



Photo by Ed Quinn

APC ACTIVITIES

Next Meeting

July 16, 2018 7:00 PM

Exhibits

June 15 - Aug. 13

Paramount Theater

Board Meeting

August 6, 2018 7:00 PM

Field Trips

To be Announced

Programs

Aug. 20, 2018

Phil Archer
"Dorothea Lange & Ansel Adams"

Workshops

To be Announced

Oct. 15, 2018

Guil Johnson
"Trail and Photography"

PhotoShows

July 16, 2018

Street Photography

Dec. 17, 2017

Christmas Social/Slide Show

Sept. 17, 2018

Action/Sports

Nov. 19, 2018

Leading Lines

President's Comments—July 2018

Behind the Lens with Mike King



This month's photo show topic is "**Street Photography**". When shooting images that deal with people in public places, what do we as photographers need to be aware of as far as the "rules" or the "laws" that pertain to capturing these photos?

What are the rules for Photographing People in public? What are your rights as a photographer when you are in public and capturing images of people and places? What are the rights of the public when they are being photographed in public? These are some good questions and the law may be different in certain areas, and how you obtain the photos and where you are when taking the images.

Today almost everyone carries a Smart Phone and has it ready to capture an image at a split second as something happens in public. With the invasion of the Smart Phone and Public Webcams and Traffic Cams and Business Surveillance Cameras, we are most likely on camera or video at most times in Public.

In my opinion, I like to ask permission first to remove question and uncertainty from the subject. I know this will lessen the spontaneous creative photo you may want, but I try to think of others when I am behind the camera. (How would I feel if I were the subject or person in the photo?)

Another approach is to shoot first and then approach the subject and introduce yourself (maybe

have a photographer's card made), so as not to be misunderstood. Have a conversation about your interest in photography and what you are doing. Let that person know that you captured images of them and ask permission to use it as needed. Offer them a copy to be sent by email or text if they want. Most will be supportive and some will be offended. If there is any objection to you having captured their image, delete it immediately in front of them and show them. It will likely remove any objections or suspicions on both parties. Keep in mind, how would you react to someone taking your photograph?

Don't assume that all public places and everyone in public are fair game for the photographer. Some places have now posted "No Photos or Videos" in museums, national monuments, state owned buildings, malls, shopping areas, etc. The best practice is to be aware and informed. I have scouted out places before returning with my camera. This will allow time to ask people in charge and get a feel for how to proceed with or without the camera. Be respectful for others and keep a low profile.

Mike King

APC President

MKing0379@gmail.com

336-260-0379

Our Membership

By: Carole Barnard

I know a lot of members are on a vacation trip, have already been on a vacation, or are in the planning stages of an adventure! Our Editor is in the Mid-West, traveling but also working on the Newsletter. What a guy! We just returned from Chattanooga and the Music City of Nashville. Very interesting venues in both cities. We recommend the General Jackson Showboat Dinner Cruise in Nashville. The dinner was delicious and the show outstanding.

Our recent exhibit reception at The Paramount Theater was well attended. The photographs hanging on the walls exemplify the talent we have in our club and give the viewers pleasurable moments. One reception guest spoke to Len and said, "This is great! I see photographs of places I have been!" Since The Paramount has several events that the public enjoys, our exhibit reaches many people. A lady on campus told Len that she was at The Paramount to see The Bridges of Madison County and saw his photos. Hopefully, many of your friends and neighbors who were unable to come to the reception will see our exhibit at The Paramount.

At our June meeting we had two guests in attendance. Gregory Harkins stated that he will be joining our club in July. We heard him say that he has a drone. We will see how that works into our club activities!

See you at the next PhotoShow. I look forward to seeing your entries of "Street Photography".

Carole—Membership Chair

APC BOARD

President	Mike King	Publicity Chair	Bob Finley
1 st & 2 nd V/P and Program Chairs	Debbie Chandler Dave Kaplan	Exhibit Chair	Sandra Whitesell
Secretary	June Siple	Membership Chair	Carole Barnard
Treasurer	Nancy Jacobus	Twin Lakes Rep.	Len Barnard
PhotoShow Chair	Ivan Baez	Web Master	JP Lavoie
Co-Chair	Herbert House	Past President	Len Barnard
Outings/Field Trips	Hugh Comfort	Editor	Ray Munns

APC Exhibit at the Paramount

Photos by Len Barnard



More Exhibit Photos

Photos by Mike King





**June 18th Program
by Stan Moss**

**Photos by Mike King
and Dave Kaplan**



July 16th PhotoShow—Street Photography

Ivan Baez, PhotoShow Chair

We encourage ALL members to submit photographs to our bimonthly Photo Show and would like to see EVERYONE represented!

We try to keep the number of photos to 50. To accommodate this we ask that you submit a maximum of two (2) photos. We may only use 1 of your photos based on the number of entries. You will be asked to indicate your preferred photo in the file name of each photo (1 or 2). Please see the File Name section. If you have any issues with formatting, please let me know (apcphotoshow@gmail.com) and I will be happy to help.



Submission Details

Number of Entries

Two (2) entries per member. Please indicate your preferred photo with the number 1.

Size

As large as you can send it. Please do not submit anything smaller than 1024x768.

Format

.jpg or .png

File Name

Please rename your photos using the following format: first name_last name_ 1 or 2 (preferred photo) _meeting date (month and year only).

Example: Ivan_Baez_1_7-18.jpg, Ivan_Baez_2_7-18.jpg

Email

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

Email Subject line—Please put the month and your initials. Example: May IB

Entry deadline

9AM on Monday, July 9, 2018

August 20, 2018 Program

“Dorothea Lange & Ansel Adams”

By Phil Archer

Phil Archer is Betsy Main Babcock Director of the Program and Interpretation at Reynolda House Museum of American Art, where he has worked since 1997. As director of program and interpretation, he oversees the museum’s curatorial, program, and education departments and the estate archives. Exhibitions curated by Archer include:



- *Wonder and Enlightenment: Artist-Naturalists in the Early American South* (2011), with an article published in the *American Art Review*
- *Partisans: Social Realism in American Art* (2013-14)
- *The Art of Seating: Two Hundred Years of American Design* (2014, co-curator)
- *Samuel F.B. Morse’s Gallery of the Louvre and the Art of Invention* (2017)
- Most recently, he organized Reynolda House’s installation of *Georgia O’Keeffe: Living Modern* (2017), which included more than sixty photographic portraits of the artist by Alfred Stieglitz, Laura Gilpin, Philippe Halsman, Paul Strand, Irving Penn, and others.

In 2016, Archer published an article on Ansel Adams and environmental advocacy in *National Parks Magazine*, the publication of the National Parks Conservation Association, marking the centennial of the federal park service. That year he was recognized by the Southeastern Museum Conference with its annual Outstanding Services to the Museum Profession Award. He represented Reynolda House during the design and construction of the Babcock Wing, completed in 2005, and co-directed an interpretation program of the historic site in 2003-05. In 2016-2018 he directed an expanded interpretation project resulting in a mobile app that encompasses the estate’s grounds, art collections, and archives. The project was funded by The Institute of Museum and Library Services (IMLS) in the museum’s largest ever federal grant.

The exhibition Dorothea Lange’s *America* opens at Reynolda House on September 14, 2018. It presents Lange’s haunting photographs of 1930s and 1940s America and features some of the most iconic images of the twentieth century. The show will survey 30 original prints by Lange, including her searing depictions of the distressed people and landscapes created by the Great Depression, Dust Bowl, and westward migration. Also featured in the exhibition are 25 images by fellow photographers crisscrossing the country, from the Carolinas to California, Alabama to New York, capturing the era in pictures. Their intimate portraits of everyday life in difficult times were the collective result of a new approach to photography: using the camera as an instrument of social change.

Street Photography

By Herbert House

This article is somewhat different from the January 2018 Newsletter article on street photography, so you should read both in order to gain a better perspective! First of all, what is street photography? Generally, it is considered to be candid photographs of everyday random encounters in public places (not necessarily just “streets”). It may involve streets, parks, beaches, malls, conventions, etc. Subject, mood, story, light and composition are very important for a successful photo.

The key points below are adapted from “Street Photography Techniques” in “photographylife” (<https://photographylife.com/street-photography-techniques>). Do your own search on street photography and see what others have done.



1. Look for interesting faces/emotions: Unique expressions, clothes or emotional states.
2. Look for related or contrasting backgrounds and foregrounds and have the photograph tell a story.



Street Photography . . . Continued



3. Look for beautiful geometric compositions.
4. Consider shadows, reflections and contrasting lighting conditions. Symmetry and repetition are pleasing to look at.
5. Shoot in both color and black and white.
6. Other considerations:
 - Be courteous to your subjects; don't exploit them! If they don't want to be photographed, leave them alone. Be ready to say sorry and smile. Never be confrontational.
 - Become familiar with the location where you are shooting. PLAN AHEAD! Try to come ahead to the location where you'll be shooting so as to become familiarized with the location and settings. This will help you to plan your shots in advance.
 - Talk to people after you photograph them. Give them your business card. Ask them if they would like a copy of the photos and send them later as a courtesy. Make them your friends! It will be much more fun and less daunting!
 - Street photography is difficult, so be patient and enjoy the process, not just the final shots.

Fireworks Photography Tips

Take Your Event Photography to the Next Level!

If you celebrate New Year's Eve, Memorial Day or July Fourth with a bang, it's time to catch some fireworks displays on your camera. Here are some simple techniques for taking great shots of fireworks.

Getting Ready



When you are going to photograph fireworks, be prepared. Make sure you have enough memory cards and extra batteries. You will need to take a tripod, a wide-angle or a telephoto zoom lens, and remember to arrive early. Place the camera on a tripod, and turn the mode dial to M (manual) mode; we want f/8 - f/16 for a greater DOF (depth of field) and a long exposure anywhere between 1-10 seconds. Use your camera's self-timer or a cable release to take the photo with absolutely no blurring. For dramatic effect, try to capture multiple fireworks trails across the sky.

Fireworks Photography Tips . . . Continued

Include People



Position yourself in a good spot at the center of the action. It's a great idea to include the heads of other visitors, as it gives a sense of perspective and dimension. Place your camera on a tripod and choose a large aperture to keep things fairly sharp. Set your ISO at 100 to keep the digital noise at a minimum. Wait for multiple fireworks to go off, and use a cable release to take the photo. Don't use flash because it could ruin the effect in the image, and take a longer exposure to catch various stages of breathtaking fireworks.

Fireworks Photography Tips . . . Continued

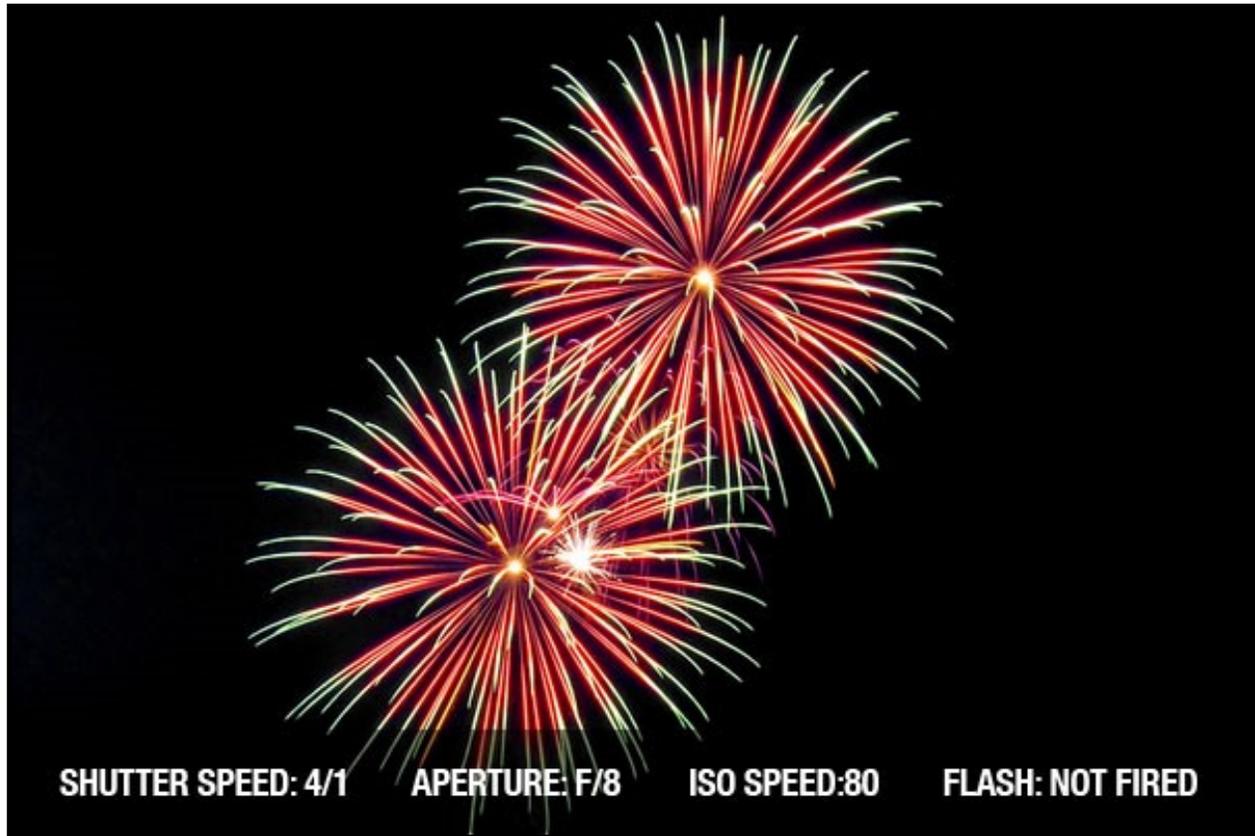
Use a Slow Shutter Speed



When it comes to shutter speed, you should pick a slow exposure, anywhere between 1 - 15 seconds in order to capture the light trails. The longer the exposure, the more lines will appear and the longer they will look. Any faster would not catch the extended moment of the fireworks exploding. You should take the image using the camera's self-timer or a cable release so that you avoid touching and jiggling the camera. If you don't have anything to hold your camera steady, increase your camera's sensitivity to light by increasing the ISO. This will give you shorter exposures without blurs, but be prepared for more grain or 'noise' in your fireworks pictures.

Fireworks Photography Tips . . . Continued

Click Away



Snap up the action, but avoid shutter lag (the time it takes between pressing the trigger and the camera taking the picture) by keeping the shutter button pressed halfway. When the right moment comes, press all the way down to instantly capture the desired image. Let the smoke clear away before taking your next shot, so as to reduce the need to edit the fireworks photos with software later.

Fireworks Photography Tips . . . Continued

Shoot from a Distance



Mount the camera on a sturdy tripod and position it so that the bridge, the water and buildings can be seen; we want interest in the foreground and background. Set the mode dial to AV (Aperture Priority) mode, set the ISO at the range of 100 to 400 and choose an aperture of f/16 or more. Ideally we want a long exposure anywhere between 1-30 seconds for a silky water effect. Use a wide-angle lens (10mm - 42mm) for a broad perspective. You'll want to disengage the autofocus on your lens, and set it to Infinity (the sideways 8 on the lens barrel); this isn't always apparent on some digital lens, so you have to figure this out for your given lens. Use your camera's self-timer or a cable release to take the photo with absolutely no blurring.

Fireworks Photography Tips . . . Continued

Recommended Settings

Use the lowest ISO possible to keep the image high quality, and a slow shutter speed to capture the light trails. You don't want to be any faster than 1/15s, though some shots may require even longer shutter speeds if you use a small aperture. If you are finding that the camera is not recording enough light for the fireworks, reduce the ISO down to 50 and choose the smallest aperture, at around f/32. This will force the camera to give you a slower shutter speed, while giving you a very high quality image.

Recommended Equipment

Always take a tripod – there's no other way to use a long shutter speed without getting camera shake. Use a telephoto zoom lens if the fireworks display is far away from you or a wide-angle lens if you want to capture the surroundings or the people at the event too. Remember to use a low ISO for a high quality image and you can also choose a small aperture for a sharp picture, although your camera must be on a tripod for this. Use a shutter release cable or a remote to take the picture – you can't use self-timer as you can't predict exactly when the firework will go off.

Conclusion

One of the most important things when it comes to shooting fireworks is timing. Always keep an eye out and get used to predicting when a firework will burst - you don't want to capture it taking off or when it has finished. You want to photograph a firework as it makes its colorful burst. With some practice you will be able to record some stunning and attractive images worthy of your portfolio.

Exposure Guide

Photographing Light as Your Subject

By Ian Plant

Generally, photographers think of light as the thing that illuminates the subject being photographed. There are times, however, when the light itself can be the subject—or at least an important element of the overall composition. There are several general circumstances when you should consider photographing light as your subject.



Sunlight passes through a layer of fog clinging to the side of a hill, creating a stunning sunbeam display that I used as an important part of my composition. Grand Teton National Park, USA. Canon 5DII, Canon 100-400mm f/4.5-5.6 lens, ISO 100, f/13, 1/500 second.

Stunning Sunrises and Sunsets

Okay, this one is probably fairly obvious: outdoor photographers love shooting beautiful sunrises and sunsets! The keys to great sunrises and sunsets are lots of clouds in the sky, but clear sky where the sun is rising or setting; even just a tiny opening in the clouds can be enough to let the light come pouring through, painting the clouds with brilliant color. Don't just photograph the sky, however: include some other visual element, such as an interesting foreground, to enhance the composition.

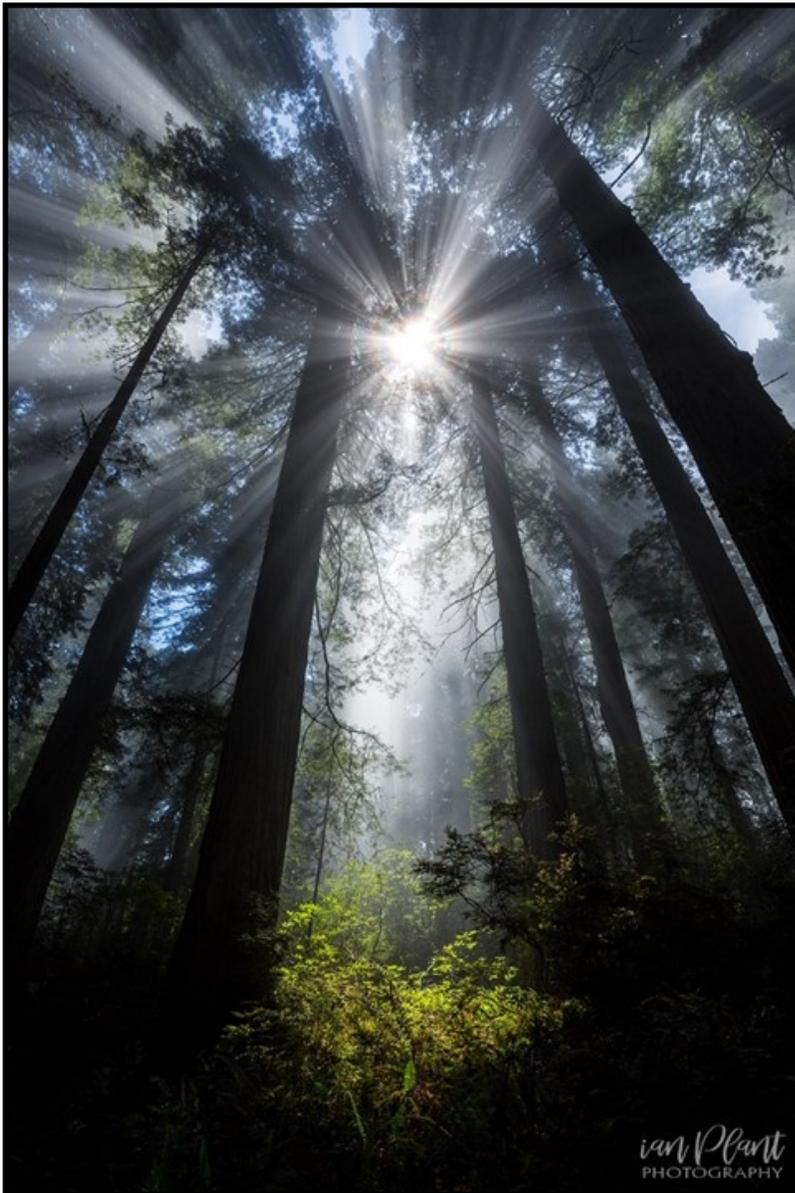
I photographed this gorgeous sunrise on the Atlantic Coast, using an incoming wave as my foreground to add visual interest to the composition. Cape Hatteras National Seashore, USA. Canon 5DII, Canon 17-40mm f/4 lens, ISO 200, f/14, 0.6 seconds.



Photographing Light as Your Subject . . . Continued

Sunbeams and scattered light

Known scientifically as crepuscular rays, and often called “godbeams”, sunbeams occur when sunlight passes through clouds or fog and is scattered. Sunbeams can occur in the sky, or wherever there is fog or mist to diffuse light, such as in a forest. Sunbeams can also form when light passes through dust or smoke. Sunbeams add an element of magic to an image, so always be on the lookout for these wonderful rays of light.



Sunlight passed through a thin layer of fog clinging to the treetops, creating a dizzying radial pattern of sunbeams. Redwoods National Park, USA. Canon 5DIII, Canon 16-35 f/4 lens, polarizer filter, ISO 100, f/11, 1/25 second

Photographing Light as Your Subject . . . Continued

Atmospheric events

Sunbeams aren't the only photogenic effect that results when light and water collide. Every outdoor photographer loves to photograph rainbows! A rainbow is a spectrum of light that forms when the sun shines onto droplets of moisture. Rainbows always form opposite the sun's position. If it is raining nearby and you can see the sun, then chances are you'll get a rainbow. Sometimes, a weaker secondary rainbow is seen outside the primary bow, if the primary bow is particularly bright; this second rainbow is a reflection of the first, and the two together are known as a "double rainbow." Because it is a reflection, the colors of a secondary rainbow are inverted relative to the primary bow.

A polarizer filter can help make a rainbow look more intense. A polarizer is designed to remove reflections, so when you spin your polarizer filter, you might see the rainbow disappear—this is not the result you want! Keep spinning, and the opposite will happen—the rainbow will pop out from its surroundings with a color intensity not seen by the naked eye. Experiment with the polarizer, turning the filter until you get the most intense result.



A rainbow forms over a group of king penguins right after a brief shower, Falkland Islands. Canon 5DSR, Canon 11-24mm f/4 lens, ISO 100, f/7.1, 1/100 second.

van Plant
PHOTOGRAPHY

Photographing Light as Your Subject . . . Continued

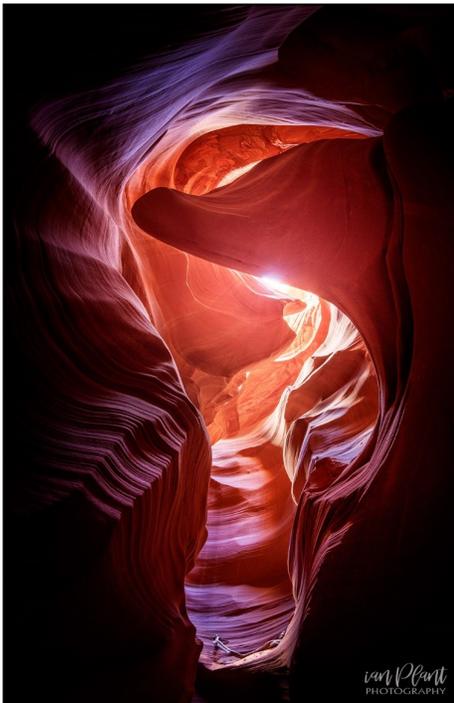
Shadows and light

The interplay of light and shadow can create interesting patterns and compositional shapes. A mix of light and shadows adds detail and texture to an image and can be used to create three-dimensional relief. I always keep an eye out for interesting shapes and color contrasts formed by shadows and light, especially early in the morning or late in the day.



Shapes that are sufficiently interesting can be used as the primary subject of a photograph. Here, the interaction of light and shadow defines a compositional shape—the s-curve created by the sunlit sand dune. Death Valley National Park, USA. Canon 5DII, Contax 35-70mm f/3.4 lens with Canon adapter, ISO 50, f/16, 1/15 second.

Reflected light



Reflected light is simply light cast by a reflection. When an object glows brightly enough, it will bounce that light onto other nearby objects. Reflected light can come from a variety of sources, including water, clouds, and the sky. Even rocks can create reflected light; for example, reflected light is what illuminates the dark interiors of deep sandstone canyons, giving them their famous glow. The effect is typically strongest during the middle of the day when the sun is high enough to illuminate rocks at the top of the canyon, which then bounce light onto the rocks in shadow below. This reflected light can often be very intense and colorful and can create patterns of color that can be used as compelling subjects of your photo compositions.

Light striking rocks at the top of this sandstone canyon is reflected deep into the shadows of the canyon, creating a colorful glow. I used the resulting patterns of color as the basis of my composition. Secret Canyon, USA. Canon 5DSR, Canon 8-15mm f/4 fisheye lens, ISO 400, f/11, 0.5 seconds.

Conclusion

Light is always a critical element of every photograph, but when conditions are right, the light itself can take center stage. Always be on the lookout for opportunities for photographing light as your subject.

How to Photograph Lightning

By Mark Wallace

Here are the 8 steps Mark recommends:

- Set your camera to Manual Mode.
- Set your shutter speed to 30 seconds.
- Select an aperture of f/10.
- Set the ISO to 100.
- Shoot in RAW format.
- Set your focus on manual mode, and focus just shy of infinity.
- Use a wide-angle lens.
- Put your camera on a tripod.

BONUS: Use a remote shutter release to trigger the camera.



Be SAFE!!!

by Ray
North Myrtle Beach 2016
ISO 125, f/8 @ 15 sec.

Summer Photography from Dawn to Dusk

By Dave Black



Summer days are longer, the light is stronger. No matter the hour, it's prime time to be outdoors taking pictures. The sunlight's intensity, direction and color change over the course of the day. Learn how to work with light, and its subtle color changes throughout the day, and you will enjoy photo-taking from dawn to dark.

Nikon DSLR at Peak Performance

For pointers on how to take the best photos no matter the time of day, we spoke with Nikon Ambassador Dave Black. His enviable acuity for reading and understanding the color of light is spot-on. A freelance photographer for more than 30 years, his work has appeared in *Sports Illustrated*, *Time*, *Newsweek* and other outlets. You have likely seen his lightpainting work—Black was among the first to gain global attention for the after dark art he creates using Nikon Speedlights and handheld spotlights.

A get-it-right in the camera proponent, his photography tips and tricks are both quality improvers and time savers. We take five favorite images from his archive and travel the world in a single day.

Sunrise on a Golden Coastline

The essence of an early morning coastline, with its “larger than life sun” and dreamy blur of soft ocean waves, is easily captured by Black. From the eastern side of the Florida Gold Coast, Black worked with the AF-S NIKKOR 24-70mm f/2.8G ED and his camera set on a tripod. “This spot is known for its golden light and wide open beaches, so it was a natural to play up warm tones. I also chose to bathe the scene in serenity by making the waves look calm and inviting.”

Summer Photography from Dawn to Dusk . . . Continued



“This spot is known for its golden light and wide open beaches.”

Photo Tip #1:

If you don't have ND filters with you, try using a circular polarizer; it can reduce exposure by as much as two stops. If you don't have any filters, shoot just before the sun emerges or wait until the sun is higher in the sky and be careful to meter from an area of the sky that isn't as bright as the sun. You can also compose with the sun cropped out of the shot.

With coloration an initial consideration, Black amped the in-camera temperature setting to 10,000 degrees Kelvin; this brought an even more overall golden cast. To get that smooth soft blur on a deep expanse of water, he picked a long exposure of 1/6 second with an f/22 depth of field. Black timed capture to position the sun just as it graced the horizon—yielding perspective play that makes the sun look immense.

Photo Tip #2:

Using the Manual White Balance (WB) Kelvin scale is a great way to create enhanced perception and mood in a picture. The Kelvin setting of 5000 is Daylight, which makes a white subject perfectly white. Kelvin numbers higher than 5000 make the image warmer, as if adding yellow-red tones to the image. Kelvin numbers below 5000 make the image cooler, as if adding blue tones. You can use Live View to preview color changes by simply viewing the camera's LCD screen while scrolling through the Kelvin scale.

“I set the lens to 24mm and added two filters: a 10-stop neutral density (ND) filter and a 3-stop soft graduated neutral density filter. Because I was shooting in the direction of the sun, the 10-stop neutral density filter helped dial-down or neutralize a powerful source as it began to illuminate a dark environment. Without a 10-stop filter I would have gotten an underexposed image with the sun being the dominant subject. Addition of the 3-stop graduated ND filter helped equalize the golds in the sun and the sand, bringing a more harmonious range of tones.”

Summer Photography from Dawn to Dusk . . . Continued

Peering Through Cool Morning Fog and Mist

Ever feel that it's a challenge to come up with a shot that's not been done to death—especially when framing popular subject matter and/or destinations? Black offers a suggestion: “go out empty.” Keep an open mind. By going out empty you are free to add your interpretation to a scene without being influenced by what others have created.

“I wanted to capture a different picture of Machu Picchu; so many images of that city look similar.”



The thick fog was providing variety, but its denseness enshrouded most of the detail. Black points out that while looking over the entire scene, he soon saw how his unique and useable photograph was lining up: a hiker was slowly approaching and would become a silhouette against the mist. Making the most of that dew, Black heightened the coolness of the fog by using Manual WB setting of 4000 degrees Kelvin. A 100 ISO was determined, with f/11 and shutter speed of 1/20 second.

Photo Tip #3:

When taking pictures throughout the day, try different White Balance settings. The in-camera Daylight setting might produce a very accurate representation of a scene, but the Cloudy setting might reproduce a shot that's closer to your creative vision. If you shoot in RAW (.NEF), you can always adjust to other tones or correct the WB setting in post.

Summer Photography from Dawn to Dusk . . . Continued

Rising Above it All—Casting a Shadow with Midday Light

Very bright light, strong shadows, lots of reflection bouncing from surfaces—hallmarks of midday conditions. Become aware of these influences and find ways to style them into your photography. Mother Nature’s high noon conditions gave a strong signature to this photo of a Mexican Vaquero. Black, having climbed to a higher elevation to gain perspective, handily framed this serendipitous shot. As it turns out, rising to photograph from a higher vantage often results in better colors and details. “I like the natural color harmony with matching tones and ample texture throughout,” he effuses. “The reflected as well as overhead light plays up the shine of the bridle and saddle. It was happenstance that a large white wall was adjacent—acting as a giant reflector and adding fill light.”



Photograph from above and shadows may play a role, as they do in this photograph.

When shooting at midday from the same level as your subject, you’re bound to notice regions within your frame that show an undesirable fall of light. Photograph from above and those shadows may instead play a role, as they do here. “The shadows become elements that make this image a stand-out.” Black set his White Balance to 7140K (Kelvin). He worked in Manual White Balance and Manual Exposure at ISO 200. The photo was captured using f/7.1 at 1/640 second.

Photo Tip #4:

The Kelvin scale might seem foreign at first, but through trial and error test shots a photographer’s visual memory begins to see that a warmer color (higher K numbers) or a cooler color (lower K numbers) can be influential in setting a mood for an image.

Summer Photography from Dawn to Dusk . . . Continued

A Sunset Texture Play with Water and Reflections

We move now to Yellowstone National Park in Montana for capture from the Nikon D800 and AF-S NIKKOR 28-300mm f/3.5-5.6G ED VR as placed on a tripod. Black was drawn to the variety of textures, tones, sloping horizon and color palette.

In general, Dave does very little post-processing, but notes that minor tweaking to exposure perfected this sunset moment.



Black likes to pair warm against cool—pink tones of a sunset against cool blues of water. Taken roughly 10 minutes after sunset, contrast and color were heightened by dialing a cooler 4000K to enhance blueness throughout while preserving pink tones. This capture finds fading light as it rims the curves of thermal pool edges. ISO 800 was selected and exposure 1/25 second. Being an expansive landscape view, a deep focal range of f/13 was chosen.

Into the Dark with Lightpainting

How do you make the most of prevailing conditions at night? Try placing the camera on a longer duration exposure and illuminating sections of your subject with manmade light: now you're Lightpainting! "Looking to create that unique photograph as always, I hunted for a point of view that offered something different," says Black. "Many viewers tell me that it looks like the sun is setting in the distance, but in fact that warm glow is coming from the city of Tucson 25 miles away." (see photo next page)

Summer Photography from Dawn to Dusk . . . Continued



A 3030K preserved the blues of a night sky but did not overpower the warmth painted in.

He created this image using the Nikon D800 and the AF-S NIKKOR 24-70mm f/2.8G ED. Settings were ISO 640 and f/6.3. Needing to walk a few paces away before capture commenced in order to Lightpaint the terrain, Black set the camera's self-timer to 20-seconds (by moving away he can 'carve out' landscape texture). A 3030K preserved the blues of a night sky but did not overpower the warmth painted in. An exposure duration of 30-seconds brought out details without showing star motion.

Photo Tip #5:

Shine your spotlight on your main subject (in this case the cactus) and bring it into focus using the camera's Autofocus (AF). Be certain to turn off the AF before pressing the shutter release button.

"Plan on taking lots of shots to perfect your settings. I took about 20 different captures for this one before I thought I had things dialed-in. Lightpainting, as with much [in] photography, can be a trial and error affair. "

Conclusion

Black urges every photographer to find his or her own special way of creating and capturing. "You can enjoy photography at any time of the day when armed with the knowledge and tools. Know how to recognize and make the most of prevailing conditions. A day of photography does not have to end at sunset."

RM