

ALAMANCE PHOTOGRAPHY CLUB

2012–2025

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November 2025 Newsletter

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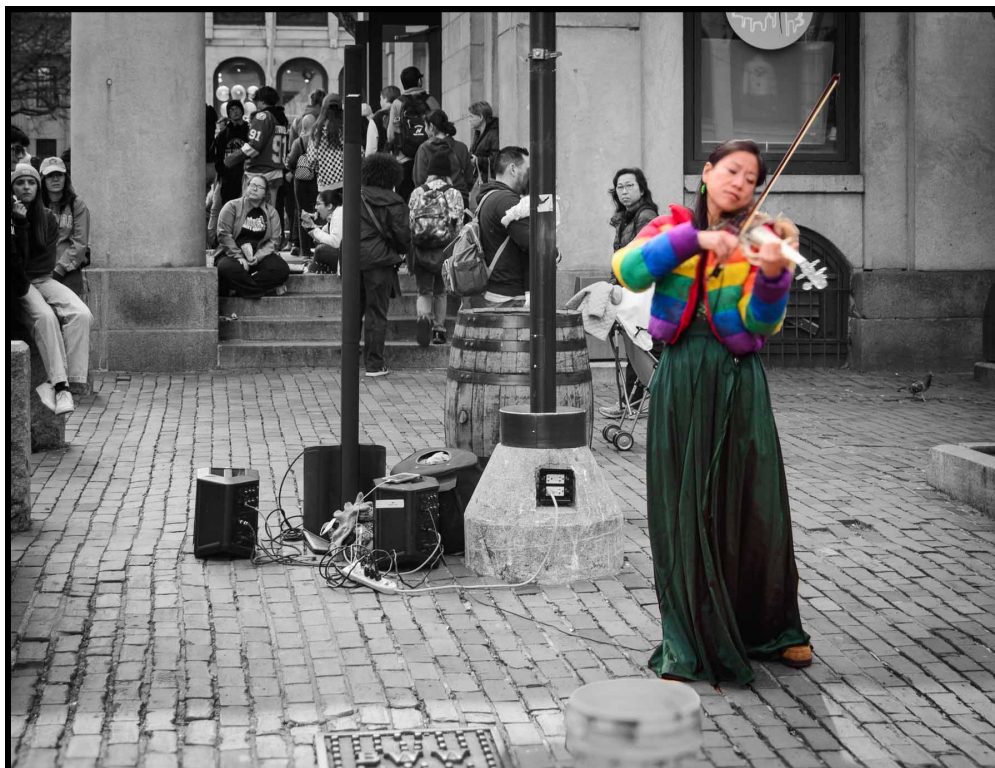


Photo by George Siple

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President's Comments—November 2025

By Keith O'Leary

Greetings! Fall is in the air. I love it. Thanks to all who submitted photos for last month's PhotoShow. We had some colorful and quite creative shots on display. I was especially impressed with Julie's AI-generated after shot of a dummy with what appeared to be a real person.

Annual officer elections are coming up at November's meeting and we are still looking for a club secretary for 2026. The responsibilities of our secretary are as follows:

1. Record the minutes of Board Meetings and publish to the Board for approval. The Treasurer's report shall be included within or attached to the meeting minutes.
2. Record the minutes of any general Club meetings in which any membership action is taken and publish to the Board for approval.

3. Maintain copies of all official Club records (except Treasurer's records).

Please let me know if you, or someone you know, are interested in filling this vacancy for us. I think you would enjoy serving with us. Our board meetings typically last about an hour and we have refreshments from time to time. 😊

Can you believe 2025 is drawing to a close soon? I think we had a good year. Thanks to John, David, Sean and Hugh for planning this year's activities and looking forward to what lies ahead in 2026! Be on the lookout for more info about our annual Christmas party on December 15th including photo submissions for the slideshow. Stay well and happy shooting!

Your President,
Keith O'Leary

APC ACTIVITIES - November 2025

- Club Meeting November 17, 2025
PhotoShow "One Season"

APC Board with Contact Info



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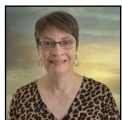
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Ray Munns

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November 17th PhotoShow - “One Season”

David Hall, PhotoShow Chair

Our theme for November is a great choice to close out the year — “One Season”

Pick any season you like, and make sure your photos represent that same season. While it's nice if your shots were taken this year, it's not required.

You can submit up to **three photos** for this theme.

Please note the earlier submission deadline is this month.

Our guest judge will be **Dean White**, who has judged for us before — we're lucky to have him back! The earlier deadline helps ensure Dean has time to review everyone's images.

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

Naming files correctly is important.

Size: Between 1 and 25 MB

Email: 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

Submission Deadline: Friday November 7, 2025

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 me know at apcphotoshow@gmail.com and I will be happy to assist. Also, **let me know if your submitted photo(s) is not acknowledged within a few days and/or by the deadline.***

Annual December Christmas Party PhotoShow

For those who are new to our club, the December meeting will be a Christmas social for members, spouses and significant others. All the information and details will be coming out in the near future. BUT, it is not too soon to start pulling together the photographs that you would like to submit for this year's Christmas Party Slideshow.

Each member can select up to 15 of your best pictures of any subject taken at any time. All the photos will be presented in a slideshow. We would encourage every member to submit photos.

You Can Start Sending Your Photos for the Christmas Slideshow in Now!

1. Email them to: apcphotoshow@gmail.com no later than Sunday, December 1st, 2025.

In the Subject line --- Christmas Show

2. Photos 1MB to 25MB will display better.
3. Photos must be named as follows: FirstName.LastName_nn.

Ex. John.Doe_01, John.Doe_02, etc.

Naming the photographs is important

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



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

Fall 2025 Personal Field Trip to Shallow Ford Natural Area

Shallow Ford Natural Area is a 190 acre natural area featuring approximately 5 miles of hiking trails, paddle access to the Haw River, a Wildflower Meadow and Observation Deck, picnic areas, and backcountry camping. It is part of the Haw River Trail/Mountains-to-Sea Trail (HRT/MST). The park was built near the historic river crossing known as Shallow Ford, which rose to prominence in the 18th and 19th centuries as the most popular ford in Northern Alamance County. The park is named in remembrance of the crossing and the travelers who used it. It is located at 1955 Gerringer Mill Road, Elon, NC 27244. More information can be found at its website: <https://parks.alamancecountync.gov/outdoors-2/hrt/shallow-ford-natural-area/sfna-activities/>

Photos for this personal field trip may be taken anytime from October 1 – November 30, 2025; note the shortened period. This is so that these photos can be included in the year-end review at the annual Christmas Party. This could be an opportunity to prepare for the November PhotoShow, if you choose the fall season. Instructions for submission of photos will be provided later by email.

Hugh Comfort

Field Trip Coordinator



Turkey Day by Bob Finley

APC Membership Corner

November, 2025

Whether you are an experienced photographer or a novice, Alamance Photo Club welcomes all in a supportive and judgement free space. If a potential member joins during the months of November and December, they will get the remainder of the year free with their payment for 2026 membership. Please continue to invite family members, friends, and community members to join us at our monthly meetings.

We had a new member join in October, **Philip Swaney**. Please join me in welcoming Philip.

Remember to complete the member bio questionnaire so you can be featured in one of our monthly Newsletters. This is a fun way to learn about our shared interests. This month our member bio will feature **William Arendshorst**.

**** **See the monthly Newsletter calendar for meetings and upcoming events.** ****

HAPPY THANKSGIVING

Resi Forrest – Membership Chair

apcmembers2@gmail.com

Member Bio

William Arendshorst



Member of Alamance Photography Club: Approximately 3 years

Favorite things to photograph: Wildlife, birds

Camera Equipment: Sony A7r

Favorite post-processing software: Adobe Lightroom

Personal Interest: Family: Married, Two children, 4 grandchildren

City where I live: Burlington

APC Trading Post

Submit brief descriptions of photography items you would like to sell, swap or purchase to Ray Munns (raymunns@bellsouth.net) no later than the 20th 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.



DJI Mavic Air 2 Drone

Includes drone, controller, 3 batteries, ND filters and charging cables. Price \$550.

Contact Sam Lynch 336-263-9134.

For sale: a Canon EOS R8 camera (bought in 2024) that comes with a 24 - 50 mm lens, a 128 GB card from SanDisk, Canon battery and charger. Also, a non-Canon carrying case. It is in good shape.

Asking \$1,000 — B&H photo sells this model for \$1300 and up. eBay's prices start at \$1,000 for body only and go up from there.

Contact Stephan Kiefer at: stephankiefer@mac.com

Tips for Using Perspective and Scale in Photography

By Wayne Turner

The world we live in is three dimensional. We see in three dimensions, yet when we photograph, we see only two dimensions. In order to create images that add a third dimension, we need to add some perspective or depth. The big question is *what is perspective and how do we add it?*



Photo by Rikki Chan; ISO 320, f/4.5, 1/1600-second exposure.

Because we can't see a third dimension in our images, we need to create an impression that there is depth to the photograph. This is created by the relationship between elements in the image—showing the space between them and giving a sense of depth. Our brains need to discern which elements are near and which are far away. If we can do this, then the sense of perspective is created and the third dimension is added. So what types of perspective can be created to give this sense of depth and scale?

Tips for Using Perspective and Scale in Photography. . . Continued

1. Lens perspective

Your choice of lens, whether wide angle or telephoto zoom, will determine the amount of perspective created in your photo. Although perspective doesn't actually change, you can get the impression that it does by your choice of lens. Real depth and perspective is created by wide angle lenses with elements appearing at a greater distance from each other. Telephoto lenses compress thereby giving a more crowded feeling. So lens choice is vital to creating those images with real depth.

2. Lines and perspective

Parallel lines in an image fool the brain into believing that they are moving away from the viewer. Here's how it works. Imagine looking down a row of crops or a railway line that disappears into the distance. The parallel lines never meet or touch but as they disappear an impression is given that they do. This is what fools the eye and brain into believing that there is distance in the image. It is best illustrated when using a wide angle lens. Be sure though to include the focal point which is also known as the vanishing point, which is the point where the lines disappear into nothing.



Photo by Preillumination SeTh; ISO 500, f/16.0, 1/1250s, 85mm.

3. Diminishing perspective

Diminishing perspective of scale refers to the appearance of size that our eyes see. Take for example a row of telephone poles disappearing into the distance. Our brain tells us that they all should be the same height. But, because they are all gradually getting smaller the brain says they must be getting further apart. If you use this sense of perspective you will find it extremely effective in giving depth to your images. So when you are trying to achieve this, look for fences, trees, telephone poles, and similar repeated objects to include in your photo which will help create the depth.

Tips for Using Perspective and Scale in Photography. . . Continued

4. Scale and comparison

When trying to achieve a sense of scale, choose two elements with one having a recognizable height or size, e.g. a person or a vehicle. By placing them next to a large object, such as waterfall or dam wall, you get an idea of how large the wall is because you know the size of the recognizable person or object. If you know the height of the person then in relation to them the dam wall must be incredibly large.



Photo by Aftab Uzzaman; ISO 200, f/3.2, 1/25-second exposure.

5. Stretching Perspective

There is another very effective way of showing perspective and this is by using a wide angle lens. The lens by itself stretches the perspective naturally and this is quite dramatically increased by including an object in the foreground. When this object which you know how large it is, is compared to something in the distance such as a building or tree, the sense of scale is increased. It reveals extreme distances and gives the image real depth. This creates a strong impression of diminishing scale or perspective.

Photos with depth or perspective are far more dynamic and dramatic, revealing that third dimension lacking in most images. If you are able to implement this as you learn digital photography, then you are well on the way to stunning images. Happy shooting!

Fog Photography

How to Capture Atmosphere and Mood in the Mist

Learn how to photograph fog to create depth, mystery, and mood in your landscapes.

By Christian Hoiberg



Few things transform a landscape quite like fog. Imagine walking through an autumn-colored forest as mist softens the light and hides the distance, or standing above a valley where layers of fog drift slowly between the hills.

When fog appears in the right landscape, it brings a mood unlike anything else: mystery, calmness, and depth all at once. It also simplifies a scene, allowing you to isolate subjects or reveal subtle layers that would otherwise go unnoticed.

But fog photography can be tricky. The soft, low-contrast light often requires a different approach, and without understanding how to work with it, your photos can easily look dull or flat.

In this article, you'll learn everything you need to capture the mood of foggy landscapes, from camera settings and composition tips to creative ways of using fog to add depth, atmosphere, and storytelling to your images.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

#1 Embrace the Mood and Simplicity of Fog

One of the biggest challenges in landscape photography is dealing with visual clutter. Nature rarely arranges itself neatly, and if we're unable to "organize the chaos," our images can quickly feel busy or unfocused.

That's part of why so many landscape photographers love fog: it simplifies the scene. By softening or hiding the background, **fog removes distractions** and **directs attention** toward the main subject. This not only **creates a stronger composition** but also adds mood and mystery to the image.



Take this photo as an example. Without the fog, you'd see layers of trees in the distance, competing for attention and flattening the image. With the fog, those trees disappear, isolating the front layer and turning it into a clear focal point. The result is a cleaner, more atmospheric composition that tells a stronger visual story.

When photographing fog, try to embrace minimalism. Don't feel you need to fill the frame; let the empty spaces and soft transitions between layers become part of the composition. This use of negative space helps convey calmness and depth, qualities that fog naturally enhances.

#2 Focus on Shape, Silhouette, and Separation

When fog reduces contrast and visibility, bold shapes become more important than fine details. Trees, ridgelines, and rocks take on new visual strength when seen as simple outlines against the mist. Thinking in terms of shape rather than texture can help you compose more striking foggy landscapes.

Use the fog to create **separation** between layers. When different parts of the scene fade at varying degrees, it naturally introduces a sense of depth. Try composing so that foreground elements are crisp while background layers gradually dissolve into lighter tones. This layering effect gives a three-dimensional feel that's unique to fog photography.



Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

Silhouettes also work beautifully in these conditions. A lone tree, mountain ridge, or cabin surrounded by mist instantly captures attention. By placing these shapes against the brighter tones of fog, you can convey mystery, scale, or solitude without needing dramatic light or color.

If you're photographing in forests, look for pockets of fog drifting between the trees. The soft diffusion of light adds atmosphere, while vertical trunks or repeating shapes can provide a sense of rhythm and order.

#3 Use a Tripod and Adjust Your Camera Settings for Fog

Fog often comes with soft, dim light, which means your shutter speeds will naturally be slower. To avoid camera shake and ensure sharp images, it's best to use a tripod whenever possible. It also allows you to refine your composition and wait for subtle changes in the fog, something that's more challenging when handholding the camera.

As a starting point, use **ISO100** to maintain image quality and set your aperture around **f/8 to f/11** for balanced depth of field and sharpness. In forest scenes, you can open up slightly to **around f/5.6** if you want to diffuse the background and separate your main subject from the layers behind it.

If you're shooting handheld, don't hesitate to increase the **ISO to 800 or higher** to keep your shutter speed fast enough for sharp results. Modern sensors handle this well, and it's better to have a bit of grain than motion blur.

When light levels are very low, such as before sunrise or under dense fog, using a tripod becomes essential. I personally use a **Leofoto tripod** for most of my work; it's lightweight, stable, and quick to set up, which makes a big difference when you're working in misty conditions.

Finally, keep an eye on your **histogram**, as fog can trick your camera's meter into underexposing the scene. Adjust your exposure as needed to keep the fog looking natural.

Also, check your lens regularly. Moisture can quickly build up on the front element, softening your image unintentionally. A quick wipe with a microfiber cloth is often all it takes to keep your shots clear.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

#4 Be Careful With White Balance and Contrast

White balance plays a significant role in how your foggy landscapes feel. Because fog softens both light and color, even small changes in temperature can dramatically **shift the mood** of an image.

Auto White Balance often tries to neutralize the scene, which can remove some of the atmosphere that makes fog special. That's why it's worth taking control of yourself. For a neutral and natural look, try setting the Kelvin value between **5000 and 6000**, or use your camera's Cloudy or Shade preset as a starting point.

That said, **White Balance is one of the most personal creative choices you can make. It's where your interpretation comes in.** I often prefer to keep mine slightly on the cooler side to emphasize the calm, moody character of fog, while others might warm it up to create a gentler, dreamier atmosphere.



When editing, make minor adjustments and trust your instincts; aim for a color balance that reflects how the moment felt rather than how the camera recorded it.

Finally, **be cautious with contrast and clarity.** Fog naturally lowers contrast, which is part of its charm. Boosting those sliders too much in post-processing can destroy the softness that makes the image work. Instead, embrace the subtle transitions between tones and let the fog carry the mood.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

#5 Use Fog to Add Depth to Your Composition

Fog is one of the best tools nature gives us for **creating depth in a landscape**. It softens distant elements, reduces contrast, and gradually lightens tones as objects recede, all of which mimic the way we perceive depth in the real world.

When composing a scene in fog, think in **layers** rather than individual objects. Use trees, ridgelines, or rocks in the foreground to anchor the viewer, then let the background fade softly into lighter shades. This gradual transition gives the image a sense of distance and dimension that's difficult to achieve in clear conditions.

In forest scenes, pathways or leading lines work exceptionally well. They draw the eye deeper into the frame, while the fog hides what lies beyond, adding mystery and visual flow.



Here, a winding path naturally leads us into the scene, while the layers of trees gradually disappear into the mist. Without the fog, the forest would appear chaotic and flat. With it, the image gains structure, depth, and atmosphere.

When you find yourself in foggy conditions, look for scenes that already have a sense of layering or natural separation.

The fog will enhance those relationships, helping you turn a simple view into a more compelling composition.

#6 Explore Forests and Valleys on Foggy Days

Certain places come alive when fog rolls in, and forests and valleys are among the best. Fog tends to settle in lower terrain and linger between trees, which makes these locations perfect for atmospheric landscape photography.

In forests, fog works like a natural diffuser. It softens the light and reduces contrast, which makes the scene feel calm and evenly lit. The gentle light helps bring out shapes and textures in the trees that can easily get lost on sunny days. And if a bit of sunlight breaks through the mist, you might even see soft beams of light appearing between the branches.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued



Valleys, on the other hand, often hold fog well into the morning. Shooting from slightly higher ground lets you capture layers of fog drifting across the landscape. If you're lucky, you might even witness an **inversion**, where fog fills the valley below while the peaks remain clear, a perfect opportunity for dramatic wide-angle compositions.

Because these conditions can change quickly, it's worth checking forecasts and revisiting familiar locations. A place that looked ordinary one day might be magical the next when the fog rolls through.

#7 Post-Processing Tips for Fog Photography

When it comes to editing foggy landscapes, subtlety is key. The beauty of fog lies in its softness and atmosphere, so strong global adjustments can easily remove what made the image interesting in the first place.

Start by **preserving the mood**. Avoid pushing global contrast or clarity too far, as this can remove the smooth transitions between tones that make fog so appealing. If you want to add definition, do it locally, for example, using a soft brush or mask to gently increase contrast on a tree trunk or foreground element.

Color balance also plays a big role. Even small shifts in temperature or tint can completely change how the image feels. For a colder, more moody look, lean slightly toward cooler tones. For a softer or more inviting atmosphere, add a touch of warmth in the highlights.



When working in Lightroom, DxO PhotoLab, or Photoshop, be cautious with the **Dehaze** tool. Instead of increasing it to cut through fog, try lowering it slightly to emphasize the haze and make the fog stand out more clearly. This works especially well when applied locally through a layer mask.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

Finally, consider guiding the viewer's eye through light and shadow. Techniques like dodging and burning can be used to selectively brighten or darken parts of the image, subtly shaping the composition and drawing attention to your main subject. You can also use tools such as the Linear or Radial Gradient masks to darken the edges or background, creating depth and focus while keeping the edit natural.

#8 Don't Limit Yourself to Golden Hour

Unlike many other situations, fog can be photographed beautifully throughout the day. The soft, diffused light acts like a natural filter, reducing contrast and allowing you to shoot even in the middle of the day without harsh shadows or blown highlights.

That said, **Golden Hour** can bring something extra. When the sun sits low on the horizon, the fog can catch the warm light and glow with golden or orange tones, a phenomenon often described as the fog "catching fire." It's fleeting, but when it happens, the combination of soft mist and warm light can be magical.



The takeaway is simple: don't pack up when the sun rises. Whether it's morning, midday, or late afternoon, fog brings its own kind of light, soft, even, and full of atmosphere.

Conclusion

Fog photography has a unique way of transforming a landscape. It simplifies what's in front of you, adds mystery, and turns familiar locations into something entirely new. But like any natural condition, it rewards patience and observation.

By learning how to work with the light, understanding how fog interacts with your surroundings, and taking a careful approach to both composition and editing, you'll begin to see opportunities that others might overlook.

The next time you wake up to fog outside your window, don't stay in bed; grab your camera and head out. Whether you're in a quiet forest, a mountain valley, or along the coast, there's a good chance you'll find something special waiting in the mist.

Fog Photography: How to Capture Atmosphere and Mood in the Mist . . . Continued

Frequently Asked Questions about Photographing Fog

1. What are the best camera settings for photographing fog?

Start with ISO100 for clean image quality, and use an aperture around f/8–f/11 for balanced sharpness and depth. In forests, you can open up to about f/5.6 to further diffuse the background. Since fog can dim the light, use a tripod when possible, or increase your ISO to 800 or more if shooting handheld.

2. How do I focus when shooting in foggy conditions?

Fog can make autofocus struggle, especially if the contrast is low. Try focusing manually on a clear subject close to you, such as a tree trunk or rock. Using focus peaking (if available) or magnified live view can help ensure accuracy.

3. What time of day is best for fog photography?

Fog often appears around sunrise and lingers through the early morning, but you can photograph it all day. Midday fog produces soft, even light, while Golden Hour can create beautiful, warm tones as the fog catches sunlight.

4. Should I use filters when photographing fog?

Filters are rarely essential for fog photography, but a circular polarizer can help reduce glare on wet foliage and deepen colors.

5. How do I edit fog photos without losing the mood?

Keep your adjustments subtle. Lowering contrast and clarity slightly preserves the softness of the scene. Try reducing Dehaze to emphasize the fog, and use dodging and burning or local masks to guide light where you want the viewer's attention.

6. How do I prevent my lens from fogging up?

When moving between warm and cold environments, condensation can form on your lens. Keep your gear in the camera bag for a few minutes to let it adjust to the temperature. Carry a microfiber cloth to remove any moisture that appears.



Improve Your Black & White Landscapes Instantly By Following 1 Simple Rule

By Robin Whalley

Shooting successful landscapes in black and white is not quite as easy as it might seem. I have to admit that when I first started photographing landscapes with black and white film, I was so disappointed with the results that I gave up for several years. What I didn't realize is that I was breaking one simple rule that if I had understood it, would have made life much simpler. Basically, my images lacked separation.



The Fundamental Rule of Black And White

To achieve a good black and white image you need to have separation between the elements in the frame. If you can't distinguish or find it difficult to distinguish between the elements, the image will lack impact and the viewer will struggle to understand it. The problem I had and one that many people trying to shoot black and white landscapes have is that whilst in color the different elements are easy to see. Once converted to black and white, many of the tones of the landscape blend together.

Improve Your Black & White Landscapes Instantly . . . Continued

What's needed are ways to separate the elements for the viewer. Here are some ideas to help you.

1. Conversion

The tools we now have available in the digital darkroom make life much easier. Ideally, you need a conversion technique that allows you to target different colors so they appear as different tones in the final image. For example, you might darken a blue sky whilst lightening grass and foliage. If you were using black and white film, you would use a Green or Yellow filter to achieve this effect but tools such as Photoshop and Lightroom make this easy to achieve.

A further tip you might like to try is selectively changing the color for some areas of your image. This will make them respond differently during the conversion to Black and White and help provide separation.

2. Composition

Strong composition can also help in separating the elements of the image even where they might have similar tones. One good way to ensure a good composition for black and white is to include a strong foreground interest. Seek out strong shapes in the landscape such as walls and trees that might provide a leading line into the landscape. Strong distinctive shapes are easier for the eye to pick out and understand even when the tones are similar.

In the example on the previous page, I have used the strong shape of the rocks to provide bold foreground interest. I have also used other techniques discussed below to enhance the separation of objects in the scene.

3. Contrast

This can be a problem with many black and white landscape images. I find the elements within the frame will become much more distinct when the contrast is enhanced. In the film world, we would use a colored filter such as a Yellow, Orange or Red placed in front of the lens to help boost contrast. We might also use exposure techniques and higher contrast papers when printing in the darkroom.



Improve Your Black & White Landscapes Instantly . . . Continued

In the digital age, the easiest way to add contrast is by applying an S-Curve in your editing package. Also, don't overlook Midtone contrast as this can really add to the monochrome landscape image. The easiest way to add Midtone contrast is in RAW conversion software that has a Clarity slider, which is essentially the same thing. In the image of the Polish Tetras on the previous page , I have significantly boosted the Midtone contrast to help provide some separation between the trees which would otherwise blend into a solid grey tone.

4. Dodge & Burn

The technique of dodging and burning an image has been around from the early days of photography and was used extensively by masters such as Ansel Adams. In this image, I have created a conversion that deliberately darkened the ground to create a contrast with the waterfall. I then used the dodge and burn tools in Photoshop to emphasize this as well as lightening selected areas of grass. When you dodge and burn an image it helps to create the feeling of interest in the scene for the viewer.

*Rm*

ALAMANCE **ARTS**

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Alamance Photography Club
is an affiliate of Alamance Arts