

Stockton Camera Club

The Shutter Tripper

January 2018
December Digital Images of the Month



Cactus

Class A Image of the Month - Rich Bullard

California Valley Quail
Class AA Image of the Month - Paul Chapman

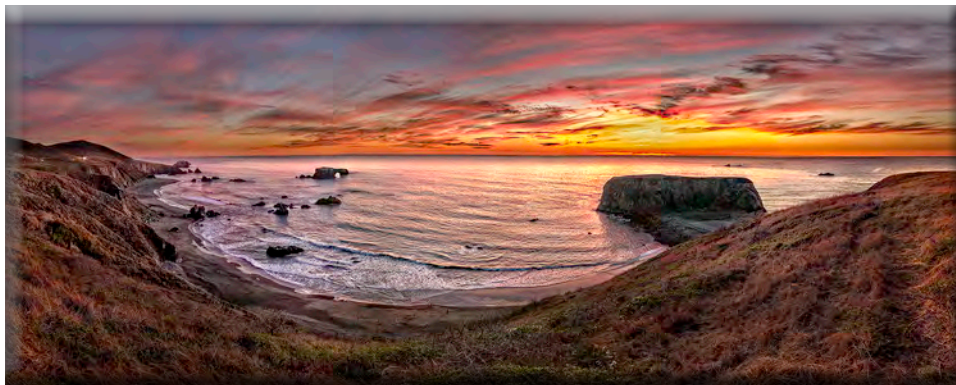


The Road Home
Class AAA Image of the Month - Susanne Nichols

December Print Images of the Month



Three Roses
Class A Print of the Month Rich Bullard



Highway 1 Vista at Arch Rock
Class AAA Print of the Month - Trey Steinhart

December 10's of the Month



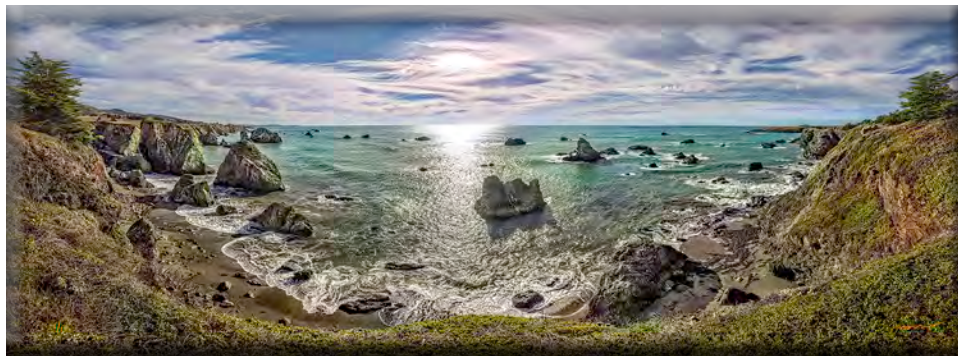
Grapes in a Crystal Ball
Joanne Sogsti



Endless Journey
Stan Sogsti



Blue Heron with Garter Snake
Heide Stover



Gleason Cove Yoga Rock
Trey Steinhart



Collecting Pollen
Dean Taylor



Amish Roadscape
Joanne Sogsti



Back Road in the Palouse
Sharon McLemore



Fall in Lodi
Stan Sogsti



Snow Goose Landing
Heide Stover

Pine Cones, Leaves and a Butterfly
Joanne Sogsti



Austin Creek
Trey Steinhart



2018 Canon Workshop Birds in Flight and Low (Blue) Light Photography

I have been working with Dave Henry, from Canon, for almost a year now to get a workshop together. We have set Sunday January 21st for the workshop at Canon's Solution's Center, 201 California St, San Francisco. We can carpool and meet, at Canon, at 12:00 noon. There will be separate two classes. The 1st will be on Birds in Flight, the 2nd will photographing in low light and sunset/cityscapes. We'll begin with a classroom session at noon, then shoot birds, return to the school for a classroom session on night photography and end with sunset/cityscape shooting. If we have bad weather, then the class may be canceled and any money refunded.

The cost of the Sunday class is \$99.00/person, I need a \$20 deposit and the reminder \$79 is to be paid at the class. This is a good deal for us because Canon usually charges the \$99 for one 3 hour class. For the price, we are getting 2, separate, 3 hour classes.

We are limited to 8 people. Please let me know if you are interested. If we can't get 8 people to sign-up, then I will open it up to other clubs.

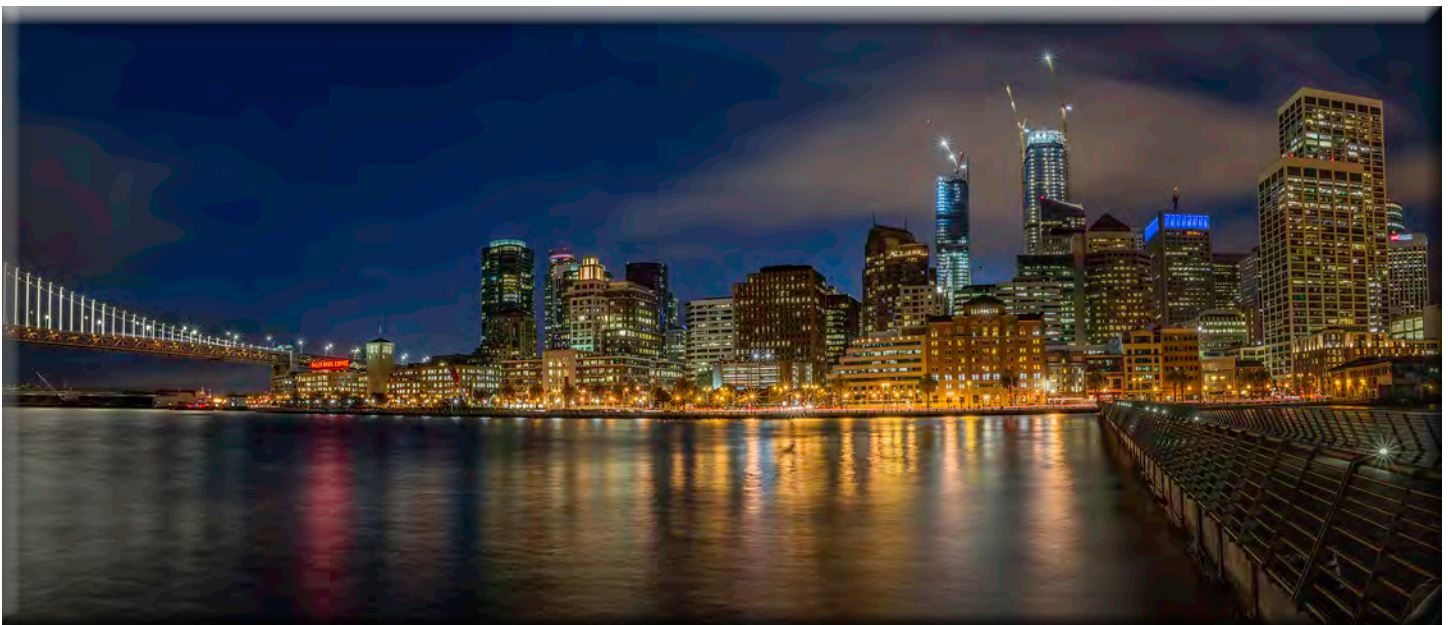
Remember, even though this is a Canon sponsored workshop, you don't have to be a Canon shooter to benefit from this.

Thanks,

Doug Ridgway

doug_flyfisher@yahoo.com

(209) 617-7050



December Meeting Notes

Heide opened the meeting and Paul introduced his friend Steve as a guest. Paul has Cameras and lens for sale and if interested please contact him at: uscgchappy@yahoo.com

Heide introduced the nominated Board Members and the club voted to approve it:

Heide - President, Dean-VP of Programs, Sharon-VP of Competition, Susanne-Treasurer, Em-Sec., Trey-Print Chairperson, Paul-Hospitality Chairperson, Mac-Refreshment Chairperson, Doug-Shutter Tripper and Web Master.

Heide stated she hoped other people would volunteer for these positions in 2018!

Doug announced that he has arranged for 2 classes back to back in S.F. at the Canon Center at 201 California St., San Francisco on January 21. It would start at noon with the first class about Bird Photography and moving objects and the second class about Low Light Photography.

The cost is \$99 for both classes and is a bargain as one class alone is usually \$99. You do Not to have to be a Canon shooter to attend. If interested contact Doug at: doug_flyfisher@yahoo.com

Sharon announced that if you want to enter your prints in the year end competition call her and make arrangements to drop them off at her house by Dec. 30. (209)401-0192). There was some discussion about sending a digital of the print but discuss it with her. As a reminder for the prints, you can enter 2 Black & Whites, and 2 in Color.

The deadline to let her know which digital images you want entered is Dec. 27. Let her know which month and the title of the ones you want entered. You can enter 2 Black & Whites 2 Special Subjects, and 2 Open. Her e-mail is: sfmsap@aol.com

Heide said the annual Banquet is set for January 18 at the Old Spaghetti Factory, 2702 March Ln. It will start at 6:00 PM. Feel free to bring items to raffle (in new condition) and dollar bills to use for buying tickets. Items don't have to be camera related.

Heide needs your payment for the dinner by Jan. 13. Make checks out to the Stockton Camera Club. Let her know your choice for the dinner and drinks and mail the checks to Heide Stover, 9222 Brainbridge Pl., Stockton, CA. 95209

Dean introduced Mickey McGuire as this month's judge. Mickey is the President of the Tracy Camera Club and a member of the SJVCCC. Mickey said that the Tracy Club started out with prints and now are doing mostly digital images. Anyone with a score of 10 is automatically entered in their year end competition. They are also making arrangements to show their Images at the club meeting on a 55" TV screen.

PRINT COMPETITION WINNERS

A – Three Roses by Richard Bullard

AA – NO ENTRIES

AAA – Highway 1 Vista at Arch Rock by Trey Steinhart

DIGITAL IMAGE COMPETITION WINNERS

A – Cactus by Richard Bullard

AA – California Mountain Quail by Paul Chapman

AAA – The Road Home by Susanne Nichols

Congratulations to all the winners!

The annual year end winners will be announced at the Banquet in Jan.

The next competition meeting will be in February and the special subject will be: NEON SIGNS.

Please let me know if there are any corrections or additions to the notes and Happy Holidays and New Year to all! Em

SCC Officers 2017

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President's Message

January 2018

By Heide Stover

I hope everyone had a great Christmas and wish you all a Happy New Year as well.

It is cold outside at night but not too bad during the day. I hope everyone is getting a chance to go out and do some photographing! Christmas lights and children are fun subjects.

For nature lovers there are lots of migrating birds around now. Put out some bird feeders and you can photograph birds while sitting in your own backyard! If you decorated indoors you can stay in your nice warm home and get indoor shots.

Our November judge had some good comments. I hope everyone has been listening to the judges all year and you have all learned and improved from the comments!

This month we get a break from competition and can enjoy the year end banquet. This event is a good one to get out to and have fun with the other members. Good way to get to know them.

We have a great group of people so it is nice to be able to mingle and learn more about each other.

I look forward to seeing you all at the banquet. Remember to get me your orders and checks by the 13th.

Until then, Happy Shooting!

Heide

A Big Thank You to Our Sponsors!



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2017 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Stockton Camera Club
November 2017 Competition Standings

This month's judge, Jan Lightfoot, of the Sierra Camera Club viewed 63 images with an average of 8.14. She awarded 15 tens. The following received print of the month honors.

Congratulations to all the winners!!!

Print of the Month Class A – The Loan Survivors - by Ron Wetherell

Print of the Month Class AA – Cheetah and Cub - by Christine Blue

Print of the Month Class AAA – Sun Play - by Susanne Nichols

Please check out the website, <http://www.stockton-cameraclub.com/home.html>

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Wayne Carlson	271	223	48	33	38	37	31	35	26	37	34	0
Richard Bullard	250	194	56	37	37	37	33	35	35	36	0	0
Ron Wetherell	167	157	10	0	10	0	35	20	27	38	37	0
Dawn LeAnn Bassnett	120	84	36	0	16	36	0	0	33	35	0	0
Lanny Brown	77	68	9	27	0	17	0	16	17	0	0	0
Monica Hoeft	34	34	0	0	0	0	0	0	0	0	34	0
Matt Lawson	27	18	9	0	0	27	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Christine Blue	259	204	55	37	37	38	39	36	35	37	0	0
Kris Borgen	253	199	54	37	38	37	34	36	37	34	0	0
Elizabeth Parrish	253	200	53	36	36	37	36	37	38	33	0	0
Paul Chapman	249	197	52	37	36	37	33	35	36	35	0	0
Sheldon McCormick	248	194	54	36	34	38	34	37	36	33	0	0
Gary Brown	244	190	54	35	37	36	31	37	35	33	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Doug Ridgway	300	241	59	37	40	39	35	37	39	37	36	0
Sharon McLemore	300	242	58	37	40	40	35	38	38	37	35	0
Dean Taylor	299	241	58	39	38	38	37	40	36	35	36	0
Ed Richter	298	241	57	38	40	38	35	38	37	36	36	0
Susanne Nichols	297	241	56	38	40	37	35	38	36	35	38	0
Heide Stover	292	235	57	39	39	38	33	37	37	36	33	0
Trey Steinhart	289	235	54	40	39	37	38	36	37	36	26	0
Em McLaren	286	234	52	34	33	39	36	37	37	36	34	0
Joanne Sogsti	263	207	56	39	37	38	36	36	39	38	0	0
Stan Sogsti	255	199	56	36	38	38	33	38	36	36	0	0

2018 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday January 18	Old Spaghetti Factory 2702 March Lane	2018 Annual Banquet - 6:00pm Contact Heide Stover h1stover@aol.com
Sunday January 21	Canon Solutions America 201 California St., San Francisco	Birds in Flight and Low Light Workshops 12:00 - 6:00pm
Sunday February 10	Ramada Inn 324 East Shaw, Fresno, CA	February SJVCC Meeting
Thursday February 15	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Neon/Lighted Signs
Sunday March 10	Ramada Inn 324 East Shaw, Fresno, CA	March SJVCC Meeting
Thursday March 15	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Arches
Thursday May 17	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Travel With PSA Rules
Thursday June 21	West Lane Bowling Alley Stockton	June General Meeting Prints only with no special subject
Thursday July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Flowers

500PX

12 Expert Tips For Photographing Cityscapes At Night

Published by [Jimmy McIntyre](#)

How To Create Stunning
Golden Hour and Night Cityscapes
by [Jimmy McIntyre](#)



It was the fifth time that we climbed this hill at 4 a.m.—the four previous mornings had failed to present us with a decent sunrise over the Hong Kong skyline. Tired, hungry, mosquito-bitten, we sat and waited once more, hoping for a sliver of color to pierce the clouds. We doubt we'd ever catch this elusive sunrise.



Yet, our faith and persistence were rewarded as the faintest orange glow began to creep through the clouds. We acted quickly to capture it. Ten minutes later, it had disappeared. Hours and days of waiting, and it was worth every bit of it. We watched the city below us slowly wake up.

And I was reminded how much I love shooting cityscapes. This was image I captured from that morning: There's nothing quite like the energy and buzz of a large city. We can capture such a diverse range of scenes and moods. Over the years, I've had the pleasure of shooting some of the finest cities in South America, the United States, Europe, and Asia.

Here are a few tips on shooting and processing cityscape images that I'd like to share with you.

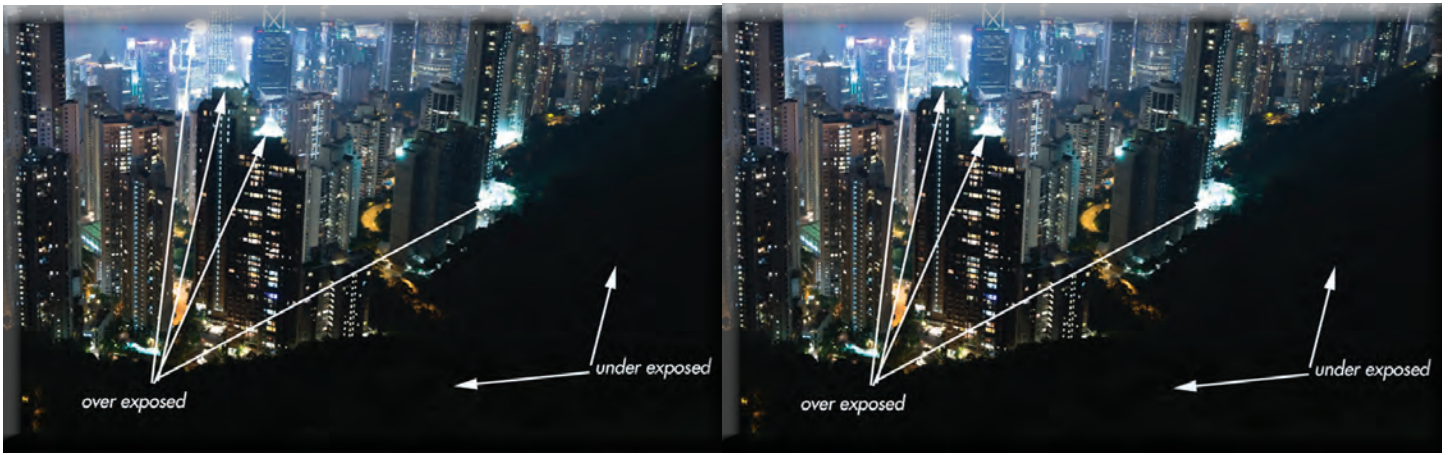
1. Shoot in Aperture Priority mode

As we advance as photographers, it is essential that we explore the various shooting modes our cameras offer. The two main modes for any photographer are Aperture Priority (AP) and Manual. Aperture Priority offers the easiest solution to your cityscape needs. Basically, we can control everything in-camera, apart from the shutter speed. The advantages of this over shooting in Auto are huge. For example, in lower light situations Auto mode will boost ISO significantly, while keeping the shutter speed low, leaving our images with masses of noise. But in AP, we can manually keep ISO low, maintain an optimum aperture, and extend our shutter speeds to compensate for the low light. All of this will equal a sharper, cleaner image.

2. Bracket exposures to overcome scenes of strong contrast

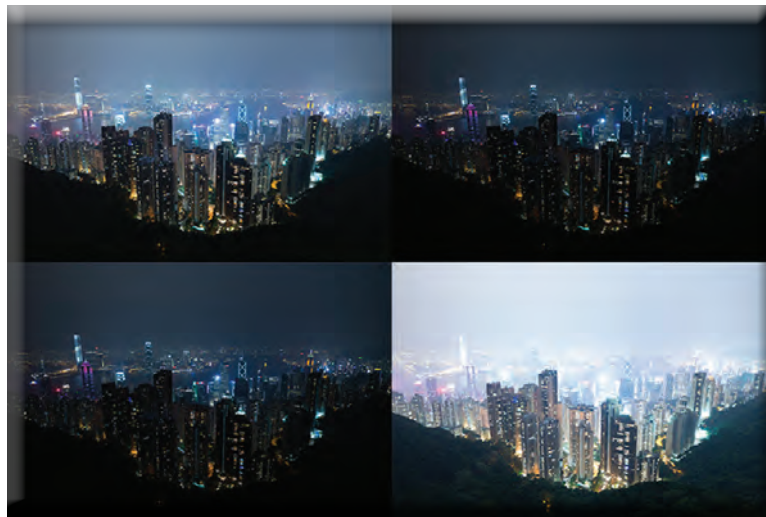
Cityscapes can have an extremely wide dynamic range of light due to artificial lighting, more so than landscapes. There's often a large difference between the brightest and darkest areas of our images. Our cameras aren't capable of capturing scenes of such high contrast.

In order to create a balanced image, it is sometimes necessary to take multiple exposures of the same scene. Otherwise, with a single exposure, you may end up with heavily under/over exposed areas. Taking multiple exposures is known as bracketing. If you're new to bracketing, type the name of your camera and 'Auto-Bracketing' in Google to check if your camera has an auto-bracketing capability (where the camera does it for you).



Close up of base exposure

4 bracketed exposures



Final image after blending exposures with luminosity masks



For this image, I took 7 different exposures, but I only chose to use 4. To create the sharpest, cleanest image, I highly recommend you blend the exposures using luminosity masks. See this link for a luminosity mask tutorial on exposure blending. You can also download my free luminosity mask actions.

The city lights in the base exposure were mostly over exposed, while the trees in the foreground were far too dark. I used two lower exposures to control the blown out lights. Note that the lights are still bright in the final image. It's important not to darken them too much, as they are an important element in any night cityscape that can add beautiful energy to your scene. Finally, I used the brighter exposure to bring some gentle details back into the foreground.

3. Manual focus is a must!

The improvement in speed and sharpness of auto-focus in most modern lenses is incredible. But, for those of us who can take our time and don't need to worry about capturing fast moving objects, manual focus is king. Manual focus will always produce consistently sharper images than auto-focus. And, when light begins to fade, auto-focus becomes significantly less effective. Beginners to photography often think that manual focus relies on looking through the viewfinder while focusing. While this is possible, it's extremely difficult if your point of focus is far away. Instead, switch to Live View and use the magnifying glass buttons to zoom into your area of focus. Then simply rotate the focus ring until you're happy. Here's a quick tutorial to show you how to fine tune image sharpness using Live View.

4. Capture and layer stunning Light Trails

Light trails add a wonderful dimension to your images. They're also very easy to capture and process.



First, shoot the scene as you would normally, trying to capture a sharp image, but without thinking about the car trails.

Next, we need to extend our shutter speed. This will allow us to capture long, sweeping light trails. We can do this by using a smaller aperture (creating a larger F value). Try to create a shutter speed of around 25-30 seconds.



The 6 light trail exposures used to create the above image

Now take as many shots as you wish, but time the shots well so that you capture as many light trails as possible. In the end, you may end up with a handful of ideal exposures.



[How To Add Car Light Trails In Photoshop](#)

Now we can layer the light trail exposures into our base exposure very easily in Photoshop. I created this video below to show you how—[press play and watch](#):

5. Shoot through glass

At some point, every cityscape photographer is going to be faced with the challenge of shooting through glass. Some of the best views come from tall buildings that have observatories surrounded by glass. Unfortunately, this glass is often dirty and also reflects interior light into our lens, causing flare and softening our images.

There are ways to overcome these challenges! First, to combat the interior light, you have to place the lens as close as possible to the glass, and then encase it in a dark fabric. You can buy specialist equipment for this, but on the image to the right I simply used a scarf. This should be enough protection from the interior lights.

To shoot without capturing the dirt on the glass, we need to employ one simple technique – use a larger aperture (smaller F number). You'll notice that if you have dirt on your lens, or sensor dust, a small aperture will often make this visible in your

images. But with a large aperture (small F number), the lens dirt will not be visible. This same principal applies to shooting through dirty glass. Try shooting at varying apertures until your image is free from dirt and sufficiently sharp. For the image below, the glass had small spots of dirt that became invisible at f/8
Shot through glass at the John Hancock Observatory in Chicago



6. Get to your shooting locations early

This should go without saying. Hoards of photographers jostle for the best spots so it's best to get there early. Arriving two hours early usually gets me the spot I was hoping for.



Photographers gather early for some Seattle cityscape shooting:



The shot without tourists:

7. Keep the air-con off

This may seem like a strange tip. If you're in a hot country, you may be inclined to ignore it. For the most part, you'll be fine. However, on occasion, if you've spent time in a nicely air-conditioned room and go out shooting, you may find your lens has fogged up. This happens when the cool lens comes into contact with hot, often humid, air. It can take a long time to finally rid the lens of the moisture.

POST-PROCESSING TIPS

We've already seen some post-processing tips, but let's look at a few more that could help to give your cityscapes something extra. Naturally, this is down to personal taste. Some may like to keep their images fairly natural, while others may push their post-processing a bit more.

1. Perspective correction & barrel distortion in Adobe Camera Raw

More than most styles of photography, cityscapes are littered with horizontal and vertical lines. How we choose to treat those lines can result in a very different feel. Sometimes perspective and barrel distortion can enhance the mood of an image, and sometimes they can negatively affect the scene. How you choose to render an image is entirely your preference, but knowing how to quickly and easily correct distortion is an essential skill.

We are going to look at Adobe Camera Raw for a quick, easy and effective way to correct our images. This process could also be done in Lightroom.



Here's the 'Before' image, with noticeable perspective distortion and some barrel distortion:



Here's the same image with the distortions corrected:

Here's how to do it in ACR:

First, drag your RAW files into Photoshop. ACR should open automatically. The great thing about ACR is that if you have multiple exposures you can choose the Select All button in the top left, and any change you make will be equally applied to all exposures.

This is a visual demonstration of the steps needed. See the numbered text below to follow the steps.



Steps to correct distortion:

1. Select the Lens Corrections tab.
2. Go to Manual
3. Select Show Grid so that you have a way of measuring the straightness of your buildings.
4. Try each of the options to see which gets the best result. On this image I used A, which stands for Auto.
5. This will do a great job correcting most of the perspective distortion, but you may need to change a couple of sliders to complete the job. Next, I increased the Distortion slider to 12 to remove much of the barrel distortion.
6. Then I changed Vertical to 4 which made the buildings nicely straight.

And that's it! Remember to press Sync Results to make sure the change is applied to all exposures.



2. Desaturate and add a blue tone to create a futuristic mood

Most photographers are aware that certain color combinations complement each other. There are even charts on the internet that can show you which colors play well with other colors. One thing I enjoy is creating a futuristic feel when I capture modern-looking cities.

I almost entirely desaturate an image with a standard Hue/Saturation layer (1 in image), and then add a blue Photo Filter (2), or enhance blues through a Color Balance layer (3).



Futuristic City of Busan, South Korea



City lights

3. Combine golden hour with city lights

This is a technique I personally love. We can very easily blend the city lights from a night scene into a golden hour scene, giving the image more depth. Below, you can see the 2 images we'll be blending. The night time exposure was shot 45 minutes after the golden hour image. The golden hour image is a combination of two long exposures blended using luminosity masks. Below the images, you'll see a video showing you how to do this.

Hint: We've already seen this blending process!



Golden Hour Scene



The final blended result



[Digital Blending Video tutorial:](#)

Note: These final 3 points are moving further away from pure digital photography.



4. Blend like crazy!

Depending on how creative you want to be, you can take the blending process to a whole new level, like in the stunning image below from [Beboy Photographies](#). With a base exposure, he then blended in the long exposure sky, a separate exposure for the sun, another exposure for the city lights, and many exposures for the light trails. All of these exposures are from the same scene shot in the space of about an hour.



5. Create a reflection

Fake reflections are much like Justin Bieber, you either love them or you hate them.

Creating a reflection is a fairly easy process. You need an image with a cityscape in the background that has a flat border underneath it. You don't need water in the foreground. Here is an easy tutorial for [creating fake reflections in Photoshop](#).

This list barely touches the surface of night time and golden hour cityscape photography. The shooting and processing possibilities are huge, limited only by our imaginations and knowledge. Hopefully, you've learned something useful here that you can apply out in the field or in post-processing.

Please feel free to [upload](#) and [share](#) a link to your Cityscape shots on 500px in the comments box below for us to check out.

Jimmy McIntyre is a travel photographer and educator. His photos have been published in local and national magazines, including the BBC. His online courses on digital blending and post-processing can be found in his official website. In this tutorial, Jimmy shares his expert tips on photographing cityscapes at night and during golden hour.