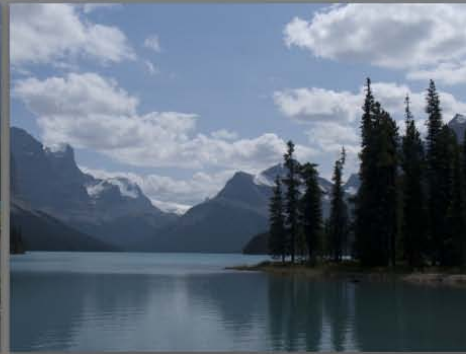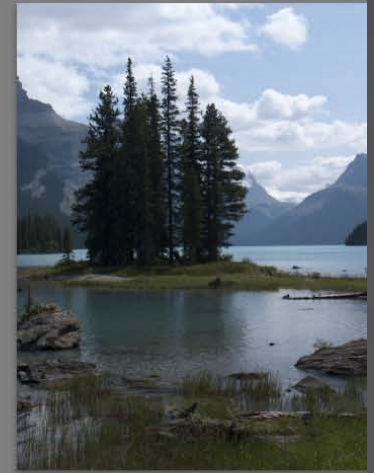# Landscape and Beyond

November 2010
By
E Colby Munger

www.ColbyMunger.com

Shooting a Beautiful Subject

- Try to shoot it from all angles
- Pick the best later

Pick of the Group

From a Single Spot

- Look in all directions
- For shooting classic scenes wait for clouds, light and reflections

Pro Secret – Only Show Your Best
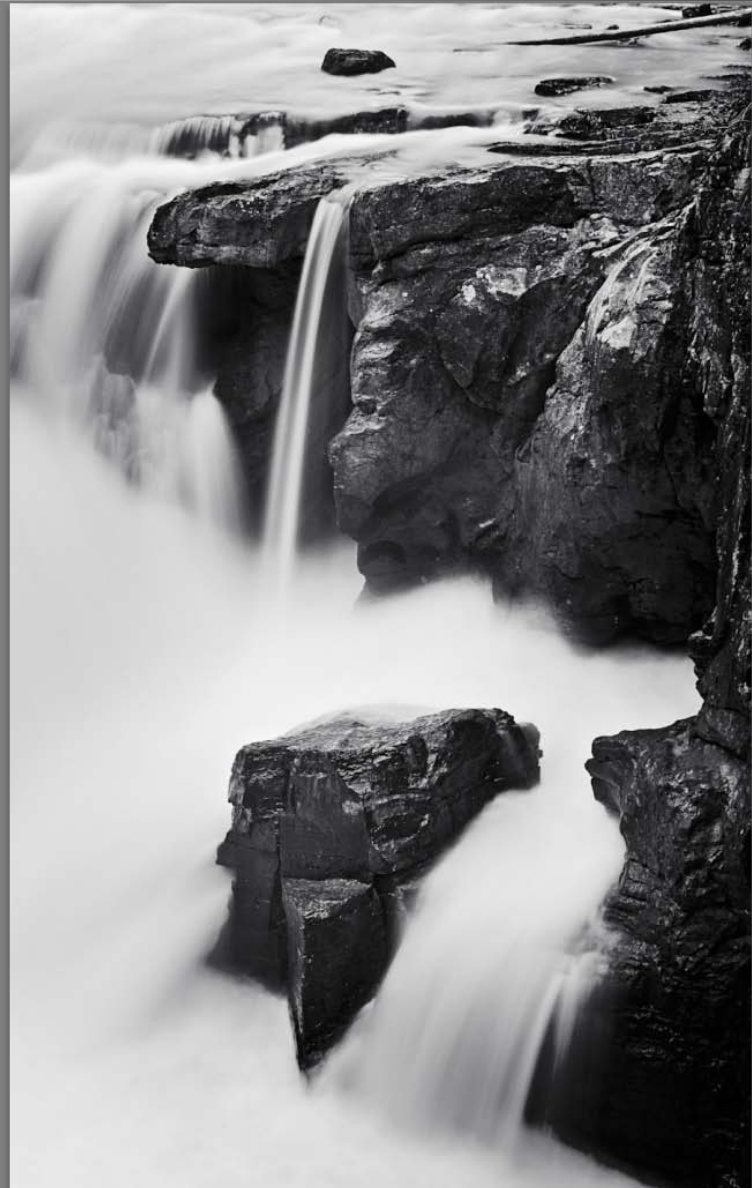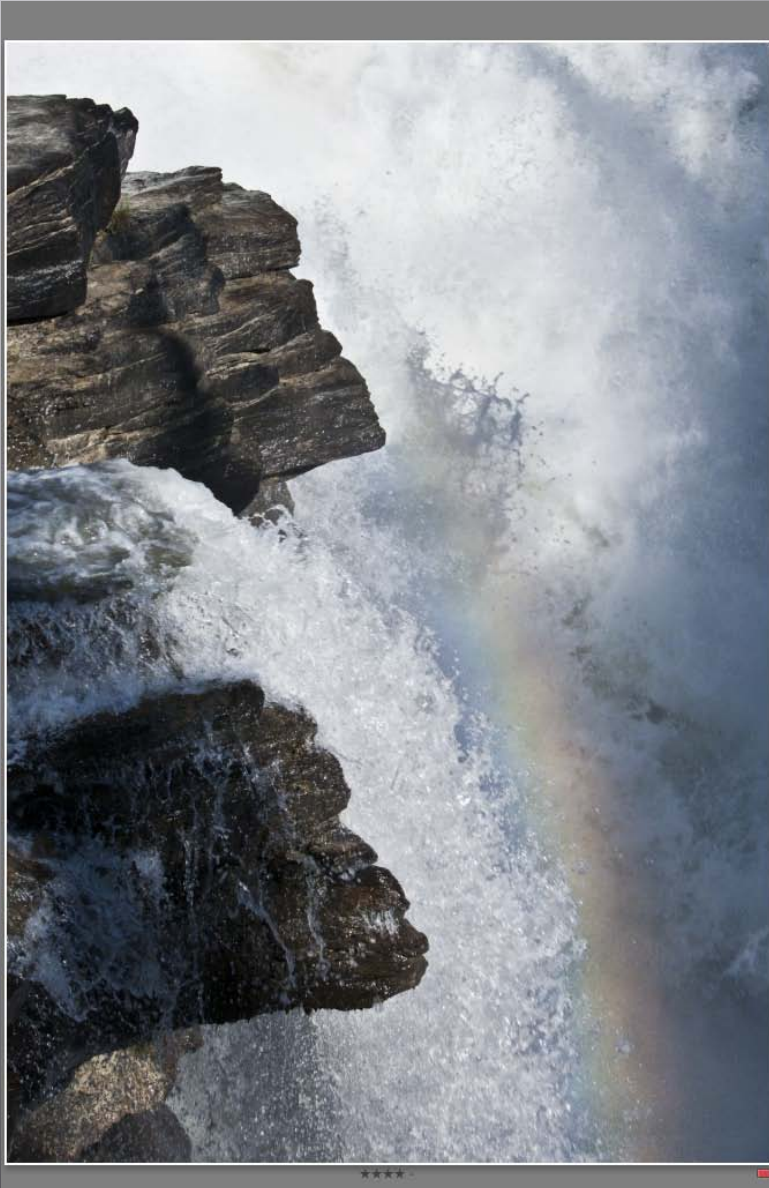
Preparation and Luck

- Cased the Park for one day for best spots
- Explored Galleries in Jackson Hole
- Heard forecast for storms
- Returned to Snake River Overlook
- Took picture after waiting 4 hours for perfect sky
- Disclosure – Was reading a book in RV ten yards away – not suffering

Shoot different Compositions

Different Intent – Different Results

The Same View

- Can you find the peak in the left picture?
- Different eye, different focal length

Partial Abstract

Some context can help make the scene

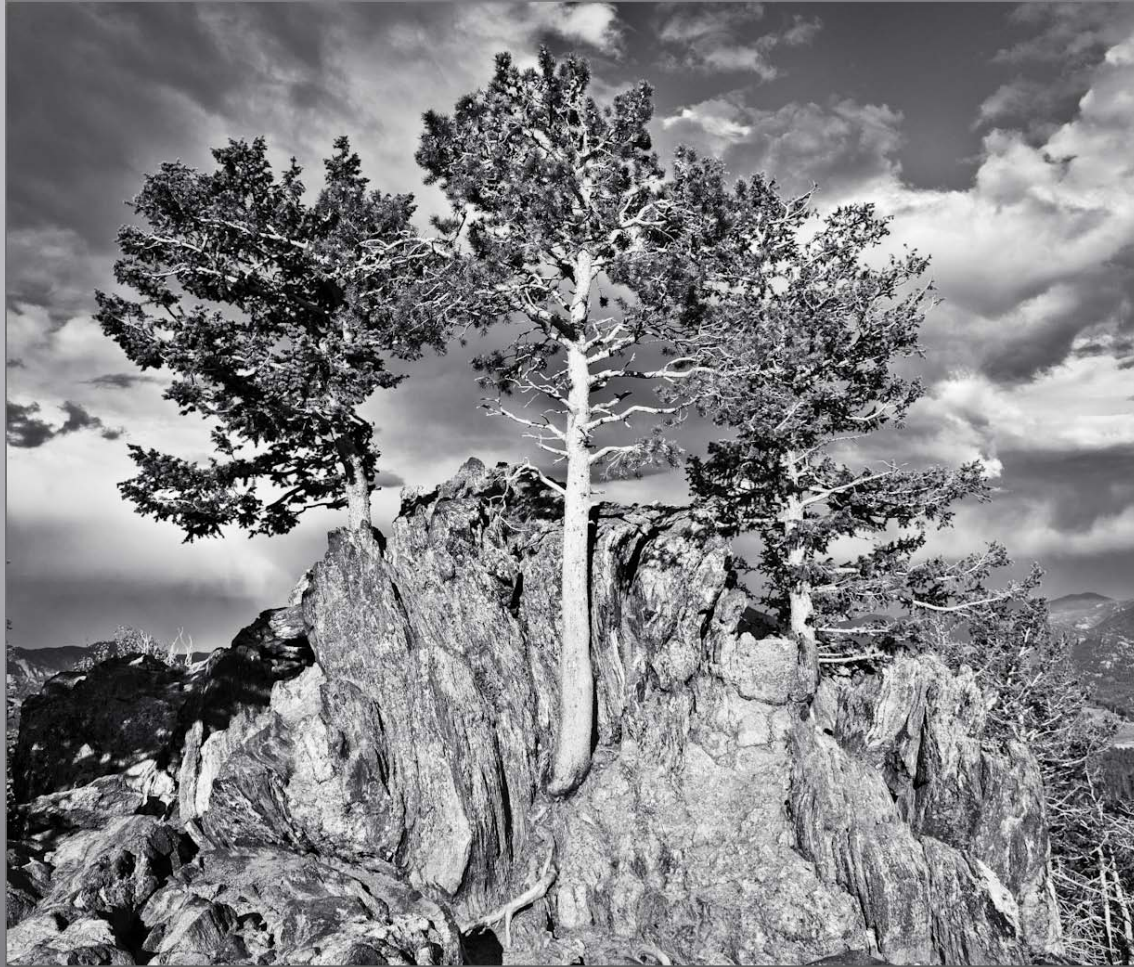# Another Partial Abstract

More Abstract

More Abstract

Totally Abstract

Look Closer in

- Trees and Rock was 30 feet from the camera
- Had to wait for kids to get off the rock

Get Even Closer In

Go Old School – Use a Prime Lens
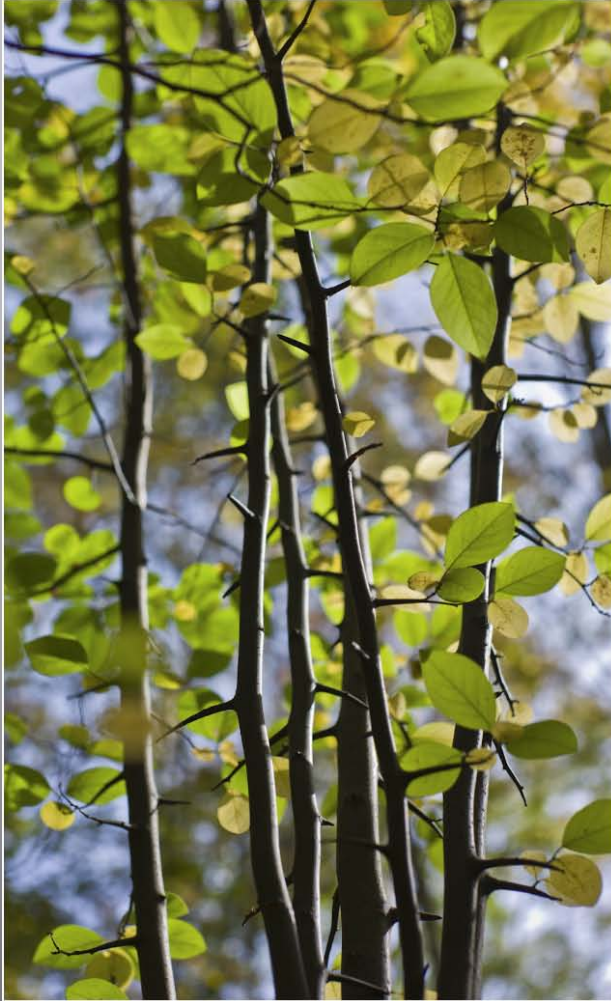

Canon EF 50mm f/1.4 USM Autofocus Lens

Nikon AF-S Nikkor 50mm f/1.4G Autofocus Lens

- How to zoom in – Walk towards the subject
- Shoot wide open – Makes your subject pop – narrow depth of field
- 2 or 3 stop neutral density lens to shoot wide open in bright light

Colors Can Compete with Subject

Get Intimate

- Color or black and white?
- Backlit leaves, branches and thorns
- Strong green filter for black and white in post processing
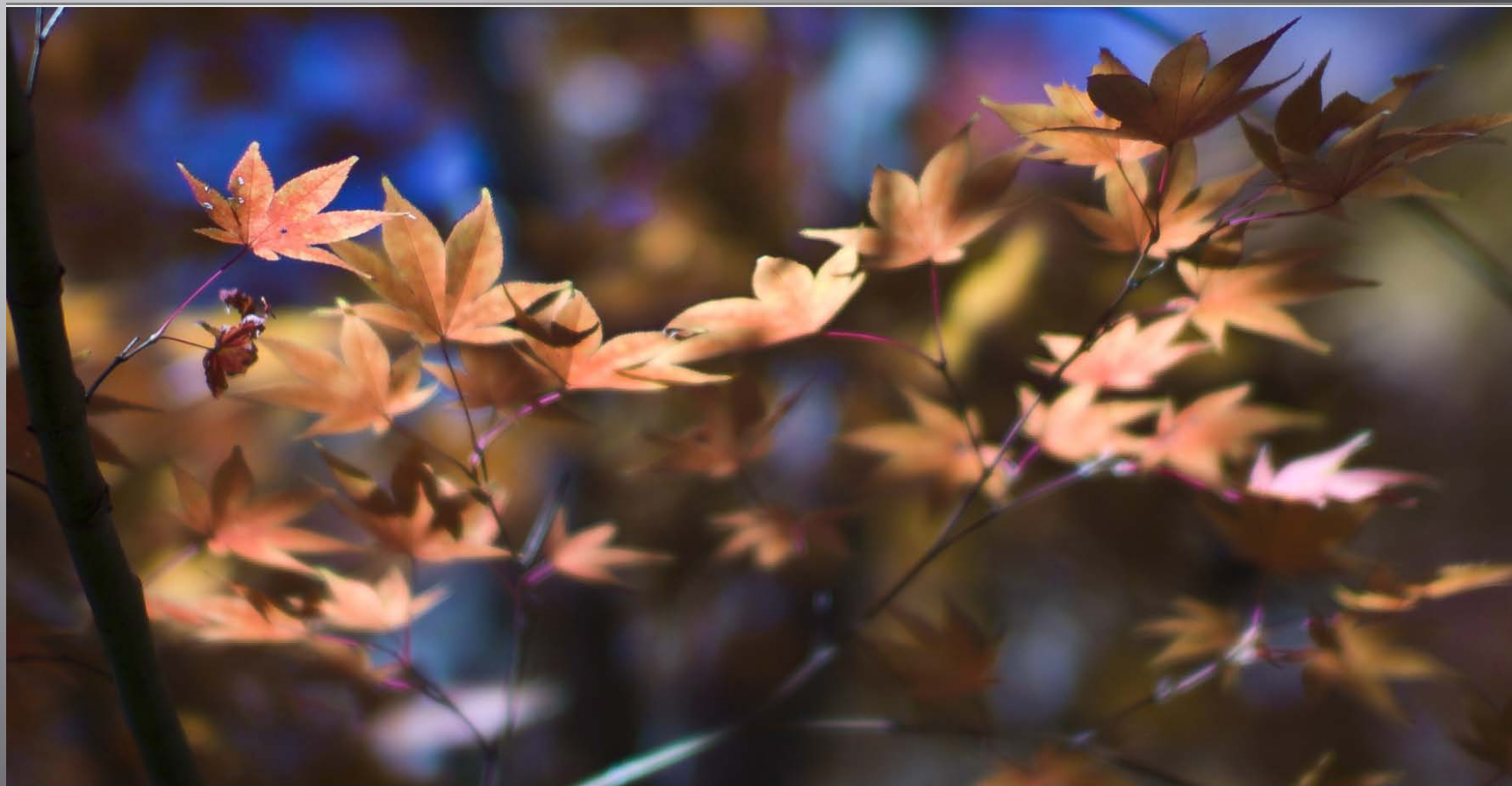
Shooting Wide Angle Without Wide Angle Lens

- 50 to 70mm held vertically
- 5 shots stitched in Photoshop CS5

Test Shot - Cat's Eye – Narrow DoF

Shooting Wide Open in Sunlight

- Test Shot
- 50mm lens at f/.95 at 1/750 sec with 3 stop neutral density filter
- Bright sunlight
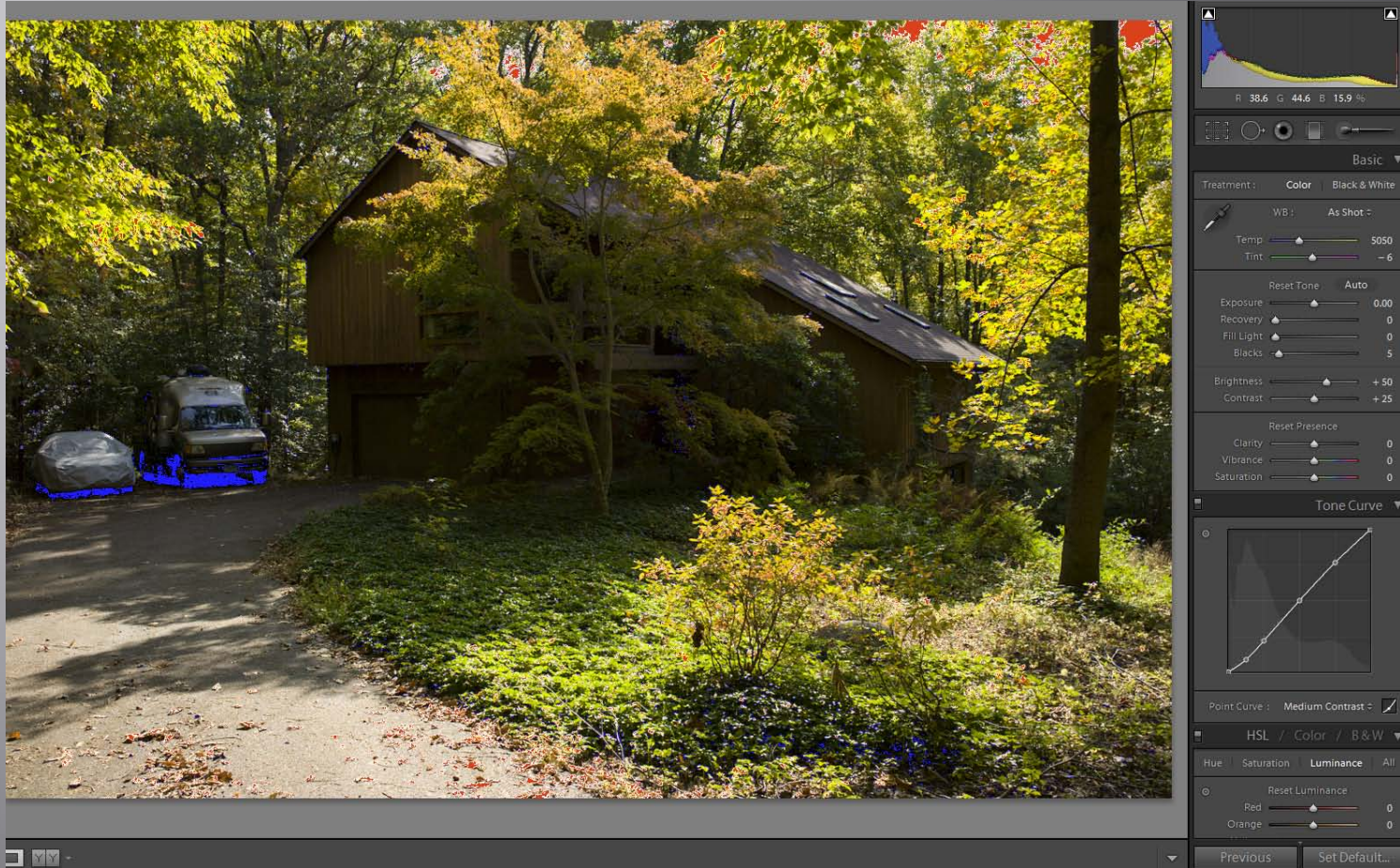
Wide Open – Another Test Shot

Carry Your Camera

- Waiting for dinner
- Red carnations and candle light
- 50mm f/0.95, 1/90sec, ISO 400
- Finished in Photoshop CS5

Gasp!!!

- Light – Beautiful to the Eye
- Impossible for the camera

Blocked Shadows/Blown Highlights

- No information where blue (shadows)
- Blown highlights where red
- House is way too dark

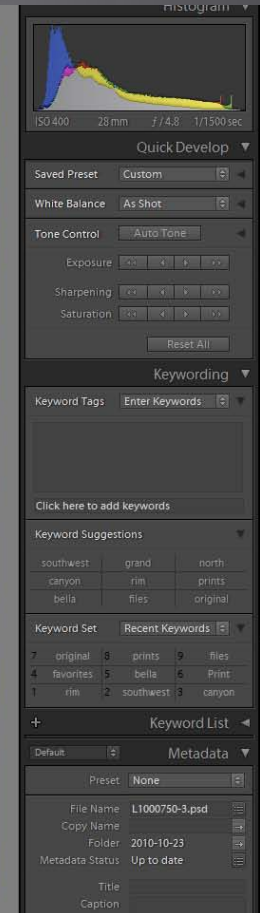# Time to Bracket

0EV   +2EV   -2EV

- Hand held by lazy photographer
  - Best to use a tripod
- HDR merged in Photoshop CS5
  - Best for getting hand held shots registered and removing ghosting
  - Not the best for tone mapping to get house siding to pop

Result from CS5 HDR

- No more blowout
- Mid tones are still too dark
- So….. More steps needed

Photomatix Pro for Tone Mapping

- Take CS5 HDR result and make two virtual copies in Lightroom
- Increase exposure +2EV on one, -2EV on the other
- Export to Photomatix pro and tone map

From CS5 to Photomatix

- Ah… finally we can see the house siding
- Notice nasty color shift
- Good thing I wanted to go black and white – Surprise!

Black and White

- Good detail and lighting
- Lost that woodsy feeling – maybe split toning would help

Print for the Scrap Book