

Chapter 1 : Best 25+ Water photography ideas on Pinterest | Water pictures, Bath photography and Water

The field techniques photographers need to photograph water with pleasing resultsâ€”including motion control when photographing running water, lighting, shutter speed, and framing and perspectiveâ€”are explained in this guide.

One of my favourite things to do when I travel is to go on a quest to find a body of water that has a reflection of a landmark. Photographing a reflection creates a unique image of an often photographed subject by adding interest and depth to your photograph. The next time you travel add these to your shot list and come home with a set of dynamic images to show off your trip.

City Lights at Twilight When the sky is that cobalt blue colour before night arrives, and lights from nearby buildings reflect off the water, magic happens. Take this example of a waterfront hotel on a summer evening when the marina in the foreground was full of boats. Just after sunset the coloured lights on the exterior of the hotel reflected off the cobalt blue water making a very energetic image. Capturing a perfect reflection is harder than it sounds because any amount of wind at all will cause ripples and blur the surface of the water. If you can find a lake in the mountains there will be a better chance of finding still waters in the morning. When you scout your location, take a compass so you can find a subject in the west that will light up when the sun rises. Then put some water between you and that subject and you have the ingredients for a great shot.

Convict Lake, California The calm lake shot is a good opportunity to break the rule of thirds and go for perfect symmetry in your image. Put the horizon line in the middle of the frame and include the same amount of subject and reflection. You want to avoid direct light on the water because that causes glare. The best situation is when you have a colourful object that is has direct light on it and that subject is reflected in water which is in the shade. Then the reflection will contain saturated colours and no glare.

Not So Calm Lake Ripples in the water are not necessarily bad. It just produces a different effect. You can get this effect by waiting for the wind to come up a little or just by using a longer exposure which allows time for the water to move while the shutter is open. Either way it will create a more abstract feel by adding texture to the water.

Convict Lake, California The Ocean at Sunrise or Sunset Obviously you will not get a perfect reflection when you photograph the ocean because the water is always moving. But it will still reflect the colour of the sky and if you get a sunrise or sunset with great colour you can multiply that effect by including the reflected light in your composition. I love capturing perfect bird reflections. They can be hard to pull off because you need a number of things to come together to make the image work. First, there can be no wind at all. Second, you need great light as always. Third, you need a bird ok that was pretty obvious but easier said than done. To make this image of a woodstork I had to go back to the location before sunrise three mornings in a row before I got still water. Then I had to find a position first, remain very still, and hope a bird would come. I like images where the bird is moving a bit so there are little ripples around its legs that define the surface of the water.

Reeds Look for reeds or other grasses sticking out of the water that can make a great abstract image. If it were not for the lilly pads in this image, it might be hard to tell where the surface of the water is. Interesting compositions can be found if you leave the main subject out of the frame and only include the reflection in the shot. In this image of Half Dome in Yosemite National Park, the direct light falling on the dome was very harsh so I decided to leave it out of the frame and only include the reflection to create a more abstract impressionist feel.

Reflection of Half Dome, Yosemite National Park, California To go even more abstract, find reflections of colourful subjects in rippled water.

Kayak Reflection This image is reflections from a stack of kayaks on a dock at a marina. The ripples are caused by fish swimming under the surface. I decided to go for the abstract look by photographing the reflection of the trees in the water which was rippled from the high winds.

Tips Remember your choices: Direct light on water creates glare â€” you want the direct light to fall on your subject which is then reflected in water which is in the shade. If there is glare, you can use a polarizing filter to reduce or even remove it. Try using a graduated neutral density filter. Usually the reflection is a couple of stops darker than the main subject so you can use a graduated neutral density filter to even things out. But remember the reflection part of the image should still be slightly darker. If you make it as bright as the main subject the image will not look right. Use a low angle to maximize the amount of reflection in the frame.

Chapter 2 : Liquid Sculpture - Water Drop Art

People interested in photographing water would be better served by Heather Angel's book, "How to Photograph Water." Aside from a more logical, comprehensive presentation and better photographs, Angel also deals with water in all its forms, like fog and snow, which Kahn ignores.

These images look complex to capture, but in actuality, they can be created easily with the right guidance and preparation. I have been experimenting for a long time with this technique and I can promise you that if you follow this tutorial, you will be able to get amazing results, have fun, and improve your photography skills all at once! In the next paragraphs, I will tell you which materials you are going to need, the setup, and ideas on how to shoot your photos and finally, a few tips to dramatically improve your post processing work. A tripod—ideally one that allows you to set up the center column in horizontal position. A transparent glass container without any logo or scratches on the bottom. Clean it before the shoot and pay special attention to avoid fluff from the cleaning cloths. This will save a lot of time during the post processing. If do not have one, you can use a desk lamp. I use olive oil and it works perfectly but others can be used as well. Step-by-Step Setup As you can see from the photographs, the setup is quite simple. First, hold your glass container a certain height from the floor. I used to put it relatively high, about 15 inches 40 cm , because moving the photo background in this case the green cloth up and down is much easier than moving a tray full of water. Oil and Water Photography Setup The next step is to fill the container with water. How much water depends on what kind of photo you want to obtain. You have two basic options: This is because you will be focusing your camera onto the water surface and in this case, the glass will be really close to it. Oil and Water Photograph with Glass Textures 2 Add approximately 2 or more inches of water 5 cm and the textures from the glass tend to disappear. Oil and Water Photograph Without Glass Textures Determining whether or not you want glass texture in your final picture is more an artistic decision than anything else. Experiment with both setups and discover which one fits better on your artistic view. Now it is time to put the oil on the water. Again, you have options. Flat Oil Bubbles Photograph 2 Oil and Dish Soap—If you add a drop of liquid dish soap in the water you will observe that the oil circles get more relief. Oil Bubbles with Some Relief 3 Oil and Straw—Before I discovered the liquid dish soap trick, I used a straw to quickly and repeatedly poke an oil circle to create small air bubbles inside. You can still use this technique to mix the flat oil bubbles with the other bubbles with more relief into the same photograph. The simplest way to do this is to point your offline flash unit directly into the background, and always, try to avoid direct reflections into the camera lens. If you put your light source at a very low angle, part of the photo will be darker than the rest. You can solve this problem by putting it at a higher angle or adding a second light on the other side but at the same low angle to create constant lighting in the entire photo. I like to play with one light and have some dark areas in the photo, but each photo is different, and again it is just a personal artistic decision. If you do not have an offline flash, you can also use desk lamps. You have to increase your camera ISO or shoot with a larger exposure. The only downside is that: One last thing about the lights: Turn all those lights off, especially if they are hard lights because they can cause unpleasant reflections on your oil drops. Taking the Best Photograph Possible First, take your photos in RAW format because in some cases you will be able to go farther in the post processing without losing image quality. If your camera has a live view function, use it. It would be helpful in focusing and composing your shots. Always shoot in manual, with your camera on tripod. This allows you to focus once and shoot different pictures without thinking about it. Play with depth of field. By using a wider aperture, you will get blurred and soft backgrounds. However, if you use the smallest aperture value and your drops have some relief using the dish soap method , you will be able to get the photograph with the background reflected on each oil drop, like in the next photo: Background reflected on each bubble by using the narrowest aperture Finally, if you have the opportunity, shoot with your camera connected to your computer. This is useful to prevent focusing errors, incorrect light exposure, improve composition, etc. Post Processing After capturing my photograph, I always start work in Lightroom to make the initial adjustments. For this kind of photo, I tend to add some contrast. Sometimes, I also push the clarity, and play with vibrance and saturation controls. Each photograph is

different, so you should experiment to find your desired effect and final image. No matter how clean the glass container is, you should expect to do some retouching. You can use the healing tools on Photoshop for this. You can also retouch other details to improve the final composition. For example, you can eliminate unwanted reflections on your drops or other small bubbles. In some cases, it can be interesting to add a texture to the final image. It does not work for every image, but sometimes it can make the difference between a boring photo and a beautiful piece of art. Oil and Water photo with a texture added Conclusion Creating an oil and water photograph is a matter of experimentation. They are a great source for abstract art and you can use them as digital wallpaper, or you can create your own canvas, posters, etc. I had a great time doing these photographs. This is the perfect project for cold winter days when shooting outside is not an option. If you enjoyed this article and the resulting photos, try it yourself. I would love to see your comments and photos.

Chapter 3 : Creative Photography using Oil and Water | Marc G.C.

Chris Tennant is a physicist by day, but behind the lens he becomes the champion of photographing water. This presentation takes us on an exploration of the soul of water's essence.

The first element of art that can be applied to any subject matter is texture. Texture is pretty self-explanatory – finding things that have interesting textures and including them in your photograph. For portraits, a textured background such as a worn, rustic barn can make your subject stand out and give you an creative background. Textured skin adds character to interesting people, giving them a story. The texture of the water in this photo makes it MUCH more interesting than just a photo of still water. Line Line can mean a few different things. Color Color is a very basic element. This is why you always see red with green Christmas , blue with orange sports team , and yellow with purple Lakers. The orange hair and the blue sweater in this portrait are complementary colors. The round shapes in the above photo are what make this image what it is. Form Form is what takes your two-dimensional photograph and makes it appear life-like and three-dimensional. This is usually achieved by controlling the light on your subject. There are many different lighting setups for portrait photography that will give form to your subjects in varying degrees or shape and intensity. Using carefully placed lights will add light and shadow in the right places in order to give a three-dimensional appearance to the photo. Tone Tone is using varying degrees of light and dark to add contrast and give liveliness to an image. Black and white photos rely completely on tone because of their lack of color. Tone can be used to make your subject stand out through contrast. Space Space is another element that gives depth to your image. All images should have some kind of foreground, middle ground, and a background. Space also can refer to a positive and negative space in your photo. Positive space is taken up by something such as your subject. Negative space is what is in between all the positive space. Notice the distinct foreground of leaves, mid ground of the rocks, and background of the trees in this photograph of a creek. If you enjoyed reading this, please be sure to share the link below and send to someone you think might be interested! In the next few days, weeks, or however long it may take, I will go in-depth with each individual element of art and how to use it to improve your photography. Here are links to each of the future posts.

Chapter 4 : The Elements of Art in Photography

Mastering the art of photographing falling water requires using the right equipment along with proper techniques. Although it may seem like an art best reserved for the professionals, photographing waterfalls can actually be quite simple to learn, with drastic improvement happening quickly.

They are true captured images and I would like to show you that it is possible to produce this kind of shot with little effort. With some imagination and creativity, you will be ready to take a groundbreaking image in no time! The Physics Behind Water Drop Reflections Water drops tend to be spherical, and this is perfect for us because they act like a photographic lens. The only thing you need to do is get close enough with your camera to capture a picture like these examples. A macro lens is perfect for this subject matter. If you do not know about macro photography, the important idea is this: You can use extension tubes attached to your macro lens to get closer to the drops, they can be helpful but they are not completely necessary. I made this photograph at home, using the same setup as you can see in diagram above. In fact, my sunflowers field was an image I had taken previously that was displayed in my monitor to serve as the backdrop. Water Drop Reflection Photography Diagram I put a monitor behind the drops; this allows me to have complete control over the reflection. The image to be reflected does not need to be maximized so you can move it left, right, up, down, make it bigger, smaller, etc. It is also important to line up the drops and the camera with the monitor. This will allow you to get uniform and perfect reflections on each drop of water. I hang the drops on a variety of objects, from paperclips to small branches. The objects are up to you; just try finding something suitable for the kind of background you are going to use. Water Drop Reflection Setup â€” Click on it to see it bigger The other important thing is to play with depth of field. If you increase it, the details of the reflection will be better; however, this will make the background more focused, so you can experiment to get the perfect balance in each case. Glycerin Getting the drops in the right position or get them to be large enough can be a real nightmare. It is far more complicated that it looks if you have never tried it. Can you do something to make this task easier? The answer is yes. Glycerin, or glycerol, is a viscous, colorless liquid used in some pharmaceutical products. It can be found in pharmacies, it is cheap and is the perfect asset for our task. Mix a small quantity of glycerin with the water and you will observe that the water gets sticky and arranging the drops will be much easier than before. The only think you have to do is mixing a small quantity of glycerin with water, you will observe that the water will get sticky and arranging the drops will be much easier than before. Do not mix a lot of liquid, with a bottom of a glass will be far enough. To put the drops on place you can use a little brush. Conclusion As I promised, creating this kind of photograph is easier than it looks. The only limitation is your creativity and I am confident that will not be a problem. If we can put a field of sunflowers in drops without worrying about the wind, you can create a reflection of the universe itself with no extra effort. Practice with different backgrounds; start using sharp subjects with bold colors and you will get stunning results in no time.

Chapter 5 : Water! | The Center for Fine Art Photography | The Center for Fine Art Photography

Water photography equipment You don't need to go very far to get great photos of water, but you will benefit from some better-than-average equipment. Crucial to the wispy, cotton-water effect is a tripod, because otherwise it will be difficult to keep everything steady and in focus during a two-second exposure.

A quality tripod will: I prefer the 2-second timer on my camera so that the camera and tripod have a few moments to stop shaking after I press the shutter button. A tripod will allow you to use whatever shutter speed you desire. This is a mid-level, mid-quality tripod. This tripod typically will not budge when you are using it in the middle of a river or stream like some of the cheaper, lighter-weight tripods will from the force of the moving water. It was not uncommon for me to take this tripod on extended backpacking trips despite its obvious bulk and weight. If you want an inexpensive tripod, something like the Vista Explorer Inch Lightweight Tripod will work fairly well. Just be aware that these types of inexpensive tripods are not nearly as rugged and will likely cause some blurring if you put them in rivers with moderate or strong currents. If you want to buy the best tripods ever made, check out the carbon fiber tripods of Really Right Stuff. I went on a professional landscape photographers tour in and all the other photographers were using tripods from this company. I finally folded to temptation and purchased one of these tripods in RAW mode simply means that the camera makes no edits to the photographs you are taking. This contrasts with JPEG files, which is a format that asks the camera to make photograph quality assumptions and also to reduce file size. Shooting in this mode will actually save two files every time you take a shot: RAW will ultimately land you the highest quality photographs. There is absolutely no argument about this. All professional landscape photographers shoot in RAW mode. RAW allows more latitude in adjusting highlights and shadows on over-exposed and under-exposed portions of your photographs. RAW records more detail, which ultimately leads to increased sharpness. RAW allows you to edit photographs using one of many software programs, but your original image will always be saved as the original. RAW gives you greater control over colors and contrast. RAW photographs result in higher-quality enlargement prints. Shooting RAW files does have a few downsides, but none of these should prevent you from shooting in some sort of RAW mode. The downsides of shooting in a RAW mode are: The JPEG may look sharper, have better colors and have much better contrast. A RAW file will look rather bland. RAW shooting will limit the bursting capabilities of your camera; in other words, if you want to take 15 continuous photographs of someone jumping off a diving board, shoot in JPEG instead of RAW. RAW shooting slows down the buffer in your camera, which increases the time it takes for images to be saved onto your memory card. Luckily, there are many such programs. Long shutter speeds are also essential if you are photographing in deep gorges or chasms, where, even on the sunniest days, the area around the falls receives little light. Shutter speed must also be longer if you are shooting at or around sunrise or sunset since scenes will naturally be darker than they are during the height of the day. Long shutter speeds are not always the top choice for shooting waterfalls, though. You will find that long shutter speeds work much better for thin plunges, horsetails, or other low or moderate water-level waterfalls. Most of the photographs in the guidebook, *New England Waterfalls*: Most advanced point-and-shoot cameras and DSLRs will have a "shutter speed priority" mode that allows you to choose a shutter speed, and the camera will automatically select some of the other shooting options aperture, ISO film speed, etc. This mode can be useful, but many photographers enjoy using full manual control. Full manual control allows you to also play around with aperture, shutter speed and ISO film speed at the same time. Shutter speeds can also be lengthened i. Filters are discussed later on this page. As a reminder, you are absolutely going to want a tripod if you are shooting with a long shutter speed. Many photographers make a mistake of trying to focus on the shutter speed alone; do not forget to take aperture into account when composing pictures. Some advanced point-and-shoot digital cameras have a smaller range of aperture that you can select from. The point is this: Most advanced point-and-shoot cameras and DSLRs will have a "aperture priority" mode that allows you to choose a aperture, and the camera will automatically select some of the other shooting options shutter speed, ISO film speed, etc. I prefer this mode over using full manual control, but other landscape photographers feel differently. Full

manual control allows you to also play around with shutter speed at the same time. It will take a fair amount of trial and error to become familiar with the aperture to shutter speed relationship. Just be patient, and if you need more help, I recommend reading this article. The detail obtained from the this film is incredible. It also highlights blues and greens very nicely. It does not work well, however, in sunny conditions. You will want to use this film either early or late in the day, or on overcast days. As you decrease the film speed for example, from ISO to ISO , your camera requires more light for proper exposure. This is what will allow you to achieve the long length of shutter speed necessary to achieve desired silky-look effects. Slow-speed films are also sharper, which ultimately lends itself to higher-quality and larger photo enlargements. While you could shoot waterfalls in automatic focusing mode, manual focusing mode is what all the landscape photography professionals will use. On most DSLR cameras, setting the focus to manual is actually done on the lens itself. Most DSLR cameras and many point-and-shoot cameras will allow you to focus manually either using your viewfinder the eyepiece or a big LCD screen on the back of the camera. I highly recommend using the big LCD screen and then using the digital zoom features found on many DSLR cameras to zoom into the detail that you want to be tack-sharp. Once you adjust the lens to get that in focus, zoom back out and make sure the whole scene looks good and sharp to you. You can, of course, get great shots by using just the viewfinder, but I have found using the LCD screen to be a far more effective method. Circular polarizers, which were used in nearly all the photographs contained on this website, can also reduce the glare that is reflected off water, rocks and leaves. It will take some practice to get good with a circular polarizer. Rotate the polarizer while looking through your viewfinder or the LCD screen on the back of your camera. Notice what the polarizer does as you rotate it - it will either lighten or darken the scene, and it will also reduce or increase the amount of shine coming from the waterfall and the rocks around it. Take note that polarizers work best when the sun is situated 90 degrees from the shot you are trying to take. If you have two lenses with different filter threads, you can buy a cheap lens filter thread adapter so that you can use one polarizer on both lenses. Make sure to purchase a thread adapter that will grow to the thread of the filter, and not shrink to it. These types of filters increase the amount of light required by your camera. ND filters come in a variety of density options, with some of the most popular options being 1-stop, 2-stops, 3-stops, 6-stops, and stops. For waterfall photography, a 2-stop or 3-stop filter is perhaps going to be the most handy. I personally prefer a 3-stop ND filter, and I find that I am most commonly using shutter speeds with this filter in the 4 seconds to 15 seconds range. A warning when using neutral density filters: The mist from many waterfalls is capable of spraying 0 feet or more. Never try to wipe a lens clean with your fingers or a piece of clothing - you could easily scratch the lens or filter. Always use a lens cloth. Every serious landscape photographer has a deep understanding of bracketing. Bracketing is the process by which you take several photographs of the same subject using different camera settings. When bracketing, you can modify either the shutter speed or the aperture. I recommend trying both to see which you like better. This will result in pictures that range from way too dark to way too light. Hopefully one of the photographs in the middle of the range will be what you were hoping for in terms of exposure. The reason is because image quality is affected less when you darken photos later on using photo-editing software, as compared to when you brighten them. The reason is because of the details in the shadows; when you brighten-up shadows, you increase the "noise" in those areas, which results in a visible loss of image quality. If you use a film camera, bracketing can be a costly affair. Modifying the white balance settings in your camera before you shoot can remove or enhance some of the blue, orange, or even green color tones in your photographs. I like to change this setting a few times at each scene to see what the results will be. Typically, a camera will have at least a "sunny", "shade" and "cloudy" mode. Try them all, even if you are not thinking the situation calls for it for example, try the "shade" setting even though it is cloudy out. The entire range of white balance can be adjusted if you shoot in RAW. However, many photographers will still spend time adjusting the white balance settings in their camera so that their JPEG files look their best. Here is an excellent source of information on white-balance if you want to learn more about this very important feature of your digital camera. Just try incorporating some natural features positioned around the waterfall into the photograph. Boulders in a streambed, hikers standing beside a waterfall, or wildflowers along the approach trail are three suggestions that can add another level of quality to your photos. You can also try shooting falls between trees

or shooting from the top of a waterfall looking down. Finding foreground objects becomes necessary with waterfalls that have abnormally large pools at their base. This will enhance the quality of your pictures and more accurately reflect the actual size of the waterfall. Spend time scouting locations when you arrive at the scene, but also do not forget about personal safety be careful in the rivers and ravines - many photographers have been injured or killed at waterfalls. Many of my favorite shots were taken from angles that normally people do not usually seek and in the process, I typically get wet.

Chapter 6 : 5 Tips for Photographing Water

Underwater Photography Amateurs talk about equipment ðŸˆ, Professionals talk about photos ðŸˆ¼ï¸ • Buy your very own photography merch from the link below ðŸˆ • www.nxgvision.com

Water is a beautiful subject to photograph. It can be as dramatic as a waterfall , predictable as a fountain, vast like the ocean, or just a winding exciting river. Whatever the source, it can be a point of interest in your image or an element of your composition. If you are enchanted with photographing water , here are a few tips you can use to improve your final image. **Capture Motion** Firstly, think about what you want to convey and how to add that characteristic to the shot. This may be as simple as choosing the right shutter speed. A fast shutter speed freezes motion and works well for crashing waves to show the activity of an ocean. Sometimes when using faster shutter speeds, your camera may indicate that you are getting insufficient light â€” this is where adjusting your ISO can come in handy. On the opposite side of fast shutter captures are long exposures. If you want to show greater motion or get that silken effect, slowing down your shutter speed gives you that cool effect. A few key things; aim for an exposure between 0. Dusk and dawn are great times for long exposures but there is no need to limit yourself to these times of day if you have a neutral density filter discussed lower down in this post. Getting closer to the water makes the blurring effect of moving water more noticeable. **Mirror Mirror** Water is a natural mirror. Seek out reflections and classify them. Is the reflection enhancing your image or distracting from it? In the latter case, move around a bit to eliminate reflections where possible or return to your location when the sun is at a different angle. Reflections can also add to an image and are used a lot where water is calm and still. That being said, ripples can also be interesting as they add texture and effect. There are also abstract reflections that look great in moving water such as the lights of a cityscape. With reflections you can go for a symmetrical composition or not, depending on what you want to portray. You can even just shoot the water reflection and not the subject itself; the possibilities are endless. By eliminating glare, it helps bring out any color details of the water and what lies below the surface. Neutral Density ND filters are quite useful for creating long exposures during the day as they give you better control over your exposure. ND filters do not affect the color in your photo in anyway, while the same cannot be said for a polarizer filter. **Underexpose** when photographing water Perfect exposure in-camera is your ideal goal. Shooting waterfalls in overcast conditions is something many landscape photographers would recommend. There is no direct sunlight on the water itself. Use extra caution when setting up on slippery rocks and be aware of your surroundings. If this is not an option for you, grab a zoom lens for some close up details. It is worth the time to experiment with unusual angles. **Conclusion** Water is indeed a fascinating subject and with so many ways to capture it, why not give it a try? Are you drawn to the dreamy motion of long exposures, or do you find yourself caught up in a reflection?

Chapter 7 : The Art of Photographing Water: Rivers, Lakes, Waterfalls, Streams & Seashores by Cub Kahn

Underexpose when photographing water Perfect exposure in-camera is your ideal goal. When water is your subject though, too many highlights can make it look white and it is difficult to recover the details in large areas that are blown out or clipped.

Chapter 8 : Underwater Photography (@the_art_of_water_photography) â€¢ Instagram photos and videos

Water is one of the most amazing subjects for iPhone photography. Its properties make it the perfect medium for unique and creative shots. From tiny droplets to vast rivers, lakes and oceans, water provides you with endless photographic opportunities. In this tutorial, you'll discover ten secrets.

Chapter 9 : Fine Art Photography And Water Reflections | Marc G.C.

DOWNLOAD PDF ART OF PHOTOGRAPHING WATER

Water photography, and other liquid pictures captures the sensuous shapes of flowing fluids. There is something universally appealing about the art of liquids flowing, running, or splashing. They are beautiful, restful, and evocative.