



Thank You Twin Lakes!

APC ACTIVITIES

Next Meeting December 18, 2017 7:00 PM

Workshops

To be Announced

Board Meeting December 4, 2017 7:00 PM

PhotoShows

Programs

Dec. 18, 2017 Christmas Social/Slide Show
Feb. 19, 2018 Daniel Walker
"Have Camera will Travel"

Jan. 15, 2018

March 19, 2018

May 21, 2018

July 16, 2018

Sept. 17, 2018

Nov. 19, 2018

Black and White

Doors/Windows

Wildlife

Street Photography

Action/Sports

Leading lines

Field Trips

To be Announced

President's Comments—December 2017

Len Barnard

I write my last President's Newsletter Article with mixed emotions. I must say I have truly enjoyed and have been blessed by being your President for five of the last six years. But what has meant more to me than anything else has been how all the various APC Board Members have stepped up to make this Club what it is today. Without them we would have never made it!

Here is a list, the best I can determine, of our past and current Board Members. I apologize to anyone that I might miss and omit! I am actually starting with the older (not age) Board Members: Carole Barnard, Bob Finley, Herbert House, Scott Hervieux, Jan Holloman, Anne Molnar, Ray Schwartz, Howard Clarke, Nancy Jacobus, Tracy Harbour, Hugh Comfort, George Johnson, Sandra Whitesell, Ray Munns, Jennifer Arrington, David Long, JP Lavoie, Mike King, Debbie Chandler, and Ivan Baez. As I type and recall each of the above Board Members, I realize how and why we have grown to 64

members in our short six years. These "Guys and Dolls" in their service to the Club have been priceless in the success of this Club.

Each person has been so valuable to the Club and I think they have enjoyed their part. I know I have! Now it is your time to be part of a great and growing photo club. For me, I am so much richer from having known each of the above Board Members.

My thanks to each of you!!

Len Barnard
APC President

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MEMBERSHIP MEMO

BY: Carole

"It's Christmas in Dixie"..... This song is running through my mind as I sit down to compose my last article for the year. We will be celebrating the closing of 2017 at our annual Christmas Party on December 18. All are invited to attend this social gathering with your spouse or invited guest. Bring an appetizer for the food table and get to know other members in the Club better in an informal setting.

This has been a grand year for our Club. We have enjoyed all of our programs of interesting presenters, the PhotoShows were spectacular, our Paramount Theater Exhibit was excellent and we gained several new members. Our last PhotoShow was certainly engaging as Ivan led the membership in discussions of each photo submitted on the subject on "Textures". Many compliments were heard on how beneficial the format was that night. We had the largest attendance we have ever had for a PhotoShow.

Do you all realize that our January meeting will be our Sixth Year Birthday? We have new Board members to lead us going forward in 2018 and we must all pledge to support and assist our new Board.

APC BOARD

President	Len Barnard	Workshop Chair	Tracy Harbour
1 st & 2 nd V/P and Program Chairs	Mike King Debbie Chandler	Publicity Chair	Bob Finley
Secretary	Carole Barnard	Exhibit Chair	Sandra Whitesell
Treasurer	Nancy Jacobus	Editor	Ray Munns
PhotoShow Chair	Ivan Baez	Membership Chair	Carole Barnard
Co-Chair	Herbert House	Twin Lakes Rep.	Len Barnard
Outings/Field Trips	Hugh Comfort	Web Master	JP Lavoie
		Past President	David Long

APC Board of Directors for 2018

At the November 20, 2017, general meeting members voted to accept the following nominees for the APC Board of Directors for 2018:

Mike King	President
Debbie Chandler	1 st Vice President/Program Chair
Dave Kaplan	2 nd Vice President/Program Chair
June Siple	Secretary
Nancy Jacobus	Treasurer

Paramount Exhibit

Please pick up your exhibit photos

Wednesday, December 6, 2017 12:00 - 2:00PM

Alamance Photography Club

Annual dues for 2018

Individual = \$35.00 Family = \$45.00

Payable by check or Cash at future meetings.

Members' Names will be removed from membership

Roster for Non-payment of dues after

February 19, 2018.



Christmas Party

December 18, 2017

Time 7:00 PM

It's Party Time—Start planning. December is around the corner! We will start about 7:00 PM. The Club will provide coffee, punch and all paper products. Therefore, each member will be requested to bring the appetizer of their choice. If you desire a drink other than those mentioned above, you will need to bring it. Wine glasses will be provided. If at all possible, appetizers (sweet and savory) should arrive around 6:30 PM in order to arrange the food tables. We will enjoy the fellowship and yummy food until around 7:30. Then it will be SHOW TIME.

At present, plans for the full slide show have not been finalized but it will be images submitted by members from their Outings, Daycations and Vacations plus images from our 2017 Exhibit.

We will have an intermission so you can stretch your legs and enjoy more refreshments. The second part of the entertainment will then be presented.

This is always a special time to socialize with your fellow members, their wife or husband or special someone!

Mark your calendar NOW!

December 18, 2017 – 7:00 PM

Christmas Photography Tips

Take Your Holiday Photography to the Next Level!

Christmastime (and winter) is the most energetic and exciting time to take photographs for a variety of reasons – the natural elements, the captivating and imaginative decorations (including Christmas lights) and the festive mood that overcomes whole communities. You can photograph during the day, but some of the most evocative images can be found at night. The brilliance provided by the pure white snow adds some challenges, but there are some benefits too. Let's take a look at how to get the most effective Christmas photos.

Photograph Outdoor



The cold chill of winter brings a certain purity to the air. Even the light usually has a different quality to it. This is all great for your photography. Get out in the brisk air and take photos of the snow-covered homes and lawns in your area. Most neighborhoods have several families that nearly go overboard with their enthusiasm for the season and have decked out their homes with intricate lighting and prop arrangements – these make excellent backdrops for your photos – seek these out. Also shoot at night where the whiteness of the snow elevates the overall light level (sort of like an environmental reflector). You'll want to use long shutter speeds – below 1/15 (which might require a tripod) – to get some spectacular shots of the lit-up houses and the sky.

Christmas Photography Tips . . . Continued

Express Relationships



Holidays are days that highlight the importance of relationships, with Christmas being the granddaddy of them all. The stress and pressure of the passing year may wear on everyone, yet everyone is glad to relax and spend time with family. As with Thanksgiving, you have a chance to take photographs that define emotional moments for years, if not decades to come. The joy of the “giving season” amplifies your subjects, so they’ll be more expressive when you ask them to pose together. Fathers and daughters, mothers and sons, brothers, sisters, husbands and wives will all be open to suggestions on how and where to stand to enable you to capture the bonds between them. Try to get them to smile and laugh; and suggest that couples stand beneath mistletoe for a holiday kiss. Only Scrooge or a Grinch would object!

Christmas Photography Tips . . . Continued

Capture the Preparation Stages



Families come together at holidays, but not just for the main event, they come to help decorate... and these are exciting, fun-filled moments, so they're ripe with photographic opportunity! Trimming the tree is a special moment in creating the atmosphere of Christmas, and most families have a cherished collection of ornaments, lights and stockings – all of which need to be hung on the tree. Try to get people's faces as they open the ornament boxes. Young children (who might not have remembered the last Christmas) are especially good subjects. When the tinsel goes on, you're almost done, but there are two more shots to get – the first is when the star (or angel) is placed on the top of the tree; and the last shot is when everything is on the tree and the lights are plugged in for the first time.

Christmas Photography Tips . . . Continued

Focus on the Eyes



All pictures of people soar when you focus in on your subject's eyes, and that's no different with Christmastime photos. It's critical to compose the image with as little headroom and dead space on the sides as possible, so the image is more about the faces and the eyes than anything else. The rest of the décor will filter into the image on its own. In this photograph all the eyes are in the same plane, and this is effective for this kind of photo as it shows a subtle unity among the family. You can use a flash with most indoor Christmas photos, but use a detachable flash (or an angled flash) and bounce the light off the ceiling. Remember, the ambient light levels will be raised by the Christmas lights (and possibly candles too), and you don't want the vibrant colors washed out by the flash.

Christmas Photography Tips . . . Continued

Take Group Portraits



Christmas photos can have dual uses – you take them for the memories/record-keeping and you can use them as your family’s Christmas card. Either way, you want to make sure that you, the photographer, are in some of the important family photos. You’ll want to position everyone by the Christmas tree and have some presents in the composition too. Use a tripod for this group shot, because you’ll want to use the camera’s timer so you can get in the photo too. Your camera’s timer is a nifty little feature that many people don’t use (enough) or even know about. It’s simple to work; you just set your exposure values (shutter, ISO and aperture), compose your frame, set the timer interval (between 3 – 10 seconds), then press the shutter.

Christmas Photography Tips . . . Continued

Recommended Settings

There's usually going to be a lot of additional, practical light sources "on" during Christmastime (all those Christmas lights) and these will probably bump up the ambient light level to a certain extent, but not so high that you can shoot at ISO 100, so go for 200; even when you're inside. Shutter speeds between 1/30 and 1/90 should suit you the best, as you should try for aperture settings of f/2 to f/5.6; you'll get shallow to moderate depth of field at these settings, which will add to the ambiance, by keeping the illuminated background just out of focus.

Recommended Equipment

A fast zoom lens is great for Christmastime photography, try for a 28 – 80mm or something similar; this way you'll have a wide angle for group portraits and shooting houses/buildings that are magnificently decorated, and you'll also be able to grab intimate and inviting close-ups. Consider having your tripod available. Even if you don't use the timer function, the tripod can be helpful for stabilizing the camera for high angle shots (which might be the best/only way to get everyone in a group shot). Use a corded flash or a flash with a tilt/swivel head to avoid having the flash fire head-on at your subjects. A head-on flash will wash out not only the skin tones, but the vibrant color cast from all the Christmas lights as well.

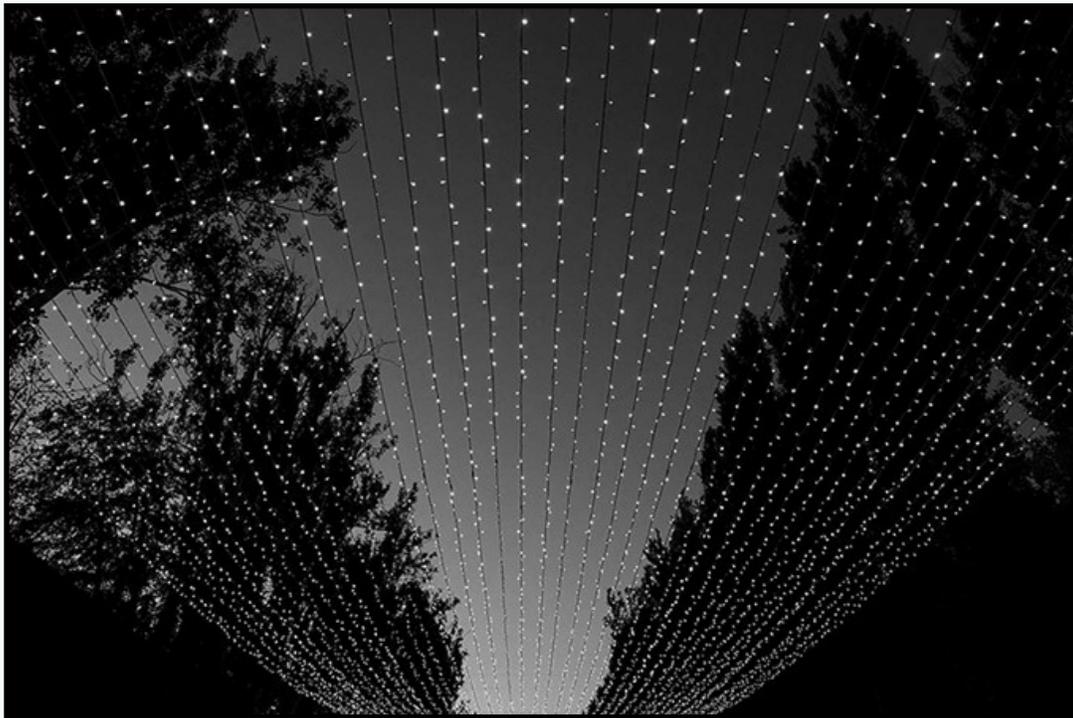
Conclusion

The Christmas holiday is a heavily photographed event, so it's important to approach the subject with an eye for doing something different and compelling. Utilize the ornaments and the lights to spruce up the background elements of your shots (remember to experiment with the bokeh technique for something subtly different), focus on your subject's eyes and work to position your family in intimate positions that emphasize their close relationship and the joy this season instills in everyone. The preparation is just as important as the finished product when it comes to Christmas, so get in there and take photos of the tree trimming activity as it happens.

Exposure Guide

Make the Transition to Black and White Digital Photography

When it comes to photography, color is king. Our social media feeds and the glossy magazines we flick through are saturated in color. Yet, there will always be something special about black and white photographs.



For years, the tones and form of black and white photos have had an attraction to photographers and viewers alike. One reason is that we SEE in color — black and white imagery gives us a look at subjects that we cannot normally see with the naked eye.

Perhaps it is because they seem timeless and romantic, perhaps it is because they have a moody or an arty feel. Whatever the reason, sooner or later, most photographers want to try out black and white photography.

There are two main ways to make black and white photographs with your Canon camera. One is to shoot in black and white, and the other is to shoot in color and then edit the images to be black and white.

In this guide, we are going to consider both.

Black and White Digital Photography . . Continued

Getting Started

Before you start taking and making your own black and white photographs, it is worth checking out the work of masters in the field. This will give you inspiration, but it will also help you understand the different elements that make up a great black and white photograph.

Photographers such as Ansel Adams, Henri Cartier-Bresson, Diane Arbus, and Dorothea Lange are famous for their work in black and white. You can search online and find examples of their photographs. Watching black and white movies is another good source of inspiration.



Historically, photographers had to work with the forms and shapes that black and white images emphasize. Looking at images and movies from decades ago, before the popularity of color images, can give insights into ways to use monochrome imagery today.

As you look at different black and white photographs, think carefully about why they are successful. It can be helpful to ask yourself the following questions:

What is the subject matter? Perhaps you are looking at a stormy landscape, a bold piece of architecture, or a person with a face that is full of emotion. How does the photographer's use of black and white enhance the subject matter?

Is the photograph full of contrasts? Or is it evenly-toned? Are there a lot of shadows and highlights? How has the photographer used these elements to create a strong image?

Now that you are inspired, it's time to think about taking your own shots.

Black and White Digital Photography . . Continued

Using Monochrome or Color to Create Black and White Photographs

A monochrome image is an image that is made up of different tones of a single color. While it can refer to color, it is commonly used to describe black and white images. The tones of a black and white photograph can range from the blackest black to the whitest white and will encompass a multitude of grays in between.

To shoot in black and white on your Canon camera, go into the menu and look for the 'Picture Style' option. This should be in the red Shooting Menu area on most EOS cameras. Set this to Monochrome. How you work with your image files, when set to the Monochrome Picture Style, depends on a few things:

If you shoot JPEG images in-camera (Large/Fine, etc.), they'll be permanent black and white images. Picture Style settings are "baked-in" to JPEG images and video files, so to speak, and your images will reflect the Picture Style being used.

If you shoot RAW images and then process them with Canon's Digital Photo Professional software, you can completely change the Picture Style with the software. Even if you originally had Monochrome set in-camera, you can revert those files to color images with no loss of quality (just pick a different Picture Style in DPP).



RAW image files are actually recorded as full color images, even if your Picture Style setting in-camera was set to Monochrome (black and white) when you took a picture. You can easily go back and forth between black and white and a full-color rendition using Canon's Digital Photo Professional software, without any loss of quality or tonal range.

If RAW images are taken and then processed in most third-party RAW file process software, Picture Style settings are usually ignored. Your Monochrome images, which appeared black & white on your camera's LCD monitor, will initially appear as full color files when viewed in most 3rd party RAW software. You usually can use tools within that software to process the file as a black & white image, but this is independent of the camera's Monochrome Picture Style.

Black and White Digital Photography . . Continued

You can also shoot in color and then change the photograph to be black and white. You can apply one of your Canon camera's creative filters to create a copy image file with a specialized, grainy black and white look, or use image editing software to convert the image afterwards. The last two options will give you both a color and a monochrome version of the shot. Many Canon EOS and PowerShot digital cameras have a Creative Filters option in their blue Playback menu area.

We'll look at using editing software later, but first we're going to consider what makes a good black and white photograph.

Things to Think About

Here are some of the main factors you need to think about when you are creating black and white photographs. Remember, even if you are shooting in color, you still need to keep these factors at the front of your mind.

- **Tone**

Tone is the fundamental building block of black and white photography. Tone refers to the relative brightness or darkness of the different components of your image. For example, shadows are dark tones and highlights are light tones. Between these two extremes you have an array of mid-tones.



Landscape images on a sunny day typically have a huge range of tones when rendered in black and white, ranging from bright white highlights to near-black shadows, and especially with the vast numbers of different gray tones in-between.

Black and White Digital Photography . . Continued

A popular technique in color photography is the use of color contrast. Imagine how a red flower pops out against green grass. However, if the red flower and the green grass are the same tone — let's say a mid-tone, rendered as a middle gray — that contrast will be lost in a black and white photograph.



Part of transitioning from color imagery to black and white is learning to look past color, and to see how subjects will appear when rendered in black and white. This red flower jumps out at the viewer in a color image, but is almost lost, visually, in black and white (since it's recorded as nearly the same shade of middle gray as the background grass).

Therefore, you have to think differently when shooting black and white photographs. You need to be looking for contrasts of tone instead of contrasts of color.

Black and White Digital Photography . . Continued

Next, imagine a dark green bottle sitting on a light blue piece of paper. Think about how that would appear in black and white. The bottle will be a dark grey tone, and the paper will be a light grey tone. Now you have a contrast in tone.

We are accustomed to seeing the world in color, both through our eyes as well as our viewfinders. Imagining color as black and white tones can be tricky. Sometimes it helps to scrunch up your eyes, limiting the distraction of color and making distinct tones easier to see.

To use tone successfully in black and white photography, look for subjects and landscapes that have a range of light, mid, and dark tones. Look for bold contrasts and harmonious combinations.



Much of the time, good black and white images rely on a range of white, gray and black tones to give the look of detail and form in your subjects. Not every scene and subject has this type of contrast, of course, but it's these combinations of different tones in a black and white image that can produce memorable results. Taking some of your original color digital image files and converting them to black and white in the computer can give you valuable insights into what types of lighting and contrast work effectively.

Black and White Digital Photography . . Continued

But remember — like with most aspects of photography — there are no hard and fast rules. Sometimes a photograph that is composed of mid-tones alone can have a subtle and appealing mood. Think of a picture taken during a foggy morning, as one example.



Don't ignore the potential beauty of a black and white image with mostly subtle gray tones. This picture is a straight conversion of a color image to black and white, looking out the window of a Russian apartment on a dreary, overcast winter morning. It has an entirely different visual look than a shot taken on a sunny day, with a vibrant appearance from lots of dark and light tones.

Black and White Digital Photography . . Continued

- Shadows and Highlights

The way light hits your subjects, and the shadows it produces, become a critical part of most black and white photography. When shooting in color, color alone can sometimes make the picture. A big part of transitioning to black and white is moving past color, and learning to see the impact of shadows. The presence of shadows and highlights creates more contrast. Natural and artificial lighting will determine how shadows and highlights appear in your shot.

When you are shooting outside, be aware of the position of the sun. In the morning and late afternoon, the sun is low in the sky. This creates long shadows and bright highlights, which produce striking black and white photographs. In the middle of the day, when the sun is high in the sky, landscapes can appear flat. You can also look for weather conditions that create dramatic lighting, such as sunlit buildings set against a dark and brooding sky.



Shadows become a huge part of many black and white images, with their form often replacing the visual impact of color in a conventional digital photograph. Early or late in the day, the impact of shadows can sometimes become so great that they can actually become the primary subject in a picture.

When shooting indoors, think about how you light people and objects. Are you using natural or artificial light? How are you positioning your subject? Where does the light fall? This will define how shadows and highlights appear in your finished shot.

Black and White Digital Photography . . Continued

- Low Key and High Key

Low key and high key images are all about extremes, and they are great techniques to consider for black and white photography. A high key image is flooded with light, very bright overall, and is evenly toned; they usually have an upbeat mood. To create a high key photograph, open up the aperture and allow lots of light into your lens, or turn up the brightness when you edit your photograph.

Low key images make use of dark tones and contrast; they tend to be somber and dramatic. One of the best ways to create a low key photograph is to look for dark subject matter and then use directional lighting to highlight details.



In this low-key image, most of the tones are rendered dark, deep and moody. And, the model's skin tones stand out even more than they would in a more traditional black and white picture, with a wide range of brightness and tones.

Black and White Digital Photography . . Continued

- Texture and Pattern

Texture and pattern are brilliant additions to your black and white photography toolkit. Without the distraction of color, these two elements are noticeably enhanced.

For texture, look for bold contrasts or harmonious combinations. A gnarly tree trunk stands out against a smooth background, such as a cloudless sky. In portraiture, think about the textures created by hair, skin, and fabrics.



With the color removed from this digital image, you can almost feel the surfaces of the door, and the cobblestones below. Black and white emphasizes subtle contrasts of light and shadow, which can emphasize surface texture. Likewise, the visual simplicity of black and white can force a viewer's eye toward patterns in a scene, ranging from repeating trees or telephone poles to bricks on the pavement.

For pattern, look for repetition in natural and man-made worlds. Examples would be a ploughed field with dark hollows and sunlit mounds of soil, or a line of telegraph poles in a desolate landscape. In cities, you will find patterns everywhere from roof tiles and chimney tops to rows of parked cars and grids.

Black and White Digital Photography . . Continued

Editing Photos to be Black and White

There are many ways to edit original color digital photographs to be black and white, and different editing software will have different options. Here we'll look at three of the most common.

- **Convert to Grayscale or Enhance to Black and White**

One of the fastest ways to make a color image black and white is to convert to it to grayscale. Most editing software offers some variation of this option. In Photoshop® Elements, for example, select Image > Mode > Grayscale. You can also use the Photoshop's "enhance" feature to change your color image into black and white. And, there are numerous third-party software programs, or "plug-ins" for major image-editing programs, that specialize in black and white conversions from original color images.

- **Desaturate the Photograph**

To use this technique, locate the saturation slider in your editing software and simply take it down to 0 to remove the color.

- **Use the RGB Channel Mixer**

Image editing software, such as Adobe® Photoshop, often contains channel mixers that allow you to alter the red, green, and blue (RGB) channels that make up a color photograph. In the recent version of Photoshop, for example, it's located in the IMAGE pull-down menu (Image > Adjustments > Channel Mixer...). Once there, be sure to put a check mark in the Monochrome check box — that changes the image from color to black and white. Then, experiment with the red, green and blue sliders onscreen, and see how they change the black and white tones of your photographs.

Making the Most of Tones

Once you have created your black and white, or grayscale, photograph you can use other editing tools to lighten and darken the tones of the photograph. Look for sliders and curves that control contrast and brightness, or shadows and highlights. Experiment to see what they do. Use your own judgement to decide what looks best, or refer back to your favorite black and white photographers for inspiration.

Black and White Digital Photography . . Continued



Don't feel limited by the initial, default settings available when you either shoot black and white images with your in-camera Picture Style settings, or use software to convert color images to black and white. Modifying contrast, applying "color filters" to lighten similar subjects in the black and white image, and so on are all available to you. You can often change a rather ordinary image into something visually stunning, if you're willing to go beyond the basic black and white settings. Here, you can see two different renderings of an original color RAW image; the second has contrast and red tones significantly modified.

As you start to take and make black and white photographs, remember to pay attention to tone, shadows, highlights, patterns, and texture. Try selecting the monochrome Picture Style on your camera. Have a look at the results. Now shoot in color and edit your photographs to black and white. What are differences? Which do you prefer?

Summary

For decades, black and white imagery has been considered a truly creative option for great photographers. Historically, of course, legendary names in photography established their greatness with superb images on black and white film. With the tools in today's digital cameras, as well as the incredible potential we have in the digital darkroom — our computers — it's easy for digital photographers to experience this medium. And, with its change in emphasis from color alone, becoming skilled in black and white can make you a better photographer, anytime you pick up the camera. Give it a try, and see what tools and techniques work for you.

