ALAMANCE PHOTOGRAPHY CLUB ©

November 2017 Newsletter

Fall Colors

Photo by John Harwood

APC ACTIVITIES

Next Meeting November 20, 2017 7:00 PM

Board Meeting December 4, 2017 7:00 PM

Programs

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

Field Trips To be Announced

Workshops To be Announced

PhotoShows

Nov. 20, 2017	Textures
Jan. 15, 2018	Black and White
March 19, 2018	Doors/Windows
May 21, 2018	Wildlife
July 16, 2018	Street Photography
Sept. 17, 2018	Action/Sports

President's Comments—November 2017

Len Barnard

NC Governor's Proclamation – October 2017 is PHOTOGRAPHY Month

Have we fulfilled our part in supporting this Proclamation from our Governor? From my seat we have really done our part! In October we had a great exhibit displayed at the Paramount and at the reception Friday, October 20, I heard a few comments that were music to my ears. One comment came from a Paramount Staff person who stated that our exhibit attendance exceeded prior exhibits. She said she had never seen the attention that our exhibit drew. Another comment came from some out of town guests that had driven over 90 miles to attend. They stated that this exhibit was better than their recent SPC Club exhibit reception and they have nearly 100 members. Sandra, keep up the great work.

And as I think back on our photography exhibit, I must say to our exhibitors, there has been such an improvement in quality of photographs from our first exhibit and the way you present your work! We have come a long way Baby!!!

The second part of celebrating Photography Month was Hugh Comfort hosting a Field Trip on Saturday October 21st to the Greensboro Science Center. This was my first time there and I found some interesting photo opportunities including getting to use some of the information found in photography tutorials Ray includes in the APC monthly Newsletter. If you are not reading those tutorials, you are missing the boat!

And finally, in October, we added 5 new members giving us a total membership of 64. How's that for what they call a Photography Month of the year!!

Len Barnard
APC President

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Phone: 336-270-3194

Paramount Exhibit

What a wonderful exhibit and reception we had at the Paramount Theater. We estimated that approximately 100 people came through for an evening of fellowship, wine, great food and of course to see the beautiful photography on display by our very talented APC members. I have heard nothing but great compliments from everyone. If you have not had the opportunity to see the exhibit, then I encourage you to take the time to do so—you won't be disappointed. The Paramount is opened from 12:00 to 3:00 daily and during the time they are having performances. Thank you all for your participation and support.

Exhibit Chair, Sandra Whitesell

See Photos Next Page

"Last Call"

For your photos to be included in Our 2017 Christmas Slide Show.

See our prior Newsletter for details.

Len

APC BOARD

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

Paramount Photo Exhibit

Photos by Mike King

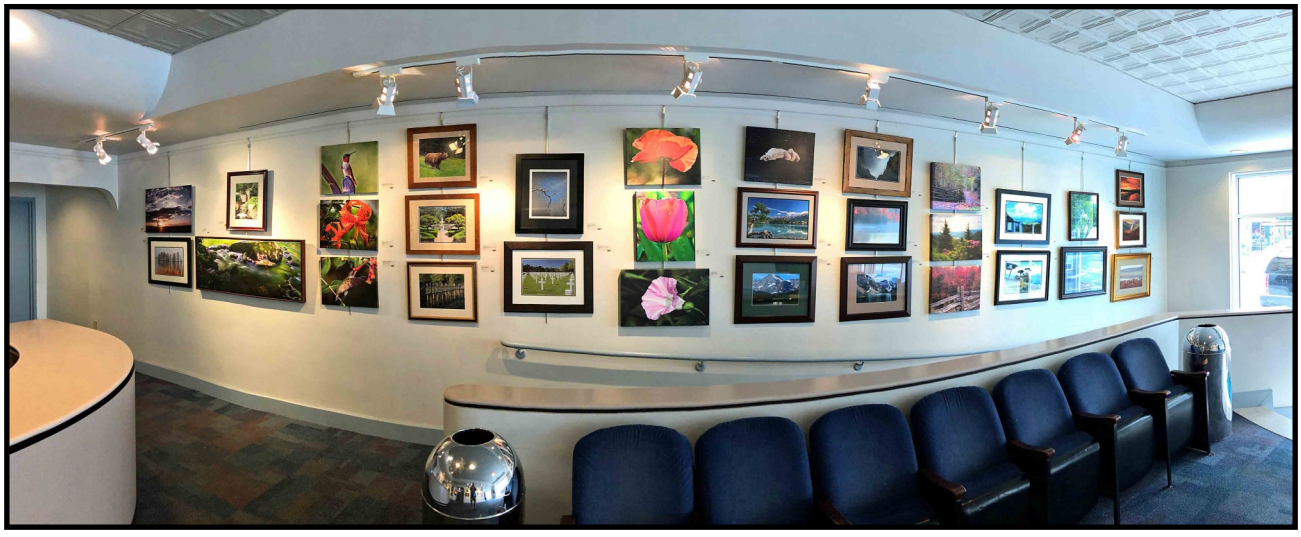
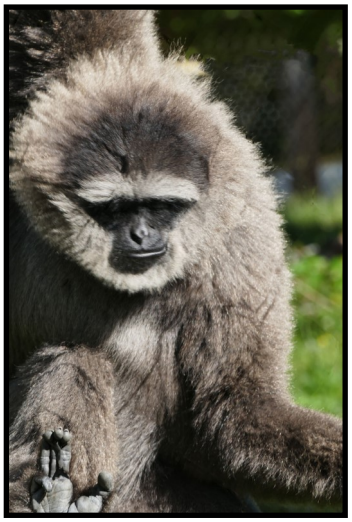


Photo by Lee Capps

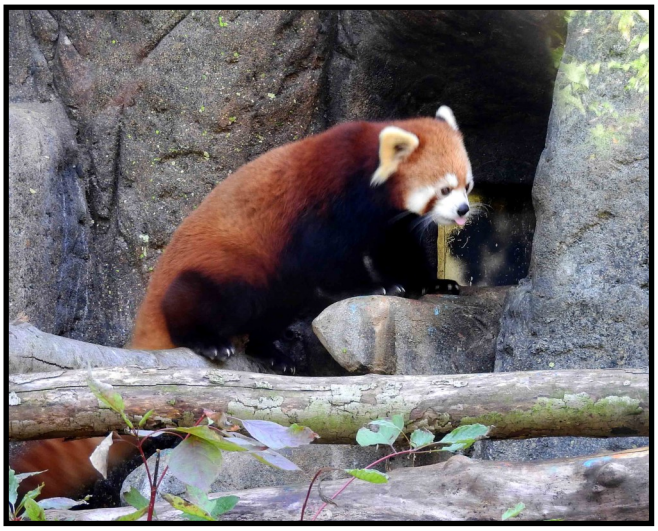
Greensboro Science Center-Outing Photos

Dave Kaplan



Len Barnard

Hugh Comfort



Carole Barnard

John Kinney

Dave Kaplan

Hugh Comfort

MEMBERSHIP MEMO

BY: Carole

We welcomed five new members at our October meeting. Ken and Dianne Sellers joined as a family membership and Dick Schenck, Sam Sink and Rod Fox as single memberships. We are pleased to have them as an addition to our Club family!

Mike King gave an outstanding program on Macro photography and answered questions from members and guests. Our guests attended our meeting because of the article in Alamance Living magazine written by our own Bob Finley.

Mike stated that he will give a workshop on Macro photography in the Spring so we can all look forward to hearing more from him.

Our club just gets better and better!

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

November 20th PhotoShow—Textures

Ivan Baez, Photo Show Chair

We encourage ALL members to submit photographs to our bimonthly Photo Show and would like to see EVERYONE represented!

We try to keep the number of photos to 50. To accommodate this we ask that you submit a maximum of two (2) photos. We may only use 1 of your photos based on the number of entries. You will be asked to indicate your preferred photo in the file name of each photo (1 or 2). Please see the File Name section. If you have any issues with formatting, please let me know (*apcphotoshow@gmail.com*) and I will be happy to help.

Submission Details

Number of Entries

Two (2) entries per member. Please indicate your preferred photo with the number 1.

Size

As large as you can send it. Please do not submit anything smaller than 1024x768.

Format

.jpg or .png

File Name

Please rename your photos using the following format: first name_last name_ 1 or 2 (preferred photo) _meeting date (month and year only).

Example: Ivan_Baez_1_11-17.jpg, Ivan_Baez_2_11-17.jpg

Email

Email Address—Send all images to: *apcphotoshow@gmail.com*

Email Subject line—Please put the month and your initials. Example: September IB

Entry deadline

9AM on Monday, November 13, 2017

October Macro Photography Program Follow-up

By Mike King

In my Macro Photography Program, I gave some tips. Here are the tips I went over in the talk.

- Steady Camera
- Be aware of the background and foreground
- What is the main subject? (focus on that)
- Camera Settings: Camera set on **A** or **AV** Mode will allow setting of the F-Stop
- The F-Stop will determine the area of focus also called the Depth of Field
- Consider different angles of view for subject interest
- Lighting: The more light you have the more control you have over exposure
- Add light through flash or reflectance

In Macro Photography the Depth of Field depends on three factors: Subject Distance (focus), Focal Length of the Lens, and Aperture (F-Stop). Keep in mind when the magnification increases the Depth of Field decreases. If you have questions on Macro Photography, feel free to ask me for help. There are many resources for Macro Photography and we will be having a workshop in Spring 2018 to help practice your macro skills.

Thanks

Mike King

Mking0379@gmail.com 336-260-0379

Use your phone for photography! It's your second camera!

Having a second camera with you is never a bad idea, and if you're doing commercial work it's mandatory. A second DSLR camera body is heavy to carry, though, and if you're out taking photos for your own pleasure, not really necessary. Having a camera phone with you is often all the second camera you'll need—you can do a lot with it. Why would you use your phone for photography when you already have a DSLR with you?

Fun shots: The biggest reason is for those informal behind the scenes photos with your friends.

Behind the scenes shots: You can use it to show the setup for your main photograph taken with your DSLR.

Second shots: When taking a photo with your main camera on a tripod, another photo opportunity presents itself. You don't want to move your main camera, but a Smartphone photo will work.

Less intimidating: In street photography, a Smartphone is smaller and less intimidating.

Digital Photography School

Smartphone Apps—From Herbert House

Snapseed is a fully functional editing app. You will have to "play with it" a little to discover what all it can do, but it permits you to "tune" your photo using slide-bars, as well as having a wide variety of pre-sets and filters. There is also an "Auto Adjust" button. With the regular "Adjust" button you select what you wish to adjust then slide across the image and you will see the changes (as well as a blue bar moving across the top of the image).

Android - https://play.google.com/store/apps/details?id=com.niksoftware.snapseed

Apple - https://itunes.apple.com/US/app/snapseed/id439438619?mt=8

Prisma is a fun app to use when you want to make your photos have a totally different look. It uses a wide variety of filters to alter the "look" of your image.

Android - https://play.google.com/store/apps/details?id=com.neuralprisma

Apple - https://itunes.apple.com/app/id1122649984

Top 10 Digital Photography Tips

Take Your Digital Photography to the Next Level!

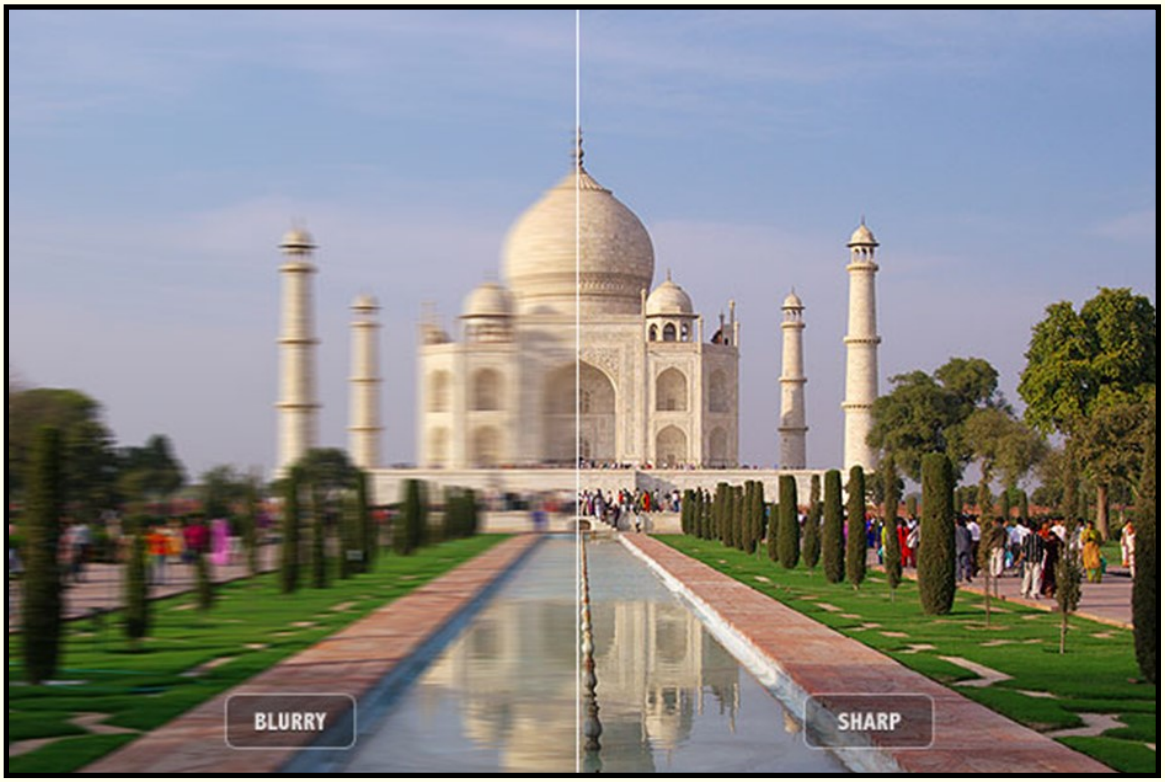
Whether you are a beginner or more experienced with photography, there are some tips that will benefit you and give you better results. Here are some common issues that you may have to deal with and some tips on how you can use them to your advantage.

Compose in Thirds

To use the rule of thirds, imagine four lines, two lying horizontally across the image and two vertical creating nine even squares. Some images will look best with the focal point in the center square, but placing the subject off center will often create a more aesthetically composed photograph. When a photograph is composed using the rule of thirds the eyes will wander the frame. A picture composed by the rule of thirds is more interesting and pleasing to the eye.

Top 10 Digital Photography Tips . . . *Continued*

Avoid Camera Shake



Camera shake or blur is something that can plague any photographer and here are some ways to avoid it. First, you need to learn how to hold your camera properly; use both hands, one around the body and one around the lens and hold the camera close to your body for support. Also make sure you are using a shutter speed that matches the lens focal length. So if you're using a 100mm lens, then your shutter speed should be no lower than 1/100th of a second. Use a tripod or monopod whenever possible. In lieu of this, use a tree or a wall to stabilize the camera.

Top 10 Digital Photography Tips . . . *Continued*

The Sunny 16 Rule

The idea with the Sunny 16 rule is that we can use it to predict how to meter our camera on a sunny outdoor day. So when in that situation, choose an aperture of f/16 and 1/100th of a second shutter speed (provided you are using ISO 100). You should have a sharp image that is neither under or over exposed. This rule is useful if you don't have a functioning light meter or if your camera doesn't have an LCD screen to review the image.

Top 10 Digital Photography Tips . . . *Continued*

Use a Polarizing Filter

If you can only buy one filter for your lens, make it a polarizer. This filter helps reduce reflections from water as well as metal and glass; it improves the colors of the sky and foliage, and it will protect your lens too. There's no reason why you can't leave it on for all of your photography. The recommended kind of polarizer is circular because these allow your camera to use TTL (through the lens) metering (i.e. Auto exposure).

Top 10 Digital Photography Tips . . . *Continued*

Create a Sense of Depth

When photographing landscapes, it really helps to create a sense of depth, in other words, make the viewer feel like they are there. Use a wide-angle lens for a panoramic view and a small aperture of f/16 or smaller to keep the foreground and background sharp. Placing an object or person in the foreground helps give a sense of scale and emphasizes how far away the distance is. Use a tripod if possible, as a small aperture usually requires a slower shutter speed.

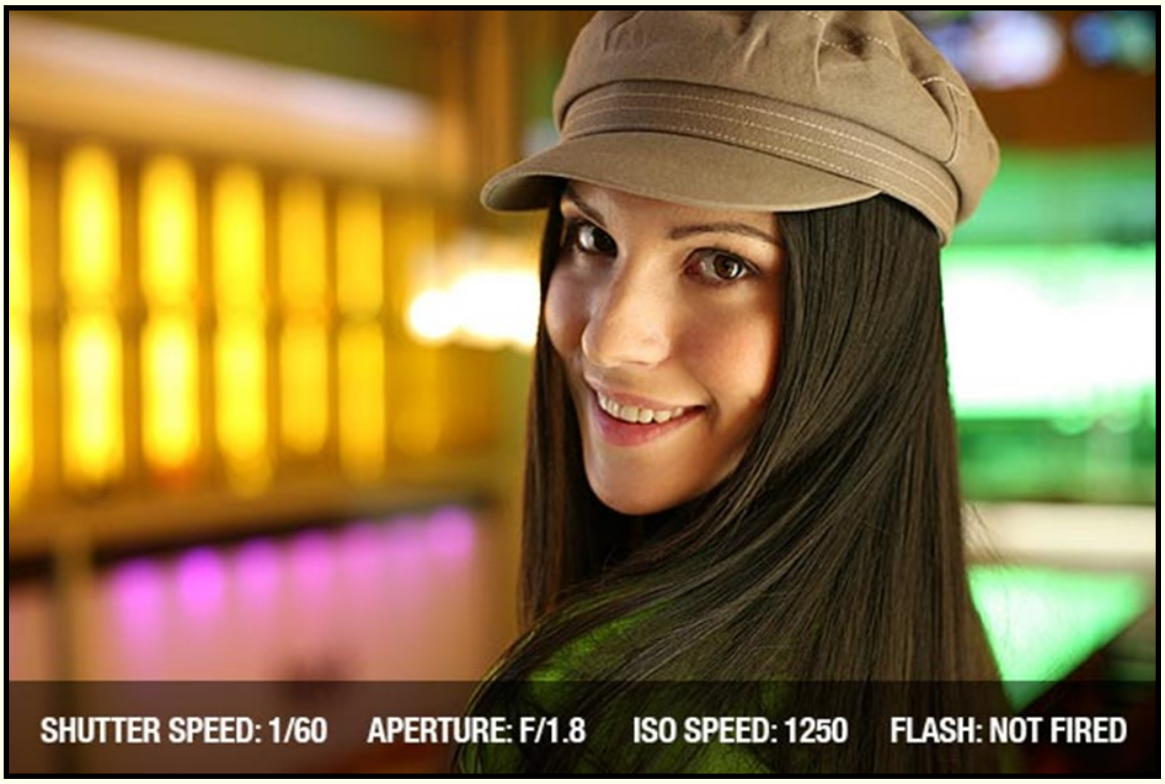
Top 10 Digital Photography Tips . . . *Continued*

Use Simple Backgrounds

The simple approach is usually the best in digital photography, and you have to decide what needs to be in the shot, while not including anything that is a distraction. If possible, choose a plain background – in other words, neutral colors and simple patterns. You want the eye to be drawn to the focal point of the image rather than a patch of color or an odd building in the background. This is vital in a shot where the model is placed off center.

Top 10 Digital Photography Tips . . . *Continued*

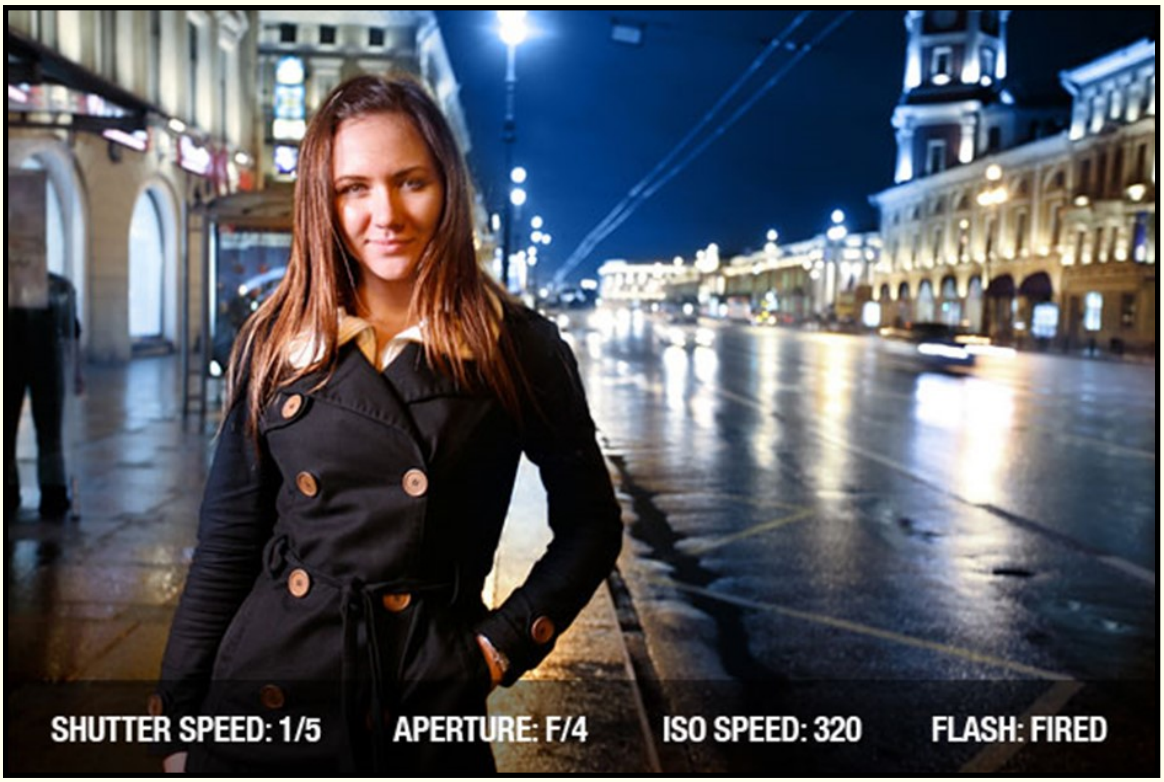
Don't Use Flash Indoors



Flash can look harsh and unnatural, especially for indoor portraits. There are various ways you can take an image indoors without resorting to flash. First, push the ISO up – usually ISO 800 to 1600 will make a big difference for the shutter speed you can choose. Use the widest aperture possible – this way more light will reach the sensor and you will have a nice blurred background. Using a tripod or an I.S. (Image Stabilization) lens is also a great way to avoid blur.

Top 10 Digital Photography Tips . . . *Continued*

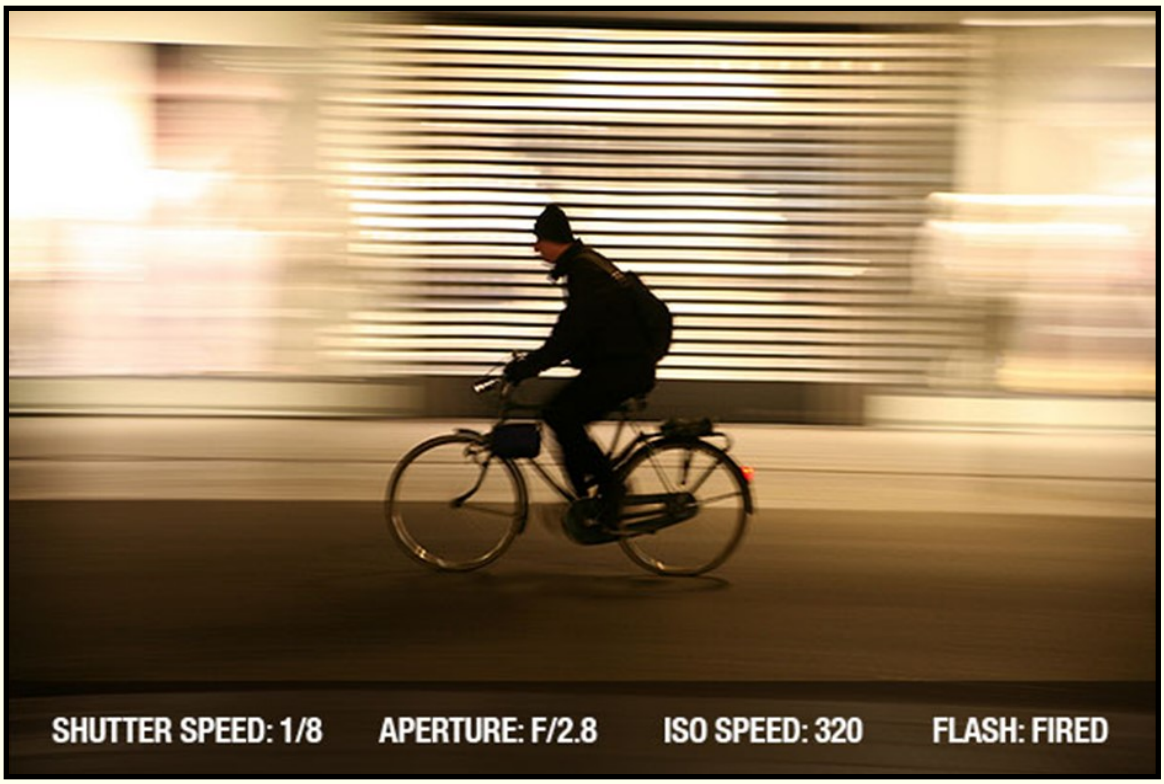
Choose the Right ISO



The ISO setting determines how sensitive your camera is to light and also how fine the grain of your image. The ISO we choose depends on the situation – when it's dark we need to push the ISO up to a higher number, say anything from 400 – 3200 as this will make the camera more sensitive to light and then we can avoid blurring. On sunny days we can choose ISO 100 or the Auto setting as we have more light to work with.

Top 10 Digital Photography Tips . . . *Continued*

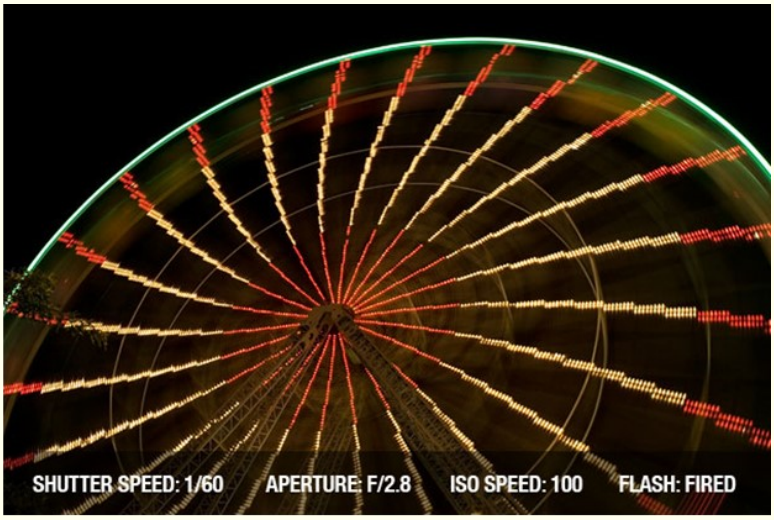
Pan to Create Motion

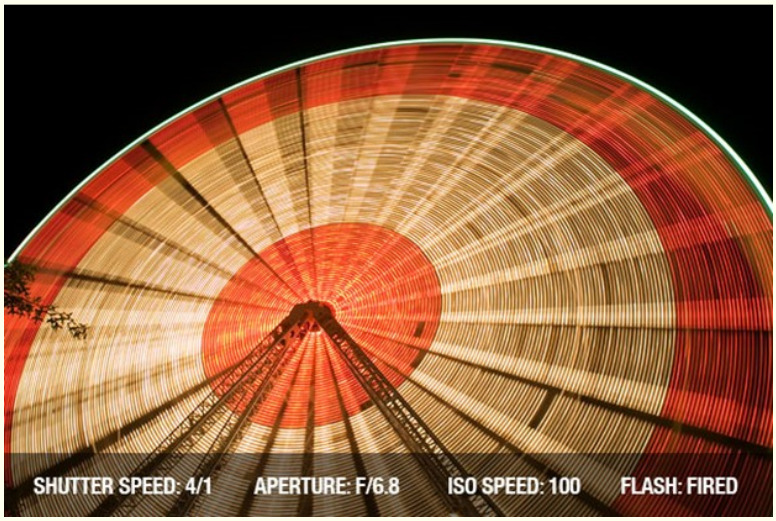


If you want to capture a subject in motion, then use the panning technique. To do this, choose a shutter speed around two steps lower than necessary – so for 1/250, we'd choose 1/60. Keep your camera on the subject with your finger half way down on the shutter to lock the focus and when ready, take the photo, remembering to follow them as they move. Use a tripod or monopod if possible to avoid camera shake and get clear movement lines.

Top 10 Digital Photography Tips . . . *Continued*

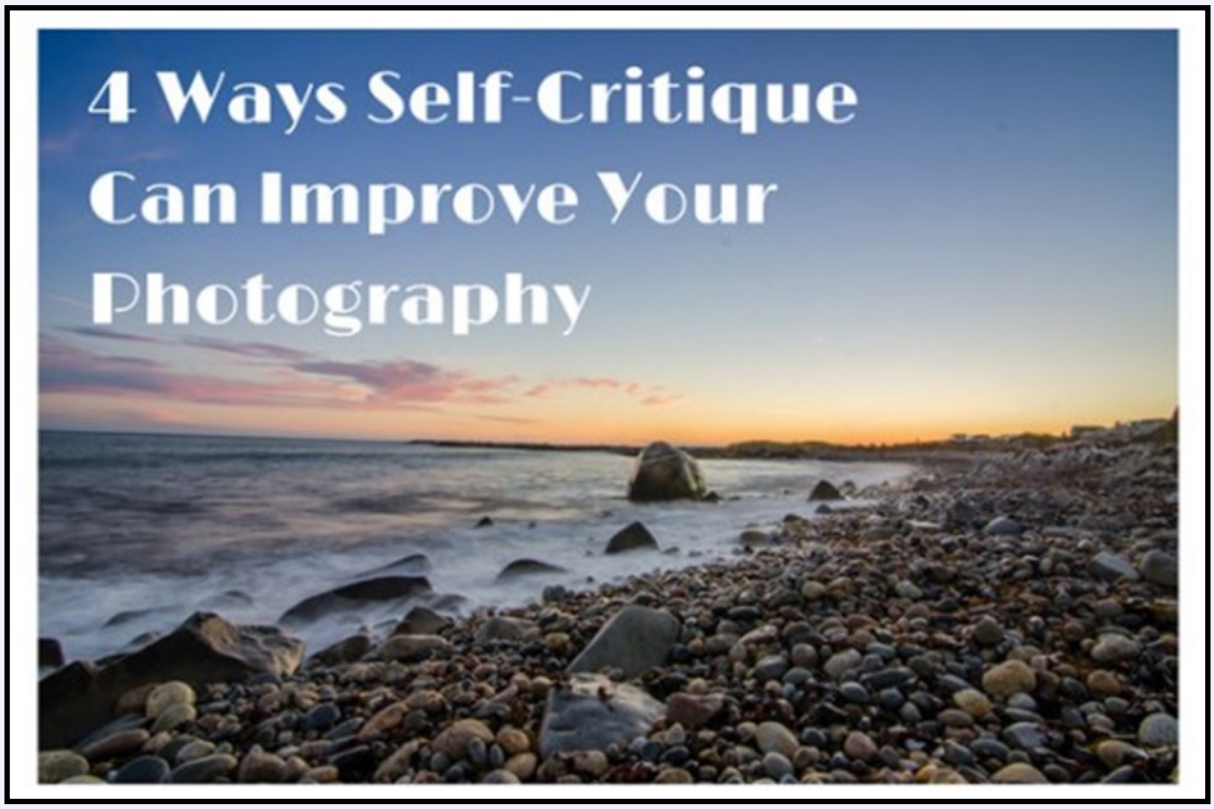
Experiment with Shutter Speed





Don't be afraid to play with the shutter speed to create some interesting effects. When taking a night time shot, use a tripod and try shooting with the shutter speed set at 4 seconds. You will see that the movement of the object is captured along with some light trails. If you choose a faster shutter speed of say 1/250th of a second, the trails will not be as long or bright; instead you will freeze the action. This technique works well if you are using a tripod and if you are photographing a moving object.

Exposure Guide



by John Davenport

Learning how to analyze and judge your own artistic work correctly is a valuable skill that can be a bit tricky to learn properly. I'm sure you've heard the saying "I'm my own worst critic" thrown about. You may have even said it yourself in reference to your own photography. However, there are ways that you can harness this self-criticism and learn from it rather than allowing it to consume you and destroy your self-confidence.

Learning how to constructively critique your own photography can not only help you make better photographs each time you pick up a camera, but it will also build your confidence as a photographer and prepare you for the inevitable critiques from your peers and colleagues.

This article is a bit different in the sense that the images that I've used to illustrate the post showcase one particular case of how I used self-critique to iterate a photograph over the course of a shoot. I will cover the benefits of self-critique and how it can help you become a more confident photographer – so read both the article and the captions of each photograph as you continue along.

4 Ways to Self-Critique Can Improve Your Photography . . . *Continued*

#1 Reinforces your knowledge of the craft

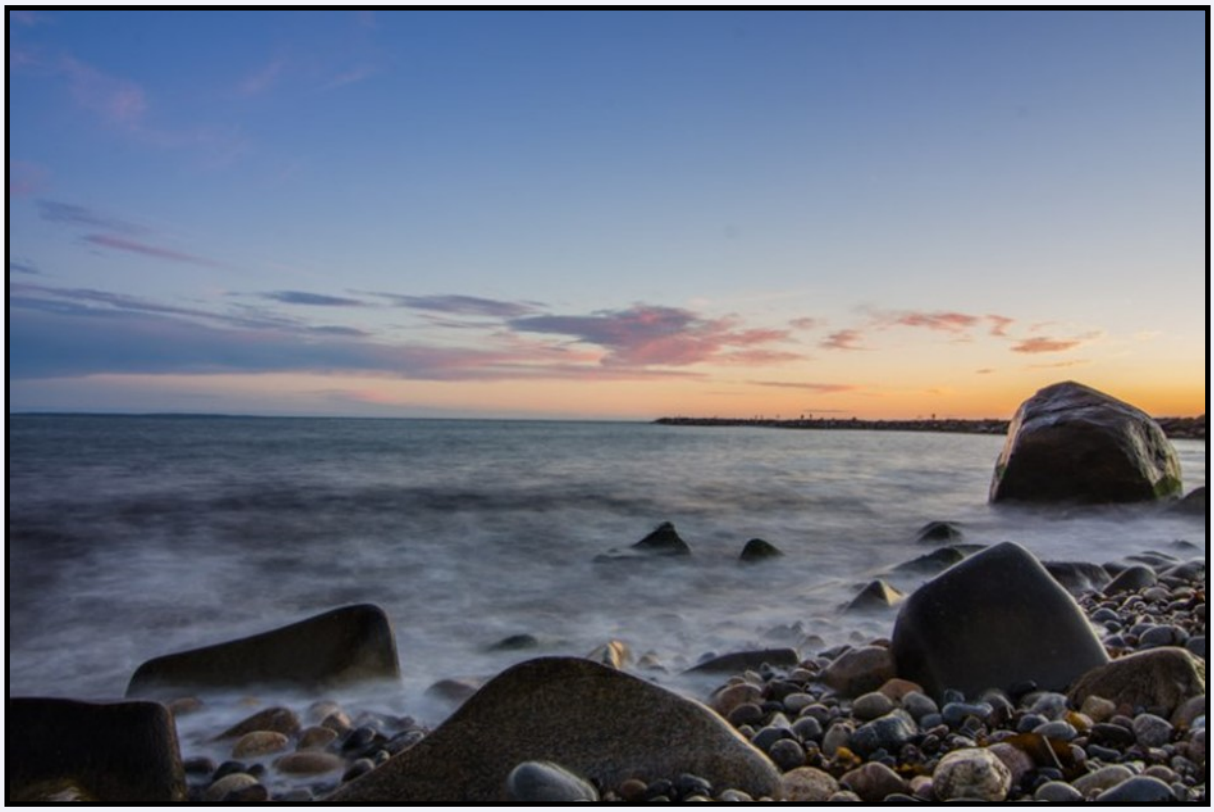
After looking at what I'd captured here on the LCD of my camera, I decided that the prominent feature of this landscape wasn't the sky or the foreground, but the large boulder along the right side of the frame.

You read eBooks and tutorials to learn all the technical skill required to make stunning photographs, but in the heat of the moment technique will often slip, especially when you're just learning. That's okay, but it's important to learn how to notice when this is happening and correct for it along the way.

Providing yourself with a thoughtful self-critique from time to time can really help you locate the most common faults in your photography. After performing a few of these critiques you may notice that you commonly forget to double check your settings leading to poorly exposed photographs or improper Depth of Field, or you may notice that you commonly struggle to compose a photograph with purpose resulting in a photograph that doesn't capture the emotion that you had intended.

4 Ways to Self-Critique Can Improve Your Photography . . . *Continued*

#2 Teaches you how to look at a photograph critically



A second setup left me with a feeling that I was on the right track, but now the scene felt too cluttered and confined.

The ability to articulate what it is about a photograph that makes it special and what needs improvement, as specifically as possible, can drastically improve your photography. This is something that is learned over time and can be difficult at first, especially when looking at your own work.

Eventually, you'll get to the point where this sort of critical analysis will come naturally. You'll find yourself fine-tuning your composition and settings in the field, as I've done with the photographs that illustrate this point. You probably won't even be consciously aware of the fact that you're doing this.

4 Ways to Self-Critique Can Improve Your Photography . . . *Continued*

#3 Helps build your confidence

Now, I had the composition that I wanted. Something that featured the boulder prominently, yet allowed there to be enough room to breathe in the foreground, but the water just wasn't right. Time to adjust the settings to allow for a longer shutter speed.

No one enjoys being told what's 'wrong' with something that they've created, but it's going to happen, whether you ask for it or not. Even the best photographers have their critics so it's not a matter of skill, it's simply the way the world works.

By finding the ability to critique your own photography you'll have an idea of what people might say when they are viewing your work, and as a result, you'll be more prepared to defend the choices you made to create the image.

4 Ways to Self-Critique Can Improve Your Photography . . . *Continued*

#4 You'll become better at offering advice to others

While this might not directly affect your skill as a photographer, it does help to reinforce the other three points listed above. When you are able to offer constructive feedback to someone who's just starting out, you'll not only feel great by helping them improve, but you'll be more confident going forward with your own work at the same time.

The longer exposure sealed the deal for me creating that milky water effect around the base of the boulder that I was featuring in the shot.

Digital Photography School

Creating Great Wildlife Portrait Images

by Dave Welling

Portrait photography is not just about people, it can apply to wildlife subjects as well. Proper technique and subject knowledge is equally important in capturing great images of wild animals. First and foremost, know your subject: its behavior, fright/flight distance, how dangerous it is and when to back off if you are disturbing the animal in any way. Look for special behaviors or expressions that make the difference between a snapshot and a great image.

For example, this image below of the horned desert viper is a nice "record" shot of a captive specimen, showing the scale pattern and something of its probable habitat.

ISO100, 1/125 second, fill flash, 70-300mm F4-5.6 zoom lens @ f11. Gear hand-held.

Now compare that to this close-up portrait below. It exhibits the snake's unique horns, detail of the elliptical pupil, and captures a tongue flick as it senses its environment. This puts the viewer on a much more intimate level. When you photograph wild animals, try and get down to eye level with your subject, whether you are capturing portraits, behavior or in-environment images. The resultant image will have considerably more impact.

ISO100, 1/90 second, fill flash, 70-300mm F4-5.6 zoom lens @ f13. Gear hand-held.

Creating Great Wildlife Portrait Images . . . *Continued*

I noted the significance of the eye earlier, as this is the most critical element of your wildlife portrait (unless you are doing some very special lighting, black and white graphic or artistic blurring). Make sure you have the eye in sharp apparent focus and try and orient your camera (or use slight fill flash) to brighten or add catch-light to the eyes. Many wild animals have heavy brows or very dark eyes and, without catch-light, they appear dull and almost dead.

This silverback mountain gorilla (a highly endangered species) photographed in his cloud forest home in Zaire is a perfect example. Gorillas have a very prominent, heavy brow which helps shade their eyes. Unfortunately, without some element of flash, the eyes will always appear as dark sockets with no life. I used a slight amount of fill-flash to give life to the image.

ISO100, 1/60 second, fill flash, 70-300mm F4-5.6 lens @ f8. Gear hand-held.

ISO100, 1/125 second, fill flash, 70-300mm F4-5.6 lens @ f11. Gear hand-held.

If you have the opportunity, spend some time with your subject. Study your animal and learn some of its behavioral characteristics. Then, incorporate them into your images to add to the overall impact of your photo.

I spent a significant amount of time with a pair of baby Bengal tigers at a wildlife rescue facility near my home and got to know the pair quite well. The young lady shown here would often play with sticks and feathers she would find in her compound. While doing so, she would give me a coy look almost daring me to take away her toy (I never even considered it!). Her staring at me adds to the overall image. Be creative with your portrait work – the images do not have to be the static high school yearbook look. They can be so much more if you take the time.

Nikon LEARN & EXPLORE

Rm