

# May PhotoShow Winners



**Wildlife**

**Wildlife**

**1st Place—Don Miles**

More PhotoShow  
Top Pics  
Page 4

## APC ACTIVITIES

Next Meeting      June 18, 2018 7:00 PM

Exhibits

June 15 - Aug. 13

Paramount Theater

Board Meeting      June 4, 2018 7:00 PM

Field Trips

To be Announced

Programs

Workshops

To be Announced

June 18, 2018

Stan Moss

“Crime Photography”

Aug. 20, 2018

Phil Archer

“Dorothea Lange & Ansel Adams”

Oct. 15, 2018

Guil Johnson

“Trail and Photography”

PhotoShows

July 16, 2018

Street Photography

Sept. 17, 2018

Action/Sports

Nov. 19, 2018

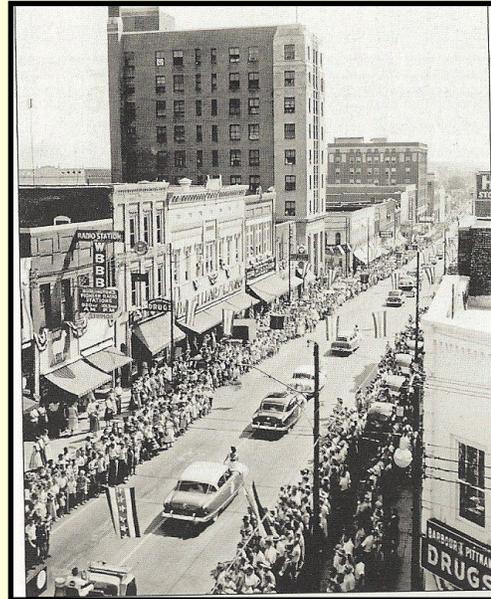
Leading Lines

## President's Comments—June 2018

### Behind the Lens with Mike King

Last month's photo show was on Wildlife Photography. Thanks to all members that submitted photos. I think we had a very good turn out and I enjoyed the discussions and comments. Thanks to Ivan for the interesting way of viewing the images after the meeting at home where we could see the details in the photos and judge the entries in a more relaxed way. What are your thoughts of doing this type of photo show in the future?

As a Native and Lifelong resident of Burlington and Alamance County, I was thinking about the changes I have seen in my time here. How do I relate these changes to someone that is new to the area? Nothing tells the story like a photograph. If you have not had the pleasure of exploring Don Bolden's books about Burlington and Alamance County and other local villages, please do so. With that said, my challenge to you fellow photographers, start today documenting your neighborhoods, stores, churches, events, activities, anything and everything. No matter how small or uneventful it may seem today, it may be the talk of the next generations to come. Did you know that Burlington NC hosted the Miss NC Beauty Pageant in 1951? Elvis sang on stage at Williams High School in 1956. Did you know the Historic Railroad Depot was moved from its original location across the tracks to its present location? This move closed Main Street to through traffic as it is today. So, keep those cameras handy and ready for the next historical event that might happen.



Miss NC Beauty Pageant Parade 1951 Copied



Burlington Train Depot (before it was moved) Copied

**Mike King**

**APC President**

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## June 18, 2018 Program

# “Crime Photography”

By Stan Moss

Stan works as a civilian with the Burlington Police Department as both an Alarm Coordinator and Crime Prevention Coordinator. He was previously a Law Enforcement Officer and held the roles of Corporal on Patrol and Crime Scene Officer for a platoon.

Stan is also an Adjunct Instructor at the NC Justice Academy where he teaches digital imaging and the Crime Scene Investigators Certification Program. He also teaches crime scene photography to law enforcement officers at several Community Colleges including Alamance and Guilford.

He has taught chemical processing and advanced photography, as well as digital imaging in the maltreatment of children using ultra violet and infrared techniques. His instruction also includes training for arson investigators and night time photography.

Stan attended Randolph Community College where he majored in Photography.

## APC BOARD

President	Mike King	Publicity Chair	Bob Finley
1 <sup>st</sup> & 2 <sup>nd</sup> V/P and Program Chairs	Debbie Chandler Dave Kaplan	Exhibit Chair	Sandra Whitesell
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PhotoShow Chair Co-Chair	Ivan Baez Herbert House	Web Master	JP Lavoie
Outings/Field Trips	Hugh Comfort	Past President	Len Barnard
		Editor	Ray Munns

# More PhotoShow Top Pics



**2nd Place—Len Barnard**



**3rd Place—June Siple**



**2nd HM (tie)—Gene Lentz**



**1st HM—Gary Gorby**



**2nd HM (tie)—Russell Stott**

## Guidelines for the 2018 APC Exhibit at the Paramount

**Address:** 128 E. Front Street, Burlington, NC

**Date:** June 15, 2018 - August 13, 2018

**Drop off date & time**      June 13<sup>th</sup> 12:00 – 3:00

**Pick up date & time**      August 15<sup>th</sup> 12:00 – 3:00

**Reception date & time**      June 16<sup>th</sup> 6 – 8 PM

**Exhibit Guideline:** All images to be exhibited must be either matted and framed, or on canvas or on metal. They must also be properly wired (no saw tooth hangers) for hanging.

**Size Requirements:** Prefer 16 X 20 matted and framed or on canvas 16 X 20 or larger. If you have viewed exhibits at the Paramount, you know the large walls suit larger images. There is a limited amount of space suitable for smaller images, so a limited number of 12 X 16 matted and framed and 11 X 14 canvas will be accepted. Please confirm availability of space with Sandra Whitesell.

**Identification:** Each item for exhibit must have a label on the back with the following: **Photographer's Name, Title of Image, Medium, and Price.** If you do not want to sell the photo, list as NFS.

**Title Card Information:** You must provide to Sandra by June 1st the Title card information as per the following information so labels can be prepared—Photographers Name, Title of Image, Medium and Price. This should also include the size for verification of size accepted. Sandra must also provide this information to Alamance Arts.

**Digital Image:** When you send your Title Information to Sandra, please send a digital image to her ([sandracecil65@bellsouth.net](mailto:sandracecil65@bellsouth.net)) and copy Mike King ([MKing0379@gmail.com](mailto:MKing0379@gmail.com)). These digital images will be used in the Christmas program and may also be used as part of our Exhibit Publicity.

**Number of images:** Each member will be allowed to exhibit two (2) images. If you want to exhibit more than two, please advise Sandra and depending upon space available, you may be allowed to exhibit more than the two. We think there will be space to handle 50 or more images.

**Exhibit Fee:** Each Photo Entry will require a \$5.00 entry fee. Please use correct change if using cash or by check payable to Alamance Photography Club. Fees will be collected on the drop off date.

**Pricing:** For pricing your image, plan on paying a commission of 20% if sold.

Thank you,  
Sandra Whitesell, Exhibit Chair



*Catch some*  
**MEMORIES**  
*this Summer!*

*EXHIBIT....by the*

**ALAMANCE PHOTOGRAPHY CLUB**

**June 15 to August 13, 2018 at the**

***Paramount Theater***

***Downtown Burlington***

128 E. Front Street, Burlington, NC

**Reception Saturday, June 16, 2018**

*from 6:00 p.m. to 8:00 p.m.*

*Refreshments will be served.*

*Contact Sandra Whitesell at 336 584 6091 for more information.*



# *Field Trip*

## *Botanical Gardens at Chapel Hill*



**John Reich**



**Gene Lentz**



**Joanne Lentz**



**Bob Finley**

## *More from the Botanical Gardens*



**Meike Cryan**



**Mike King**



**Ray Munns**

### **From Your Editor**

Since the APC newsletter is for all members, I would like your contributions. It would be great if we had more participation through articles, favorite photo locations with pictures, your photo with description of your thought process in taking it, etc. We have a talented group with much to offer. Also, feel free to let me know what you would like to see in our newsletter. My email address is below:

[raymunns@bellsouth.net](mailto:raymunns@bellsouth.net)

# The 7 Elements of a Great Bird Photograph

By Glenn Bartley

In order to create beautiful images of birds on a consistent basis, it is important to understand the many elements that combine to make a good photo. This includes: exposure, composition, light, sharpness, perch, pose, and background. However, these components are not absolute rules that must be followed in every image. As a matter of fact, some of the best images are those that break some of the rules or that are “outside of the box”. Nevertheless, understanding these 7 elements as a starting point will inevitably lead to better bird images.

## Exposure



*Pacific Loon swimming on a pond in Churchill, Manitoba, Canada.*

Successful bird images must be properly exposed so that they do not look too light or too dark. Creating a correct exposure essentially boils down to controlling the amount of light that reaches the film or digital sensor. Cameras control this through the inter-workings of three factors: the duration that the shutter is open (shutter speed), the size of the opening in the lens (aperture) and the sensitivity of the film (ISO speed). The best way to ensure proper exposure is to learn to read your camera's histogram and make adjustments through exposure compensation (adding or subtracting light from the way the camera meters a scene).

## *The 7 Elements of a Great Bird Photograph . . . Continued*

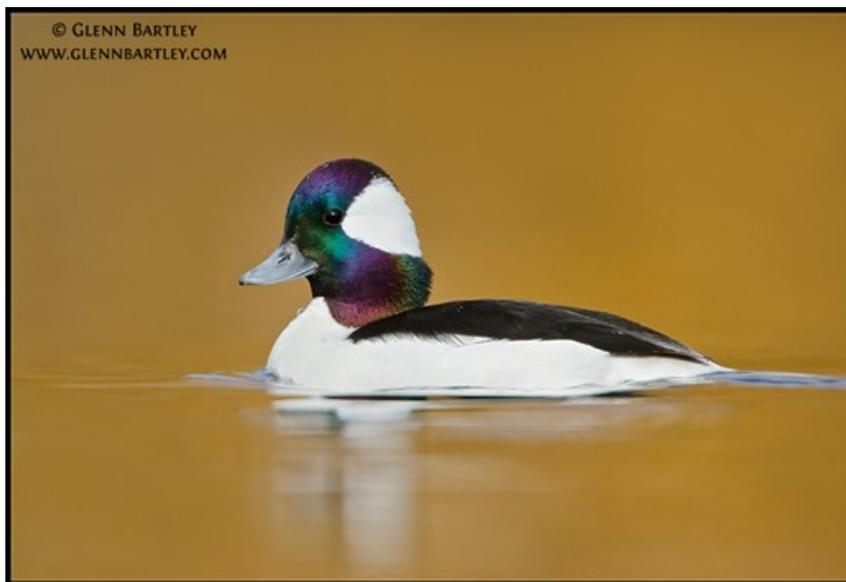
### Composition



*Black Throated Blue Warbler*

In addition to being exposed properly, an image must also be well composed. This generally refers to the balance of how the elements within the frame are arranged (bird, perch and background elements). Infinite possibilities exist. However, starting out with standard compositional guidelines such as the rule of thirds and ensuring that there is more room in front of the bird than behind it are good starting points.

### Light



*Bufflehead swimming on a pond near Victoria, BC, Canada.*

Photography is all about light. Understanding that light has quality, direction, intensity and how to harness these factors is an absolute must for any bird photographer. Great bird photographs can be taken in direct sunlight, shade, under cloudy skies and with the use of flash. Learning about light and how to work with, instead of against it, is a crucial element of bird photography.

## *The 7 Elements of a Great Bird Photograph . . . Continued*

### **Sharpness**

Most bird photographers are relatively obsessed with how sharp their images are. This is because bird images that are sharp (especially around the birds eye) are much more intimate, professional and natural looking. Although there are situations in which a photo can be beautiful and artistic looking without being in focus – most successful images require the subject to be sharp. The sharpness of an image is dependent upon the photographer using good equipment, proper technique and support, an adequate shutter speed to freeze any movement and, most of all, accurate focus on the subject itself.



*Common Loon swimming on a pond in the Okanagan Valley, BC, Canada.*

### **The Perch**

Imagine an image of your favorite species of bird that is properly exposed, well lit, and sharp as a tack. Now imagine that this image shows the bird perched on a chain link fence or a hydro wire.



*Northern Waterthrush perched on the ground in Churchill, Manitoba, Canada.*

Chances are that no matter how good an image is, it will not be successful unless the bird is perched on a natural looking and appropriately sized perch. The perch should be considered as an important part of the image – perhaps even as important as the subject itself. It should give clues into the type of habitat where the bird lives and add interest to the overall image.

## *The 7 Elements of a Great Bird Photograph . . . Continued*

### The Background



What many bird photographers often overlook is the backdrop upon which they capture their images. Although you may want to show the bird in its typical habitat, otherwise superb photographs can be ruined by busy backgrounds or distracting elements in the frame. By striving to create distance between the subject and the background, bird photographers can produce images with backgrounds that are pleasantly out of focus and that highlight the bird rather than distract from it.

*Black and White Warbler perched on a branch in southern Ontario, Canada.*

### The Pose



Even if all of the other elements are in place, a successful bird photograph cannot be created if the bird is looking away from the camera. Eye contact draws the viewer in to the image and is a must. Any number of poses can be pleasing. Some species, like nuthatches, even have “characteristic” poses that they often present. In general, the most desirable poses are those that have good eye contact and where the bird is turning its head slightly towards the camera.

There is no one recipe that can be followed when it comes to creating beautiful images of birds. In fact, the most sensational images are often those that surprise us or that show us something we have never seen before. Nevertheless, these seven elements can be used as a guide to help us create consistently stunning images of birds in their natural environment.

*Red-breasted Sapsucker perched on a branch in Victoria, BC, Canada.*

# How to Take Better Sunset Photos

A beautiful sunset is one of the most desirable subjects for photographers to shoot and can be achieved any time of the year when the light is right. Most outdoor photographers will tell you that this is their favorite time of day to take photos when the landscape is bathed in golden light and the rich colors and last rays of the day can be magical. Photographing these moments can be truly satisfying so here are six useful tips to help you capture better sunset photos.



## 1 – Shoot into the light

You are more likely to snap a stronger image of the setting sun during the hour leading up to sunset, known as the golden hour. If you aim to shoot directly into the sun when it is low on the horizon, you are more likely to capture a better scene than if you were to shoot into the light earlier in the day when the glow of the sun can be too strong and harsh.

That is when lens flare is likely to be present in the image due to the sun hitting the front of the lens element directly. It can sometimes, however, be used to your advantage.

Remember to take care when staring into the sun and don't do this for too long to prevent damaging your eyes.

## *How to Take Better Sunset Photos . . . Continued*

### **2 – Turn around (and shoot what’s behind you)**



Have you ever been so focused on capturing the scene in front of you with the sun setting before your very eyes, to then notice that the view behind is just as spectacular? Novice photographers often make this mistake when starting out.

When you’re setting up the camera and composing for the shot in front of you, it is worth turning

around to see whether the scene behind you offers any photographic potential. If it does, be sure to capture this alternative view as well.

### **3 – Hide the sun**

If you have found a view you like and it is too bright shooting towards the sun, try hiding the sun behind an object to further improve the image. You can experiment by partially shielding the sun behind a tree, rock, or person, for example, to find different compositions.



This technique can result in striking images where you can create great silhouettes or even sun flares by partially masking the sun.

## *How to Take Better Sunset Photos . . . Continued*

### **4 – Change focal length**

Your focal length setting and choice of the composition will make a big difference to the overall picture. Experiment with different focal lengths and figure out what works well and what doesn't.

If you want to photograph the setting sun in isolation and for it to be the main feature, zoom in and take close-ups. If you want to capture a broad and breathtaking landscape, choose a wider field of view to take in a larger area and include more elements that may provide a more visually pleasing scene.



### **5 – Experiment with the White Balance**



You will find most cameras are set to Auto White Balance where the camera works out the color tone automatically and therefore sets the color of your photographs. This is the simple option and is great for capturing images where color shifts are not required.

However, if you want to change the color temperature of your image, don't be afraid to experiment with different White Balance settings to create a more interesting and visual image. To add warmth to your image, you will want to select a White Balance such as Cloudy or Shade, whereas if you want to create images with a cooler look and feel, try Tungsten or Fluorescent.

## *How to Take Better Sunset Photos . . . Continued*

### **6 – Stick around after sunset**

Once the sun disappears, don't be tempted to pack up your camera bag and head home as you may get lucky with the light and witness a wonderful afterglow. Stay around after sunset. The sky will usually light up in color 25 minutes after the sun has set below the horizon, which can often give spectacular and colorful light.

Cloud formations can bring another dimension of beauty compared with clear skies, especially when their colors start to pop and ignite.



### **Conclusion**

Without a doubt, sunset photography can be very enjoyable. Using the techniques above may help you improve your pictures and capture a shot you like.

# How to Use Perspective in Photography Effectively

You'll hear the term perspective used often in photographic circles. That's because it's a powerful tool. Understanding it and knowing how to manipulate it can help transform flat, boring snapshots into images with depth and character. You can even use it to fool your viewers.

## What the Term Means

Perspective has several definitions. The one that applies to photography deals with the depiction of spatial relationships and volume on a flat surface. In other words, it's how we give the impression of a three-dimensional scene on a two-dimensional screen or piece of paper.

## Types of Perspective

Photographers, illustrators and painters all employ perspective in similar ways. There are certain elements in the 3-D world that our minds use to recognize depth. We arrange those elements within our compositions to convey the sense of a third dimension. Here are the most common types of perspective in photography:

**Linear convergence:** Parallel lines in a scene appear to converge as they recede toward a vanishing point in the distance. The lines can be actually seen or just implied. Edges of structures, the width of roads or natural formations and even the foreshortening of body parts are good examples of this visual phenomenon.



## How to Use Perspective in Photography Effectively . . . Continued

**Relative size:** When elements of similar size appear smaller or larger than one another, our brains translate the difference into distance or depth. This also applies to changes in the difference between object sizes. This second application is often used to create false perspective, also known as forced perspective.



**Atmospheric effects:** Our minds are accustomed to having difficulty in seeing distant objects clearly. That's because the light reflected from them is scattered by dust, water and other airborne particles before it reaches our eyes. The severity of this effect varies with atmospheric conditions, such as haze, fog or smog.



## How to Use Perspective in Photography Effectively . . . Continued

**Overlap:** Objects closer to us will block out portions of more distant ones. When elements in a scene overlap, it gives viewers an impression of their relative distances from the viewpoint and implies depth.



### **How to Apply Perspective in Photos**

With a basic understanding of the principles, you can apply them when you compose your shots. Start by recognizing the elements we've mentioned above, then look for the most effective ways to use them.

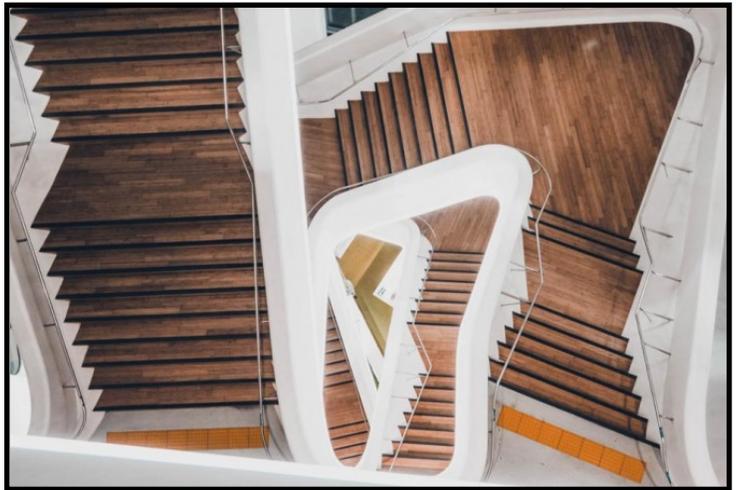
Your point of view will often have more impact on perspective than any other factor in your composition. Raising or lowering the camera, moving left, right, closer or farther away will all alter your viewers' perception. This can be used to increase the sense of depth or to create an "alternate reality".



**It's all about purpose.** How you use perspective in your photos depends on what you want your viewers to see, or more accurately, feel. In a landscape, travel or architecture shot, a greater sense of perspective adds a pleasant sense of depth. Enhancing atmospheric effects can create a dreamy, mysterious or threatening mood.

## How to Use Perspective in Photography Effectively . . . Continued

Less traditional purposes include creating false impressions like “big fish” photos or vertigo inducing sensations of height. There are countless ways to use perspective and creative photographers are always aware of it in their compositions.



### **Lens Compression and Expansion**

While we’re discussing perspective, it’s appropriate to mention the fallacy of its compression or expansion by various focal lengths. Since this has been debunked in detail by countless reputable sources, we’ll offer the condensed version here:

Changing lens focal lengths changes the magnification of everything in the frame. A 70mm lens will make everything appear larger in the frame than a 35mm lens when used at the same viewpoint. This can give the impression of altering the relative size of objects (compressing distance). In reality, cropping a 35mm photo to match a 70mm shot from the same point will show that the change has no effect on perspective.



This isn’t to say that swapping lenses can’t make a difference in perspective. When you combine it with a change in camera to subject distance, it’s very effective. For instance, using a wide-angle lens close to your subject can greatly enhance convergence and relative size differences, as in this photo. This is actually a result of distortion.

**macphun**

# Take Sharper Photos with These 10 Timeless Tips

Taking sharper photos is easy when you know how; these timeless tips will help you in your efforts. They are all very simple, with no Photoshop involved.

## 1 – Fast Shutter Speed

When trying to take a sharp photo, the last thing you want is motion blur. This is the most important step so make sure you get it right.

I mentioned in my post about shutter speed that, as a rule of thumb, the average person can take a sharp, unblurred image by setting the speed to a fraction of a focal length.

For example, if you want to take photo at 30mm, you would set the shutter speed to 1/30 of a second. Any slower increases the chance of motion blur. It's worth noting however that this rule is only relevant to full frame cameras. For a crop sensor, due to the magnification effect, you would be better off choosing a speed of 1/45 of a second.

If you're having trouble holding your camera steady to take sharper photos, I suggest shooting in burst mode and picking an image from the middle with the least camera shake.

## 2 – Use a Tripod

When a fast shutter speed isn't an option and your subject is stationary, it's usually best to use a tripod. This holds the camera steady and the various spirit levels on a good tripod will ensure that you still manage to get a level photo on uneven ground.

## 3 – Focus Properly!

There are 2 ways to fix this: either take the camera off auto selection and manually select the points on which you wish to focus, or use your camera's focal lock. This will also help when you want to have a shallow depth of field.

When taking a photo of a person, I recommend focusing on the eyes as this is where our own eyes are naturally drawn to. If the eyes are in focus, you'll generally get an acceptable photo.

When using a camera on a tripod, I like to switch my camera to live view mode and digitally zoom in 10X to where I want to focus and then focus manually. That way I know that it is exactly how I want it.

## Take Sharper Photos with These 10 Timeless Tips . . . Continued

### **4 – Use a Good Lens**

Your photos are only as good as the lens they pass through.

When you buy your first camera, I recommend upgrading to an inexpensive prime (can't zoom) lens as soon as you can. You'll find an immediate improvement in image quality as prime lenses are designed with only one job in mind – they don't have to compromise to cover a range of focal lengths. I recommend a 50mm or 35mm 1.8 that can be picked up for less than \$150.

### **5 – Keep your Lens Clean**

A good lens is no good if it's covered in dirt. Clean it at the beginning of each day that you use it and put a filter on it to keep it safe. Dirty lenses have a noticeable effect on your photos.

### **6 – Image Stabilization**

If you're lucky enough to have stabilization in your lens, turn it on. This will allow you to shoot at slower shutter speeds and narrower apertures. If you're using a tripod, remember to turn it back off as trying to stabilize when it doesn't need to has a negative effect on your photos.

### **7 – Use your Base ISO**

Set your camera ISO to as low as it will go, where you get the sharpest photos. As I mentioned in my lesson on ISO: the higher the value, the more noise there will be. For really clear, crisp photos, you want as little noise as possible.

### **8 – Find your Lens' Sweet Spot**

The sharpest point in your lens will likely be between f/8 - f/11. Using a wide aperture gives you a shallow depth of field, resulting in a lot of blur. When you get to about f/8, you'll find that the images are much crisper as the majority of what you're shooting will be clearly focused.

### **9 – Use the Light**

The more light the better really – you don't have to use it all.

When I can't use daylight but still want a really sharp photo, I use an off camera flash and bounce it off a wall or ceiling to make the photo feel like there was good natural lighting. Lighting is key to taking a sharp photo.

### **10 – Shoot in RAW**

Shooting in RAW has many advantages: you can still adjust a lot of settings after you've taken the photo. One of these settings is the sharpness.

