



See article on
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Thank You Len and Carole!

APC ACTIVITIES

<u>Next Meeting</u>	January 15, 2018 7:00 PM	<u>Workshops</u>	To be Announced
<u>Board Meeting</u>	February 5, 2018 7:00 PM	<u>PhotoShows</u>	
<u>Programs</u>		Jan. 15, 2018	Black and White
Feb. 19, 2018	Daniel Walker	March 19, 2018	Doors/Windows
	“Have Camera will Travel”	May 21, 2018	Wildlife
		July 16, 2018	Street Photography
		Sept. 17, 2018	Action/Sports
<u>Field Trips</u>	To be Announced	Nov. 19, 2018	Leading lines

President's Comments—January 2018

Behind the Lens with Mike King

As the new year unfolds, we have some new faces in the leadership of APC. As many of you know, I will be taking the lead as President. With this I will have some very large shoes to fill following behind Len Barnard. I will need your help throughout the year to help keep the club as active and interesting as it has become and hopefully continues to grow. If you have any ideas or suggestions or anything you feel would be of interest to the Club, please feel free to share it with me or one of the other Board Members. It is sometimes the small thoughts or ideas that turn into the best programs or topics for discussion. Remember, the APC is your club and it depends on you for its success.

Board changes include:

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

HAPPY NEW YEAR and a Challenge! This new year challenge yourself to take more photos. Keep the APC list of photo show topics in your camera bag so that the thoughts and challenges will always be handy.

“The Story of Two Photographers”

Two photographers were talking one day about the amazing sunset one experienced and the other went on about the walk down a path with wildflowers in full bloom. They looked at each other and said, let's look at those photos! **“I didn't have my camera with me”** they both said in unison. So, the challenge to you this new year is to have some camera with you at most times so when the unexpected happens, you will be ready. Be it your smart phone, point and shoot, or the full-sized camera, try to have something at most times. Many times, I have packed my camera and tripod when traveling and the “opportunity” to capture something will jump out at me. And many times, the camera is untouched, but I had it with me. Remember, talking about a great photo opportunity isn't near as great as the wonderful photos to back up your experience.

Mike King
APC President

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Leonard and Carole Barnard Retire from their Officer positions on the Alamance Photography Club Board

At the December 18, 2017, club meeting and holiday party, Len and Carole Barnard were honored for their contributions to the club as they retired from leadership positions. Len was presented with an appreciation trophy that included the club logo and both were presented with framed certificates in appreciation of their service.

Len was founder of the club and President for five of its six years. Carole was secretary since the club's beginning and was a strong supporter of Len and all his efforts. Len and Carole moved to the Twin Lakes community on November 4, 2011, from Seven Lakes near Pinehurst, NC. Len had been very active in the Sandhills Photography Club from 1998 to 2011. He had been in charge of field trips and had served as both Vice President and President. The Sandhills Photography Club was a vibrant club that had been continuously active starting in 1985. Upon moving to the Burlington area, Len was disappointed that there was not a comparable photography club for him to join.

Thus, in just two months after his arrival, he started the Alamance Photography Club. The first meeting was held at the Burlington Artist League on the third Monday in January 2012. There were 26 persons at the first meeting. By March 2012, the club had 21 paid members. The club met at Burlington Artist League from January through March 2012 while Len searched for more suitable locations for the venue that he foresaw would be best for the club's future.

In April 2012, the club held its first meeting in the Gathering Room at Twin Lakes. Since then, the monthly meetings have been held there. All persons who joined the club in 2012 are considered Charter Members. Of our current membership which grew to 64 in late 2017, 17 are charter members.

Originally, Len and Carole hosted the monthly Steering Committee meetings in their home. The Steering Committee was the forerunner to the current Board. Under Len's guidance, the club developed By-Laws and became a member group of the Alamance Arts thereby allowing the photography club to have 501(c)(3) status.

The club that Len founded in 2012 is now the vibrant photography club he envisioned. Members enjoy six Programs and six PhotoShow meetings each year, local and overnight field trips, workshops, and the opportunity to have a Photo Buddy with whom to share a day of photography. Also, the club has held annual hung exhibits with receptions for the past four years giving members a chance to share their photography skills with the community.

Len will continue to serve on the Board as the Past President and the Twin Lakes Representative. Carole will continue to serve as Membership Chairman. Thank you to Len for your foresight, dedication, and leadership to the Alamance Photography Club. Thank you to Carole for your six years of service supporting the club and its President.—By Nancy Jacobus

MEMBERSHIP MEMO

BY: Carole

HAPPY NEW YEAR TO ALL!

It is with a grateful heart that I am writing this article today. In the business session of our December Christmas Social, Len and I were presented with certificates of appreciation for our years of service as President and Secretary of the Alamance Photography Club. In addition, a beautiful engraved free standing crystal award was given to Len for his five years as Founder and Club President.

We both were so honored to receive this recognition. The Board and Members have made this Club a special organized group of people who enjoy the same interests and have the willingness to support and encourage each other in our love of photography. We are so appreciative to know each of you, work with you for the benefit of the Club and, most of all, to have your friendship. We are blessed to be in this beautiful Alamance County with very special people.

Our Christmas Party was a great success as it gave the Club members and their spouse or friend an opportunity to socialize and get to know each other better. As we go forward in 2018, we are pleased that our membership continues to grow each year. We are not a stale Club! Exciting things are waiting for us!

APC BOARD

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

January 15th PhotoShow—Black and White

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_1-18.jpg, Ivan_Baez_2_1-18.jpg

Email

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

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

Entry deadline

9AM on Monday, January 8, 2018

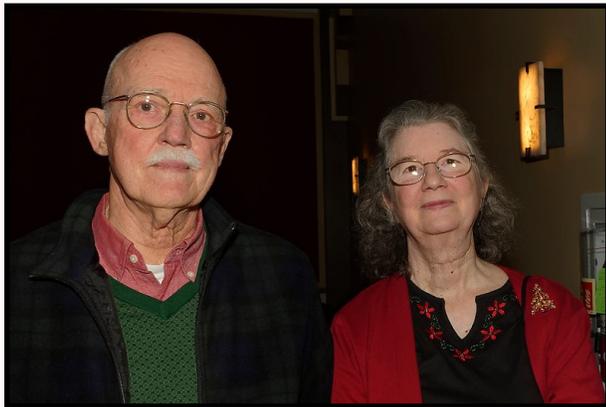
Nancy Jacobus found this website about shooting for black and white as well as converting to black and white from color. You may want to check it out.

<https://digital-photography-school.com/weekly-photography-challenge-black-and-white-portraits-3/>

December 2017 Christmas Social and Photoshow

Photos by Dave Kaplan and Russell Stott







The Art vs. the Craft of Photography



As creatives, we all go through a very similar journey when it comes to improving our skill. Though details of the turbulent ride vary for everyone, it always boils down to two things; the how, and the why.

Often times they're used in harmony — we see this more commonly articulated the more skilled the creative is. But what is useful is understanding the distinction between the two, and how they come together as great art.

The Craft of Photography

Most of what you learn about photography is about the craft — the how of it all. When you think of craft, consider the word craftsmanship — real dedication towards high quality. A carpenter selecting the right tools to enable him to sweat love and care into the wood of his creation. A typographer sat in the organized mess of pens and papers and of her lines, forms, and shapes.

It's love and effort and perseverance, poured into the things you make. It's the blood, sweat and sore feet of practice. It's physical. It's tangible.

The way I see the craft is that it's split up into two parts. The gear you use, and how you use it.

The gear is the sexy, shiny thing that most people pay attention to. Sensor sizes, brands, DSLRs, mirrorless, lenses. What cameras give you the best image quality? How's the bokeh? Which brands are doing amazing things right now?

And once the sheen and glam of it all wears off, you start to question how the gear serves the purpose of your photography (more on that in a moment).

The Art vs. the Craft of Photography . . . Continued

Once you think you've got the right gear for you (and trust me, that always changes), you learn how to use it. You begin to understand the fundamentals like the exposure triangle and how to manipulate it. You discover tools and techniques like long exposures, expanded ISOs and exposing to the right.

...and then you come to the realization that you need more gear. But resist it, if you can. Pro tip: the lust for gear never ends.

The craft eventually gets to the point where it's unconscious. After lots of practice, you subconsciously slide your aperture to f/8 if you want a sharp image full of depth. You know exactly how to achieve critical focus on every shot, even in manual. You can make your image starburst like crazy on demand. You know what to do in every situation. People see you as 'good' because you know how to operate a camera properly.

And unfortunately, in the age of smartphones and simple user experiences, everything up until this point is the lowest common denominator. Everyone can take a well-exposed image now. Anyone can do that. It's expected. So you need to stand out.

And that's where the art comes in.

The Art of Photography

It's the thing you really learn after you've learned how to do the thing.

The art of photography is how you express yourself. It's the answer to why you want to create and share. It's a manifestation of self. It's you.

It's what makes your images different to everyone else. Once you've learned the basics and you can take 'good' photographs just like everyone else, the art is the way in which you inject your personality into your work. The thing that makes it unique.

Consider your Instagram feed. It's probably filled with a ton of 'good' images, taken by 'good' photographers. We're all 'good' now. It's expected. It's the average.

But how do you break through? What makes an image 'great'? Or 'outstanding'? Or 'tear-inducingly fantastical'? What is it about an image that makes you want to tell your friends?

That, dear reader, is your art.

And yes, photography is art. As pretentious as it sounds, the creation and expression of yourself is art – no matter the medium.

In photography, that art is manifested by the craft. This is the relationship they have together. Art will always be intertwined with craft. While the craft is physical, art is cerebral. It's your emotions, your thoughts, your ideas. But there is no art without the craft. There is no creation without the process of making it. Art is only real when it is created and shared.

The Art vs. the Craft of Photography . . . Continued

The marriage of craft and art in photography results in images you see every day. Some better than others, of course. But every image has a story, and every image is the amalgamation of a lot of (conscious or unconscious) decisions from the photographer. Technical components of the craft aside, what I'm referring to is the makeup of the scene – the composition and its elements – the way the photographer has structured the elements in the scene to elicit a response. Maybe that response moves you, maybe it tells a story, or maybe it doesn't. Maybe it's a personal project and it means more to the photographer than it does to you. Maybe you don't get it. Maybe it speaks to the person next to you.

That's the great thing about art. Mostly, it's implicit. And it's the result of the interpretation that derives the value. And if the value has the perception of effort and craftsmanship; of consideration, thoughtfulness, and uniqueness; of a seamless marriage of craft and art; well, then you have a remarkable image.

The difference between the craft vs. the art of photography is that one is the creation of value, the other is the representation of value. It's useful to understand each individual part of the equation, but it's even more useful to understand that it's the combination of these two concepts together that creates work that is remarkable and long-lasting.

About the author: Pat Kay is a freelance photographer and content creator based in Sydney, Australia. The opinions expressed in this article are solely those of the author. You can find more of Kay's work on his website, Instagram, Facebook, and 500px. This article was also published here.

PetaPixel

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.

How to Become a Better Street Photographer

Ben Fractenberg



I've been working as a professional photographer for nearly a decade, but I still get a little nervous every time I head out to take some street shots.

The good thing is, street photography is, in some ways, getting easier. New technology like iPhones allow you to take great candid pics while drawing as little attention to yourself as possible.

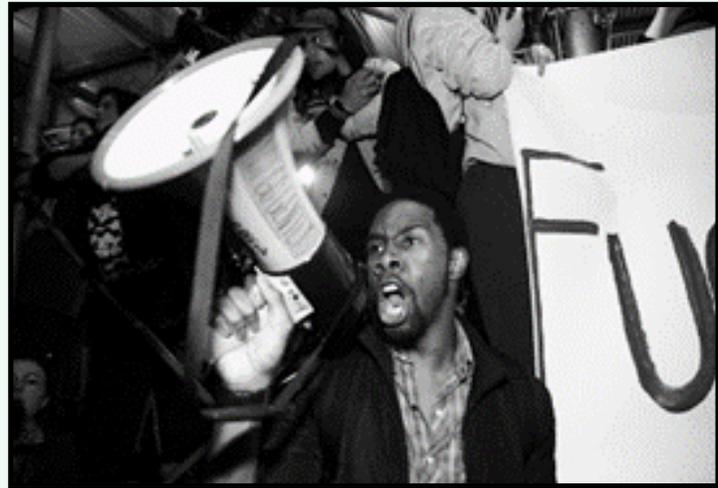
Here are a few tips I've found have helped me take better shots on city streets.

How to Become a Better Street Photographer . . . Continued

Get Close

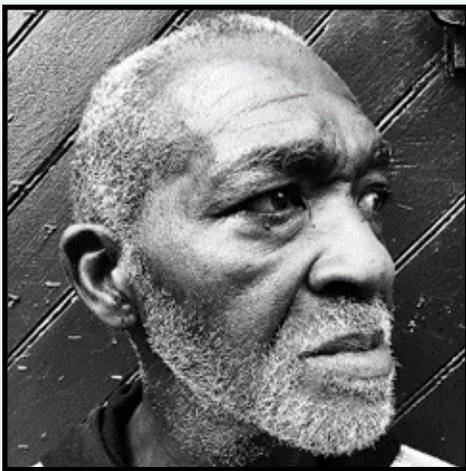
There is an old expression in photojournalism that if your photos aren't good enough, you're not close enough. This is especially true if you're shooting with a smart phone, which will lose a lot of quality if you zoom or crop in too much.

Take this shot (below left) for example. By getting closer you can see details like lines in the subject's face.



I took the photo (above right) while covering protests outside Trump Tower after the election. I saw a demonstrator shouting into a bullhorn. I moved out from the middle of the march and pushed my way right in front of him.

You're also going to have to get over shyness about talking to strangers. I saw Albert while walking around the French Quarter in New Orleans. I approached him with my phone out and casually explained how I was taking photos around the city and was really loving the experience. People will pick up on your enthusiasm. If you seem excited about what you're doing, then strangers are more likely to reflect that back to you.



We chatted for a few minutes and I found out a little about his story before asking to take his portrait. I explained it was for my Instagram feed and showed him a few of my other shots so he could get a sense of my work. I then took a number of shots while continuing to talk to him so he eventually stopped paying attention to my phone and became less guarded.

How to Become a Better Street Photographer . . . Continued

Wait For It

Another tried and true strategy is to pre-frame your photo and then wait for the right element to come into view. I was walking around downtown Manhattan recently when I noticed a bright mural reflected in a murky puddle.

That could have been interesting enough, but I wanted to show some movement as well, so I knelt down and waited about five minutes until a man walked by wearing all black, which created some more action and contrast to the scene. People can usually tell I'm taking a photo so they aren't too concerned (not that New Yorkers aren't used to seeing others acting strangely even without an explanation...). But I do often have to let them know it's ok to walk in front of me.



In the photo below, I waited for someone to walk by who popped against the green wall and I could frame inside the peeled tape rectangle. I thought this individual stuck out, and showed some movement as well.



How to Become a Better Street Photographer . . . Continued

Keep Your Finger on the Trigger

I try to keep my phone in my hand and stay aware of my surroundings. If you are in a hectic city like New York, you never know when something out of the ordinary will suddenly present itself and then disappear just as quickly.

One trick if you're using an iPhone is that you can access your camera without even having to unlock your phone by swiping up from the bottom and then selecting the camera button on the lower right corner.

This guy (in the photo below) passed me on a rainy day in Midtown. I would have been haunted by his image if I missed the shot. Luckily, I had time to see him approaching from the other intersection, so I had time to get my phone out and walk closer to him. It looks like he noticed me, which actually made the photo a little more interesting. If you're in a crowded street, people are usually too preoccupied to notice you, and if they do notice, they're often in too much of a hurry to stop and ask what you're shooting.



And if I'm walking around with another camera, I keep it slung over one of my shoulders close to either hand. This way you can also literally shoot from the hip if you don't have time to look through the viewfinder or want to go unnoticed. This requires some practice to get a sense of what will be in the frame depending on how your lens is positioned. It may be best to start out using a wide-angle, if you have one, so you're more likely to capture your subject. You can always crop in.

Another tip if you're using a camera is to shoot around f8 so more of foreground and background are likely to be in focus. This increases your odds of getting the shot.

How to Become a Better Street Photographer . . . Continued

The Decisive Moment

Keeping your phone or camera close at hand will also allow you to capture peak emotion or action. I was at a café when this couple next to me started to intensely make out.



I was quick on the draw and captured this. Creepy? Perhaps. But you'll have to get over those concerns if you want to capture real human interaction. Sometimes I'll show the person the photo I've gotten, but if it's for your Instagram feed and documenting the environment you're in, then you shouldn't feel the need to show every subject your shot — especially if it's a very public place.

How to Become a Better Street Photographer . . . Continued

Chase the Light

Nothing can ruin an interestingly composed photo more than bad lighting. Try to go out just after sunrise or about an hour before sunset to catch golden hour, when the light is softer and warm.

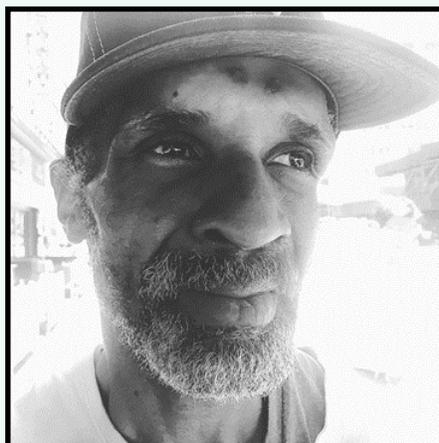
Cloudy days create diffused light so you don't have harsh shadows. This is a plus if you're taking portraits, since the light will fall more evenly on your subject. Late fall and winter are also great times to shoot when the sun is lower on the horizon. This will create stark, long shadows and add some more drama to your scene.

For example, I was able to get these shadows while walking around Midtown last February.



Also keep in mind where the sun is if you're shooting during a bright day. If you're going to take someone's portrait, for example, you may want to make sure the sun is not behind them so they're not backlit—unless, of course, you want them silhouetted.

Here's an example of a backlit subject. You can see how washed out the street is, which can look nice if you're trying to show it's a hot summer day.



How to Become a Better Street Photographer . . . *Continued*

Think About Composition

Street photography may not afford you the same amount of time to compose a photo, but it's still important to think about where you're placing your subjects.

One rule to live by is to try not to always put someone right smack dab in the middle of the frame. You can vary your shots by using techniques like the [rule of thirds](#), which simply means you break your frame into thirds and place your subject or subjects in a third away from the middle or at a point where two lines intersect.

Here's a pretty literal example of it.



Using this technique can better ensure people looking at your photos will not only pay attention to your subject, but also their environment.

You can also think about how lines going either horizontally or vertically through the shot will naturally draw someone's eyes through the frame.

In the photo below, the s-shaped lines in the sidewalk draw you from foreground toward the person holding the cross near the background—who, again, is not positioned directly in the middle.



How to Become a Better Street Photographer . . . Continued

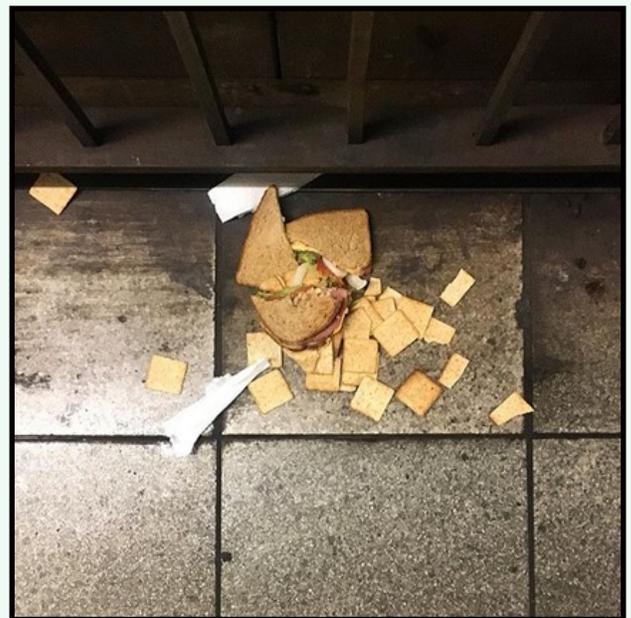
It's all About the Details

It's not just about people and sweeping vistas. Think about those little details that tell us something about time and place.



When I came across it, I thought this would make a funny still life about that once-iconic NYC coffee cup.

I'm not sure what I was trying to capture here, but, you know, things can get pretty gross riding the subways.



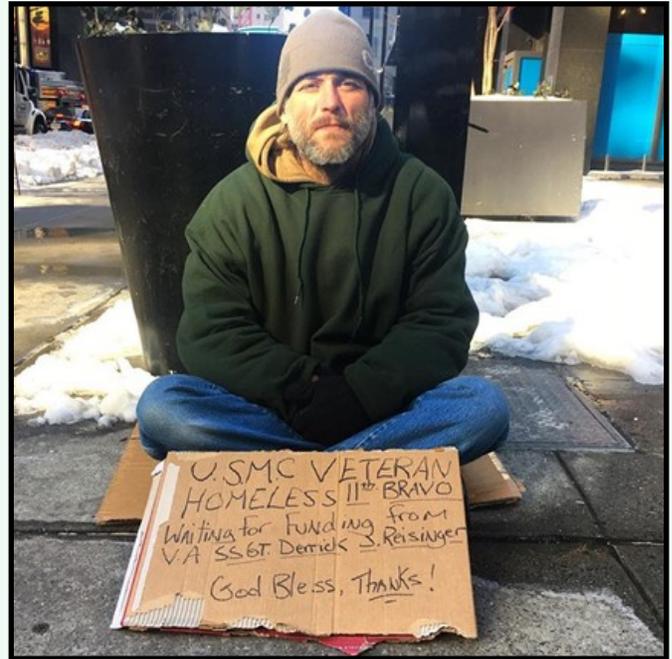
We often have pretty universal feelings about things we find funny or out of place. So if you see something you find fascinating, chances are others will, too.

How to Become a Better Street Photographer . . . Continued

Think About the Captions

A good caption should add to a photo and not just tell us what we already see. If you take someone's portrait, why not get their name and some details about who they are? That will create more context for your viewers, who will appreciate getting a little more of a story from your feed.

I think the quote in this 'gram allows the subject to tell about the state of our veteran affairs and economic struggles millions are facing in this country.



Use a Photo App

There are apps out there like [Camera+](#), which allow you to better control your phone's camera functions. Sometimes, for example, you may want to have the ability to focus on a subject, but then set your exposure to another part of the shot.

I was traveling down the California coast with my wife when we stopped to walk along some Big Sur bluffs. In this shot, I focused on my wife as she walked through a tunnel ahead of me. I then exposed for the ocean in the background so she became silhouetted and the tunnel completely black.

Some of these tips should hopefully get you taking better shots, but also keep in mind that improving as a photographer requires a lot of patience. We're always learning new techniques and pushing ourselves out of our comfort zone, and the only way to get better is just to get out there and do it!

Taking Pictures in Cold Weather



Weldon Lee

Not everyone experiences the same winter we do here in the Northeast, but for those of you who do, and those who may be visiting a region where winter means frigid temperatures and snowy landscapes, we asked photographer Weldon Lee, who regularly leads wildlife and adventure workshops and expeditions in Alaska, Canada and other chilly climes, to submit his A-list of tips for cold weather shooting.

- I know you're going to say that my first tip is way too basic to even mention, but a lot of people who come to my workshops seem to overlook it: check your batteries to make sure they're fully charged. A weak or dead battery will put a stop to your photography pretty fast. Carry backup batteries—they're insurance. Keep them inside your parka, close to your body. (When you buy those backups, I recommend that you stick with the manufacturer's recommendation; if you're shooting Nikon, shoot with Nikon batteries.)
- Also basic, but extremely important: protect your camera and lens. If it's raining or snowing, use rain gear; there are commercially available, ready-made camera covers, but you can choose something as basic as a plastic bag rubber-banded around the camera. Leave an opening for the lens, of course. I keep a warm bias filter, like the Nikon A2, on my lens at all times.
- Carry a terrycloth towel in your camera bag; if your gear gets rained on, it'll soak up moisture better than anything else. When you're changing batteries or flash cords out in the open, make sure your camera is shielded. Try to avoid changing lenses because you can get moisture inside the camera body, and it can freeze and damage the camera (99 percent of the time I shoot with an 80-400mm [AF VR Zoom-NIKKOR 80-400mm f/4.5-5.6D ED] on my D2XS).

Taking Pictures in Cold Weather . . . Continued

- I mostly use the cloudy setting for my white balance—it's my built-in warming filter. But if I want the images to look cold and have a blue cast, then I'll change the white balance to daylight and remove the A2 filter.
- I was asked recently if I had to use exposure compensation because the camera's meter sees snow as too bright and underexposes it. I don't find that to be a problem with digital photography. I use Matrix metering and check the histogram regularly. I also make sure that the overexposure indicators—the blinkies—are functioning. They let me see right away that I might have an overexposure. I also recommend frequently checking the LCD to see what you're getting. It's especially important when you're shooting in the cold to see how temperature and light might be affecting the images. So keep the LCD on; it can be your best friend. If you're afraid of the battery going down, well, you've got your extra battery inside your parka, right?
- I frequently use a Speedlight for fill-flash; in fact, I always keep a flash on my camera—usually turned off, but when I need it, I turn it on. The problem I can run into when it's snowing is snowflakes close to the camera. The flash illuminates the flakes, and I can get hot spots. Because I know that will happen, I do a lot of shooting so I'll get some images where it's not a problem. Sometimes it's just one or two spots that I can tone down in the editing process.
- When the shooting's done, or you're going to take a break indoors, don't bring your camera into a warm place too quickly. It will fog up, and it will take a while to dry out so you can shoot again. I recommend putting the camera in your backpack or camera bag while you're still outside. Zip up the bag or pack, then bring it in. Keep the camera in there for 45 minutes or an hour before taking it out. That way the camera warms up gradually inside the cold bag or pack.
- As far as your comfort is concerned, it's most important to keep your hands and feet warm. I'm pretty resistant to the cold, so for temperatures down to 15 or 20 degrees I wear a pair of fingerless gloves that I put on over a pair of nylon glove liners. That combination gives me a good feel for making adjustments and pushing buttons. When it gets really cold, I'll put a pair of Thinsulate-lined wool mittens on top of the liners and the fingerless gloves. When I'm ready to shoot, I pull the mitten off, drop it, shoot, then put it back on. If you're thinking of wearing full gloves rather than the liners and fingerless gloves, I agree with the advice that you should take your camera with you when you go to buy the gloves. For my feet, I rely on Sorels Snow Pack boots. For the rest of my clothing, it's really just regular cotton clothing worn over polypropylene thermal underwear.
- Finally, realize that one of the best things about photographing in snow is that pristine snow on the ground covers up a lot of clutter, giving not only beauty but graphic simplicity to your images. I do workshops frequently and talk about going "in search of the winning image," and to my way of thinking, graphic simplicity is a common thread that runs through 98 percent of winning images.

We'd add that you might want to think about a nice warm hat...but we're not as rugged as Weldon. Bundle up and grab your camera.