



Photo by Charlie Hughes

APC ACTIVITIES

Next Meeting July 18, 2016 7:00 PM

Board Meeting 7:00 PM Terrace Restaurant

August 1, 2016 Club Room

PhotoShow

July 18, 2016 Same Scene

Sept. 19, 2016 Flowers-only one Macro

Nov. 21, 2016 Fall Leaves

Programs

August 15, 2016 Kimberly Walker

October 17, 2016 Bob Finley

Dec. 19, 2016 Christmas Social/Slide Show

Field Trips

October 8, 2016 Sandhills Horticultural Gardens

President's Comments — July 2016

"More Than Just Taking Pictures"

First, I want and also must say thanks to Bob Finley, Herbert House and Meike Cryan for their effort and support in fulfilling a request from Alamance Arts for photos of the Willow Walk Sculptures. Via their efforts we supplied Alamance Arts with approximately 100 images. Thanks APC Members! See some of these three members' photos below and on the following page.

When you are reading this, I hope you can say I was part of that group! By group I am referencing the group that joined Anne Molnar and her Outing on June 18th to the Durham Museum of Life and Science. To me these outings present more than just an opportunity to find great photo ops. It allows us to develop friends and comrades within the Photography Club. Even though we encourage you to come to our regular meetings early and socialize, that still restricts you somewhat in developing

strong friendships in the photography world. When you attend an outing, you will periodically be shoulder to shoulder with a different member at each photo stop. Then after the sun gets high in the sky and you start losing the great light, we stop for lunch. This is a good time to just enjoy each other's company while eating and finding that common ground and building relationships—as our club grows.

So with that I encourage you to put on your calendar our next photo outing, which I think will be in early to mid-October, 2016. For this outing I understand Anne Molnar has turned it over to Hugh Comfort as he prepares to take the reins to become the 2017 Outing Chair.

Len Barnard
APC President

Sunset at Willow Walk Photos



Photo by Herbert House



Photo by Meike Cryan

More . . .

Sunset at Willow Walk Photos



Photo by Meike Cryan

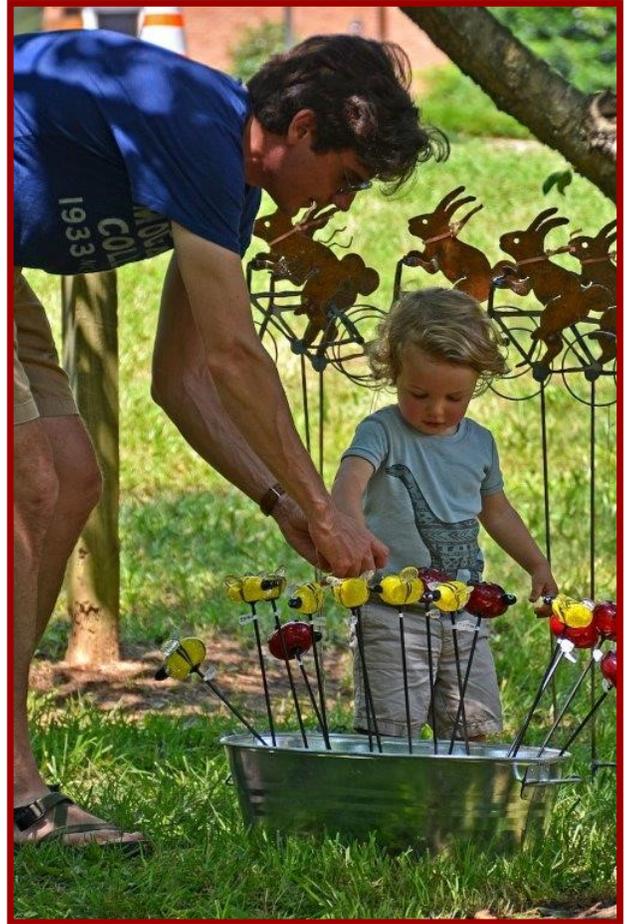


Photo by Bob Finley



Photo by Herbert House



August 15, 2016 Program: by Kim Walker

Kim Walker: Telling the Stories of Students Through "I Am Elon".

Kim will talk about a project she does for Elon each quarter for the Elon alumni magazine and Elon website. The series, called **I Am Elon**, is very dear to her as it allows her to combine her "favorite elements of photography: capturing unplanned moments, getting to know strangers, documenting scenes I'd likely never see, offering my subjects a chance to use their own voices and sharing stories of students our audience wouldn't get to meet otherwise." You may see some of her work at: <http://www.elon.edu/e-web/MOE/i-am-elon.xhtml>



Kim Walker is grateful to make photos for a living. She's Elon University's photographer and she arrived there by way of daily newspaper work. Kim relishes the experiences and storytelling opportunities photography offers. In her six years at Elon she's traveled to five countries to document students abroad and met hundreds of interesting people connected to the university. Kim produces an award-winning multimedia series called "I Am Elon," which profiles individual students using their voices and documentary photography. Outside of her work at Elon, Kim is shooting a personal project using an antique medium-format film camera to create visual representations of songs by the Eagles. Her website is: kimwalkerphoto.com.

MEMBERSHIP MUSINGS

By: Carole

Fifteen club members were all aflutter on Saturday, June 18, as they set out to the Life and Science Museum in Durham to visit the butterfly exhibit. The weather was perfect, the butterflies were friendly and active, and the other museum visitors were compatible. After clicking away, groups enjoyed lunch together at the on-site restaurant. These club outings are so much fun getting to know each other. Those of you who were unable to participate missed a good trip.

We had two guests join us for the trip.....Linda and Charles Tobelmann.....residents of Twin Lakes. Charles has visited our club for one of our meetings and plans to join this month. We welcome Charles to our world of photography!

Workshop by Tracy



Date

Saturday, August 20, 2016
10:00am at Sullivan Park
Twin Lakes campus

Title

"Taking and Making Great Photographs"

We will be looking at seeing the shot and taking it in the most inspiring and captivating way possible. Bring some of your pictures and questions and join us.

Out & About 2016

On June 18th fifteen of us met for the APC photo outing at the Butterfly House in Durham. The weather and butterflies cooperated nicely for a pleasant day of photography. See photos below.

Plans are in the making for an outing in October. Tentative date is October 22nd. Stay tuned!

Photo by Bob Finley

Anne Molnar, outing chair
Hugh Comfort, co-chair



Photo by Len Barnard



*Photo by
Anne Molnar*



Photo by Ray Munns



*Photo by
Carole Barnard*

PHOTOSHOW WINNERS

As you already realize, 2016 is a year of change in our PhotoShow area of our club. First, we graduated to selection of 1st, 2nd, 3rd and honorable mention. The next step was to have our winning images included in the June issue (check out page 101) of the "O. Henry Magazine" with more to be printed in the July issue. This is a great way for us to create interest in our club. However, since the "O. Henry" is more associated with Greensboro than Burlington, there are very few locations in the Burlington area in which you can find a free copy for your use.

To solve that problem I approached the "Times-News" about publishing our winning PhotoShow images. Since we are financially unable to pay for this option, my options were limited and due to their cost they could/would not agree to print all winners and honorable mentions. They did, however, agree to print the "Winning" photo and it would be requested to be in color—no promises since the powers above might over rule.

I have contacted George Johnson, Publicity Chair, about writing a very brief article associated with the image and the photographer. I am very certain that the "Time-News" will provide space but would prefer it to be short. Regardless, George will need some information from you, if you are the winner. Providing personal data is optional. The winner could just provide their name, photo title, where the photo was taken and any other applicable information as related to the image. Another point, if you have some specific credentials, they may be included in the same article.

As we grow I hope you are the next person to get a call from George for some information.

Len Barnard
Herbert House
George Johnson

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July 18 PhotoShow: Same Scene

Herbert House, PhotoShow Chair

This PhotoShow will be critiqued by Melissa Southern, an award-winning photographer and presenter. (<http://www.bearcreekphotographyinc.com>) The topics for this PhotoShow are exercises that she has her students perform. This assignment will challenge you and help you become a better photographer. Please choose only **ONE** of the two (2) options listed for this PhotoShow. **Either: A.** 2 photos using the same primary scene and focal point, but taken under different conditions (lighting, weather, slightly different aspect, etc.), **OR B.** 2 Different Photos without moving from the same spot. **You may use previous photos OR if you have a single photo from the past, you may return to that scene or spot for a second photo. NO TIME LIMIT!**

July PhotoShow Photographs are Due by 9AM on Monday, July 11, 2016.

Follow the format indicated below. Let me know ahead (apcphotoshow@gmail.com) if you are having issues or need added time or assistance with reformatting your photographs. **PLEASE PUT THE MONTH and YOUR INITIALS in the SUBJECT LINE** of your email. (Example: July HWH)

TWO (2) entries per member

File format: ORIGINAL SIZE in jpeg and color sRGB format

Give your image a file name in the following format:

first name_last name_#_meeting date where # is either #1 or #2 of the photos you are submitting. Example: Ann_Jones_1_7-18-16

Resolution: 300 pixels/inch

Entry deadline: 9AM on Monday, July 11, 2016

Email Photographs and questions to: apcphotoshow@gmail.com

September 19, 2016: Flowers: One (1) MUST NOT BE a macro photograph. *Critiqued by Cal Wong*

November 21, 2016: Fall Leaves: *Critiqued by Samantha DiRosa*

Biography for Melissa Southern



An award-winning photographer and presenter, Melissa Southern has been shooting since childhood and a working professional since 2003. She has photographed all over the United States as well as in Ireland, England, France, and Mexico. Melissa is a member of Nikon Professional Services and is a sponsored Lowepro Photographer. Melissa has photographs published in the *Guide to the National Museum of Natural History at the Smithsonian Institution*, *Nature Photographer* magazine, various product magazines, and several other publications. She has presented at Grandfather Mountain Camera Clinic, Recreational Equipment Inc. (REI), the City of Orlando, and Sarah P. Duke Gardens. She has judged numerous photography competitions over the years for various groups. Melissa has worked as a forensic photographer for over ten years. Melissa was the first International Association for Identification (IAI) Certified Forensic Photographer in North Carolina. Melissa has a B.A. in Anthropology and an Associate Degree in Photography.

2016 Outings Plus Vacation Photos = Christmas Slide Show

As we get into 2016 with our Photo Outings and the many vacations that will be taken by our members, please use the following guidelines to submit your images:

Outings

Please submit 5 of your best photos from each Photo Outing to the person in charge of December program. This limitation is requested due to the high probability of duplications of the same subject.

Vacations

For the vacation—daycation portion please submit 10-12 images from each vacation or daycation.

Guidelines for all Images submitted:

For all submitted images above, you do not need to resize except to have a requested minimum resolution of 1920 pixels on the long side due to the projector resolution size.

Be careful, your email server may restrict the file size that you send.

No need to change the number or title as that will not be shown as part of your image.

For all Outings, Vacations & Daycations please advise the locations where the photos were taken.

Please do not combine Outing, Vacations and Daycations in same email.

Please send your photos to both Howard Clarke, hclarke48@gmail.com and Len Barnard, lencarole56@gmail.com. We both will be preparing the photos for the Christmas slide show.

Receipt will be acknowledged.

Sending your images shortly after they are taken, or at least prior to November 1st, would be appreciated. Please do not wait until the last minute to submit.

“You don't take a photograph, you make it.”

[Ansel Adams](#)



Websites, Tips, Tutorials

How to Photograph Flowers

(Used in April 2012 APC Newsletter)

By: Darren Rowse

Preparation is key

Getting your gear together and in working order, choosing the right lens, having a tripod set up and then preparing to take the image. Pause and examine your subject before pressing the shutter. Some questions to ask:

- How to crop it – get in close or take a wider angle shot?
- What is the focal point/point of interest? (Insect, stem, color, texture, shape, etc.)
- What angle will you shoot from to get the best perspective?
- How much depth of field do you want?
- How is the subject lit?
- Which flower is the best specimen for your photo?
- What distractions are there in the background and foreground?
- Which is the best format to shoot in? (Horizontal or Vertical)



How to Photograph Flowers . . . Continued

Highlighting subjects

One of the questions above is worth a little extra consideration – ‘what distractions are there in the background and foreground?’

Gardens are filled with all kinds of potential distractions. They might be the tool shed, a fence, other flowers, the clothes line, etc. A decision needs to be made whether you want to include these elements or remove them from your shot. Either option is legitimate but in most cases you’ll probably want to remove them unless they, in some way, enhance your shot. There are a number of options open to you if you want to remove distracting elements:

- **move them** – some distractions can be moved pretty easily so that they’re not in your frame
- **move yourself** – find a new angle to shoot from that has a less distracting background
- **crop them out** – go for a tighter framing of the flower either by using a zoom or moving physically closer to it
- **use aperture to narrow depth of field** – as we highlighted in our introduction to aperture, if you choose a wider aperture (small numbers) you’ll decrease the depth of field. As you do this you make elements in the foreground and background more and more out of focus.
- **move your subject** – I’m not a big fan of intervening in a scene too much but some photographers will move the flower to a new location for the shot. This might include getting someone to hold the stem on a different angle or could even mean picking the flower and taking it elsewhere. If you’re going to do, this make sure you are aware of the environmental impact of your photography.



How to Photograph Flowers . . . Continued

Don't ignore the dead, marked or dying flower

Sometimes carcasses of flowers can present you with wonderful subject matter. While the perfect flower is the one you'll probably be drawn to first sometimes, the more interesting shot is the 'ugly duckling' beside it.

Identify a focal point

As in all types of photography you need to think about where you want your viewer's eye to be drawn. Consider setting it off center using the rule of thirds – but do find something in your frame that will grab your viewer's eye and carefully think about how to position it.

Go abstract

Sometimes going in extra close and focusing in on a part of the flower can create wonderful and unusual images that take on an abstract quality. Look for contrasting colors, patterns and textures.



Focus is Key

Sharp focus is important in all forms of photography but in flower macro photography it is crucial and even a tiny adjustment can have massive implications for your shot as the depth of field is so small. In macro photography your depth of field is a game of millimeters so attention to detail in focusing is something to be worked upon.

Identify the point of interest that you want to be in focus and then work hard to ensure that it's as sharp as possible. This can be a real challenge, especially outdoors on breezy days where you'll probably end up taking a lot of images and relying on luck to some degree! You can improve your 'luck' a little by photographing in a more controlled environment (taking flowers inside for studio shots, shielding them from wind or just choosing to do your photography on a still day).



How to Photograph Flowers . . . Continued

Lighting

Ideally your subject will be wonderfully lit without you needing to offer any assistance, however the world of outdoor macro photography is often far from ideal and there might be a need to intervene with either artificial light or some kind of reflector.

Using a flash is something to experiment with. Generally you'll find that direct flash on automatic mode might wash photos out a little so consider using a flash diffuser and/or bouncing your flash off another object. I find that the more subtle and indirect the flash is the more natural your shots will look.

Reflectors can also be handy in shooting flowers as they give a nice, natural, diffused light into areas of your subject that might not be getting natural sunlight. Experiment with different colored reflectors as they can really impact the colors in your shot.



Lenses

Point and Shoot Cameras – If you're shooting with a point and shoot camera with no interchangeable lenses, you'll obviously have less options here. You will probably have the ability to switch your camera into macro mode (which will allow you to focus a little closer and will tell the camera to use a large aperture giving you a shallow depth of field). Some point and shoot cameras also have the option of a macro lens attachment to allow closer focusing (see your owner's manual).

DSLRs – If you have a camera that allows interchangeable lenses (DSLR and some prosumer cameras) you might like to consider buying a purpose built macro lens. Most of the major camera manufacturers offer a range of them. For example, Nikon offers a number including ones at focal lengths of 50mm, 60mm, 100mm (the one I own), 180mm etc. Each will have its own specifications and strengths (do some careful research before buying). Obviously a shorter focal length means you need to get physically closer to your subject to really hone in on your subject while longer ones allow you to shoot from further back (helpful when photographing insects).



Bokeh

Bokeh comes from the Japanese word boke, which means "blur" or "haze", or boke-aji, the "blur quality." Bokeh is pronounced BOH-Kə or BOH-kay. Visit any photography website or forum and you'll find plenty of folks debating the pleasing bokeh that their favorite fast lenses allow. Adjectives that describe bokeh include: smooth, incredible, superb, good, beautiful, sweet, silky, and excellent—but what exactly is it?

Bokeh is defined as "the effect of a soft out-of-focus background that you get when shooting a subject, using a fast lens, at the widest aperture, such as $f/2.8$ or wider." Simply put, bokeh is the pleasing or aesthetic quality of out-of-focus blur in a photograph.

Although bokeh is actually a characteristic of a photograph, the lens used determines the shape and size of the visible bokeh. Usually seen more in highlights, bokeh is affected by the shape of the diaphragm blades (the aperture) of the lens. A lens with more circular shaped blades will have rounder, softer orbs of out-of-focus highlights, whereas a lens with an aperture that is more hexagonal in shape will reflect that shape in the highlights.

Achieving Bokeh in Your Images

To achieve bokeh in an image, you need to use a fast lens—the faster the better. You'll want to use a lens with at least an $f/2.8$ aperture, with faster apertures of $f/2$, $f/1.8$ or $f/1.4$ being ideal. Many photographers like to use fast prime lenses when shooting photographs that they want visible bokeh in.

You'll want to shoot with the lens wide open, so you'll want to use a shooting mode of Aperture Priority or Manual. Manual gives you the ability to choose both your aperture and shutter speed, whereas Aperture Priority allows you to choose the f /stop while the camera chooses the appropriate shutter speed for the exposure. You could also use the Flexible Program mode, choosing the widest possible aperture/shutter speed combination.



Don't worry if you don't own a very fast lens. By increasing the distance between the background and your subject, you can see bokeh in images that are shot at smaller apertures like $f/8$.

To increase the likelihood of visible bokeh in your photographs, increase the distance between your subject and the background. You can do this by decreasing the distance between the camera and subject. The more shallow the depth-of-field, or further the background is, the more out-of-focus it will be. Highlights hitting the background will show more visible bokeh too, so if you're using a backlight, side light or a hair light, the bokeh may be more pleasing to the eye.

The most photographed subjects showing nice examples of bokeh are portraits. Close-up portraits show bokeh very well. Close-up and macro images of flowers and other objects in nature are also popular subjects to photograph that shows off bokeh in the image. An often-photographed subject that is an extreme example of bokeh is photographing a grouping of holiday lights or other highly reflective objects. When purposely photographed out-of-focus, these normally harsh or bright objects become soft, pastel, diffused orbs of glowing light.

Bokeh can add softness to an otherwise brightly lit photograph. Using this technique to separate your subject from the background can also allow you to utilize a not-so-photogenic background in your image—but because of its diffused blur, it helps to "highlight" the subject, not detract from it.



Websites, Tips, Tutorials

Photographing the US National Parks

Tips & techniques to try on your own

By Chris Nicholson

There are 59 National Parks that cover a wide and varied terrain, from newly formed land in Hawaii Volcanoes National Park, to the seemingly alive landscape of Yellowstone, to the swamps of the Everglades and sub-arctic Denali National Park and Preserve, to the desert of Death Valley and Great Sand Dunes National Park and Preserve, to the forests of Shenandoah National Park, and more. To the photographer, these parks offer wonderful subjects to capture. Chris Nicholson has photographed about half of the country's national parks and offers valuable advice on not only how to prepare and enjoy a visit to these natural wonders but on the types of photographs you may want to capture as well.

Valuable Tips

1. Take the map and park newsletter that are provided to you when you enter the park. Special events will be listed in the newsletter and you can use the map to plan out your visit. To make the most of your visit and time photographing, do your research before you arrive so you'll know which locations are the ones you'll want to photograph, especially if you're looking to make photos in the perfect light (early morning or late afternoon).
2. Sidestep the crowds. National parks usually receive their highest visitation levels on weekends, holidays and occasional fee-free days. If you want more solitude, plan your visit during a less busy time. Don't bypass the well-known spots either, just because everyone else may have photographed sights like Old Faithful in Yellowstone, doesn't mean that you won't come away with great images yourself. Look for unique ways to capture well-known sights.
3. It's a good idea to take notes while out photographing and it's easier than ever with digital cameras. Shoot a frame of a park information sign that explains what you're seeing—whether it's a place or type of wildlife. It will make it a lot easier to ID your photos when you're back home. If your camera has a sound recorder, use it to make notes. The sound file will appear in chronological order with your image files. If you have a means of geotagging your shots, use the GPS metadata to load the location into Google Earth to easily identify lakes, mountain peaks, meadows and the like. Collecting as much information as possible while on-site will make captioning and keywording much easier when you're going through hundreds or thousands of images.

Photographing the US National Parks . . .

Valuable Tips . . . *Continued*

4. Permit required or not? So long as you're not doing a commercial shoot with models, props and lighting equipment you should be fine with a camera, some lenses and a tripod; however just to be certain, check the park's website prior to a visit to make sure you won't have any problems. In a very few instances, a park or section of a park may be closed at night, but a permit might get you access.
5. Water (bringing plenty of it to keep you hydrated), food (to stave off hunger), appropriate footwear and clothing (layers during fall, winter or early spring seasons), sunblock, first aid kit and a plan are all givens. Having a plan and communicating it to family or friends; or registering an itinerary for backcountry travel with rangers will alert them to your absence, should search and rescue be necessary.
6. Memory: bring enough of it, especially if you're going to a more remote location. Batteries: have enough charged batteries for a day of hiking or a solution for recharging at the end of the day if you're spending multiple days camping or lodging in or around the park.

7 Different types of photographs to make in the parks

Reflections

- The first requirement for a good reflection photograph is placid water.
- Look for shallow water, from ponds, flat beaches or water coating melting ice.
- When photographing just a reflection, you need to focus on the reflected scenery, not the water itself.
- While it's normally a rule of photography that you don't want a horizon in the center of your image, reflections are the exception.
- Polarizer filters can improve the colors; a graduated neutral density filter might balance the exposure, as reflections are normally 1-2 stops darker than the scenery it's reflecting.

Fog & Mist

- Fog will try and trick your camera's meter into underexposing by about 1 stop so you will want to compensate for that.
- Fog moves. The density of fog in your scene can change. Be aware of that and continually check it if you want an image with the fog thicker or thinner.

Water Motion

- Waterfalls make for great images of flowing water in motion and national parks are full of them.
- You may want to photograph moving water using a fast shutter speed to freeze the movement or a slow shutter speed to capture the scene with the creamy look, or both.
- Use a tripod when shooting the blur of water slower than 1/15 of a second.
- Hone in on small sections of a waterfall scene for unique details that a viewer of only the wide scene might miss.

Silhouettes

- Silhouettes are most often captured at sunrise and sunset but can also be photographed in a scene with an expanse that is brighter than the foreground.
- Expose for the background while focusing on the foreground. The foreground subject will be sharp and in silhouette.
- Bare trees, wildlife, sea stacks and rock formations are all good subjects for silhouettes.

Photographing the US National Parks . . .

7 Different types of photographs to make in the parks . . . *Continued*

Sunbursts

- Sunbursts can be captured at any time during the day but more importantly you can make them during the midday when the light is often too harsh for photographing other subjects.
- Use a wide-angle lens, small aperture, the sun, and something between the sun and you.
- Position the sun so it is barely visible behind an object like a tree.
- Start off with f/22 and if you must open up your aperture, experiment with each f/stop. The smallest aperture will have the biggest effect.
- Highlights will be blown out. That is expected.

Moonlit Landscapes

- A good tripod and cable release or remote is needed. You may even want to use the mirror lock up feature if your camera has one to keep vibrations to a minimum.
- Exposure is hard to meter so your best bet is trial and error.
- Because of the dark, manual focus is a better choice than autofocus. Point your flashlight at an object that you want in focus to assist you in focusing the camera.
- Moonlit landscapes under a full moon are best, especially on a clear night.
- Just like the sun, the angle of the moon affects aesthetics. Directly overhead, the light will be harsh and shadows short. If the moon is closer to the horizon, shadows will be longer and the light softer.

Stars

- Most star covered landscapes are made with a wide-angle lens. Especially if you want to freeze the movement of the stars and if you want to fit the entire Milky Way into the frame.
- A tripod is mandatory, as is a remote shutter release. Again, you may want to use the mirror lock up feature if your camera has one.
- To maintain the appearance of stars as points of light, you need to limit the shutter speed to 20 seconds or less. That is unless you want star trails.
- Use a wide aperture and as high an ISO as you are comfortable with on your camera. To determine your limit, run some tests beforehand to determine how acceptable your camera's noise is to you at certain ISOs.
- If you want both the landscape and stars in focus you may want to experiment with focus stacking whereby you shoot a frame focused on the landscape and another on the stars, then combine them in post-production.
- The core of the Milky Way is more visible in dark skies, far from light pollution of cities, and during a new or partial moon.

Chris has put his expansive knowledge of photography and photographing the National Parks into a great book that can serve as an all-encompassing guide to photographing in the US National Parks. In *Photographing National Parks, A Guide for Scouting and Shooting America's Most Cherished Lands*, not only does he outline how to prepare for a visit, what to bring, types of photos you might want to capture but he also lists out information on each park, from Acadia to Zion.