

November 2021 Newsletter

www.alamancephoto.com

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Photo by



Herbert House

APC ACTIVITIES

Next Meeting

Nov. 15, 2021 6:30pm
Burlington Library

Board Meeting

Nov. 1, 2021 6:30pm
Burlington Library

PhotoShows

Nov. 15, 2021 Time-lapse (using tripod)

Field Trips

Oct.-Dec. 2021 Country Roads

Programs

Dec. 20, 2021 Christmas Party

Exhibits

TBD

President's Comments—November 2021

By Scott Duvall

As my term as President is drawing to a close, I thank you for all the support and assistance club members have provided throughout the year. We've had some good times and interesting events. We found a new place for meetings to replace Twin Lakes. Members who have attended at the Burlington May Memorial Library seem pleased. We have established a relationship with the Burlington Artists League which should lead to more collaborative activities in the future.

An outstanding group of individuals have been nominated to serve as officers for our club in 2022. They will be voted on at the club meeting on November 15th. If elected, I am confident they will provide events and activities that will equal or exceed any we have had in the past.

Scott Duvall

APC President

336-438-1791

duvallse@earthlink.net

APC BOARD

President	Scott Duvall	Publicity Chair	Carole Barnard
Vice President	Sam Lynch	Exhibit Chair	Sandra Whitesell
Secretary	George Siple	Co-Chair	Angela Bostek
Treasurer	Nancy Jacobus	Membership Committee	
PhotoShow Committee		Chair	Len Barnard
Chair	Keith O'Leary	Co-Chair	Carole Barnard
Members	Herbert House	Twin Lakes Rep.	Len Barnard
	Gene Lentz	Web Master	Christie O'Leary
Outings/Field Trips	Hugh Comfort	Past President	Mike King
		Editor	Ray Munns

November 15th PhotoShow

Time Lapse (Slow Shutter using Tripod)

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 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 8, 2021.

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!

PhotoShow Leader Chris Whitted — Biography



Chris Whitted is a Chatham County resident who returned to his home state of North Carolina in 2004 after earning a degree in Accounting at Virginia Tech. He is currently a Senior Financial Analyst during the week and a photographer on the weekend. Much of his time with a camera is spent on the Haw River or Jordan Lake taking landscape photographs while keeping an eye out for Bald Eagles. His photos have been used by *Our State* magazine, *Wildlife in North Carolina* Magazine, B&H Photo, Pittsboro Parks, Friends of the Lower Haw River State Natural Area, and the Triangle Land Conservancy. His eagerness to learn photography started in 2013, and the capability to learn something new every day from photography is what keeps him behind the lens.



Christmas Party

December 20, 2021

Time 6:00 pm

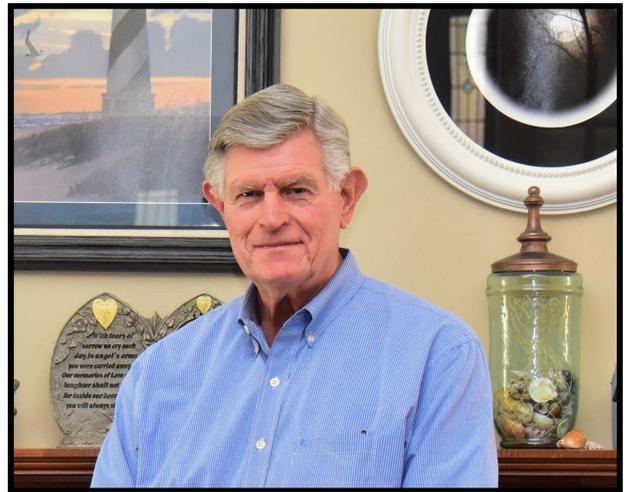
It's almost Party time—Start planning. December is around the corner! We will start about 6:00 pm. We will have Meeting Rooms A and B at the May Memorial Library in downtown Burlington. Each member is requested to bring the appetizers of their choice. Holiday punch and all paper products will be provided. We will see you there!

Officers up for election for 2022 are:**President****Vice President****Secretary****Treasurer**

With the Covid-19 pandemic going on for almost two years now, we have not been able to meet regularly, therefore limiting our fellowship and getting to know each other. At the recommendation of our Board, those running for office along with a short biography of each are included here. This should facilitate our getting to know each other better.

For President

Keith O'Leary has been a resident of Gibsonville for almost 20 years and married to his wife Christie for over 27 years. Their 23-year-old son, Christian, works for Fed-Ex Express out of Greensboro. Keith works at LabCorp as an IT Manager for the billing system. In addition to photography, he enjoys disk golf, video directing and editing, online research & shopping, home projects, helping others and watching movies.

For Vice President

Sam Lynch—The love for photography runs in my family. Growing up my uncle was a professional photographer. He had his studio in his home and frequently I would visit his studio and look at his amazing photographs. My first SLR camera was a Pentax K1000 that I bought in the early 1970's. I currently use Sony cameras. I have had the opportunity to travel and photograph many places in the USA and around the world. Over the past 50 years I have had the privilege of capturing the journey of my family in photographs all of which are preserved in many photo albums. I have been a member of the Alamance Photography Club from the beginning and have always enjoyed it and learned a lot.

Officers up for election—continued**For Secretary**

George W. Siple has been a member of the Alamance Photography Club since 2016 and the Secretary of the Club since the middle of 2018.

I am retired and live in Gibsonville with my wife of 40 years, June, and our two dogs, Titus and Fanny. I've been interested in photography for many years, but my interest has been renewed and invigorated since joining the Club. I especially enjoy macro photography but will shoot just about anything that catches my fancy. I look forward to continuing my association with the Club in 2022.

For Treasurer

Dianne Sellers grew up in Mebane, but has spent her adult life living in Virginia (twice), Ohio, and North Carolina (twice). She and her husband, Ken, have lived at Twin Lakes for almost five years. After spending 37 years in different positions in education, she has become a volunteer in many different areas. She enjoys working with and helping others as well as shopping, dining out, gardening, walking, and photography. Her inspiration for photography came at an early age from her father who always had a camera to take pictures of the family and landscapes. This talent was passed on to her twin brother who has presented several programs for Alamance Photography Club.



WEBMASTER NOTES

Visit www.alamancephoto.com for the latest happenings in the club. By the way, if you are in the process of recruiting someone to the club, why not point them to our website for more information?

All Facebook Members:

We welcome you to post your photographs on the Alamance Photography Club Facebook page. Why not share some of the awesome Fall photos?

Thanks,

Christie O'Leary—Webmaster

Membership Corner

Len Barnard 336-270-3194

We are truly a Photography club but also a social club, but over the past 2 years or more the social part has declined. There are many reasons but mostly due to the COVID-19 restrictions. My question to you is would you like to have a weekly/monthly breakfast or lunch with other members. Another idea or question, what about being part of or associated with a field trip. In my prior life, I have been involved with similar events and found them to be very enjoyable.

If interested, please contact me and together we will work to start a social ad hoc group of our Photography Club.

Sandra Whitesell—Photography and Art Display

Check out Sandra's photography and art displayed at Harrison's restaurant located in the Harris Teeter shopping center in Burlington. She has just hung the display and it will be there through the month of November.

APC MEMBER BIOGRAPHY

Tony Beasley



Well, hello there, new friend! My name is Anthony Beasley, "Tony" and I am a self-admitted photography junkie. I love absolutely everything that has to do with photography. Documentary on a famous photographer? Better add it to my queue. A giant, glossy coffee table book loaded with stunning pictures? Oh, my heart! A local meet-up with fellow photogs? Count me in!

Whether I'm snapping pictures, editing photographs from a session or talkin' it up with clients old and new, my life absolutely revolves around my camera (and my family, too, of course). Originally from Chattanooga, Tennessee. Home of Samuel Jackson, Bessie Smith, me and other celebrity types!

It all started about fifty years ago when my father won three Brownie cameras from the Coca Cola Bottling Co. My father kept one, gave my oldest sister one and gave me one. I was intrigued by the buttons, bells and whistles. I was hooked and started going around the house, then all over the neighborhood, photographing any and everything in sight. I started looking at magazines and books, looking at the pictures. That was in the eighth grade .

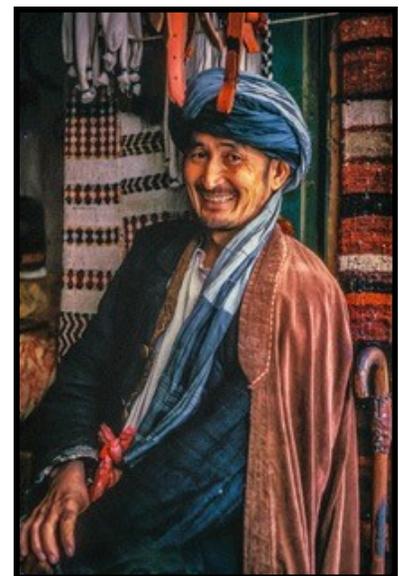
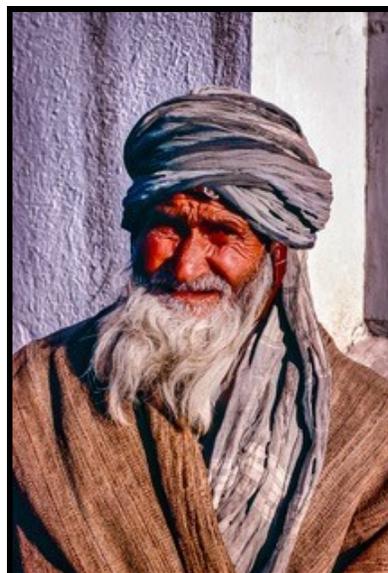
From that moment onward, I was 100%, hands down hooked on photography. I really started focusing on fashion and beauty. Demonstrating a strong discipline for perfection with extreme attention to details, an adeptness to direct large events and sets, and blessed with the opportunities to have worked with some of the most talented MUAs, hairstylists and wardrobe stylists in the business in Nashville, Tennessee. It's been several years since I "went pro" and my life has taken a major turn for the amazing. Day in and day out, I spend my hours meeting with incredible clients, heading to gorgeous on-location sessions and then editing the pictures that we took. My favorite part, though? The reactions of my clients when they get their photographs. Knowing that I helped so many business professionals achieve the perfect professional headshot -- is a feeling that will never, ever get old. Anyway, enough about me. I'm so glad that I'm here. I specialize in business headshots and Family & Children Portraiture. I am absolutely willing to work with you to create the perfect professional portraits. Don't hesitate to reach out with questions. Let's do this!

Your Photog Friend,
Tony

Afghan Faces

By Dick Schenck

Dick wants to share some portraits he took in the 1970s. He was a member of the embassy staff in Kabul, Afghanistan, and served there for 30 months in the 1970s. These photos are bound to be meaningful to Dick, especially with the current circumstances in Afghanistan. Thanks, Dick!



Southeastern North Carolina

By Keith O'Leary

Keith wants to share some photos he took earlier this fall while vacationing on Oak Island & Bald Head Island. Included is a shot of the Battleship North Carolina in Wilmington.



2021-Q4 Personal Field Trip: **Country Roads**

Hugh Comfort, Outings/Field Trips Coordinator

Keith O'Leary, PhotoShow Chairman

Due to the Covid-19 pandemic, field trips will still be conducted on a personal level vs as a group event. Please practice social distancing and do not trespass in the effort to get that perfect shot. Be well and be safe.

For the fourth quarter of 2021 (October 1 - December 31), our locations will be **Country Roads**. These may be local or where ever you happen to be (as long as out of cities and towns). While the locations are fairly general, the time frame is not: all photos must be taken during the fourth quarter of 2021. A link to all submitted photos will be shared with the club on the first day of the month following quarter-end. Up to 5 field trip pictures may be submitted per member to share with the club. Based on participation, we may only share your top 3 or 4, so please number them in the order of your preference. See below for details. Enjoy fall in the country and good shooting!

Field Trip Photo Submission Details

Number of Entries:

One (1) to five (5) entries per member. Please indicate your preferred photo with the number 01, etc.

Size:

Due to the number of photos for this event, we ask, if you are able, to resize your photos to 1-2 MB if possible, but nevertheless not to exceed 20 MB.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

FirstName.LastName_nn, where nn is the number (01-05) indicating preference where lower numbers are more preferred than higher numbers.

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

Email:

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

Email Subject Line: Include the Field Trip "topic" and your name.

Example: Photos for Country Roads Field Trip – John Doe

Entry Deadline:

Friday, December 31, 2021.

A link to view all submissions will be emailed to members by Saturday evening, January 1, 2022.

Please Note:

Pictures submitted before December are more likely to be featured in our annual highlights video. Pictures not taken in field trip time period (Oct-Dec) are subject to rejection as these should be recent photos taken specifically during these personal field trips timelines.

Ultimate Guide to Long Exposure Photography

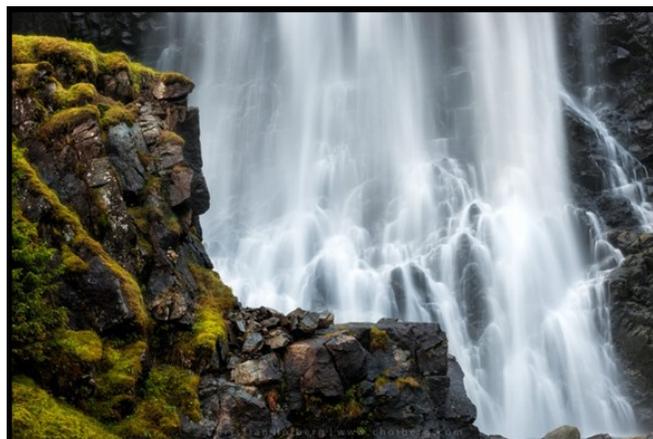
Create stunning images with this technique

By Christian Hoiberg



Have you ever seen an image of a waterfall or ocean where the water looks soft and silky, almost unreal or perhaps you've seen an image in a city where cars are turned into long red lines? Maybe you've even thought these were heavily manipulated. The truth is, it's actually a rather easy technique made possible with the use of a long shutter speed. After finishing this article, you will have learned how to create stunning images by using the technique called Long Exposure Photography.

Long Exposure Photography is a photographic technique that has become very popular during the last years. This style is based on using a longer shutter speed to capture, blur or obscure moving elements. Water gets a magical silk or fog like look and the clouds streak across the sky.



Ultimate Guide to Long Exposure Photography . . . Continued

Another typical use of Long Exposure Photography, like I mentioned above, is near roads where the lights from cars turn into red and white lines floating over the ground.

These are only two examples of when you can use Long Exposure Photography. The fact is that the only limit is your creativity. This technique can be used in mostly any genre of photography. Here are a few examples of when you can use Long Exposure Photography:

- Steel wool photography
- Lightpainting
- Star trails
- Cityscapes
- Street life
- Abstract Photography

The list could continue forever.

What is Shutter Speed?

As we mentioned in our Introduction to Shutter Speed, the Shutter Speed is the amount of time the camera's shutter is open and is measured in seconds or fractions of seconds. A larger denominator such as 1/1000 is a quicker shutter speed than a lower denominator such as 1/10 allowing less light to reach the sensor.

This means that the camera registers anything that moves while your shutter is open. That's why the water looks like silk and cars leave light trails in certain images.

Before shooting – Equipment for Long Exposure Photography

Before you begin photographing there are a few things I would recommend purchasing. Not all of them are essential for this type of photography but it will both improve the image quality and make it easier for you.

- Camera with a Bulb Mode function
- Tripod (Essential)
- Shutter Release
- ND Filters

Ultimate Guide to Long Exposure Photography . . . Continued

Use a Tripod

For Long Exposure Photography a tripod is essential. You might get creative and use rocks or other objects to rest your camera on but we both know that it's not nearly as good as a tripod. Dealing with shutter speeds of many seconds, or even minutes, it's simply impossible to take pictures handheld and get a sharp image. Unless you're an alien, you do need a tripod.

In general, I always suggest using a tripod, especially when dealing with shutter speeds longer than 1\60 sec. You can find inexpensive tripods on Amazon and eBay or at mostly any photography store. While it might be tempting to get a cheap one, you should consider investing in a more solid tripod, as it's a very important tool that you want to last. In the long run, you will save money on purchasing quality. Trust me, I've broken some cheap ones!

Achieve Longer Exposures with ND Filters

Another helpful piece of equipment is a Neutral Density Filter. While these aren't essential if you're photographing in the dark, they are heavily used by landscape photographers to achieve even longer exposures or during the daytime. These filters vary in strength so choosing the right filter determines the effect you will get on your photo.

ND Filters comes in two variations: screw-on and square filters that are placed into a filter holder. They each have their advantages but over the last years, I've preferred to use the square filter system.

For this shot I used both a Graduated ND Filter and a 6-stop ND Filter.



Ultimate Guide to Long Exposure Photography . . . Continued

The reason I made the move from screw-on filters to square filters is because I often use more than one filter at the time, typically a normal ND filter and a Graduated ND Filter. Square filter systems let you stack 2, 3 or even 4 filters at once, which would result in a serious vignette when using other types. Also, Graduated ND Filters are better as square filters as you can easily adjust it to align with the horizon.

There are many brands to choose between but before you buy any I suggest you read a little about them. Many filters have rather strong color casts and while this is easy to fix in post-processing it can be quite annoying. Personally, I have a great experience with LEE Filters, Singh-Ray, NiSi and B+W.

Prices on these types of filters can vary from \$50 to \$300+ and often the differences between the cheaper (not the cheapest) and the more expensive aren't significant.

2 Stop, 6 Stop, 10 Stop: What's the difference?

You might have heard these terms being used before: 2 Stop, 6 Stop or 10 Stop. These are the description of the strength of the filter and the amount of stops tells how much you can increase the shutter speed.

Very popular among many, especially those who just got introduced to Long Exposure Photography, is the 10 stop. If you wish to achieve silky water or streaking clouds etc., the 10-stop filter will let you use a shutter speed that is 1,000 times longer than originally. In other words, it reduces the amount of light reaching the sensor by 1,000! That's pretty impressive, right? Instead of using a shutter of 1/60 you can do 16 seconds!

By using a 10 Stop ND Filter I could have a shutter time of almost 2 minutes.



What I have experienced with certain filters is that a 10-stop filter might actually be closer to 11 stops. Filters with this strength make it possible to use a shutter speed of many minutes.

Ultimate Guide to Long Exposure Photography . . . Continued

Use a Shutter Release

The final piece of equipment I recommend is a shutter release. If you're doing exposures that are less than 30 seconds it is not essential but I do suggest always using one to reduce unwanted vibration.

Don't worry; you do not need to buy a shutter release that's more expensive than your camera. For this kind of shots, it's fine with a simple remote.

At a later stage, you might find it useful to buy one that has a timer and a lockup possibility.

There are mainly two reasons why using a shutter release is ideal for Long Exposure Photography:

- Using a remote ensures that the camera stands still on your tripod and does not move. (Alternatively, you can use the self-timer function on your camera.)
- You're able to get a shutter speed longer than 30 seconds by using Bulb Mode in your camera.

Setting up the shot

Now that we have gone through the essential and recommended equipment, it's time to get out and take some shots! This is where the fun part starts.

As I mentioned in the introduction, Long Exposure Photography can work in many different scenarios. Since this is a website focusing on Landscape Photography, I won't go into detail about architecture and other examples when it can be used. Still, the techniques are similar regardless of the scene you wish to photograph.

If you've been photographing for a while, you might know the importance of a good composition and perspective. When photographing Long Exposures, this is just as important, even though many tend not to care about it since the sky/water looks so interesting. Please, don't fall into the trap and disregard the composition, you will regret!

Ask yourself this simple question: What am I photographing? If the sky is the interesting part of your image it should be included in large parts of the frame, if it's the water or flowers in the foreground, they should.

The lack of clouds turned my focus towards the water.

It's also good to note that if there are no clouds, you might not need to do a long exposure, unless you're photographing a river or waterfall.



Ultimate Guide to Long Exposure Photography . . . Continued

Nail the focus

The first thing we do after finding our composition will be crucial for getting the image in focus. When using a dark ND filter such as the 10 Stop, you will notice that they are extremely dark. It's hard to see through the filter and it is impossible for the camera's auto-focus to work. This will lead to an out of focus image. Dealing with long exposures when the sun is rising or setting, we don't have time for mistakes like that.

Before placing the filter in front of your camera, switch to Manual Focus and use Live View to manually focus. If you're not comfortable using Manual Focus yet, you can focus with Automatic Focus too, just remember to switch back to Manual before you take an image.

If you forget to change and the camera is still operating in Automatic Focus when you begin taking the pictures, you will quickly see that the camera is not able to focus since all it can see is black. Therefore, it's essential to have it in Manual Mode as soon as you start photographing.

There's one more step left before you can begin using the filter: take a test shot. By taking a test image you ensure that the photo is sharp and you know what shutter speed is ideal without a filter. You want to remember this number as it will be important when we calculate the shutter speed with the filter.

Taking the shot

Finally! I know your trigger finger is itching and ready to photograph! Now is the time, so let's go to the camera settings.

Set your camera setting to M (Manual mode), and use the aperture from your test shot. Typically, the ideal aperture for landscape photography is between 7.1 and 13. However, this depends on the image you're taking and what you wish to capture.

ISO should remain as low as possible. With a tripod that should be around 100.

When using a 10 stop filter, or a filter dark enough to require a shutter speed of more than 30 seconds, set your shutter speed to "Bulb" ("Time" in some cameras). In few words, Bulb mode keeps the shutter open as long as the trigger is pressed. This is why you want a shutter release. Pressing the camera trigger for minutes will lead to a blurry image. This means you can use as long of a shutter speed as you want, whether it's 1 second or 10 hours.

Ultimate Guide to Long Exposure Photography . . . Continued

At this point, you might begin to wonder how you're supposed to calculate the shutter speed when the filter lets through less light. This is perhaps the most difficult aspect of Long Exposure Photography but it won't take long before you know the shutter speed by just seeing the light outside.

There are two ways of calculating this, both will give you the same result but one is much quicker and easier (even though I recommend first learning the "harder" technique to fully understand how this works). I'll be nice and start with the easiest way.

Use technology to your advantage. Technology can both be a pain and a lifesaver. For Long Exposure Photography there are tools out there that are created to make your life just a little easier. If you have a smartphone, there's an application called "NDCalc" that you should download.

This app automatically calculates the correct shutter speed based on the shutter speed you need without using a filter. This is why you should remember to take that one test shot.

It can't really get much easier than this, right? It even has a countdown so you know when to end the exposure (this is great if you use a cheap shutter release and use Bulb Mode).

The second method is a bit harder but essential to understanding what you actually are doing. Even though I often relied on using NDCalc when I was a beginner, I also used this method to fully understand how the shutter speed is calculated. This has been beneficial for me and is a huge reason that today I know approximately the appropriate shutter speed by looking at the light.

It really isn't that difficult, just a bit confusing in the beginning.

So let's see if you have been paying attention. How much less light is let through a 10 stops ND filter? If you answered 1,000, correct! If you answered something else, it's 1,000.

This means that the ND filter lets you lengthen your shutter speed 1,000 times. So, if you use a shutter speed of 1/125 you can now extend it to 8 seconds. If you used 1/30 you can use 32 seconds!

Ultimate Guide to Long Exposure Photography . . . Continued

Final Words

There's one thing you should know if you are photographing with a 10-stop ND Filter; you might need to use an even longer shutter speed than you've calculated. Make sure you set up in good time so you can take some test shots.

When you have calculated your shutter speed, take another test shot but this time with the correct exposure time and filters on. You will easily know if the image is too dark or bright and if you need to increase or decrease the shutter.

Long Exposure Photography is really fun but it takes time to fully understand all the aspects. Remember, if we're taking shots with 300 seconds exposure, we won't be taking hundreds of images!

The logo for CaptureLandscapes features a stylized mountain range icon above the word "Capture" in blue and "Landscapes" in black.

*"If your pictures
are not good enough
you are
not close enough."*

ROBERT CAPA



Contrast is King in Photography

By Adam Williams

I feel that contrast is probably the most important element in the entire world of visual arts. Let's take a closer look.

CONTRAST IS KING

If Contrast was, in fact, the king of visual communication, then possibly he is only trumped by the beautiful Queen of Symmetry. We will take a look at symmetry at a later date.

If symmetry is the one element above all else that the human eye finds most attractive, then contrast would be the single element that the human eye finds the most interesting.

Contrast (Google definition)

noun

noun: **contrast**; plural noun: **contrasts**

'kɒntrɑːst/

1. The state of being **strikingly** different from something else in juxtaposition or close association.

Even the dictionary definition hints at the interesting quality of Contrast.

When we think about contrast within photography, we generally think about tonal contrast. Tonal contrast is what we photographers are referring to when we're talking about adding or reducing the contrast within an image.

However, contrast by no means stops there. In fact, tonal contrast only just scratches the surface of the types of contrasts we can use to make our photography much more interesting.

This is not something I have pulled from thin air; the power of difference, variance or "contrast" has been around for as long as art itself.

How often have you seen a photo of the odd one out?

Google "Odd one out." Click on the image tab, and you will see the types of photos I am referring to. The interest that these images create is contrast at play.

Contrast is King in Photography . . . Continued

Let's break these forms of contrast into subgroups:

- ◆ **Compositional or in camera** – types of contrast we can capture in camera.
- ◆ **Post-processing** – types of contrast we can apply within post-processing.
- ◆ **Conceptual** – Conflicting stories we can imply within our photography.

Compositional Contrast (contrasting elements)

- Rough vs smooth
- Sharp vs blurry
- Still vs movement
- Big vs small
- Shiny vs dull
- Old vs new
- Square vs circle
- Straight vs curve
- Symmetry vs Asymmetry

Processing Contrast (contrasting effects)

- Tonal contrast – high contrast vs low contrast
- Light contrast – Dark vs light
- Saturation contrast – High saturation vs low saturation
- Colour contrast – Complementary, cold vs warm, others
- Detail contrast – sharper vs softer

Conceptual Contrast (contrasting stories)

- Happy vs sad
- Many vs none
- Have vs have not

There are many, many more. I'm sure you have thought of a couple already; however, the point is, whatever we call it – contrast, variation, difference – is the foundation for interesting photography. In fact, there could be a case made that contrast is the foundation for almost everything interesting, full stop!

Contrast is King in Photography . . . Continued

COMPOSITIONAL CONTRAST

Looking for contrast within your compositions can be an excellent way to improve the interest level within your photos.



Above is a great example of compositional contrast. The first and probably the most obvious is the rough texture of the rocks vs the smooth texture of the sand and water.

- Very strong light contrast on the main triangular rock: light side v dark side.
- There is symmetry contrast with the strong symmetry of the triangular rock against the asymmetric position of that rock within the frame.
- Line contrast with the flat, straight horizon being broken by the rough outline of the rocks.
- Shape contrast: the strong triangle v the lack of any other shape.
- Shape contrast: the contrast of the triangle v the rectangular frame of the photo.
- The dark rock against the bright surroundings.
- The white soft line of the long-exposure water v the dark sharp line of the horizon.

I would be lying if I told you that I consciously saw all of these elements when composing this photo. I can clearly remember that this position was the composition that jumped off the rear LCD much more than any other shot that I composed that day. This definitely has to do with the shape and symmetry of the pinnacle rock from this exact spot. The choice of shutter speed is also interesting because I will usually do several different speeds; however, more often, it's the longer speeds with the smooth water that look the most interesting – the contrast of smooth vs rough.

Contrast is King in Photography . . . Continued

PROCESSING CONTRAST

When processing my images, the 3 main types of contrast I find particularly useful in leading the viewers are light, tonal contrast, and saturation.

Light (More or less light): As a type of contrast, light contrast would be the difference between a light area and an area of dark within an image. By adding light, we can attract attention to an area, or conversely by removing light or darkening an area, we will tend to divert attention from that area.

Tonal contrast (more or less contrast): Tonal contrast is the more commonly referred to contrast within photography. When photographers talk about contrast, we are talking about tonal contrast. Generally speaking, to add more tonal contrast is to create a larger distance between the light pixels and the dark pixels within a photo. Lighten the lights and darken the darks. To lower tonal contrast within a photo would be to create less distance between the lights and the darks. Darkening the lights and lightening the darks would reduce the overall tonal contrast of a photo.

Saturation (more or less color saturation): Saturation as a contrast element would be the difference between highly saturated areas and the low saturated areas of a photo.



Attracting the attention of your viewer's eye using these three forms of contrast is actually quite simple. By adding more of any of them to a specific area of our photograph (more light, more tonal contrast or more saturation) will have the effect of drawing attention to that specific area. Reducing the light, tonal contrast or saturation, will have the opposite effect of allowing these areas to fade into the background, as these areas will appear less interesting to your viewers.

Contrast is King in Photography . . . Continued

I must highlight the fact that removing contrast interest from the surroundings is at least as equally important as adding contrast interest to your main subject. In fact, in the case of saturation contrast, I will very rarely add extra saturation; however, I will almost always remove at least a little saturation from the areas surrounding my interest point (main subject).

Let's take a look at another example where the above techniques are clearly visible.



Hopefully, once again your eye is drawn to the boat shed in this particular photo.

Again note:

The center of the image here contains the brightest areas, the highest color saturation and also the highest area of tonal contrast (the point at which light and dark are at the closest proximity to each other).

Whereas the edges of the image contain:

- Very little, if any bright areas
- Next to no color saturation
- Very little tonal contrast (apart from the walkway leading into the photo)

Using these 3 forms of contrast, we can create very powerful photos that grab the viewer's eye and lead it directly into the central subject matter.

Contrast is King in Photography . . . Continued

CONCEPTUAL CONTRAST

Conceptual contrast deals with conflicting stories or themes within a single photo.

To name just a few:

- Happy vs sad
- Despair vs hope
- Love vs broken heart

This is a relatively new concept to me and as I develop my conceptual contrast skills, I will revisit with more in-depth thoughts. In the meantime, let's look at an image of mine where I have attempted to use conceptual contrast.



In this photo, the main conceptual contrast that I wanted to portray was quite a heavy, depressing scene with the ray of light representing hope.

There is also another possible storyline containing conceptual contrast, that being one of isolation vs companionship. The three rocks themselves are quite isolated within the image, but within that, we also have the smaller rock of the three, separated from the embrace of the other two. Once again, I didn't consciously see this at the time of making the photo. It all may seem a bit far-fetched, but at the end of the day, the more stories that we consciously place within our photos, the greater chance that our viewers will make their own interpretation and connect with our work.

Tips for Capturing Breathtaking Fall Photography

By Ian Plant

Autumn is fast approaching: time to gear up for fall foliage photography! I've compiled below a list of my favorite tips for getting the most out of your autumn photos. I suggest you read this quick, and then stop wasting time and get out there – fall will be over before you know it!

Los Glaciares National Park, Argentina. Canon EOS 5D Mark III, Canon EF 24-70mm f/2.8L II USM lens, polarizer filter, ISO 100, f/11, 1.3 seconds.



Chase peak foliage

Online resources have made being in the right place at the right time for peak autumn color easier than ever before. A multitude of websites dedicated to national, regional, or local fall color reports allow you to monitor fall color progression and determine where and when to get the best autumn conditions. Mountain areas often give you the best chance of catching amazing fall color, as different altitudes will peak at different times, giving you more flexibility and options for shooting peak conditions (assuming, of course, that you can easily access higher altitude areas by car or by foot).



Adirondack State Park, USA. Canon EOS 5D, Canon EF 100-400mm f/4.5-5.6L USM lens, ISO 100, f/11, 1/6 second.

Tips for Capturing Breathtaking Fall Photography . . . Continued

Take advantage of autumn weather

Autumn often brings cool, wet weather; this can lead to some magical conditions. Rise early for sunrise and hope to get some fog, especially if shooting near water which will improve your chances of early morning mist. Overcast skies are perfect for many types of fall scenes, including stream and waterfall shots. In fact, a little bit of rain is even better! Overcast skies diffuse light and reduce contrast, whereas wet conditions can help intensify colors. Sunny weather can be great too, as everyone loves to see bold autumn color juxtaposed against a brilliant blue sky. Personally, I like to photograph sunlit fall foliage beneath a sky filled with dramatic clouds.



Grand Teton National Park, USA. Canon EOS 5D Mark III, Canon EF 24-70mm f/2.8L II USM lens, ISO 400, f/11, 1/80 second.

Use a polarizer filter

Polarizer filters reduce reflections and cut through glare, thereby enhancing color. They are particularly effective when photographing wet foliage and autumn streams and waterfalls. Polarizers can also darken blue skies and increase contrast between any clouds and the sky behind them (just be careful when using a polarizer with a wide-angle lens; polarization is maximized when shooting at a 90 degree angle from the sun, and with a wide-angle lens, you're going to be taking in a broad angle of view, leading to uneven polarization which can result in one part of the sky looking darker than the rest). When properly polarized, the color of fall foliage can be quite stunning.

Zion National Park, USA. Nikon D3X, Nikon 16-35mm f/4 lens, polarizer filter, ISO 400, f/16, 1/5 second.



Tips for Capturing Breathtaking Fall Photography . . . Continued

Shoot autumn color reflected in water to create stunning abstract fall photos

Reflection shots work best early or late on a sunny day: you want the reflected foliage to be in bright sunlight, and the water in the shade. Objects in shade are lit only by light reflecting from the blue sky above, and thus will be rendered with a cool color cast; by mixing the two types of light, you get a lovely blend of colors. Still water, such as a pond or lake on a windless day, can create a mirror reflection of the fall color covering the far shore. Look for rocks, grass, or logs in the water to break up the reflection and to make your composition more interesting. Moving water, such as a fast-flowing brook or mountain stream (or rippled lake water on a breezy day), allows you to create impressionistic blurs using long exposures. A polarizer filter can enhance the color of reflections, but avoid full polarization, which can remove reflections; partial polarization can improve the colors in your reflection scene.



Acadia National Park, USA. Canon EOS 5D Mark III, Canon EF 100-400mm f/4.5-5.6L USM lens, polarizer filter, ISO 100, f/32, 1.3 seconds.

Zoom in for autumn intimates

I like to capture intimate scenes that help tell the story of the changing of the seasons. A short telephoto zoom (such as a 70-200mm) is perfect for zooming in on an intimate forest scene, small details in the landscape, or a distant hillside covered in fall color. I sometimes collect colorful fallen leaves, and then arrange the leaves in a pleasing pattern for intimate close-up shots. Make sure to arrange the leaves in a realistic way (if every leaf is color-side up, viewers might suspect that the scene was staged). I enjoy close-up shots of details that tell the story of autumn, such as ripened berries, bracken ferns, and changing leaves scattered on a mossy forest floor.

Adirondack State Park, USA. Canon EOS 1Ds Mark II, Canon EF 24-105mm f/4L USM lens, ISO 50, f/16, 0.5 seconds.



Tips for Capturing Breathtaking Fall Photography . . . Continued

Aim skyward on a sunny day

Looking for a compelling autumn perspective to wow viewers? On a sunny day, point your camera up with a wide-angle lens to capture fall foliage against a blue sky. A wide-angle perspective will render the tree trunks as converging diagonal lines, leading the viewer's eye deep into the composition. Try including the sun in the picture, partially covered by a tree trunk, to add an attractive "star burst" effect.



Gunnison National Forest, USA. Canon EOS 5D Mark III, Canon EF 16-35mm f/2.8L II USM lens, ISO 100, f/11, 1/20 second.

Conclusion

Autumn presents the photographer with a dazzling array of colors and textures. With some research, patience, and creativity, you can capture an amazing number of great photographs in just a short period of time as the season changes.

