



Waterfall Keepers of North Carolina held a members-only fund-raising event at Eastatoe Falls today. I had to be there by 6 a.m. this morning to oversee the event, so I decided to get there an hour earlier to photograph the falls for today's post. This is a stack of multiple exposures. I light painted the waterfall with a flashlight and no gel filter. For the underwater painting in the pool, I used an underwater flashlight wrapped in a blue gel filter.

This is a stack of forty-five exposures, fifteen for the light painting on the waterfall and twenty-nine for the underwater light painting. This is typical for my night waterfall shooting. As explained in earlier images, it's necessary to do the light painting on several frames so you are assured of getting full, uniform coverage. It would be extremely difficult to light paint the waterfall in one long exposure without having areas that are too dark or too light. For the underwater painting, it would be nearly impossible to get it right in a single exposure.

Notice that I used sidelighting on the waterfall, which makes a dramatic difference in the quality of light. For waterfalls, light painting from the side is not often possible, so I was really tickled with this one.

Specifications

Gear: Tripod, Nikon D780, Nikon 14-24mm at 20mm.

Exposure: Underwater—f/5.6, ISO 800, 15 seconds. Waterfall—f/5.6, ISO 1600, 15 seconds.

Post Processing: I loaded all the files as layers and changed the blend mode to Lighten. Then as I typically do, I turned off the eyeball for each layer, so it was not visible. Next, I turned them back on one at a time. If a layer added positively to the image, I left it on. If not, I kept it off. Once I had chosen all the layers to keep, I used layer masks to remove any unwanted elements, such as blown-out spots where I kept the flashlight in one place too long. After that, it was a simple matter of using basic adjustments to finish the image.