

Stockton Camera Club

The Shutter Tripper

January 2020

December Images of the Month



Magic Swiss Army Knife
Digital Image of the Month - Trey Steinhart



Pfeiffer State Park Sun Portal
Print of the Month - Darrell O'Sullivan

December's 10's



Impending Storm - The Point Reyes
Joanne Sogsti



A Pepper Smile
Wayne Carlson



Crane Thinking
Em McLaren



Mohave Point Abyss
Trey Steinhart



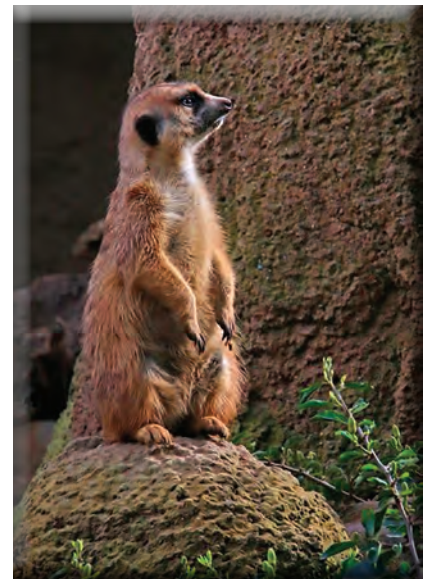
A Drop in the Bucket
Trey Steinhart



Breaking Waves
Wayne Carlson



Eiffel Tower at Night
Sharon McLemore



Meer Cat Sentry
Joanne Sogsti



Milky Way Reflection
Darrell O'Sullivan



Landing Sandhill Crane
Heide Stover



May I, Please?
Em McLaren



Assortment of Tools
Sharon McLemore



Blacksmith at Work
Joanne Sogsti



Ropes, a Ropers Tool of Choice
Heide Stover



MOMA in Abstract
Em McLaren

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President's Message

January 2020

By Heide Stover

This year went by so fast. We only have one competition month left.

The nominating committee is at work to make sure we have people for all the board positions. If you are interested in a position please let us know.

See you at the December meeting.

See you all there and Happy Shooting!

A Big Thank You to Our Sponsors!



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2020 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
Tuesday January 7	San Joquin River NWR Beckwidth Rd. Viewing Platform	Photography Opportunity
January 16	Wayne Carlson's Home	Annual Banquet
Thursday February 20	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Motion/Movement
Thursday March 19	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Sequence of 3
April	TBA	April Workshop/Photo Opportunity
Thursday May 21	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Urban/Cityscapes
Thursday June 18	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Reflections

Meeting Notes December 2019

Heide opened the meeting. Chris introduced a new guest, Steve Perry. He has been doing photography for a most of his life and Tim Ulmer referred him to the club.

1. Heide announced the members who won awards from the SJVCCC. The Stockton Camera Club was in 3rd place for the highest points out of 10 clubs. Heide also announced individual winners for awards. Congratulations to Heide, Sharon, Dean and Wayne who all won multiple awards!

2. Doug's photo workshop went very well at the San Joaquin River National Wildlife Refuge. He was able to let club members into areas not open to the public. He will be doing another workshop at the same place on January 7th. The group size is limited so let him know as soon as possible if you want to go. (209) 617-7050.

3. The members voted and approved the board members for 2020:

President.: Heide Stover
VP Competition: Wayne Carlson
VP Programs: Dean Taylor
Secretary: Em McLaren
Treasurer: Sharon McLemore
Print Chairman: Trey Steinhart
Web Master: Janelle DeRuosi
Shutter Tripper: Doug Ridgway
Refreshments: Sheldon McCormick
Hospitality: Chris DeRoos

4. A reminder that the Camera Club Banquet will be held at Wayne's house on Thursday January 16 at 6:00. Please RSVP with Heide so they can plan on how many will be able to attend. The cost is \$20/person. h1stover@aol.com

Dean introduced Andy Tolsma as the judge for this month. Andy is from the Merced Camera Club, and also a member of SJVCCC. He is a great, long time photographer.

COMPETITION WINNER FOR PRINTS:
"Fifer State Park Sun Portal" by Darrell O'Sullivan

COMPETITION WINNER FOR DIGITAL:
"Magic Swiss Army Knife" by Trey Steinhart

Congratulations to the winners!

There is no competition meeting in January. The next competition meeting will be in February and the Special Subject for that month will be: MOTION/MOVEMENT.

Please let me know if there are any corrections or additions to the notes. I hope everyone has a Joyful Holiday and a very Happy and Healthy New Year! em

Stockton Camera Club
November, 2019 Competition Standings
Congratulations to all the winners!!!

PRINT OF THE MONTH WINNER -“Horse Coming Out of Wave” by Heide Stover

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
Darrell OSullivan	171	156	15	0	0	0	37	28	31	37	38	0
Ron Wetherell	149	131	18	20	10	0	27	17	36	0	39	0
Joan Erreca	89	71	18	0	0	23	0	0	31	35	0	0
Lanny Brown	51	51	0	0	0	0	0	23	28	0	0	0
Susanne Nichols	39	39	0	0	0	0	39	0	0	0	0	0
Charlene Martin	36	27	9	0	36	0	0	0	0	0	0	0
Brenda DeRoos	32	24	8	0	0	32	0	0	0	0	0	0
Adrian Ferreya	22	22	0	0	0	0	22	0	0	0	0	0
Ed Richter	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Trey Steinhart	296	240	56	38	39	35	35	39	33	38	39	0
Christine Blue	288	232	56	0	38	37	62	36	42	36	37	0
Doug Ridgway	286	236	50	38	36	34	35	29	41	34	39	0
Sheldon McCormick	266	215	51	37	36	34	25	36	29	35	34	0
Elizabeth Parrish	192	150	42	38	30	27	0	35	28	34	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Joanne Sogsti	301	245	56	40	34	38	40	37	33	39	40	0
Dean Taylor	300	241	59	36	40	38	36	38	35	38	39	0
Heide Stover	299	245	54	39	37	37	36	39	34	38	39	0
Sharon McLemore	294	237	57	38	37	39	34	37	34	36	39	0
Em McLaren	287	233	54	36	33	37	36	37	33	38	37	0
Wayne Carlson	284	230	54	39	35	36	33	37	32	35	37	0

2020 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.

The Benefit of Photography with Friends
Don't call them "snapshots." Thoughtfully composing a landscape image with a travel companion in the frame can yield memorable results.

Text & Photography By Brian Matiash

I suspect that many of you reading this article will be able to relate to the sentiment of preferring solitude when you're out shooting. I don't know why, but any inclination to socialize or be around other people when I'm out with my camera in nature vaporizes into thin air. It's something that I constantly tell myself that I can't be bothered with.

However, that notion seemed to waver a bit recently as I browsed through my Lightroom catalog. I saw a series of photos taken in different parts of the world with one of my closest buds, Colby Brown, and a wave of nostalgia hit me.

Perhaps it is because I've long equated photos of people in my compositions as "snapshots," which, in and of itself, is a wholly reductive way of thinking—as if there's anything inherently wrong with snapshots. But what I found as I browsed through this collection of photos is that I managed to fuse the very same compositional and technical steps that I would with a "typical" landscape shot within these candid portraits.

In other words, these are photos that I am truly happy with in terms of composition and technical application. It also made me appreciate how special it is to be able to travel with a close friend, a spouse or family member and to be able to creatively incorporate them into your photos.

In virtually every case, my goal has been to capture the person—Colby, in this case—as candidly as possible. I am not a portrait photographer, nor would I ever claim to be one. I don't enjoy directing people to pose certain ways. In fact, I don't enjoy communicating at all while I'm shooting. On top of that, most of these photos were taken while waiting for Colby to, you know, get out of my shot. So, rather than burn the time, I figured it'd be worthwhile to find creative ways to incorporate him.

In virtually every instance, I've been that much happier with the decision. So the next time you're out shooting with a friend or family member, consider whether you can find creative ways to include them in your shot. I suspect the memories of those photos will pay back with dividends as the years go by.

See more of Brian Matiash's work at learn.matiash.com.



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When It Dawned on Me, Part 1: Sunrise

From wildlife to landscapes to seascapes and more, subjects shot in great light make better images
Text & Photography by Russ Burden



Without light, a digital file can't be etched onto your sensor and media card. Simply stated, light is essential to create a photograph. The word photography is composed of two parts: PHOTO = light and GRAPHY = to write. Light is the essential ingredient that provides an avenue for the image to eventually be driven onto your computer.

That being said, light constantly changes and comes in all different qualities. To produce a good photo, a photographer needs good light. During each photo safari, workshop or tour that I run, I always state, "It's All About The Light." I profess I'd rather shoot a mundane subject in great light than an awe-inspiring one in flat, gray light. To bring your photography to the next level, learn how to read light and know how to augment it and exploit it to its fullest when bestowed.

My favorite times of day to make photos are sunrise and sunset. The light is warm, the angle is low, it bathes the subject in golden tones and it triggers the beginning of a new day or brings a spectacular close to an already good one. Be it the howl of a coyote or the lyric of a perched meadowlark, the multi-sensory experience of sight and sound during these two times is glorious. Morning imparts a pre-dawn glow that awakens each new day and bathes it in hues of red and orange. The same happens at sunset with the exception that dusk supplies a slightly different color and sharpness. With the sun just above an eastern or western horizon, it hugs all it touches in fiery hues. The visible world is caressed by long shadows, shapes and textures. Both are magical times of the day.

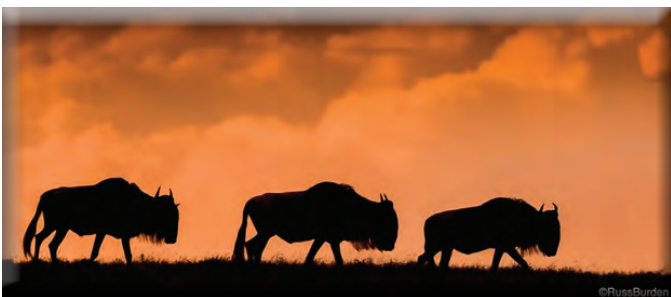
As difficult as 4 a.m. wake up calls can be, what inspires me to crawl out of bed to capture sunrise light is the exhilaration I know I'll soon experience. My adrenaline starts to pump as I anticipate the magnificence of dawn's first light. My internal smile becomes external. I feel incredibly alive and thankful to be a photographer.



Upon arriving at my destination, both my excitement and anticipation attain yet a higher level. I double-check all settings to make sure I'm ready to set a minus compensation to avoid blowing out the red channel, I have the proper ISO dialed in, I'm in Aperture Priority as this is the method I prefer, I have plenty of room on my card and my batteries have a sufficient charge. I run through my trigger words to remind me to shoot verticals as well as horizontals, look for details and look at the scene with both telephoto and wide-angle eyes. In essence, I "Exhaust All Possibilities," another one of my tag lines. As excited as I get, I remind myself to not make hasty errors.

The warm tones and long shadows of sunrise don't last long. If mistakes are made, there's no way to recreate what just occurred. The sun rises higher in the sky and as a result, shadows are shorter and the light is cooler. Even returning the next day, the same light

won't be reproduced in that each sunrise is unique unto itself. Variables that influence every sunrise are moisture in the air, thick clouds, thin clouds, pollution, haze, smoke, storms, etc.



Before the sun ascends above the horizon, extremely dramatic skies may await the prepared photographer. Be it a clear sunrise that produces a glowing red horizon or one with high thin clouds that ignite the sky in a blaze of color, dawn is a great time to make photographs. Approximately 15 minutes prior to the scheduled sunrise is when the magic begins to happen.

The exact location where the sun rises, the horizon begins to glow. At peak time, a band of red appears. It gradually flows into a band of orange and then yellow. This tapers off to more of a white, which transitions into light blue. Higher in the sky, the blue grows

progressively darker. From very warm to very cool, a dramatic backdrop unfolds. What causes this color transition to occur, especially the warm tones close to the horizon, is that wavelengths from the blue spectrum are absorbed by the air and scattered. This allows the warmer colors of red, orange and yellow to pass through. The blues and violets are filtered out; therefore, the low horizon is caressed in more appealing hues. From wildlife to landscapes to seascapes and more, subjects shot in sweet light make better images.

On mornings when puffy cumulus clouds hover in the eastern sky, dramatic color is likely to occur if the sky below the horizon is clear. Their undersides reflect the warm tones of the rising sun. If you're lucky, they'll turn shades of pink, red, orange and yellow. Most foreground material will be in silhouette, so look for subject matter with great shape and form. Winter trees, characteristic rock monoliths, people on hillsides and skylined wildlife all make potentially great subjects.

Base your meter reading on the sky. This will turn the silhouette black. Make a bracketed series of exposures and create an HDR photograph if you want to show detail in the darker areas. Color and drama in the sky are important to make the photograph work. The more saturated it becomes, the stronger the image. I'd rather make my choice as to which version I prefer when viewing it on my monitor as opposed to wishing I had shot a bracketed series on location.



When the peak colors of dawn dissipate, you'll have a few minutes before the sun crests the horizon. During this time, look for subjects that are illuminated by warm bounce light. At the moment the sun crests the horizon, make some exposures using an aperture of $f/22$ to create a sunstar effect. Once the sun is fully visible, look for side-lit landscapes. It's best to have a side-lit landscape subject 90 degrees from the sun because it creates maximum polarization in the sky. This provides a deeper saturation of the blues. Be careful to not over-polarize since you don't want to wind up with a false look to the intensity of the blue.

Side-lit landscapes reveal more intense shapes, forms and textures. Patterns and design elements are dramatized as warm light rakes across every item it paints. Shadows and highlights produce areas of intrigue attainable only when the sun is at the horizon. It's the low angle of the sun that produces the textures and warm light effects. In the summer, the sun rises quickly so you have to work fast. Fall and spring allow you additional time. Winter sunrises provide the longest sweet light as the sun tracks the horizon rather than shoots straight up.

Be sure to read next week's Tip of the Week to gain insight into mid-day and overcast light.

Visit www.russburdenphotography.com for information about his nature photography tours and safari to Tanzania.

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When It Dawned on Me, Part 2: Midday

You don't need to put your camera away during challenging midday light
Text & Photography by Russ Burden



Last week, I covered some [tips on capturing great images](#) as the sun rises. This week, we'll take a look at shooting during challenging midday light.

From dawn to dusk, the light constantly changes. During mid-morning to mid-afternoon, the changes are less obvious and happen more slowly. The most dramatic ones occur early and late in the day. These periods are referred to as sweet light hours in that most subjects look their best with the flattering light emitted at these times. The window of time with which they last is short. The half hour after sunrise and the half hour before sunset are the optimum periods, but that doesn't mean you have to put your camera away during the late morning and afternoon hours.



Midday Blues

As the sun ascends in its trek to reach the western horizon, the photographic focus is shifted to small details or subjects that can be lit with auxiliary light. Work with reflectors, fill flash or in the shade. This allows the motivated photographer to still obtain decent shots of smaller subjects. Large-scale environmental images, in addition to large wildlife subjects, lack drama and impact in midday light.

Mid-morning to mid-afternoon brings out the harshest light of the day. Shadows fall directly underneath everything, which results in subjects having contrasty light. Distracting shadows and bright highlights become prominent. The light of midday is white and cool. The clearer the sky, the more this holds true. But light can be modified if you focus on small subjects.

This is the time to work on macro subjects or those that reside in the shade. My favorite way to augment light is with flash. I get in close with a powerful flash so I can dial it up to override the sun. In other words, my flash becomes the main light. Contrasty shadows are erased because the flash lights up the dark shadow areas that create the contrast. Close-ups of flowers, insects, rock patterns and small animals that are approachable make wonderful subjects if you're willing to learn how to use flash.



Another tool to use is a reflector, but it often requires an assistant to aim it just right. The idea is to reflect the sun into the shadow areas of the miniature scene to fill in the dark black holes of contrast. They come in white, silver and gold. Each one creates its unique look and color. Silver is the brightest followed by gold and then white. Obviously, the gold imparts a warmer tone to the light.

If reflectors aren't your thing, it's possible you may get excited about a diffuser. It's placed in between the light from the sun and the subject. The result is much softer illumination, similar to a bright overcast day. Again, it's best to work with an assistant.

If you're a wildlife photographer, bright overcast conditions during the late morning and afternoon hours are welcomed. The light is softened, which allows images to be made the entire day. The same effect occurs if a cumulus cloud passes in front of the sun. Therefore, if the sky has many puffy white clouds and an animal decides to do something dramatic during the time a cloud softens the sun, it works.



Just be cognizant of the light behind the subject as it can be very bright depending on the size of the cloud. If this is the case, compose the image by excluding the bright areas. Summer is the hardest season to deal with because the sun is directly overhead. Winter works better due to the fact that the sun tracks lower in the sky.

The grand landscape isn't a good subject in midday light, but if you work the intimate details or use the tools I mentioned above to soften the contrast, it's possible to walk away with some great images. One of my favorite subjects to photograph is bark patterns of trees that have character. I work the shadow side of the tree or use a diffuser and it's as if I have an overcast day. Set the white balance to cloudy or shade to warm up the tones, and you'll be surprised with how many winners you can take home.

Stay tuned for next week's tip to learn about the virtues of sunset light.

Visit www.russburdenphotography.com for information about his nature photography tours and safari to Tanzania.

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When It Dawned on Me, Part 3: Sunset

In the final part of this three-part series, learn how to make great images during sunset
Text & Photography by Russ Burden



Many of the principles I mentioned in [Part 1](#) of this 3-part series that relate to sunrise hold true for sunset photography. What's different between the two is threefold: the color temperature of sunset is slightly different in hue, the subject matter tends to be different and there will be more people with which to contend.

Both sunset and sunrise produce warm tones. Depending upon the atmospheric conditions, colors can range from yellow to orange to red. If the western skies contain pollution, smoke or haze, the color leans toward red and orange. If the skies are clear, degrees of yellow prevail.

Summer months usually mean late-afternoon thunderstorms. Hot air rises and produces upper air disturbances. This results in cloud-covered sunsets. Yet, it's this same production of clouds that can turn a sunset into one to behold. Clearing storms mean dramatic skies. Holes may open that allow the sun to create unique lighting situations. The underside of clouds above the horizon may ignite in fiery reds. Occasionally, serendipity may bless you with a rainbow.



Good winter sunsets materialize more frequently than in summer. Additionally, the color lasts longer. In winter, the sun skims across the horizon whereas in summer, its path is more vertical. This translates to prolonged periods of warmth in tone. The slower descent allows more time for the clouds above the horizon to reflect the sun's color from below.

Sunset is a great time for wildlife photography. When front lit, animals take on golden color with soft light. When backlit, they glow and make dramatic silhouettes. In harmony with great lighting potential, it's this time of day when animals tend to become more active. They exit the shade from where they've bedded down and begin their quest for dinner. Shy away from photographing animals while they have their heads down. Wait for a momentary pause when they pick them up and look more alert.



Sunset, as well as sunrise, is a great time to photograph landscapes, seascapes and other scenics. What was front-lit at sunrise will now be in silhouette. Photographing the same subject at both times of the day is fun to do. It makes for wonderful wall hangings and works well in photo presentations. As with sunrise, side-lit subjects reveal shape, form and texture. As gorgeous as sunsets are, sunrises are more photographer-friendly because there are fewer people out and about. This translates to keeping a scene more natural.



Don't be adverse to including the actual sun in your image, but if you do, there are factors to take into account. The key ones are obtaining the proper exposure, controlling the contrast and being cognizant of how the atmosphere diffuses the sun. As a safety measure, never look at the sun through your viewfinder as eye damage may occur. Looking through the viewfinder doesn't diminish the damaging effect of staring into the sun. The longer the lens, the greater the risk.

Metering a scene with the sun included will net an underexposed image. The meter will be tricked by its brightness. The resulting image may be too dark. To obtain a correct exposure, take a meter reading off the sky area to the left or right of the sun. Lock in the reading, recompose the shot and still make a bracketed series to ensure one of the exposures is the best and so you can combine them in HDR software.

Once the sun drops below the horizon, the shooting day isn't over. For the half-hour period after sunset, the sky has the potential to take on a radiant glow. As with dawn light before sunrise, dusk can oftentimes be more dramatic than the sunset itself. Look for silhouettes with interesting outlines to juxtapose against the sky.

Atmospherics play a big role in determining the success of the photograph. Crystal-clear days provide the greatest challenge. Even at the horizon, the sun can be extremely bright. This causes problems with flare and contrast. On days when no horizon haze diffuses the sun, it becomes impossible to shoot even before the sun reveals half of itself.

Thin layers of pollution, haze or moisture bestow the photographer with the greatest opportunity to achieve the best results shooting into the sun. Contingent upon what constitutes the diffusion, a glowing ball of red or orange may await the lucky photographer. Finding an arresting silhouette will enhance the composition. Obtaining proper exposure with a diffused sun is easier because the atmosphere provides a natural barrier to tame its brightness. Even so, I still recommend bracketing.

As wonderful as it is to learn all the above information, a major player in determining good sunrise and sunset pictures is Mother Nature. One may have all the mandatory equipment, the right gear, proper filters and the know-how with which to produce the image, but if gray clouds wreak havoc, it's best to wait until tomorrow. Sometimes it's best to wait until the next trip and sometimes that isn't even a guarantee. Going to magnificent locations doesn't guarantee magnificent shots. But being there at sunset sure enhances the opportunity.

Be sure to check out the two previous week's tips for info on [sunrise](#) light and how to come back home with winning images in [midday](#).

Visit www.russburdenphotography.com for information about his nature photography tours and safari to Tanzania.