

ALAMANCE PHOTOGRAPHY CLUB

2012-2022

©

November 2022 Newsletter

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Photo by Nancy Jacobus

APC ACTIVITIES

Next Meeting

Nov. 21, 2022

7:00pm First Baptist Church

Field Trips

TBA

Programs

Dec. 19, 2022

Member Slideshow

Exhibits

TBA

PhotoShows

Nov. 21, 2022

Abandoned Places

President's Comments—November 2022

By Keith O'Leary

Hi. I hope you are doing well and enjoying the cooler weather. Thanks to Bob Finley for sharing with us again last month. I was amazed at the various unique birds in his collection! And learned that one of his favorites is the Blue Heron. 😊

Please note that our November PhotoShow will be held in a different room at the church. You will receive an email later with more details about where to enter. Also at our November meeting, I will be introducing you to the club's current officers and committee chairs and we'll vote on officers for next year so please try to attend. If you are interested in or have

any questions about serving as an officer and/or on a committee, please let me know. As of this writing we will have a vacancy for VP/Program Chair and are looking for interested candidates.

FYI: "Write-in's" will also be allowed at the meeting for anyone desiring to serve who may not have pre-notified us before the meeting...so please think about how you may want to contribute.

Thanks all for your participation in making this a great club. Stay well and Happy Shooting!

APC BOARD

President	Keith O'Leary	Publicity	Carole Barnard
Vice President	Sam Lynch	Outings/Field Trips	Hugh Comfort
Secretary	George Siple	Membership	Ken Sellers
Treasurer	Dianne Sellers	Web Master	Christie O'Leary
PhotoShow Chair	Dick Schenck	Past President	Scott Duvall
Exhibit Chair	Angela Bostek	Editor	Ray Munns

Membership Corner

Ken Sellers

The Membership Drive for the new year is now in progress. Remember that any new members who join from now thru the end of December 2022, will be members for the remainder of the current year as well as enjoy a full 12-month membership beginning in 2023. Current members can also renew at this time.

At our October meeting, we were happy to welcome Resi Forrest as a new member. Welcome, Resi!

Ken Sellers

Membership Chair

WANTED! - YOUR TOP 15

As you may know, our December meeting has traditionally been a time of good food, fellowship and enjoying a slideshow of our pictures set to music. This year will be no different except instead of highlighting pictures you have already submitted during the year, we are asking for the following:

- Select up to 15 of your best pictures of any subject and email them to apcphotoshow@gmail.com no later than 12/02/2022.
- Although not required, try to pick photos that have not been previously shared with the club.
- Photos must be named as follows: FirstName.LastName_nn. Ex. John.Doe_01, John.Doe_02, etc.

Each photographer will be highlighted with their submissions in the slideshow.

Thanks,

Keith O'Leary

On behalf of the PhotoShow Committee

October '22 Photos by Bob Finley



Peggy's Point Light - Nova Scotia (NS)



Portland Head Light - Maine



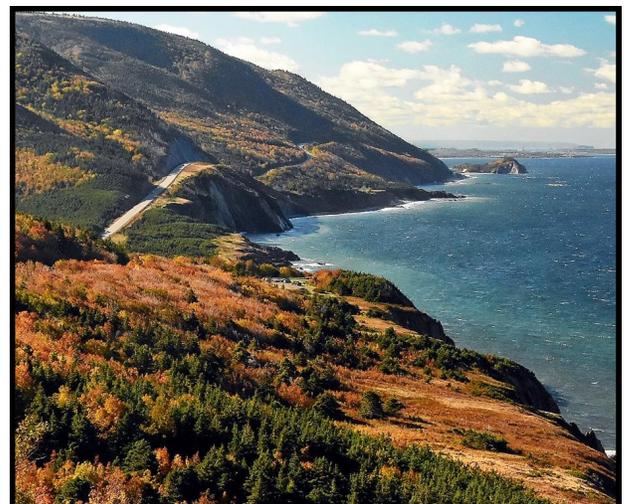
My truck in campsite at Meat Cove, NS



Lobster boat, Maine



Surfers riding Tidal Bore, NS



Cape Breton Highlands National Park, NS

November 21st PhotoShow – “Abandoned Places”

Dick Schenck, 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 or submitting, please let us know at 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.

Submission Details

Number of Entries:

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

Size:

No larger than 25 MB.

Preferred minimum size is 1024 x 768.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

Firstname.lastname_01 or _02 (*per use preference*)

Example: john.doe_01.jpg john.doe_02.jpg

Email:

Email Address: Send all images to apcphotoshow@gmail.com

Email Subject Line: Include the month of the PhotoShow and your name.

Example: Photos for November Photoshow – John Doe

Entry Deadline:

5:30 PM on Monday, November 14, 2022.

Please Note:

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

Don't forget: Photos may be submitted early for the following show!

November PhotoShow Leader—Barney Koszalka

Barney's photography work has been recognized by the Sierra Club, the North American Nature Photography Association (NANPA), The Comedy Wildlife Awards competition and by numerous Explorer designations in Flickr, as well as awards in the categories of Wildlife, Landscape and Plant Life by the Carolinas' Nature Photographers Association. His astrophotography work has also been featured in EarthSky News and several of his studio art photographs done for local artists have appeared in a variety of advertising venues and craft books.



Christmas Party December 19, 2022

December is around the corner, meaning our party will soon be here! This year:

- **If you are available to help set up tables or chairs** the afternoon of Dec. 19th, please let Ray Munns know.
- **A food sign-up sheet will be sent out by email early December.** In early December, watch for an email and choose from the provided menu what item(s) you would like to bring.
- **Your spouse or significant other is welcome to accompany you.** On the form you will be asked to list the number attending.
- **Paper products will be provided.**
- **On your calendar, write in December 19th, 7 pm (doors open @ 6:30 pm) @ First Baptist Church of Burlington.**

We are excited to see you and your spouse (*significant other*) at our annual Christmas Party!

Looking forward,

Christie O'Leary

Chair of Christmas Committee



WEBMASTER NOTES

New to the website!

You are now able to renew your membership online via a bank card:

Go to www.alamancephoto.com

- ◆ Click on Join/Renew in the menu bar under the Membership Tab.
- ◆ Click on Renew button.
- ◆ Choose Membership Level.
- ◆ Follow the instructions to complete payment.
- ◆ You will receive a receipt in your inbox!

Christie O'Leary

Webmaster

A decorative border of various food items including a fried egg, corn, cucumbers, bread, cheese, tomatoes, avocado, lemons, and shrimp.

APC Lunch Bunch

*Join us for lunch, the first Thursday of every month,
at Southbound Sandwich Works, Correct Time Plaza,
3328 S. Church St. in Burlington at 12:00 noon!*

*No agenda, no program, no music, just friendly conversation with
fellow photographers. Spouses of members are always invited.*

Questions, call Leonard, at 336-270-3194.

Hope to see you November 3rd at 12:00 o'clock!

2022-Q4 In-Person Group Field Trip: Old Salem

For the fourth quarter of 2022 (October - December), our location is Old Salem. This event took place on October 29. Here are the guidelines for submitting photos for this field trip.

Note that this is the new and different method for submission for field trip photos, although the preparation of the photos is the same:

Field trip participants can submit up to 5 images by **November 29**.

Please name your images as follows: first name.last name_xx

EX. john.doe_01, john.doe_02, etc.

Instead of emailing us your submissions, we have created an album in Google Photos that you can directly upload your images to anytime through November 29.

Be on the lookout for a follow-up email that will include these instructions plus the link to the album in Google Photos.

Once in, you can add photos from your device, love photos you see in the album (by clicking on the heart icon) and view or add comments to specific images by clicking on the activity icon (see below).



To find the album directly from the Google Photos app on your device, or on your computer, open Google Photos, click on Sharing and then locate the album.

Feel free to reach out to Keith O'Leary or Hugh Comfort if you have any questions or issues.

If, however, you are totally not interested in using Google Photos, you may, as last resort, email them to apcfieldtrips@gmail.com, as previously, and we will ensure that your photos are shared with the club. To view the photos, however, you will still need to follow the instructions above.

Golden Triangle Photography

A Composition Guide

By Kevin Landwer-Johan

What is the golden triangle in photography? And how can you use the triangle to create gorgeous compositions?

While there are dozens of compositional guidelines for photographers, the golden triangle is one of the most useful you'll ever encounter. If you know about this special triangle and how to apply it, you can capture dynamic, interesting compositions that go beyond the basic "rule of thirds" mold. And because you can use the golden triangle with many different types of subjects and genres of photography, it's great for pretty much everyone!

So if you're ready to level up your compositions, then let's dive right in, starting with a basic definition:

What is the golden triangle in photography?

The golden triangle is formed by a line stretching from one corner of the frame to the other. Two more lines come from the other corners to meet the dissecting line at a 90-degree angle, which creates a set of four triangles:



Nikon D1X | 130mm | f/4 | 1/125s | ISO 100

These lines and triangles can then act as guides, suggesting where to position important elements in the frame. In other words, when you shoot with the golden triangle rule in mind, you'll end up with strong compositions. Dividing the image and positioning elements according to the golden triangle will give each image a sense of flow and clarity.

Golden Triangle Photography: A Composition Guide . . . Continued

As you compose your photos, imagine three lines creating the four triangles. Note that the longer line can run from the top left to the bottom right or it can run the other way around; what matters is how the elements in your composition are arranged within the triangles.

Nikon D1X | 45mm | f/2.8 | 1/320s | ISO 100



When can you use the golden triangle?

You can make use of the golden triangle whenever it suits the subject you're trying to capture.



As with any rule of composition, the golden triangle won't always work, and you shouldn't force it to fit the subject you're photographing. It has to feel right. Just like you can't always use the rule of thirds, leading lines, or symmetry, you will not always be able to fit your subject into the golden triangle, and that's okay.

Nikon D1X | 20mm | f/2.8 | 1/15s | ISO 100

When you're lining up to take a photo, think about the shapes and lines you can see. Imagine a line running through the frame from corner to corner. Then form the remaining lines in your mind. Does your subject naturally fit into the triangular shapes? If not, then consider trying other compositional approaches. But if the subject does work with the golden triangle, then spend time making sure everything is perfectly positioned before you press that shutter button.

Golden Triangle Photography: A Composition Guide . . . Continued



Note: At times it will be obvious that the subject you're photographing doesn't fit the golden triangle. But if you're not sure, try moving a little to your right or left. Get a little higher or crouch for a lower angle. Even slight movement can dramatically alter the composition, and you may be surprised to realize that the golden triangle works for your scene.

Nikon D1X | 50mm | f/2.8 | 1/60s | ISO 100

Working with golden triangle compositions: the basics

To use the golden triangle approach, start by finding subjects that include strong diagonal lines. Then compose your photos so that the line runs on the golden triangle diagonal (from one corner to the other). For that type of image, the creative challenge is to find other elements that fit within the rule.

As with any composition guideline, it's best to approach the golden triangle with a flexible mindset. As I emphasized above, if the scene doesn't fit the golden triangle, don't force it – but if the subject matter does seem to fit the rule, then try it and see what you can create.

In my experience, a strong diagonal line is a good start. But if there's nothing happening at the intersections of the other two lines, then the approach may not work, and you may want to experiment with compositional alternatives.

Your point of view is key. Often, if you move just slightly, you can reframe your composition so the rule falls into place. I prefer to recompose with my eye to the camera's viewfinder; that way, I know exactly how changes in the camera position affect the composition. And as I move, I can clearly see how the relationships between the elements in my frame change. It allows me to ensure that everything falls into place and fits the golden triangle rule.

Golden Triangle Photography: A Composition Guide . . . Continued

If your composition doesn't quite fit the golden triangle, you can also try changing the lens focal length. As you zoom (or as you change lenses), your composition will be dramatically altered. And as you're probably aware, wide-angle and telephoto lenses produce very different compositions that portray very different relationships between image elements.

Sometimes, you'll have the option to manipulate the elements in your scenes. With product photography, still lifes, and other adjustable subjects, you can deliberately arrange your compositions so they adhere to the golden triangle guidelines. Take your time moving the objects around so they fit the triangle lines. (This is the easiest way to get your subject to align with this – and other – compositional rules!)



Nikon D1X | 50mm | f/6.7 | 1/180s | ISO 100

How to improve your golden triangle photography

The best way to use any composition rule is to apply it naturally. But when you're taking photos, it can be challenging to know which composition rule best fits your subject. Regularly identifying the perfect rule for a given subject takes real skill.

The best way to learn how to incorporate any composition rule, including the golden triangle rule, is to get out and practice. Practice using the rule so much that you'll be able to apply it without conscious thought.

Nikon D1X | 40mm | f/7.1 | 1/200s | ISO 100



We photographers aren't often inclined to practice a technique until we get it right. (I think this might be related to the levels of automation present in modern cameras.) Rather than practice something we want to do well, we tend to rely on our cameras to do it for us. But when it comes to mastering composition techniques, a passive approach just won't work!

Golden Triangle Photography: A Composition Guide . . . Continued

Practice taking photos using the golden triangle rule every time you pick up your camera. Then, once you've mastered the rule, you won't need to practice so much. It'll come naturally to you as soon as you begin to frame a scene. You'll see the lines, shapes, and intersections that form the golden triangle, and you can use your awareness to create a well-composed photo.

It's a lot like music, where musicians play the same notes over and over again until they can nail the basic melody. Then they can begin to play with variations. The tune will still sound the same, but each time it will be subtly different. You can do the same if you practice capturing golden triangle compositions!



Nikon D1X | 155mm | f/4.5 | 1/100s | ISO 100

Golden triangle photography: final words

Composition rules are incredibly helpful, but remember: They're guidelines, not laws. You should make use of them when they feel right – and ignore them when they don't.

That said, if you don't practice using different rules, you'll never be quite sure which to use in any given situation. So make sure you spend plenty of time experimenting with your various options. And become familiar with the golden triangle overlay. Think about how the lines fit together. Embed this in your mind, then make use of it whenever the opportunity arises!



**Digital
Photography
School**

Learning to See Like an Artist – 7 Powerful Techniques to Help You See More Compelling Images

By Anthony Epes



Being an artist has nothing to do with your camera, your kit or your photo knowledge.

It has nothing to do with how long you've been taking photos or if you shoot on manual or automatic.

Being an artist is totally and completely about the mindset you inhabit when you are out shooting, and what you create from this state.

It's about looking at the world in a way that is different from how we usually see it. It's ridding ourselves of the habits to 'get somewhere,' to accomplish and tick things off our to-do lists.

It's all about immersing ourselves, our senses, our beings in this beautiful, wild, chaotic and amazing world.

It's diving deeper, seeing more and finding new and interesting ways to capture what we discover.

What you get from bringing this artistic approach into your photography are unique images.

Learning to See Like an Artist . . . Continued



Your photos become about expressing who you are, encompassing everything that you have seen and experienced in your life.

This to me is the joy of photography. So I have some simple, but immensely powerful tips that will help you connect to your inner artist.

“There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are.” – Ernst Haas



7 Powerful Techniques to Help You See More Compelling Images

First – ignore everyone

We spend so much of our lives in contact with other people. At work, our efforts are analyzed by our colleagues, boss or clients.

At home, our children, partner or family will comment on how we live, wash clothes, what we eat, etc. We post something on Facebook and someone comments; everyone has an opinion.



Learning to See Like an Artist . . . Continued

As we are in constant contact with other humans, we find ourselves playing a role, fitting into expectations or rules or ways of living. We probably don't even think about how the constant stream of people in and out of our lives makes us adjust and alter our behavior.

Creating art operates in a very different space – completely outside this interaction with other humans.

Being in the space of creativity is about forgetting what other people might think of our work, what other people are doing, literally everything that connects us to other human beings.

We need to release ourselves from our 'normal lives' and the way we live.

Because art can never be created by a committee. And what is completely unique and interesting about you is what will make the most compelling photos.



2. Know that we aren't seeing the world as it really is

"Vision is the art of seeing what is invisible to others." – Jonathan Swift

Did you know that your brain processes two billion pieces of visual data per second? And yet we only see about 50 bits of this information.



Of course, our brains are doing us a massive favor. If it didn't block out most of what was happening around us, we couldn't focus.

Learning to See Like an Artist . . . Continued

What's interesting here is what 50 bits of information are you seeing, and what 50 bits am I seeing?

If we are seeing such a small selection of what's available, then it's highly unlikely we are all seeing similar things.

Which makes our personal world highly selective.

I find this so exciting because it shows how we are always able to create something new if we only open up our awareness.

This explains why we can all stand in front of the same scene and take different photos (this happens all the time on my workshops.)

Let's celebrate that there is so much more to discover in the world around us.



3. Take your time to really observe the world around you

One thing I constantly see in my workshops is when people find a subject they love, they shoot it, then move on way too quickly.

I think it's a natural response to how we live in this modern life. We are very driven by results. We shoot something, then we move on to the next thing. Almost like we are ticking a box.



But the way to be more creative in your photography is to forget about where you want to go next.

In fact, forget about everything that is not totally related to the present moment you are inhabiting, and the subject you are facing.

Learning to See Like an Artist . . . Continued

Take your time. Watch the light. Maybe wait for the light to change to see what would happen to your subject.



Look at the shadows. The people that are passing. What's happening around your subject? Feel the atmosphere, and maybe how it is changing.

Observe.

As you see more and get to know your subject more, new angles will open up on how to shoot. Maybe the weather will change, making more dramatic images, or the light will soften creating a totally different feel to the mood of the shot.

The more you observe your subject the more it will reveal different qualities to you. You will notice more subtleties.

There is no rush. Allow yourself all the time you need to observe and shoot your subject.

4. It's all about the light

"I am forever chasing light. Light turns the ordinary into the magical." – Trent Parke

When people ask me what I photograph, I always say the same thing – light.

My biggest passion and main subject in photography is light. I love light in all of its forms.

The joyful, effervescent light of a spring morning; the deep, brooding, metallic grey light before a storm; the deep, deep blues of twilight in the city; the misty, melancholic light of a winter's afternoon.



Light is always changing. Each day brings us something different and each part of the day has different qualities. And when you have interesting light, it makes your subject so much more compelling.

Learning to See Like an Artist . . . Continued



Your job is to play with light and your subject, seeing what happens when the light changes.

What qualities are revealed in your subject in different light?

“Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography.”

– George Eastman

5. Photography is all about feeling

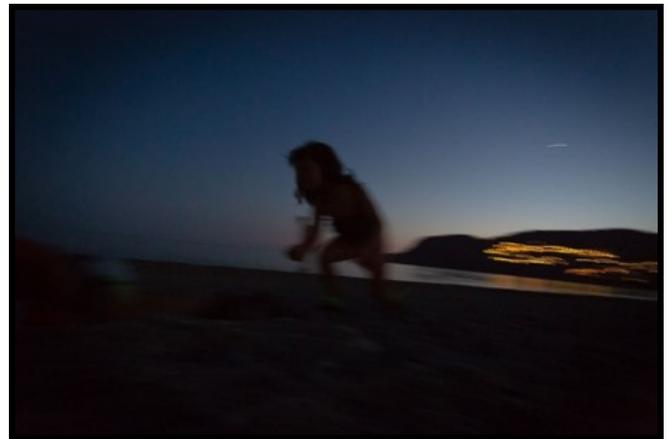
When we see a photo we really love, it's rarely only because it's nice to look at.

Beyond the composition, color, light and all of the things that we can organize, there is a more important element to a photograph that is more elusive and hard to capture.

This element is emotion.

“Photography's a case of keeping all the pores of the skin open, as well as the eyes. A lot of photographers today think that by putting on the uniform, the fishing vest, and all the Nikons, that that makes them a photographer. But it doesn't. It's not just seeing. It's feeling.” – Don McCullin

When a subject stirs emotion in us – joy, love, fear – it will transfer into our photo. And when the viewer sees that image, we want that emotion to be evoked in them too.



Capturing emotion is an art, and it's not automatic. But it's totally worth focusing on. Find subjects that stir your emotion, and try to capture that feeling in your images.

The most iconic photos that we remember for years, or the ones that really speak to us personally, will be communicating a powerful feeling.

Learning to See Like an Artist . . . Continued

6. Be in awe

“Instructions for living a life. Pay attention. Be astonished. Tell about it.” – Mary Oliver

If we think that photography is all about feeling, then the most sensible option when deciding what to photograph is to find subjects that fill you with emotion.

I like to ask myself – what fills me with such deep excitement that I am in total awe when I see it?

You can probably guess that light is what makes my heart burst with excitement and makes me want to get my camera out.

But there are other things too.

Exploring nature is always something that excites me. Spending days walking through the hills near where I live in Southern Spain, or through the pretty English countryside of my adopted homeland on a beautiful summer’s morning.

Cities too, especially at sunrise when they are empty and beautiful. I like to explore, wander and see what I come across.



It doesn’t matter though what your subject is, the most important part of your decision of what to photograph is that it has to be something that stirs your soul. It has to thrill you. It has to fill you with awe.

Otherwise, what’s the point of taking the photo?

Learning to See Like an Artist . . . Continued

7. Stop thinking



Now, the last step is often the hardest. We are trained from an early age to be in our heads. To be thinking and doing all the time.

However, if you want to hit that artistic mindset where you are present, connected to the world and in total creative flow, you will not be thinking or analyzing what's happening around you.

“Don't think. Thinking is the enemy of creativity. It's self-conscious, and anything self-conscious is lousy. You can't try to do things. You simply must do things” – Ray Bradbury

Once you have made the choices of when and what to shoot, then you can let yourself go.

Being an artist is losing yourself and becoming part of this magical and amazing world.

It's daring to lose yourself to see what you can find. It's being prepared to forget all the things that you have to do or worry about.

For this we have to be a little courageous, we have to experiment and try, we have to make mistakes and trust that we will take good photos (eventually). But –



“What would life be if we had no courage to attempt anything?” – Vincent Van Gogh

I hope you enjoyed these ideas.

I hope this article has sparked ideas or inspiration for you.

macphun

5 Tips to Take Better Sunset Photos and Why Not to Photograph the Sunset Directly

By Rick Berk

As a landscape photographer, I participate in many online groups, and I also teach classes where I get the opportunity to see less experienced photographers' work. I often see some very good work, but many times I also see missed opportunities. Newer photographers just getting started photographing landscapes often times become so enamored by the colors in the sky, that they neglect other areas of the image. I often see images with weak, underexposed foregrounds, and poor compositions that keep them from being good photos and relegates them to being just pretty snapshots.



Don't get the wrong idea. I often photograph at sunrise or sunset. But, the sun or sky is rarely the subject of the photo. It may be an element in the image, but the subject is generally something else. In many ways, it can be more difficult to make a great image at sunset or sunrise, because there is a tendency to be drawn to the pretty colors in the sky. But as photographers, we really need to pay attention to the other elements in the image to ensure we're creating a complete composition. So below are a few tips to help improve your sunset or sunrise photos.

5 Tips to Take Better Sunset Photos . . . Continued

1- Put the sun in the background

This tip is the most obvious. Sunsets make great backgrounds, but rarely do they make great subjects. You need to find a good foreground. The gorgeous colors in the sky can be so vibrant that they really allow us to see our surroundings differently. The play of light and shadow over objects in the foreground, due to that great directional light given off when the sun is lower in the sky, helps create interest that might not be there in the middle of the day when the sun is higher.



The best way to do this is to find something of interest right in front of you. Use a wide angle lens, such as the 16-35mm or something around that range, zoom out to as wide as you can, and put your foreground object a few feet in front of you. Stop down and set your aperture to f/11 or smaller, and focus on your foreground object to ensure that it's sharp. If you want to add some extra interest, try stopping your lens down as far as you can. This will help create a starburst where the sun is, which will add a little extra interest in your scene.

One thing to keep in mind, is that the exposure for your foreground subject and the background exposure, are likely going to be very different. You have a few options here. The first would be to expose once for the foreground, and once for the background, and then blend them together in Photoshop. Next, and generally my preferred method, is to use a graduated neutral density filter to try and darken the bright sky in the background, so that it is more balanced with the foreground subject. The last, and easiest option, is to create a silhouette of the foreground objects, while properly exposing the colorful sky and sun in the background. This works best with a singular object with a distinctive form, such as a bridge, a tree, a distinctive building, or a person in a distinctive pose.

5 Tips to Take Better Sunset Photos . . . Continued

2 – Photograph with the sun at your side



In this case, the sun itself won't be in your scene at all. The magic of sunsets or sunrises is the soft, warm, directional light they offer. This light can create tremendous light and shadow play within the scene, making textures in your foreground especially desirable. Rocks, logs, trees, grasses, and undulations or patterns on the ground, will create interesting shadows and highlights that draw your viewer's eye into the scene. In this case, it's often best to put the sun to your side, so that it rakes across the scene, letting the shadows and highlights play from one side to the other.



With a scene like this, a polarizing filter may help as well, as they are most effective when the camera is aimed 90° from the sun. This will help deepen blue areas of the sky, enhance other colors, and reduce any haze that may be in the scene. You may need to make some choices about exposure, if the contrast between highlight and shadow in the foreground is too great. A graduated neutral density filter can help keep the sky under control if it is still too bright against the foreground.

5 Tips to Take Better Sunset Photos . . . Continued

3 – Keep the sun at your back

At sunrise or sunset, that soft warm light that I mentioned as being great from the side, is also great from behind you. This will help create a soft frontal light on your scene, illuminating all of the details. This is likely to be the easiest exposure of the three situations, in that the light will be very even, with no bright highlight or deep shadow areas in the scene. You'll likely get soft, warm pastel colors if there are any clouds or haze in the sky to reflect the sun's light.



Be careful when composing your image, as the sun behind you will cast a long shadow, and you may end up with your own shadow in the photo. To minimize this, try crouching down low, and setting your tripod as low as possible to help shorten the shadow. Also, if using filters for longer exposures, on DSLRs with optical viewfinders, the sun can enter the camera from the rear, affecting your exposure. Take care to cover your viewfinder in these instances.

5 Tips to Take Better Sunset Photos . . . Continued

4 – Arrive early, stay late

You'll want to get there early for sunrise. The color in the sky can start half an hour, or more, before the sun actually rises, with clouds first showing subtle traces of pink and purple before the red, orange, and yellows appear as the sun breaks the horizon. You'll want to be set up and ready when that happens, which means trekking through the dark to your location. Advance scouting can be helpful for this.

The same is true at sunset, but in reverse. Just because the sun has gone down, doesn't mean that the show is over. Generally speaking, the sky will continue to light up, and colors will continue to change for about 30 minutes after the sun goes down. Many photographers have packed up and gone before this happens. Patience will reward you with



more subtle color changes, such as reds going to purples and blues, rather than the vibrant yellows and oranges you get during the initial phases of the sunset.

5 – Shoot RAW

More than any other time to shoot, sunset or sunrise creates dramatic colors and fantastic play between light and shadow. Because of that, it can be difficult to try and capture the detail in the shadows or highlights, depending on which way you bias your exposure. A RAW file contains much more information than a JPEG, which will allow you to bring out the details in shadow and highlight areas that may be lost if shooting JPEG files. In addition, shooting RAW files allows you to adjust your white balance in processing to give you better control over the overall tone of the image.