only imagine. Thank You! Also, I should mention that member Steve Dingeldein gave a presentation to the Burlington Bird Club in March on Bird Photography which many APC members attended and in turn many BBC members visited our Club at our following meeting. It's nice to share the love of nature and wildlife with a group that can appreciate similar interest. We have had a very good year!

**Mike King**  
**APC President**  
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**336-260-0379**

## ***Fall 2019 Cedarrock Park Field Trip***

Our fall field trip will take place on Saturday, **November 2, 2019**; and we will be going to a nearby location, **Cedarrock Park**, part of the Alamance County Park system. This 500 acre park features 6 miles of hiking and equestrian trails, a historical farm restored to the late 1800's, and a waterfall over an old mill dam, among other recreational facilities. Maps of the park, with information about all available facilities, may be found at all of the trail heads; be sure to pick one up soon after entering the park. Picnic areas are sprinkled around the park so you may wish to bring a lunch with you. Detailed information about Cedarrock Park may be found online at <https://www.alamance-nc.com/recreation/outdoors/about-cedarrock-park/>. This field trip will take place rain or shine -- just a little more challenging in rain. Please send Mike King up to 3 of your favorite field trip photos within the following week.

The park is located about 6 miles south of Burlington. The street address is 4242 R. Dean Coleman Rd, Burlington, NC 27215. Brief (simplest) directions to get there are:

- From I85/40 take exit 145 for NC 49 S
- Follow NC 49 S for approximately 6 miles
- Left onto Friendship Patterson Mill Rd
- Left onto R. Dean Coleman Rd

For those who need, but have not been able to find a photo buddy to ride with, I will be at the Twin Lakes parking lot where we regularly meet, leaving at 8:00 AM, and I will take you and/or guide you on an alternate route down University Drive to the park. (Note: I will be taking a lunch and will not return until afternoon.) If you need to know who is participating, call or email me.

For questions or comments, contact Hugh Comfort (336-350-9241, [comforth@gmail.com](mailto:comforth@gmail.com)).

## **Barney Koszalka's October 2019 Program**

If you attended our October Meeting, you witnessed firsthand what it takes to be a truly dedicated and skilled photographer. Braving the elements and waking before the sunrise to position yourself for that great image. This is what Barney Koszalka does when exploring Yellowstone National Park and the Tetons. His photos were excellent as well as inspiring and left me wanting to book a trip to see these natural wonders in person. He captured not only the light and shadows but the emotions and sense of being there. He explained how the different seasons provide the opportunity to capture the area differently than you would normally see in the high tourist season. Until I stand in the shadows of the Grand Tetons with camera in hand, I will have to reflect in my mind the images we saw in Barney's presentation.

Thank you Barney for your dedication as a photographer and sharing your incredible photos with the club.

Barney has followed up with some website information and travel tips that were in the program. If you want these excerpts from his presentation, email me and I will send the information. [mking0379@gmail.com](mailto:mking0379@gmail.com)



## **Christmas Party**

**December 16, 2019**

**Time - 7:00 pm**

**It's Party time—Start planning. December is around the corner! We will start about 7:00 pm. The Club will provide coffee, punch and all paper products. Members are requested to bring the appetizers of their choice and arrive around 6:30 pm, giving the host time to arrange the food table. If you desire a drink other than those mentioned above, you will need to bring it.**

### **Attention Please!!**

- ◆ We will have officer elections at our November meeting. The Board will remain the same except for Scott Duvall 1st VP and Sam Lynch 2nd VP for 2020.
- ◆ Club tradition is that at our December meeting we have a slide show of members' photos that were taken in the current year. These 2019 photos can be from club field trips, exhibit photos, and daycation/vacation photos. If you have some you would like to show, email them to Mike King at [Mking0379@gmail.com](mailto:Mking0379@gmail.com). Up to 15 images per member will be great. Please get these in by November 15<sup>th</sup> so your photos can be placed in the Christmas slideshow.
- ◆ There will be a Board meeting on December 2<sup>nd</sup> at 7pm in the small meeting room at Twins Lakes. All board members are requested to attend.

## WELCOME NEW MEMBERS

AT OUR OCTOBER MEETING, WE WERE PLEASED TO HAVE FOUR NEW MEMBERS JOIN OUR CLUB. PLEASE EXTEND A WARM WELCOME TO **SUSAN KUVEKE, STAN MOSS, ALICE WATLINGTON AND JIM LINNENBRINK**. IT IS GOOD TO HAVE NEW MEMBERS TO EXCHANGE INFORMATION WITH AND TO DISCUSS ALL FACETS OF OUR PASSION FOR PHOTOGRAPHY.

OUR LAST PROGRAM FOR THIS YEAR WAS PRESENTED BY BARNEY KOSZALKA. HIS PRESENTATION COVERED HIS JOURNEY OF PHOTOGRAPHING YELLOWSTONE NATIONAL PARK, THE GRAND TETONS AND JACKSON HOLE. FABULOUS IMAGES OF THE LANDSCAPES, WILD ANIMALS AND VEGETATION WERE SHOWN. LEN AND I HAVE BEEN TO THOSE PLACES AND WE ENJOYED EVERY MINUTE; HOWEVER, WE WERE NOT THERE IN THE DEEP SNOW! BUT IT IS A WONDERFUL TRIP REGARDLESS OF THE SEASON.

IT IS HARD TO BELIEVE THAT IT IS NOVEMBER. WHERE DID 2019 GO?

AFTER WE CELEBRATE AT OUR CHRISTMAS PARTY WE WILL HAVE TO PRACTICE WRITING THE YEAR OF 2020. SEEMS UNREAL BUT THAT IS LIFE. TIME DOES NOT STAND STILL!

Carole Barnard, Membership Chair

## APC BOARD

|   |                             |                     |                  |
|---|-----------------------------|---------------------|------------------|
| President   | Mike King                   | Outings/Field Trips | Hugh Comfort     |
| 1 <sup>st</sup> & 2 <sup>nd</sup> V/P and<br>Program Chairs | Dave Kaplan<br>Scott Duvall | Publicity Chair     | Jayne Tapia      |
| Secretary   | George Siple                | Exhibit Chair       | Sandra Whitesell |
| Treasurer   | Nancy Jacobus               | Membership Chair    | Carole Barnard   |
| PhotoShow Committee   |                             | Twin Lakes Rep.     | Len Barnard      |
| Chair   | Keith O'Leary               | Web Master          | JP Lavoie        |
| Members   | Herbert House<br>Gene Lentz | Past President      | Len Barnard      |
|   |                             | Editor              | Ray Munns        |

## November 18<sup>th</sup> PhotoShow: Flowers/Macro

*Close-up images of flowers, insects, etc.*

Keith O'Leary, PhotoShow Chair

We encourage ALL members to submit photographs for our bi-monthly Photo Show and would like to see EVERYONE represented!

We try not to exceed 50 photos per show. Therefore, we ask that you submit a maximum of two (2) photos. We may only use one of your photos based on the number of entries so PLEASE indicate your preferred photo in the file name of each photo (01 or 02; See naming information below). If you have any issues with formatting, 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.

### Submission Details

#### Number of Entries:

Max of two (2) entries per member. Please indicate your preferred photo with number 01.

#### Size:

As large as you like as long as file size does not exceed 25 MB.

Preferred minimum size is 1024 x 768.

#### Format:

.jpg

#### File Name:

Please rename your photos using the following format:

Firstname.lastname\_01 or 02 (*per preferred photo*)\_Meeting Date in yyyy-mm format.

Example: john.doe\_01\_2019-11.jpg john.doe\_02\_2019-11.jpg

#### Email:

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

Email Subject Line: The month of the PhotoShow – your first name and last initial.

Example: Nov – John D.

**👉 OUR NOVEMBER SHOW WILL BE MEMBER VOTING!**

***Be on the lookout for an invitation to complete the online voting form!***

#### Entry Deadline:

5 PM on Friday, Nov 8, 2019. Online voting to occur Sat, Nov 9<sup>th</sup> thru Fri, Nov 15<sup>th</sup>.

**Please Note: Submissions that do not adhere to the guidelines above may be rejected.**

## 2019 APC Exhibit at the Paramount Theater

(128 E. Front Street, Burlington, NC)

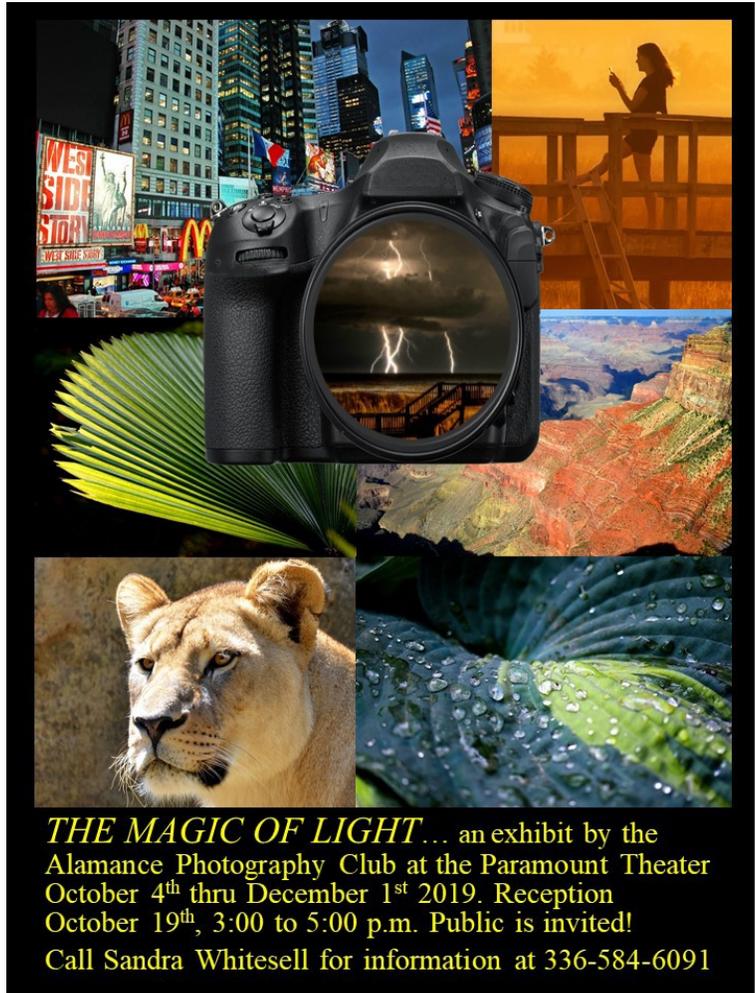
**Exhibit Ends December 1<sup>st</sup>**

If you haven't already done so, be sure to drop by the Paramount Theater to see our Alamance Photography Club exhibit. The hours are from 12:00—3:00 Monday through Saturday and any other times there is another event there. Below are some photos by Mike King of reception activities on October 19<sup>th</sup>.



## APC Members!

Please copy, email and print  
Poster as needed to advertise  
the Exhibit.



### *Annual Dues for 2020*

*Individual = \$40.00*

*Family = \$60.00*

*Student = \$15.00*

*Payable by check\* or Cash at future meetings.*

\*Members who wish to pay their dues by mail with a check may pick up from the Treasurer a pre-addressed envelope at the meetings. If dues are paid by a bank automatic check, be sure to pick up new information regarding the change of address for the Treasurer since last year.

*Member's Name will be removed from Membership  
Roster for Non-payment of dues after*

*February 17, 2020*

# Landscape Photography

## How to Master the Art of Seeing

By Chrissy Donadi

The art of seeing is a never-ending journey in my opinion. It is something every landscape photographer should learn, master, and maintain. To that end, this article will only be able to touch on this topic for landscape photography. However, hopefully, it will get you started on the right foot to begin helping you learn to see.

Technically, no one is born with this talent to see. Babies spend months staring at shapes and patterns to develop their ability to focus, and even take a few months until they are able to see colors. Everything babies see is cataloged to memory and helps decode the world around them. In the beginning, the world can overwhelm and easily overstimulate them. As time marches on, infants are able to process more complex images and store memories. All which have emotional ties and additional associations with other senses.



*Sparks Lane in Cades Cove by Chrissy Donadi*

In landscape photography, we have to reverse our seeing back to those infancy stages, to simplify the story so our audience can understand our intention and universally connect with our image. When attempting “to see” a photography composition, the first piece of advice is to simplify. Mother Nature often clutters locations with all she has to offer. In the field, there is so much to see that finding a photography composition can easily become overwhelming. In addition, when searching for a shot, you can use your other senses. You can smell the sweet scent of hyacinth flowers lingering along the forest floor in spring. In autumn, you can feel the cool, crisp air as it sweeps across the leaves. You can hear the crickets serenade the sun to appear over the mountain in the distance or hear the water cascading across rocks from a waterfall. Your senses add to your experience of landscape photography.

## *Landscape Photography How to Master the Art of Seeing . . . Continued*

### **Tip #1: Simplify**

However, the audience isn't granted the same opportunity to use all their senses. They only have their sense of sight. The brain has to fill in the rest of the puzzle with your memory bank of experiences, as well as knowledge from television, books, and stories. Images of familiar landscape photography locations, whether you have physically visited the place or not, tend to catch your eye. More than likely, a stellar landscape photo of your home state or country immediately draws your attention. Not only do you recognize the location, but your brain fills what is missing, the emotional ties, those other senses.



*Autumn landscape photography by Chirssy Donadi*

This is the secret to creating photography composition with universal appeal, the same appeal used in marketing and advertising. Nature is a complex machine filled with a myriad of details. There must be something in the image which quickly catches the audience's attention. The simpler the image, the easier to find the focal point. From there, the eye will wander through the image. Once you have caught the viewer's attention by making your focal point stand out, the brain can fill in the other sensory information to make an emotional connection. Now, the audience can relate to your personal image through their own experiences and feel something. With time, you can learn to direct those emotions through the use of light and color as well as other techniques to create better photography compositions.

## *Landscape Photography How to Master the Art of Seeing . . . Continued*

### **Tip #2: Define your Focal Point**

Alright, so this is much easier said than done by yourself at a landscape photography location. My starting advice is learn to see as an infant would learn to see. Arrive at a location and see what grabs your attention first. Then, simplify everything around that focal point. Try to remove anything unnecessary from the frame (within reason of course). Examine the foreground as well as the background. If either is too busy, try shooting from a different angle or adjust your focal length to remove the distracting element in your photography composition.



*Spring landscape photography by Chrissy Donadi*

This is where it can be helpful to practice the theoretical rules of photography, such as placing your subject according to the rule of thirds or the golden ratio. When learning to see, another trick is to close your eyes and recall the image. Recreating the image in your head allows you to know which parts are critical and memorable. More than likely, you can remove additional details from the photography composition through reframing.

Another trick to test if the landscape photography composition is strong, is to envision the image without color. Without color, the image's shapes, leading lines, textures, and/or negative space are easier to examine. Can you easily find your focal point? Where and how does your eye wander afterwards? Does the image contain other unnecessary things which distract the eye? All of these answers help discern if the photography composition is solid or if you should consider trying a different vantage point.

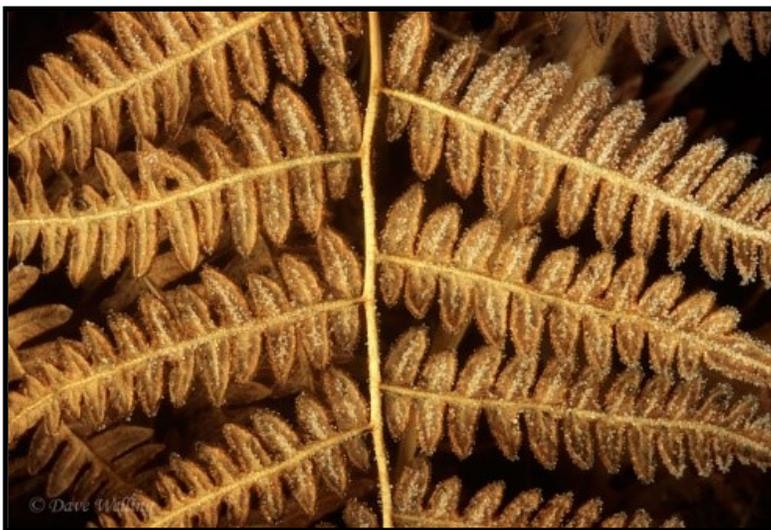
No one is born with the ability to cherry pick eye-catching, story-telling photography compositions. Starting from infancy, every person must develop the ability to focus, see color, and learn their environment. It is the same for landscape photography. Every good photographer hones their talent through study, hours of practice, and thousands of failed attempts. And the great photographers know this is a never-ending journey of continuous improvement. Good luck on your journey and happy shooting!

## Don't Pass By Those Great Intimate Scenics as You "Focus" on the Grand Landscape

By Dave Welling

You've found a beautiful landscape, captured a great image, and then pack up your gear and leave. Right? WRONG. Always be aware of what is around you! Especially those small, intimate scenes or subjects within the grand landscape that help tell the story of where you were.

This winter scene from Yosemite Valley takes in a number of major elements of the landscape, from the snow draped black oak to Half Dome in the background, which provides framing for the tree. After capturing this image, I stopped and looked more closely at what else was around me that I could photograph to capture an entirely different feeling yet still be in a winter theme.



Looking straight down, I found this image of a frost-covered bracken fern that helps provide insight into a tiny portion of the world that makes up this winter landscape in Yosemite. I switched lenses from my 28-70mm medium-telephoto zoom lens to my 105mm macro lens, adjusted my tripod to look straight down, and captured an entirely different image while standing in almost the exact same spot as when I took the snow-covered black oak and Half Dome image.

### *Don't Pass By Those Great Intimate Scenics . . . Continued*

But I still wasn't finished. After looking down and checking the area at my feet and nearby for interesting, intimate scenes, I stood up and did a 360 degree turn while studying the nearby surroundings for other opportunities.

That's when I saw this black oak leaf hanging from another nearby tree. Although seemingly devoid of life, the leaf still clung tenaciously to its life giving tree. The spectacular rime ice crystals perfectly framed the leaf and set off the reddish brown color. I was about 6 feet away from the leaf so I could have switched back to my medium-telephoto zoom lens and captured the image from my same spot again. But, I opted to move much closer and photograph the leaf using my 200mm macro lens. By moving closer and using a long telephoto macro lens I was able to isolate and blur the background better and thus make the leaf stand alone as the subject of interest. Moving slightly also allowed me to eliminate several bright, white "hot spots" in the background which really detracted from an otherwise excellent intimate scenic.



Try this technique the next time you find that great, grand landscape. After you successfully capture your wide angle landscape, slow down, relax and look around you. Be attentive to small details, lines, shapes and lighting on the various elements around you. Look down, look around, look up. You might be surprised at what you find!

# How to Get Superb Color in Your Photography

By Amy Renfrey

Color accuracy is one of the most important aspects of photography. A big part of this is getting accurate white balance. White balance relates to the overall color hue in your images. Even a minor modification of color tone can mean a huge impact on all your photos.

White balance is important in portraiture, because it means accurate skin tones. If it is not set to an accurate setting, then skin tones may seem slightly blue, greenish, or pink. It does not matter whether or not skin tone is light or dark. If your white balance is inappropriate for your shoot, you will find dissatisfying results.



*Photo by Valerie*

## White Balance Presets

There are different white balance settings on your digital camera. These are called presets. Presets are designed to adjust your photos to a certain hue. For example, there is a preset called daylight. Daylight is designed to reproduce the color temperature at noon. The light at midday looks very different from the light in the late hours of daylight. If you would like a color temperature consistent with daylight hue, then simply change the white balance preset to the daylight setting. If you like your images to look warm, then you may select cloudy or shade in your white balance presets.

## *How to Get Superb Color in Your Photography . . . Continued*

### **Color Temperature**

Before I go on any further let me delve a little deeper. White balance is connected with color temperature. Color temperature is related to the certain type of hue in your photos. The light at various times of day will give you different hues. Some of these hues are appropriate for particular subjects and not others. That's why, when you select differences in your white balance presets, your whole photograph looks distinctive to the one before.



*Photo by Bardia Photography; f/8, 1/320-second exposure*

Color temperature does not mean Celsius or Fahrenheit. Color temperature relates to the color of light. When the light seems to be fairly white, you can say it is reminiscent of daylight color temperature. Camera manufacturers created a white balance preset to mimic this daylight temperature. Color temperature simply relates to the color of the light you are shooting in.

To simplify this, let's just say you are photographing a scene at 2:30 in the afternoon. There is a strong breeze that's pushing the clouds across the sky quite rapidly. As a result, the light changes every few minutes. One minute you are photographing in full sunlight. The next minute you are working in overcast light. The color temperature of these two lighting conditions is very different. So how can you get precise color in different light? The answer is to do a custom white balance.

## *How to Get Superb Color in Your Photography . . . Continued*

### **Custom White Balance**

Custom white balance is designed for the unique light you are photographing in. This means that even if you have varying light, you can still have very accurate color. Creating custom white balance is done using a color checker reference tool, such as a gray card. A gray card is simply a small card that communicates to the camera where middle gray is. Once the camera knows where middle gray is, it understands where all the other colors are. By photographing in this way, you are telling it to locate all the other colors around this spot. The way to set white balance is to shoot your gray card.



*Photo by Joe D. Photography*

Once you photograph the gray card, you can then adjust your white balance setting to custom. The camera will then ask you if you want to use that image as a color reference for all the photos from now on. Once you select yes, the magic begins. You will see authentic color in all your photos.

Changing your white balance may differ from camera to camera. It's crucial to check your camera instruction manual to see how to do this. I know where the controls are on the Canon 5D but I am unfamiliar with where they are on a Nikon. I trust that the process is quite alike from manufacturer to manufacturer.

### *How to Get Superb Color in Your Photography . . . Continued*

Shooting with a gray card can be a helpful part of your color management workflow. Color management is one of the unsung heroes of photography. It is vital with all the photographing that you do. You will be able to get correct color in your brighter areas, midtones, and shadows. No longer will your whites look off-white or your deep blacks look dark gray.

If you set white balance to suit the available light, you will find that white actually appears like a sharp and crisp white. Once you find that your color management has been done properly, achieving accurate, clear, and beautiful color will become as simple as pressing the shutter button.

PICTURECORRECT.com

#### **If you only buy one filter...**

...make it a circular polarizer. This is the perfect filter, and one that will have the biggest effect on your day to day photography, giving skies a vibrant blue tone and accentuating the contrast between the sky and passing clouds to afford your images greater texture. Although you can add blue to your images in post-production, the effect is never as believable when done that way as it is when shot using a filter. Polarizing filters also cut through glare and reflection. Use it to shoot through windows and water. It also can reduce glare (reflection) on leaves and other objects improving color richness.

# 5 Reasons Why Your Sunrise or Sunset Photos Don't Look So Stunning

By Kav Dadfar

The holy grail of travel photography is a stunning photo looking into the vast distance taken at sunrise or sunset. It seems to just work as a blend of color, composition, and light to create something that often makes the viewer utter that famous word that any photographer wants to hear, "Wow!".

But why is it then that so often when you look at your own sunrise or sunset photos, they don't look so stunning? Here are 5 reasons why your sunrise or sunset photos don't live up to your expectations.



## #1 – What's the point?

I remember a picture editor once told me, "This might sound controversial, but a sunrise or sunset is actually pretty boring." What he was referring to was the lack of compelling subject matter in a photo of a sunrise or sunset like, for example, an empty beach with just the setting sun.

While sitting on a beach and seeing a sunset can seem like a wonderful experience, unfortunately, the camera cannot replicate that. Most successful photos of sunrises or sunsets have a point of interest in them, in that there is a subject that is the main story and the sunrise or sunset is providing the light and the atmosphere.

That story doesn't necessarily have to be a person or an object in the frame. The story could be the beautiful scenery or the crashing waves against the coast. But the key point is that there is something that gets the viewers' attention. So, don't just rely on the sunrise or sunset, try to build your composition using it as an addition rather than the story.

### *5 Reasons Why Your Sunrise or Sunset Photos . . . Continued*



This photo just isn't very interesting. There's a lack of interesting clouds or even water movement .

In this image, the big rock in the foreground, footsteps in the sand and the people all add interest and context to the photo.



### **#2 – Clouds or no clouds?**

For example, one element that can dramatically improve your sunrise or sunset photos is some clouds. Take your generic empty beach scenario from above, but this time add some dramatic clouds that the light can bounce off and suddenly you'll go from something mundane to something that looks fantastic.



The clouds here add drama to the scene.

### **5 Reasons Why Your Sunrise or Sunset Photos . . . Continued**

Of course, you can't control the elements and no clouds in the sky means, there's nothing you can do. In that scenario, you just have to work harder to frame your shot and give the viewer a point of interest.

While you generally want some clouds in the sky, too much cloud cover and you will often find the light seems flat and dull and the whole photo looks uninteresting (unless the sun can set below the clouds and light them up from underneath). So, in conclusion, while you ideally want some clouds, it's important not to have a completely overcast day. You can, of course, plan your shoots around times when you will have the best conditions.



### **#3 – Are your highlights and shadows correct?**

One of the big challenges in photographing sunrise or sunsets is the vast contrast you get between highlights and shadows. Your highlights are the light areas of your photo (such as the sky for example) and your shadows are the dark areas in the photo (for example your foreground).

If either is pushed too far you will get completely white areas for highlights and completely black areas for shadows. This means that these areas contain no pixel details and is something you want to avoid.

The problem you face when photographing sunsets or sunrises is that your sky will be bright, and your foreground will be dark (a high dynamic range). The way that you can ensure that your highlights and shadows are exposed correctly in this scenario is to use a graduated neutral density filter to balance out the difference in the highlights and shadows.

### *5 Reasons Why Your Sunrise or Sunset Photos . . . Continued*

There are also other techniques as well, such as exposure bracketing, that can help you achieve this in post-production and actually just brightening or darkening these areas in a software like Adobe Photoshop or Lightroom. But whatever you decide, just make sure that your highlights and shadows are exposed correctly and fine-tune them if you need to in post-production.



The blue areas on this photo indicate where the shadows are being clipped (black with no detail).

Here the same image has been adjusted in post-processing to hold more detail in the shadow areas.



### *5 Reasons Why Your Sunrise or Sunset Photos . . . Continued*

#### **#4 – The image isn't framed correctly**

One of the key elements in ensuring the final photo looks great is to frame your composition correctly.

The easiest way to do this and a good starting point for any photographer is the famous Rule of Thirds where you try to place key points of interest on the intersection of the lines. But the Rule of Thirds is also worth remembering for your horizon line. Usually, you will find that placing the horizon either on the top third or the bottom third will look better than slap bang in the middle.

Horizon centrally framed.



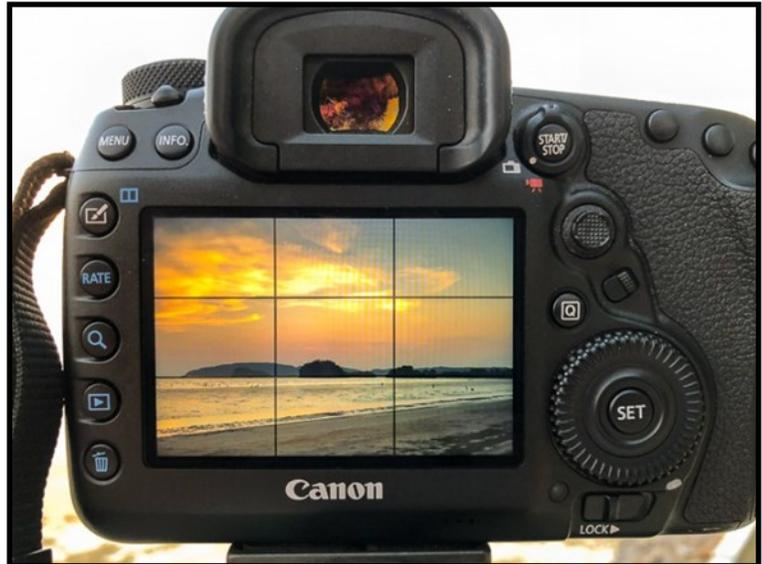
Using the rule of thirds, the horizon here is on the lower third – off-center.

But try to consider the whole picture when framing your shot. Think if there are any areas that are just wasted space where you can crop in tighter. Or if your camera angle is slightly off and you can benefit by just moving a little to either side.

### **5 Reasons Why Your Sunrise or Sunset Photos . . . Continued**

The beauty of photography these days is that you can usually take as many photos as it takes to get your shot framed right. So, play around with your composition and capture a few alternatives that you can then review later in post-production.

Your camera may have the option to display the Rule of Thirds grid when you're shooting or in image playback mode.



#### **#5 – You haven't fixed mistakes**

Usually, the first bit of feedback that I often give newbie photographers when I look at their sunrise or sunset photos is on elements that could easily be fixed in post-production. Whether you are an advocate of post-production or not there are certain things that you simply should not forego on any photo.

The two biggest of these are:

1. Ensuring that your photos are straight, that means the horizon line needs to be dead straight.
2. Making sure you have the correct white balance for the photo (if you haven't already done so when taking the photo). Think about the scene that you are showing, is it a warm and golden scenario or is it a cool and crisp setting? Either way, tweak your white balance until it is correct.

If you do nothing else in post-production, just making sure these two settings are correct will immediately improve your photos.

### 5 Reasons Why Your Sunrise or Sunset Photos . . . Continued



This image is clearly not straight as can be seen from the horizon line.

Here the image tilt has been corrected.



### **Conclusion**

Sunsets and sunrises are wonderful times in the day to photograph things. The soft golden light can transform an ordinary scene into an extraordinary one. When done well, they are often the photos that will be the “show stoppers” in any portfolio.

But always remember that a sunset or sunrise needs to work in combination with your composition and subject matter to create a wonderful photo. Follow these tips and you’ll be on your way to capturing great photos of sunrise and sunsets.