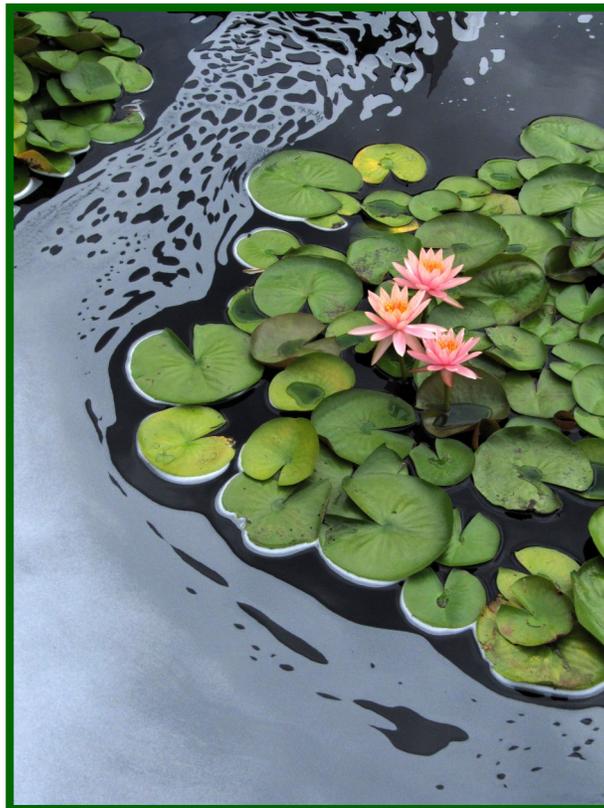


September PhotoShow Winners

*1st Place
Gary Gorby*



[More PhotoShow
Winners—page 3](#)

APC ACTIVITIES

Next Meeting October 17, 2016 7:00 PM

Board Meeting 7:00 PM Terrace Restaurant

October 3, 2016 Club Room

PhotoShow

Nov. 21, 2016 Fall Leaves

Jan. 16, 2017 Reflections

Mar. 20, 2017 Water

May 15, 2017 Seasonal Change

Programs

October 17, 2016 Bob Finley

Dec. 19, 2016 Christmas Social/Slide Show

Feb. 20, 2017 Ray Munns

Field Trips

October 22, 2016 Zoo Outing

President's Comments — October 2016

Self-Critiquing

I hope you were in attendance Monday night and had the opportunity to observe first hand some great critiquing and judging. Yes, I know you may not agree with the results 100%. We also say "we are our own worst critic." With that I must say are you knowledgeable enough to be critiquing correctly? Are you removing that "pride of Authorship" feeling? What method do you use for critiquing your own images? For me, I find it almost impossible to be totally independent when dealing with my own work. However, with that said, I would like to discuss self-critiquing to improve your Photography.

I thought the method Cal Wong used was an easy and excellent method for an individual to use to constructively critique your own photography and make you a better photographer. However, I would like to offer a slightly different version for you to use in your self-critiquing. Please read and use the points below:

- **Technically Correct:** (20 Points) Are the following the best they can be? Focus, Sharpness, Details, Depth of Field, Color, use of light.
- **Subject Matter/Content:** (20 Points) How well does it fall within the assignment?
- **Composition:** (20 Points) Does the photograph tell a story, is the photo balanced, if not does it create a visual impact?
- **Do you like this photograph:** (40 Points) Like all art this is dependent upon our own taste, likes and dislikes. Unfortunately, it has nothing to do with how experienced the photographer is.

A few other items to consider, what is the TRUE Subject of your image? Have you really considered the rule of thirds? Do you compose with a purpose or do you just have a snap shot---now be honest!!!

In our prior PhotoShows we have all heard each judge talk about what needs to be done to improve an image but have we applied that to our photography or have we just let it roll off our back without using it to our own images.

Another point that I must stress to all members. Do you attend other types of exhibits be it photography or paintings? Please visit other exhibits and learn from them. In that light I suggest that you go back to Herbert House's recent Email about the exhibit that Chris Ogden sent him. Carole and I plan to attend at some point but we are not sure of our calendar. It would be a great experience for you to attend also.

Len Barnard
APC President

More September PhotoShow Winners



2nd Place—Len Barnard



3rd Place—Tracy Harbour



Honorable Mention—N.C. Jacobus

**Honorable Mention
Ray Munns**



Honorable Mention—John Reich



Alert!

Alert!

Alert!

If you were at our last meeting you already know about this notice, but **Please** read this as a reminder and clarification.

I do not know which entrance into Twin Lakes that you normally use when attending an Alamance Photography Club meeting but that will change over the next few months. Starting September 1st the entrance off Church Street/Rt. 70 will be closed until November 1st while Twin Lakes builds a "Welcome Center". After completion, all other entrances will be closed to all traffic except for Twin Lakes Residents and you must enter via the entrance off Church Street/Rt. 70.

The Welcome Center will be open/attended 24hours a day for visiting the Twin Lakes Community.

Twin Lakes Representative - Len Barnard

2016 APC Exhibit at Point of View Art Gallery

717 Chapel Hill Road, Burlington, NC 27215

November 1st, 2016 thru December? (TBD)

Opening reception—Thursday November 10, 2016, 6-9 PM

Drop off date—October 28, 12-3 PM at POV

Acceptable size—Max size is 16x20—you may enter 2 pieces for now, maybe a third one depending on how many participate.

If you have anything larger than 16x20, please let me know as POV may be able to use a few larger ones.

Photos must be ready to hang with wire—**not saw tooth hangers**—please put in a frame that enhances the image & call me if you have any questions about hanging.

Label information:

Name

Title

Medium

Price

Size

Send this information to me by email ASAP...deadline is October 14...if you have a problem with this, please let me know and I'll work with you.

Be sure to put this information and, if you like, a short bio about yourself on the back of your work, include your phone number.

Point of View encourages and welcomes you to bring your prints and or cards of your images...they must be sealed in a see through bag with your info on the back...any questions concerning this...again, email or call me.

Sandra Whitesell—Exhibit Chair

Phone—336-584-6091

Email—sandracecil65@bellsouth.net



Websites, Tips, Tutorials

Contributed by N.C. Jacobus

Concerning our Point of View exhibit in November and December, those participating may be deciding on how to display their work and how to accomplish this. I have used the following links for ordering mat supplies and tapes as well as getting instructions for hinging artwork. There are others as well.

Here is the link to the site: <http://www.redimat.com/>

Here is a link to instructions for "Casual Hinge in Seven simple Steps":
<http://www.redimat.com/articles/hinginginsevensteps.html>

Here is a link to all the Redimat resources: <http://www.redimat.com/articles.html>

India Cain, Point of View Gallery director, is encouraging us to submit for selling small matted prints and note cards. With the holiday season approaching, their gallery guests will be interested in buying gifts. The Redimat site has kits for such that include a mat, a backboard, and a clear sleeve for display. The smaller sizes are priced reasonably.

APC BOARD

President	Len Barnard	Workshop Chair	Tracy Harbour
V/P & Programs	Howard Clarke	Publicity Chair	George Johnson
Secretary	Carole Barnard	Exhibit Chair	Sandra Whitesell
Treasurer	Nancy Jacobus	Editor	Ray Munns
PhotoShow Chair		Membership Chair	Carole Barnard
Chair	Herbert House	Twin Lakes Rep.	Len Barnard
Co-Chair	JP Lavoie	Web Master	Jennifer Arrington
Outings/Field Trips		Past President	David Long
Chair	Anne Molnar		
Co-Chair	Hugh Comfort		

2016 Christmas Program

Len Barnard

Vacation time for most people has drawn to a close for 2016 and it appears very few members took a vacation this year. I have only heard from Finley, Munns, House and Jacobus. Therefore, please send me photos of your 2016 vacations to be included in our Christmas program. If you were lucky enough to have had more than one vacation, please send photos from each.

Please send me 7-10 images from each vacation you have had this year.

Tell me the general area that vacation was taken.

You may send your photos to my regular email – lencarole56@gmail.com

Upon receipt and downloading of either, I will acknowledge receiving.

For ease of emailing and projection quality please have larger than 1024 pixels. This will allow for a smaller size image when transmitting via email.

No need to add a title to each individual photo as I will be identifying your images with a title slide.

Deadline for receipt of photos—November 25th.

APC Fall Photo Outing

Our next Photo Outing will be to the North Carolina Zoo in Asheboro, NC on Saturday, October 22, 2016 — mark your calendar. Information about the zoo can be found at its web site www.nczoo.org. Since most of you are probably familiar with the zoo, you should use that website to address any questions about it.

The Zoo is located at 4401 Zoo Parkway, Asheboro, NC 27205. This is 51 miles from Twin Lakes and should take about an hour to get there, given reasonable traffic for a Saturday. Zoo hours are 9AM to 5 PM. General adult admission is \$15, for seniors (62+) \$13, and for those 12 and under \$11.

Signups took place at the September APC meeting and will also take place at the October 17th meeting. You will be asked if you want to carpool and, if so, do you want to drive or ride or either? If you plan to ride, you should plan to pay your driver \$5 to help defray the cost of gas. Carpools organized by APC will meet at Twin Lakes at 8:00 AM, so as to arrive at the Zoo about opening time.

The Zoo is spread over a large area, but there are 3 distinct regions, each with a restaurant. If you wish to try to meet up with fellow APC photographers for lunch, we recommend going to the nearest restaurant at 11:45 AM and try to find someone you recognize.

This should be a wonderful opportunity for a variety of animal and other photography. Except for those in carpools, you are basically on your own and free to follow your interests. Carpools should be clear about the time and place to gather for the return trip. There is enough sheltered area that this outing will go, rain or shine (we'll hope for shine!).

If you need additional information before the next meeting, or to sign up if you have not and cannot be at that meeting, contact Hugh Comfort (336-350-9241) or email to comforthr@gmail.com.

Anne Molnar, Chair

Hugh Comfort, Co-Chair

If you have a suggestion about a possible location for a future outing, please tell Anne Molnar or Hugh Comfort, be it near or far! They would love to hear from you!!

October 17, 2016 Program

Where and What to Photograph

Bob Finley will deliver a presentation to members of the Alamance Photography Club that identifies venues within a four hour drive of Burlington where stunning photographs can be taken. Bob, who is a lifelong resident of Burlington, is also a club member whose interest in painting as a child later led to a love of photography in his adult years. Bob bought his first camera in 1962 while in the military and stationed in Okinawa. He originally shot slides, then film, and moved to the digital format in 2004. On a recent photo shoot, Bob shot 1,900 images and states he may keep 100 of them and discard the rest. He jokes that the most friendly button on the camera is the delete button and the most friendly button on the computer is the undo button.

Bob states that photography gives him an opportunity to express creativity and he loves shooting landscapes, animals, and flowers. He has taken photographs in numerous locations including: Hong Kong, the Philippines, Japan, Hawaii, Okinawa, Nova Scotia, Canada, as well as many states in the US. He loves to share his experiences of the beauty of North Carolina, and gives PowerPoint presentations to fourth grade students knowing that some of them may never travel much more than fifty miles from their homes. Bob's photographs of North Carolina show lighthouses on the Coast, landscapes in the Mid-Atlantic Region, and the mountains of the Western portion of the state.

His mantra regarding photography is: Beauty is a Trophy,
Capture It, Share It, You Don't know If you Don't Go.

Bob's work has been published in the Christian Tours Catalog, Alamance Magazine, and his photographs have also been used by North Carolina Baptist Disaster Relief Groups.

The Alamance Photography Club meets the third Monday of each month at 7 pm in the Gathering room of the Boland Community Building at Twin Lakes 3711 Wade Coble Drive, Burlington. Interested parties can contact Len or Carole Barnard at [336-270-3194](tel:336-270-3194), lencarole56@gmail.com, or www.alamancephoto.com.



Huntington Beach State Park—Bob Finley



Brookgreen Gardens—Bob Finley

November 21 PhotoShow: Fall Leaves Herbert House, PhotoShow Chair JP Lavoie, Co-Chair

Our November photographs will be critiqued by Samantha DiRosa, Associate Professor of Art and Environmental Studies at Elon University.

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

TWO (2) entries per member

File format: ORIGINAL SIZE in jpeg and color sRGB format

Give your image a file name in the following format:

first name_last name_#_meeting date where # is either #1 or #2 of the photos you are submitting. Example: Ann_Jones_1_11-21-16

Resolution: 300 pixels/inch

Entry deadline: 9AM on Monday, November 14, 2016

Email Photographs and questions to: apcphotoshow@gmail.com

Biography for Samantha DiRosa

Samantha earned a BFA in Photography from Southampton College and two MFAs, in Photography and in Digital Arts, from the University of Oregon. Though a trained photographer, her artwork also makes use of sculpture, sound, and video to comment on issues embedded in our societal urge to photograph and collect experiences. To this end, transience, ephemerality, memory, and sentiment are primary themes her art explores. Her newest project, 37.421467, photographically investigates the imagined landscape of Fukushima, Japan (the site of the recent horrific nuclear meltdowns) and the landscape of Half-Moon Bay, California, which resides on the same latitude, to speak to our global interconnection. Her work has been exhibited widely, and includes solo and group exhibitions at Living Arts (Tulsa, OK), Washington Project for the Arts (Washington, DC), The Torpedo Factory (Alexandria, VA), Portland Art Center (Portland, OR), Keki Gallery (Budapest, Hungary), 1078 Gallery (Chico, CA), TIXE Artspace (New York, NY), Manifest Creative Research Gallery (Cincinnati, OH), CEPA (Buffalo, NY) and Fort Collins Museum of Contemporary Art (Fort Collins, CO). You can view her work at:



www.melancholyobjects.org

WE NEED YOUR -----

2016 Outings Plus Vacation Photos = Christmas Slide Show

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

Outings

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

Vacations

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

Guidelines for all Images submitted:

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

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

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

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

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

Please send your photos to Len Barnard, lencarole56@gmail.com. I will be preparing the photos for the Christmas slide show.

Receipt will be acknowledged.

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

MEMBERSHIP MUSINGS

By: Carole

Please welcome **Charlie Gilliard** to our APC family. Charlie is our number **58!**

We have a number of exciting events for the remainder of the year.....a photo shoot at the NC Zoo, a program by Bob Finley for our October meeting, our November PhotoShow on Fall Leaves and of course the upcoming Christmas Party. Where has this year gone?

Please make a point to speak to our new members each month. We always have guests at our meetings and a large percent of them join our Club!

Three years ago Susan Bailey critiqued our "Macro" Show & Tell program. Since then we have had many new members to join us. She sent us the letter below. It looks like a good refresher for all of us and maybe some new info for newer members. — Ray

From Susan Bailey 2013

I so enjoyed my time with you last night. Your club has a high quality of work and I hope my suggestions were helpful. Thank you for taking time to participate. There are a few ideas that help some photographers to further improve their work that we went over and I thought you might want to see again.

1. Recognize why you are drawn to a subject and emphasize that in your photo – colors? Subject? Texture?
2. Photograph each subject vertically and horizontally
3. View each subject from all angles, around, from above and below
4. Watch the light and use a diffuser if needed to control contrast
5. Many subjects work better slightly off center... but square formats absolutely centered often work too!
6. Odd numbered groupings tend to be more pleasing than 2 or 4
7. When photographing one bloom, see if there is another in the background you can have slightly blurred to make a connection and lead the viewer further into the scene.
8. Control distracting elements – look at all four corners of your composition to eliminate distractions or at least use an aperture that blurs them.



Websites, Tips, Tutorials

Fall Photography

Autumn is a great time of year to take photographs—the leaves on trees are turning brilliant colors and falling to the ground in abstract patterns. Rake the leaves into piles and you've got a wonderful setting for fun family photos of your kids jumping into the piles of leaves and tossing fistfuls of crunched up colorful leaves into the air.



Farm Stands & Pumpkin Farms

- Visits to local farm stands or pumpkin farms are also great places to take photographs of your family enjoying the season. Take close ups of the pumpkins large and small, the oddly shaped gourds and colorful Indian corn. Look to capture the geometric shapes of bales of hay piled high and corn stalk mazes.
- Always bring your camera when you go pumpkin picking—kids make great subjects as they run around the field, trying to pick up pumpkins that weigh half as much as they do or pulling a wagon full of pumpkins of various shapes and sizes. Even a treat such as a cup of warm cider or roasted corn on the cob makes for great images when you're capturing your family enjoying themselves.
- You'll want to take plenty of candid photos as well as one or two of the kids looking at the camera, smiling proudly with their chosen pumpkins. Shoot a variety of shots, from wide landscapes of the fields at the farm, to medium shots of the kids with their pumpkins to close ups of the vegetables on display. A variety of images will help tell a better story.
- Your photo story doesn't end when you leave the pumpkin farm. Do you normally carve Jack O' Lanterns for displaying in your house or yard? Then you'll want to take plenty of photos as your family enjoys the fun of creating their own ghoulish Jack O' Lanterns. Take lots of photos of your kids proudly displaying their creations.
- If you set out your Jack O' Lanterns at night using candles or flashlights to light up the insides for a festive glow, you'll want to put the camera on a tripod or rest it on a sturdy surface and use a slow shutter speed with no flash to capture the glowing light coming from the Jack O' Lantern as well as some ambient light around them. Bracket your exposure and take lots of shots to make sure you get a great one that you love.



Websites, Tips, Tutorials

Fall Photography . . . Continued

Fun Halloween Photos

- Halloween itself is a wonderful day for pictures. It's a great opportunity for you to take photos of your kids in costume, to chronicle their growth and changing "favorite" costume. And, if they're wearing a scary costume such as a ghoulish monster, have them make a scary face for the photo—keeping in character.
- If you take your kids Trick or Treating in a group, remember to take photos of all the kids together. Don't forget to grab a picture of the parents as well, especially if you all dress up in costume too!
- At the end of the day (or evening), grab a shot of the kids with their haul of candy. For a playful photo, have them dump out their bag or basket or hold up fistfuls of candy while grinning proudly at the camera.
- Do you dress up your furry friends in Halloween costumes too? Remember to take photos of them as well.
- Since you may be taking some Halloween photographs in low light, at dusk or early evening, you'll want to increase your ISO and turn on your flash. Fill flash will work well to help capture the mood at dusk. Use the Night Portrait setting if your camera has one. It basically tells the camera to fire the flash, but also use a slow shutter speed to pick up any streetlights that may be lit in the background.



Photo by John Reich



Websites, Tips, Tutorials

Nikon | LEARN & EXPLORE

Zoo and Wildlife Photography

Julie Larsen Maher is staff photographer of the Wildlife Conservation Society, which comprises five wildlife parks in New York City: the Bronx Zoo (WCS's headquarters), the New York Aquarium, Central Park Zoo, Prospect Park Zoo and the Queens Zoo. WCS also coordinates some 500 global field sites in 60 nations around the world to protect a variety of species and habitats. Here's Julie's A-list of tips for making the photographic most of your trips to the zoo.

- Unless it's a special zoo event or education class that's going to get you fairly close to the animals, you have to expect you're going to be at least five feet (and probably a greater distance) away. Shooting from a distance comes with the territory at zoos. My suggestion for a basic two-lens kit would be the zooms I carry most often: a 24-70mm and a 70-200mm. The 24-70mm will let you include some of the animal's natural environment; the 70-200mm VR will give you some extended reach. I also use a 1.4X teleconverter with the 70-200mm zoom, and will sometimes carry an 80-400mm to extend my reach.
- I like to shoot at wider apertures— $f/2.8$ to $f/5.6$ —because they provide a shallow-depth-of field that blurs distracting backgrounds as well as the wire borders of fences. And a shallow depth of field isolates the animals and directs the viewer's attention where I want it.
- When you're shooting through a fence or safety netting, you don't have to be really close to it; three feet away should be good enough. I don't go right up against fences because that tends to scare the animals. It's equally important that the animal is a decent distance back from the fence: eight to ten feet is ideal.
- Vibration reduction is invaluable for getting hand-held shots of zoo animals. What about carrying a tripod? Some zoos have policies against them, and some exhibits prohibit them, so check the zoo's website. But if you're a casual shooter, you probably don't want to be carrying a tripod around all day, especially if the zoo is crowded. A monopod is a good option, though.
- Flash? Check the zoo's rules and its list of exhibits. Common sense tells you it's not a good idea (and likely prohibited) to use flash in nocturnal animal exhibits or habitats. The idea is never to disturb or upset the animals.
- It's usually not the animals, but the exhibit that will make flash difficult. If there's glass, it's a problem. With a compact camera or a D-SLR's built-in flash I'd suggest you turn off the flash and boost the ISO. If flash is the only way to get an acceptable exposure, try standing at a 45-degree angle to the glass...and then vary that angle and check your results. You'll get the best results with a Nikon Speedlight on your camera; you can tilt the flash head up to vary the angle, or you can bounce the light off a white card. Shoot a bit, check the LCD, see if you need to change your position or the flash's angle. Glass without flash? Shoot at an angle and watch for reflections, which can be a problem even without flash. Often you can get close to the glass, and if you're careful, practically eliminate it from the picture. In any case, obey regulations. Don't bang on the glass—in fact, don't try to get an animal's attention, glass or not, in any noisy or disturbing way. An upset animal doesn't make for a good photograph.



Websites, Tips, Tutorials

Nikon | LEARN & EXPLORE

Zoo and Wildlife Photography . . . Continued

- Research your zoo. You'll want to know about photo ops that'll bring you eye to eye with the animals. New births, programs, and events are listed on zoo websites and maps.
- Timing is everything, especially when it comes to light. Try not to shoot on very bright sunny days; overcast days are the best for photographing at the zoo, and so are "off weather" days because many animals thrive when it's snowy or rainy, even if people don't. And an off weather day will mean fewer people (avoiding crowds is always a good tip for zoo photography, so think early morning or late afternoon). If it's snowing, think of the animals that enjoy that weather—snow leopards, polar bears, tigers, snowy owls.
- Realize that you may not get the best shots your first time at the zoo. First-timers should be exploring, learning where things are, figuring out what they prefer to see and shoot. I suggest doing a recon before you bring all the gear. The more you know about your zoo and the more familiar you are with it, the better you can plan your shoot. Buying a membership is a good idea because it allows access over and over again. Members won't need to do the whole zoo in one day; they can pick a section and work it, then come back and do the same for another section.
- Take advantage of the zoo's website. You can see maps of the layout, find out about special events and educational programs and check on the rules and regulations for photography. And one more important thing: find out about the animals' feeding times. Animals know when it's feeding time, and that's when they're going to be their most attentive. Sea lions come to attention; other animals wake up and come around the feeding areas. Feeding time is animal activity time.
- When you're taking photos at an exhibit, take a photo of the signage as the first or last image. The signs usually have information on the animals, maybe a conservation tip. Later you'll be able to identify what you've photographed for captions or just for your own information. It'll help you organize your shots and you'll be learning about the animals and their environment so you can talk about them. We can all learn something; I went out a few weeks ago and found out that September 5th was International Vulture Awareness Day. Who knew?
- My four-P key to zoo photography: make a plan; have patience and wait for the right moment; practice at home with your pets and the nature in your backyard; embrace your passion for photography.

Julie Larsen Maher has been an NPS member since 2008.



Websites, Tips, Tutorials

The Basics of Photographers' Rights

Digital Photo — William Sawalich

Lots of photographers misunderstand the rules of where they can take pictures and who they can take pictures of. And the general public surely seems confused about the legality of photography in public places. Here's a simple primer to help you know when you're in the clear.

Where?

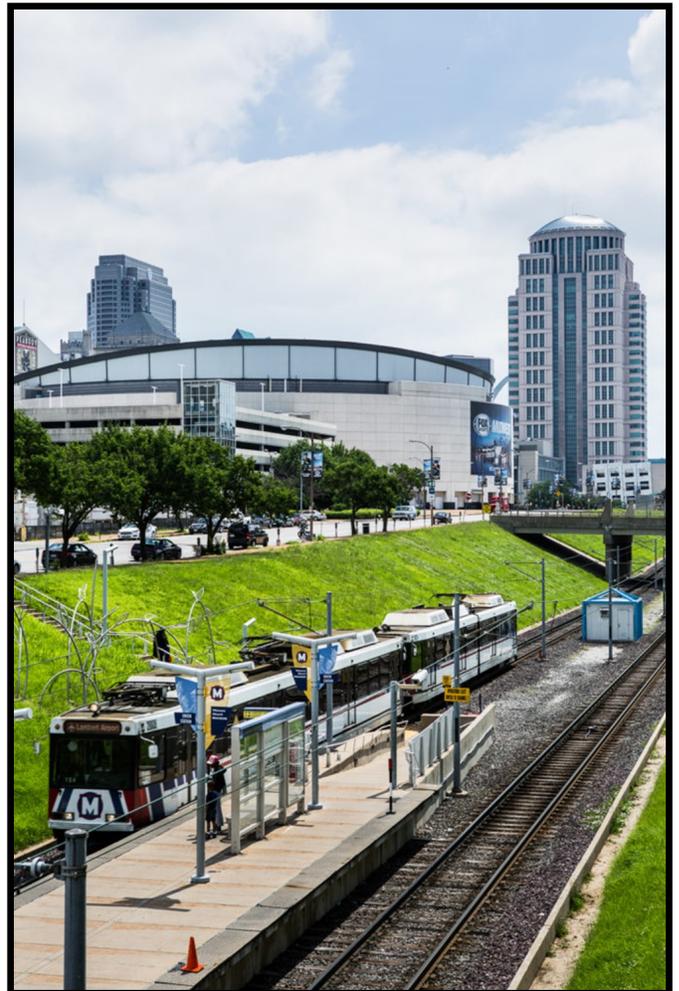
On public streets and sidewalks, as well as public parks and truly public property, you can whip out your camera and photograph whatever you see. People walking down the street, a big government building, kids playing on the playground... If you're not trespassing on private property, and if the subject has no reasonable expectation of privacy (i.e. they're not inside their home with the window shades drawn) then you're in the clear.

Standing on the patio of a restaurant, however, or the stairs of a large downtown office building, you may be unobtrusive but you're definitely on private property. If the property owner doesn't want you there, you have to leave. Otherwise you may be arrested for trespassing. So if you want to photograph in this sort of privately owned space, you should either ask permission or understand that you may—and likely will—soon be asked to leave.

What?

But what about government buildings and "sensitive" subjects such as public transit and public utilities? Yes, after 9/11 there was a relatively brief period where some facilities were off limits to photographers. And they still may be, at least inside. But as viewed from a public place, federal law says you can photograph these buildings and places. After all, from a public vantage point you're not seeing anything different than everybody else on the street.

Private property, such as a home or a business, is a little bit different. Yes, you have every right to photograph it from a public space. But when it comes time to publish it, you may need permission. More on that a little later.



The Basics of Photographers' Rights . . . Continued

Who?

Even the kids on the playground? Yes, you can photograph kids on the playground. You see, in public, we have no right to privacy. So you're not infringing on anyone's rights by pointing a camera at them. That doesn't mean, however, that they're going to be happy about it. So instead of appearing like a creeper in the bushes pointing your telephoto lens at kids in the park, you might instead be better served by asking a parent's permission after explaining what you're doing. But this is a courtesy, meant to keep people from getting upset. It's not the law.

If someone harasses you and asks you to stop taking pictures in public, you're probably best served to comply simply to placate an angry person. First extract yourself from a dangerous situation, then call the police to let them know someone is harassing you while you try to take pictures in a public place.

Police themselves are sometimes uninformed about the legality of photography. Or, in some cases, they may know the rules but want to question you anyway. Not long ago, an officer for Homeland Security stopped me because I was taking a photo of a light rail station from a public sidewalk. He was friendly and polite, and just wanted to know what I was doing. Still, it's a shame that photographers are put in positions where they have to choose between what's expedient and what's right.

In fact, it's almost never illegal to take pictures. The exemption to that, of course, is subject matter that is deemed illegal, such as child pornography. Short of that, though, you can't be arrested for taking pictures. You may be arrested for trespassing, or interfering with an officer's duty, or any number of other things that you shouldn't be doing in the first place. But you will never be charged with taking pictures in a public place. It's simply not illegal.

How?

How an image is published largely determines a photographer's legal exposure. You can, for instance, be sued by a subject who doesn't like how you've used their picture. People have the right to preserve their own likeness for publicity purposes. Meaning, if you use their image in a commercial application, you're legally required to ask their permission. The easiest way to show permission is by having them sign a model release. You should also, as a matter of course, actually pay someone in exchange for the commercial personality rights they are releasing to you. (Courts have even ruled that token \$1.00 payments don't constitute fair compensation. So really, consider your use and be reasonable.) In the end, a model release serves as your best defense if a subject decides they want to sue you for how you used their image.

The same publicity rights extend to a person's private property. So if you photograph a home, for instance, for use in an advertisement for siding, you'll need a release from the property owner (called, appropriately, a property release). Failing that, you're bound to get sued for infringing on their publicity rights. Everyone has the right to determine how their face or their property is used for commercial purposes.

In short, remember that photography is not illegal. As long as you're not interfering with traffic or obstructing an officer's duty, you shouldn't be asked to leave a public place while you're taking pictures. How you use pictures, however, may require explicit permission. If it's a commercial use, you definitely want the subject's permission. But if you simply want to use a picture for editorial or artistic purposes, you're in the clear.