

元阳风光

YUANYANG FENG GUANG

马理文 编著

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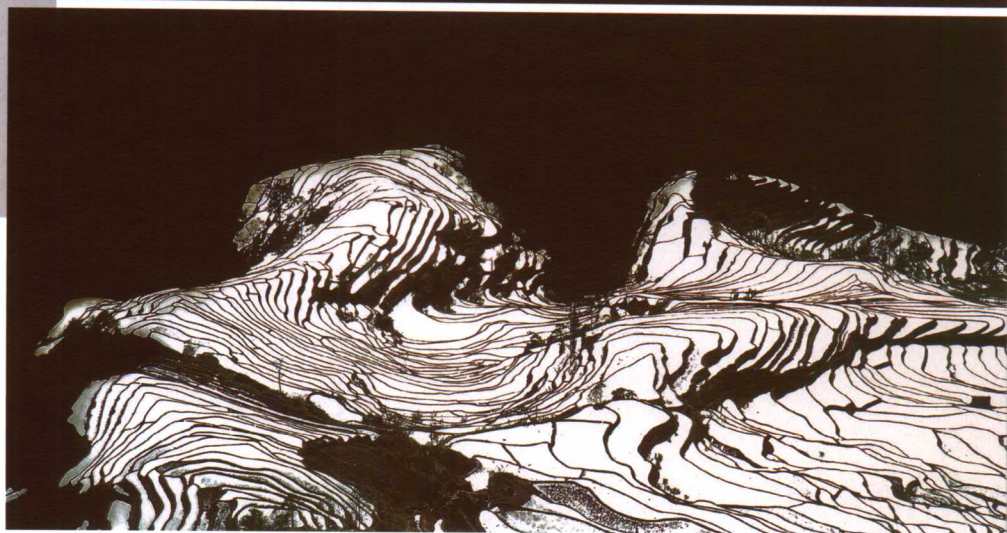
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关于拍摄元阳风光利用自然和准确曝光之我见

人们初来元阳拍片，多因气候不好而失望，曝光不足而遗憾。其实，元阳不能拍片的坏天气极少，只是没掌握其规律。

我是当地的少数民族，尽管做了 20 年的摄影导游，但拍片时间不长，如何拍好片，这里所谈的一切，都是我在多年的实践中摸索出来的经验，没有理论依据，仅供各位影友参考。对不起各位大师，在你们的面前献丑了。

元阳梯田，一年四季都有水，不存在放水、关水。拍片最好的季节为 11 月至次年 2 月，4 月 10 日至 5 月 10 日，7 月 10 日至 8 月 10 日三个时期。

元阳为立体气候，地湿而多雾，一年有半年的时间会有云海出现。

元阳天气有三重天，海拔 1000 米以下雾少干燥，常是艳阳天。1000 米至 1700 米地区，地湿多雾。1700 米以上地区，干湿多风雾少，时常是艳阳天。

当你住在元阳新街镇（老县城），5 点钟起来看天，河谷里云海少时，多依树有理想的云海。河谷里云海至半山腰时，多依树云海很漂亮。如果老县城在云海里，就看地上，如果地上是干的，带上所有胶卷，去到 1700 至 1800 米的地方，无论哪个景点都是好的。如果地上是湿的，但湿度不大，希望仍然很大，哪怕上午不晴开，中午以后肯定好。如果地下很湿，雾含水分较浓，或雾中夹有小雨，下午三点后去麻栗寨茶厂看，如果那里仍被雾笼罩。且无大的风，这天就没有希望了。如果一定要看到梯田，就往南走，可看到梯田。

在老县城，当头一天空气很潮湿或下雨，第二天本该有云海而没有，那就往老虎嘴方向去，那里有云海。

在多依树，如云海较低且少，就往前走 12 公里到抛竹寨，那里有云海。如果多依树云海较多，连山头也看不见，而且云海含水分较重，无风，那没有希望了，转到别的地方去。如果云海含水分不重，有风，虽什么也看不见，但 9 点左右会晴开。无风，11 点左右晴开。无论在什么地方，云海有时会上下窜动，上升时少拍，退下去时赶快多拍。

上午和下午，有时天上会有三层云，高云最好，会出现火烧云，天上地上一片红。中云也可以，是低空云就完蛋。有时三种云会交替出现，那只好把握时机，见什么拍什么。

云海是海平云，不要固定在什么地方拍，多换地方，多变角度。

拍摄元阳风光，建议用小光圈，且 16 以下。

上午和下午，天空和地上要红三次。太阳升起前半小时和太阳落山后半小时，红色高光下的梯田微微发红，千万不要放过这时的光，曝光时间正片 10 秒，负片 15 秒。

第二次红是在太阳升起和落山前 20 至 10 分钟时，天上、梯田一片红，形成强烈的对比，焦距一定要对准梯田发亮处测光，且正常曝光，千万不要搞中央重点测光，因中央是黑色的大山，往往会曝光不足。

第三次红是太阳升起和太阳落山前半小时，这时太阳升高，红光斜射梯田，梯田里会出现一朵朵红色的佛光，四周红暗，焦距对准佛光边测光，正常曝光。

早晚光变是：早上深红色——血红色——金黄色——白色。下午白色——金黄色——血红色——深红色。

拍摄云海要掌握三个原则。早上，当云海上没有光，你要突出云海时，负片加二档，正片加一档曝光。在高光下云海有点白但没有光时，负片加一档曝光，正片加半档曝光。当云海上有光，但光不强烈，正常曝光，当阳光照射下的云海发出强烈的白光时，负片正常曝光，正片减一档曝光。

拍蓝梯田的曝光：上午和下午，当天空蓝时，顺光下梯田是蓝的，且每天只蓝一小时，即从阳光照进去后一小时内，过后静静变白色。蓝梯田上光不强烈时，正常曝光，有反光时负片正常曝光，正片减一档曝光。

拍蓝梯田时不要使用偏振镜。

秋季拍金黄色梯田时，可正常曝光。但光强烈有反光时，要减半档或一档曝光。

夜间拍摄：月光下曝光时间为 15 至 20 分钟。无月光，曝光时间为 60—90 分钟。

元阳气候多变，地形复杂，梯田各异，光源不同，如何利用自然条件做到准确曝光，只能是因地、因景、因时而论。

以上所谈的经验，是用传统相机，用传统机冲扩的正常照片而言，也包括数码相机，如照片要用数码相机处理，要宁欠无过，要考虑减半档或一档曝光。

My Experience of Photographing in YuanYang

When photographers come to YuanYang for the first time, they will often feel disappointed or regret with the bad weather or insufficient exposure. In fact, most times the weather of YuanYang is suitable for photographing if only you master its natural course.

As a local people, although I have been a photographic guide for 20 years, it's not a long time of being a photographer. About how to take good pictures in YuanYang, here I just share my practical experiences with every photographer. There is no theoretical basis in this book, just some of my experiences from many years of photographing in YuanYang.

There is always water all the year round in the terraced fields, so you can take pictures in YuanYang anytime of the year, but the best time to take photos are respectively from November to February next year, from April 10 to May 10, and from July 10 to August 10.

YuanYang boasts a vertical climate, wet and foggy. For half a year you can see the appearances of cloud-sea.

The weather of YuanYang is apparently divided into three parts: the region below 1000 meters of sea level is usually very dry, hot, sunny, and no much fog; the region between 1000 meters and 1700 meters above sea level there is very wet and foggy; the region above 1700 meters is windy, wet, sunny, and no much fog.

You can tell if the weather will be ideal for photographing by observing the sky and the cloud-sea. If you stay in the old city (Xinjie), at 5am you observe the sky, if there is no much cloud in the valley, there could be ideal cloud-sea at DuoYiShu; if the cloud-sea in the valley reaches the half of the mountains, there could also be beautiful cloud-sea at DuoYiShu. If the old city is in the cloud-sea, you can observe the ground. If the ground is dry, you can go up to any regions about 1750 meters above sea level with all reels of films, you will be able to take good pictures; if the ground is wet but the air is not too wet, you still have hopes. The weather will be getting better even though it is cloudy in the morning; if the ground is very wet with moist fog or drizzle, you should go to MaLiZhai Tea Factory at 3pm to observe there. If there is still foggy and no wind at that time, you will have no hopes in that day. But you can go southward if you just want to appreciate terraces not for photographing.

If it was very wet or drizzled last day in the old town and there should have been cloud-sea but no appearance of it, you can go towards MengPing where could be cloud-sea along the road.

If the cloud-sea at DuoYiShu is low and thin, you can go ahead about 12 km to PaoZhuZhai village where you can find beautiful cloud-sea; if the clouds sea at DuoYiShu is too heavy to see the tops of the surrounding mountains, and the air is moist and no wind, you will have no hopes here. But you can still try another place; if there is windy and the cloud is not too moist, it will be clear at about 9am although you can see nothing in the morning; if there is no wind it will be also clear at about 11am. No matter where you are, the cloud-sea will move up and down. You should take more pictures when it moves down and fewer when it moves up.

There are high-cloud, middle-cloud and low-cloud which refer to the clouds at different heights. The high-cloud is the best with it there will appear fire-clouds or burning clouds (red clouds; the middle-cloud is not so bad; and the low-cloud is the worst. Sometimes the three kinds of clouds will appear alternatively.

You should constantly change your places and angles when you photographing cloud-sea.

It is suggested to use small aperture to take pictures in YuanYang.

The colors of the sky and ground will change into red for three times in a day. The first time is half an hour before sunrise and half an hour after sunset when the terraces will become reddish. It is so beautiful that you shouldn't miss the valuable chance. The exposure time is 10 seconds for positive films and 15 seconds for negative films.

The second time is between about 15 minutes before the sunrise and 20 minutes after the sunset. During this time, there is a sharp contrast between the sky and the terraces. And you should measure the light by focusing the zoom on the shining-point in the terraces, and expose normally. To be sure not to use the way of central focus metering which will usually leads to underexposure, because the central point is the black mountain.

The third time is at about 30 minutes before the sunrise and 30 minutes before the sunset when the sun is high in the sky with red light inclining towards the terraces and "Buddhist lights" appearing in the terraces. At this time, you should meter the light by focusing on the "Buddhist light" and expose normally.

The following is the changing process of the colors:

In the morning: deep red--bloody red--golden yellow--white.

In the afternoon: white--golden yellow-- bloody red-- deep red.

When photographing cloud-sea you should follow four principles below:

1. Adding two more degrees of exposure to negative films and one more degree of exposure to positive films when there is no light on the surface of the "sea" in the morning.

2. Adding one more degree of exposure to negative films and half degree of exposure to positive films when the "sea" shows a little bit white but no reflection of light.

3. Exposing normally when there is gentle reflection of light on the surface of the "sea".

4. Reducing one degree of exposure to positive films and normally expose to negative films when there is a sharp reflection of the sunlight on the surface of the "sea".

The exposure principles for photographing blue terraces:

In the morning and afternoon, when the sky is blue, the terraces will reflect the blue color for about one hour then changes gradually into white. To take pictures of blue terraces, you can expose normally when the sunlight is gentle; if the sunlight is very strong and sharp you should expose normally to negative films or reduce one degree of exposure to positive films.

Don't use polarizer when photographing blue terraces!

In autumns, you can expose normally when photographing golden yellow terraces; and reduce one or half degree of exposure when the sunlight is so strong and sharp.

Photographing at night:

In the moonlight, the exposure time is between 15 and 20 minutes; if there is no moonlight, the exposure time is between 60 and 90 minutes.

How to take advantage of the natural conditions to adjust exposure depends on different spots, different sceneries, and different time, because of the changeable climate, complex terrain, different shapes of terraces, and different sources of light.

All experiences mentioned above are mainly for traditional photography, if you use digital cameras, you should consider reducing half or one degree of exposure.













多依树景区 Duoyishu Scenic Region

多依树景区位于元阳新街镇往东 24 公里，这里是拍摄和观看日出最好的地方，也是云海出现最多的地方，更是最出照片的地方。被摄影家们称为“魔镜”。在这里主要是拍逆光，太阳出来前半小时，东方发红，高光折射下的梯田在黑色中苏醒，在静态中慢慢由黑变红。太阳升起，阳光斜射在田水里，梯田是呈现出一朵朵强烈的佛光，让人惊叹不已。

多依树景区有黄草岭一、二、三、四个景点，都是逆光，猴子寨景点是侧光，多依树后山一、二景点早上是顺光，晚上是逆光。多依树景区从早到晚都可拍摄。如果你住在新街镇，冬季需 6 时出发，3 月以后 5 点出发。

DuoYiShu Scena

Pictures are usually taken here with backlight.

Half an hour before sunrise, the eastern sky becoming reddish gradually, the terraces in the red light wakes up from the darkness, becoming red and red from black. With the sun rising upper and upper, the sunlight inclines towards the water in the terraced fields which will show amazing "Buddhist light".

In this region, there are mainly six major scenic spots, including HouZiZhai Scenic Spot, the Back Hill Scenic Spot of DuoYiShu, and four small scenic spots around HuangCaoLing village.

It is possible to take pictures in this region for a whole day.

If you stay in the old city (XinJie town), you'd better set out at 6am in winters and at about 5am after March for sunrise.

多依樹風景区は元陽の東 24km に位置します。ここは日の出の棚田を撮影、見物するのに最も適した場所です。ここでは雲海が出現する確立が最も高く、しばしばすばらしい写真が撮れるので、写真家からは「神が宿る」と称されます。ここでは主に逆光の棚田を撮影します。日の出 30 分前、東の空が赤く変わり、上空からの反射で暗闇の棚田は徐々に目を醒まし、静かにゆっくりと赤く色づいてきます。そして、お日様が昇ると棚田はきらきらと輝きます。

多依樹風景区の観光スポットとその光線状態は、黄草嶺一、二、三、四景点は逆光、猴子寨景点は横からの光、多依樹一、二景点は朝は順光、夕方は逆光になります。多依樹風景区は朝から夕方まで撮影可能です。もし新街で宿泊しているのなら、冬は朝 6 時に車で出発、3 月以降は、5 時に出発すると日の出に間に合います。

(注：文中所说“景点”实际是拍摄点)