

# ALAMANCE PHOTOGRAPHY CLUB

2012-2023

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## August 2023 Newsletter

[www.alamancephoto.com](http://www.alamancephoto.com)

[www.facebook.com/alamancephotoclub](http://www.facebook.com/alamancephotoclub)



Photo by David Hall

## APC ACTIVITIES

### Next Meeting

August 21, 2023 7:00pm First Baptist Church

### Programs

Sep. 18, 2023 Cassia Rivera  
(Right of Passage)  
Nov. 20, 2023 Ciara Wilder Massingale  
(Wilder Uwharrie Photography)

### Exhibits

September Burlington Artist League  
(Double Vision)

### 2023 PhotoShows

Aug. 21, 2023 Action  
Oct. 16, 2023 People at Work

### Field Trips

Q3 2023 Duke Homestead  
Q4 2023 TBD

## President's Comments—August 2023

By Keith O'Leary

Thanks to Bob Finley for sharing his presentation last month on 'How to Critique Photographs'. It was well received by those in attendance and also provided good tips on how to take better pictures. I also want to thank the 16 of you who submitted photos for our next exhibit, Double-Vision, coming up in September. The artists of BAL (Burlington Artists League) have already started working on their impressions of selected photos which will be displayed side by side with your photos.

As a reminder, Alamance Photography Club and Burlington Artists League are 2 of 3 visual arts group affiliates under the Alamance Arts Organization in Graham. They also have 3 Performing Arts and 1 Written Arts group under their wing.

I hope you are studying how to take good action shots and will be submitting your photos for this month's PhotoShow soon. Thanks for your participation in making this a great club and happy shooting!

Thanks, Keith

## APC BOARD

President	Keith O'Leary	Interim Exhibit Chair	Christie O'Leary
Vice President	John Reich	Outings/Field Trips	Hugh Comfort
Secretary	George Siple	Membership	Ken Sellers
Treasurer	Dianne Sellers	Web Master	Christie O'Leary
Interim PhotoShow Chair	Keith O'Leary	Editor	Ray Munns



## WEBMASTER NOTES

Our website: <https://www.alamancephoto.com/> is a great way:

- To introduce potential members to the club.
- To stay up to date on the club events.



Alamance Photography Club is on [facebook!](#)

- [Public Page](#)
- Private Group Page where members can share photos with each other. If you are part of facebook and would like to join this private group, please email me at [alamancephoto@gmail.com](mailto:alamancephoto@gmail.com).

**Christie O'Leary**  
**Webmaster**



## Table Talkers



**Watch your emails for the next  
Table Talkers meeting.**



## APC Exhibits

Our recent exhibit at CCL was a huge success and a beautiful display by our club. Thanks to everyone who participated. Fourteen(14) member photos were sold for a total price of \$1,062. WOW! Congratulations!

Below is a list of those who sold pieces:

1. Keith O'Leary - Autumn At The Lake (metal)
2. Angela Bostek - Pretty in Pink (metal)
3. Jonathan Roessner - New Life in Glory (canvas)
4. Herbert House - Great Blue Heron 2 (canvas)
5. David Hall - Lily and Pad (framed print)
6. Mio Winkle - Dragonfly Over Lotus Pod (textured metal)
7. Mio Winkle - Dragonfly Over Lotus Pod (textured metal)
8. Mio Winkle - Dragonfly Over Lotus Pod (wood)
9. Mio Winkle - Dragonfly Over Lotus Pod (wood)
10. Mio Winkle - Hummingbird & Hosta (textured metal)
11. Mio Winkle - Misty Sunrise (framed print)
12. Mio Winkle - Sunrise Mangrove (satin metal)
13. Mio Winkle - Blood Moon and Stars (semi-gloss metal)
14. Mio Winkle - Max Patch Sunshine (metal)



## Double Vision Exhibit

The Double Vision Exhibit will be Friday, Sept. 1<sup>st</sup> thru Wednesday, Sept. 27<sup>th</sup> at The Burlington Artist League (BAL) Suite 330 in the Holly Hill Mall on the corner of Church St. and Huffman Mill Rd. in Burlington.

- Suite 330 is the 3<sup>rd</sup> suite from the Publix end of the mall.
- Exhibit hours are 12:00–6:00 p.m. Tuesday – Saturday (closed Sunday & Monday)
- Reception Saturday, Sept 9<sup>th</sup> from 2:00-4:00

## Photographs at the Norville Breast Center

The Norville Breast Center recently purchased three photographs from APC members for display at their expanded location at Alamance Regional Medical Center. Photos by Mio Winkle, Bob Finley, and Keith O'Leary were purchased for display at the Center. They are beautiful and should be uplifting for those who use the Center. Thanks to Mio, Bob, and Keith! See their photos below:



Photo by Mio

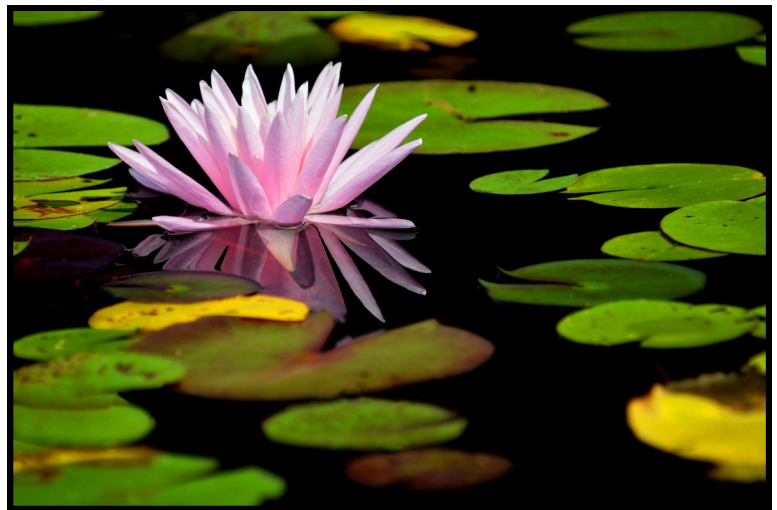


Photo by Bob

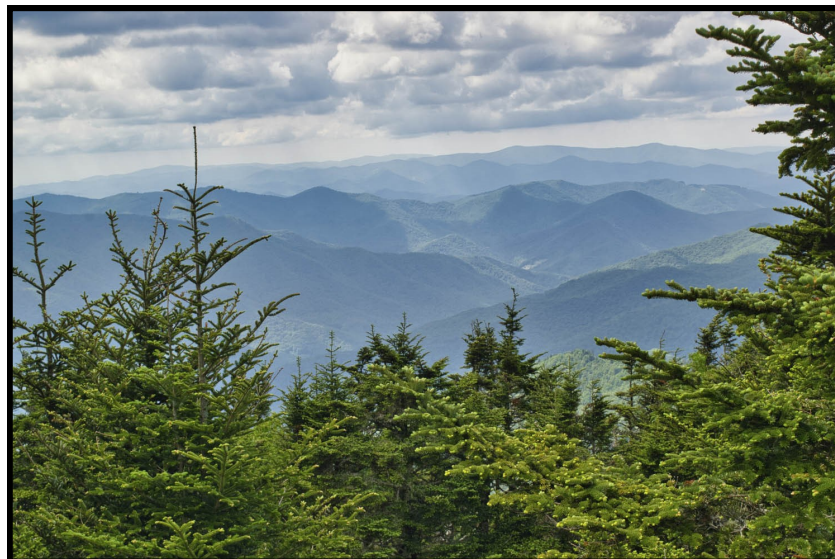


Photo by Keith

## August 21st PhotoShow – “Action”

We encourage ALL members to submit photographs for our bi-monthly Photo Show and would like to see EVERYONE represented!

We try not to exceed 50 photos per show. Therefore, we ask that you submit a maximum of three (3) photos. We may only use one or two of your photos based on the number of entries so PLEASE indicate your preferred photo in the file name of each photo (01, 02 or 03; see naming information below). If you have any issues with formatting or submitting, please let us know at [apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com) and we will be happy to assist. Also let us know if your submitted photo is not acknowledged within a few days and/or by the deadline.

### Submission Details

#### Number of Entries:

Max of three (3) entries per member. Please indicate your preferred photo with number 01, 02, or 03.

#### Size:

No larger than 25 MB.

Preferred minimum size is 1024 x 768.

#### Format:

.jpg

#### File Naming:

Please rename your photo submissions using the following format:

Firstname.lastname\_01, \_02 or \_03 (*per use preference*)

Example: john.doe\_01.jpg john.doe\_02.jpg john.doe\_03.jpg

#### Email:

Email Address: Send all images to [apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com)

Email Subject Line: Include the month of the PhotoShow and your name.

Example: Photos for August PhotoShow – John Doe

#### Entry Deadline:

5:30 PM on Monday, August 14, 2023.

#### Please Note:

*Submissions that do not adhere to the guidelines above may be returned.*

***Don't forget: Photos may be submitted early for the following show!***

## Bill Warren—PhotoShow Judge

**Bio**—I am a creative photographer. I started shooting black and white photography around 1970. These days, I seldom use my Canon DSLR or Sony mirrorless cameras and lens. I find carrying a bag full of gear distracts and dampens my creativity. Now I shoot mostly with my phone (Pixel 7 pro) and the small Fuji X70 with a fixed 18mm lens.

Since 2020, I have been leading photography field shoots for the Chapel Hill Camera Club. After the field shoot, we have a follow-up post processing session. I find it so rewarding when a finished image from one of our field outings does well in our club competitions.

Along these lines, I also mentor beginning and intermediate photographers.

As a judge for this competition, I will be looking for images that have impact. I shoot in many different styles and am not biased towards any photography genre.

The theme for this competition is action. For me this topic is a wide open topic for your submissions, including but not limited to:

- Telephoto/wide angle
- High speed/motion blur/panning
- Daylight/ flash/fill flash/flash sync
- Realistic/impressionistic/abstract
- Color/B&W/Mono

Good luck and I look forward to seeing your work.

*"I take photographs in my neighborhood. I think that mysterious things happen in familiar places. We don't always need to run to the other end of the world."*

*From his book 'All about Saul Leiter'*

Website: [billinchapelhill.com](http://billinchapelhill.com)

## Q3 2023 Personal Field Trip: Duke Homestead

The field trip for this quarter to the Duke Homestead Historic Site is a personal field trip to be done on your own schedule. Duke Homestead State Historic Site and Tobacco Museum encompasses the historic home, farm, and factory buildings of Washington Duke and his family as they lived on the property from 1852 until 1874. The site interprets the early farming life of the Duke family and the beginnings of their tobacco manufacturing business on the property after the Civil War.

The site, located at 2828 Duke Homestead Rd, Durham, NC 27705, is open Tuesday-Saturday, 9 AM to 5 PM, with free admission. A 15-minute orientation film runs twice each hour. Forty-five minute guided tours are available for a nominal fee, but a free self-guided tour brochure is also available. For detailed information about the site, visit their website at: <https://dukehomestead.org/>.

This personal field trip runs from July 1 – September 30. Information on submitting photos will be provided by email at a later date.

Hugh

# APC Trading Post

Submit brief descriptions of photography items you would like to sell, swap or purchase to Ray Munns ([raymunns@bellsouth.net](mailto:raymunns@bellsouth.net)) no later than the 20<sup>th</sup> of each month. Please include your name, contact info (phone and/or email) and if each item is for sale or something you are looking to purchase. Also notify Ray when items should be removed from the newsletter.

### Free

Two Canon lenses, a 100 mm macro lens, and a 70-300 mm macro lens that are both in excellent condition.

**Contact Leonard Barnard 336-270-3194**

### For Sale

Nikon D5000 Camera with 2 batteries \$300

**Contact Mio Winkle 787-587-5989**

### For Sale

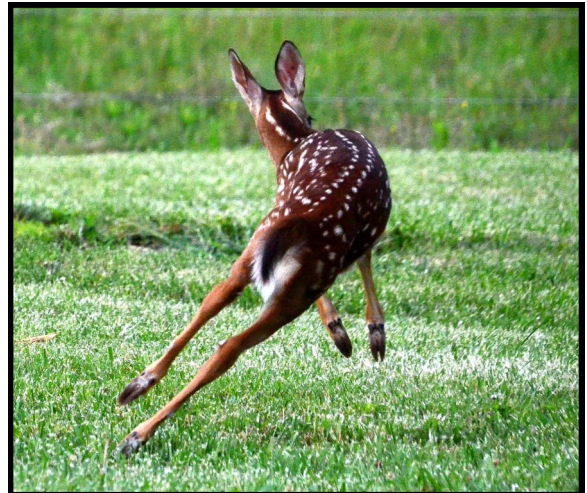
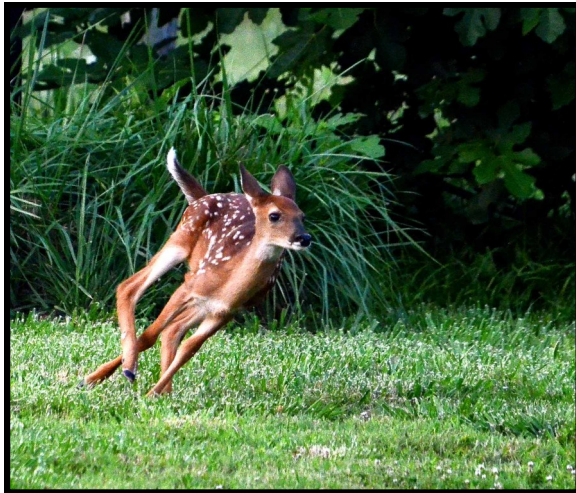
8" LED Ring Light with 3 light modes and variable brightness control. Includes large velvet drawstring pouch, tripod stand, clamp-on base, mobile phone holder and remote control. Charges via USB.

**Contact Keith O'Leary @ 336.693.8268 or [videoman@triad.rr.com](mailto:videoman@triad.rr.com).**



Photos by Bob Finley

Bambi and Mama in My Front Yard



# 10 Tips for Stunning Action Photography

By Jim Harmer

**Action Photography Tip #1:** Plan ahead! Carefully plan where you will set up. This is probably the biggest mistake for action photographers. I can't tell you how many parents I see on the sidelines shooting their son's soccer game from the middle of the field. Since the action will mostly occur near the goal, that is a much better place to set up. No matter what action you are going to shoot, you need to predict where you can be to capture the face of the subject.

**Action Photography Tip #2:** Pre-focus. If the subject suddenly springs into the frame, you might consider using a technique called pre-focusing.

**Action Photography Tip #3:** Shoot in short bursts rather than one long burst. This will prevent your buffer from filling up, which could cost you the shot. I usually shoot action in three-shot bursts, wait a second, and then shoot another burst. To do this, turn your camera to continuous high drive mode.

**Action Photography Tip #4:** Give the subject space to move. For fast-moving subjects, the best composition is usually to allow some space on the side of the photo where they are traveling.

**Action Photography Tip #5:** Get a fast memory card! This can help prevent your camera from slowing down if the memory card write speed is the bottleneck in your system.

**Action Photography Tip #6:** Don't miss the face. Capturing the expression on the face of the subject will add much more drama to the photo.

**Action Photography Tip #7:** Shoot JPEG. Action photography is one of the only times that I switch over to JPEG. Since JPEG files are much smaller than RAW files, most DSLRs can capture a few more frames per second on JPEG than RAW.

### **10 Tips for Stunning Action Photography . . . Continued**

**Action Photography Tip #8:** Get down low. One of the most important—and lesser-known—composition tips is that shooting from down low will make your subject look powerful. Look at any picture of a CEO in Forbes or Business Week and you'll see that they are often shot from a low angle to make the person seem like a towering giant. The same is true in action shots, where photographers generally want to make the subject look dramatic and powerful.

**Action Photography Tip #9:** Shoot with two eyes open. I learned this trick from teaching classes in shotgun shooting. Closing one eye lessens your ability to determine depth and hinders your eye's ability to track movement. It takes some practice, but I always shoot sports and action with two eyes open, and it seems to help me get the shot.

**Action Photography Tip #10:** Don't mash the shutter button! Less expensive cameras come with either a metal or plastic shutter button. It does the job just fine, but it encourages the poor habit of “clicking” or “mashing” the shutter button. More expensive cameras like the 5D Mark III, Nikon D810, etc., have squishy shutter buttons with a rubber coating on top so that the press of the button does not vibrate the camera as much.

For only a few dollars, you can pick up a rubber pad to fit over your shutter button which will solve this problem and upgrade your shutter button for you.



# Capturing the Bluebird Life Cycle through Photography

By APC Member Edward Haynes



**Introduction:** In the late 70s, the bluebird faced the threat of extinction, prompting the creation of The North American Bluebird Society and a renewed focus on effective conservation efforts. Upon my retirement in 2017, my wife and I joined multiple photography and bird clubs, as well as the Blue Bird Society, to contribute to the preservation of these magnificent birds. Little did I know that this endeavor would not only be a labor of love but also bring immense joy to my photography pursuits.



**Creating a Bluebird Haven:** Investing a portion of my retirement savings, we ventured to Wild Birds Unlimited, where we acquired a range of essentials. From a bluebird house with convenient opening sides to a predator-guarded metal post, a feeder, watering system, bird bath, dried mealworms, and live mealworms, it seemed that the store's name truly embodied its offerings. By late March, a male bluebird had already begun inspecting the new

home for his family. That year, we were fortunate to witness the growth of four bluebird families, each consisting of five or four adorable babies.

### *Capturing the Bluebird Life Cycle through Photography . . . Continued*

**The Nesting Ritual:** The male bluebird takes charge of selecting the birdhouse or cavity and then woos the female by bringing nesting material inside, making several trips in and out before perching atop the house, eagerly awaiting her entry. Once the female enters, the deal is sealed, and the family process commences. While the male assists by providing materials, it is the female's responsibility to construct the nest using grasses and pine needles. She meticulously lines the nest with feathers or fine grasses, adding her final touch.



**The Miracle of Life:** Shortly after completing the nest, the female bluebird lays one egg per day until she has a clutch of four or five eggs. Afterward, she begins the incubation process, which lasts approximately 14 days. Remarkably, all the eggs hatch within a 24-hour timeframe, marking the beginning of an awe-inspiring journey.



## *Capturing the Bluebird Life Cycle through Photography . . . Continued*

**Parental Duties and Fledging:** Both the male and female bluebird diligently work together to feed and care for their offspring until they are ready to fledge, which typically occurs between 17 to 21 days after hatching. Unlike humans, the baby bluebirds possess a natural instinct for flying and do not require lessons. After leaving the nest, they seek nearby cover where they remain for 2 to 4 weeks, honing their hunting skills. Once independent, they depart from their parents' territory, allowing the parents to repeat the process and raise another brood. This cycle repeats itself up to three or four times a year.



**Photographing the Bluebird Life Cycle:** Throughout the various stages of the bluebird life cycle, I eagerly captured moments of wonder with my camera lens. The included composite showcases the entire progression, each phase depicted through captivating images. These avian subjects often display human-like characteristics, as seen in the photo of a frustrated father trying to cope with his chirpy offspring, while the mother does her best to calm them down. Undoubtedly, this scenario resonates with many mothers.



### *Capturing the Bluebird Life Cycle through Photography . . . Continued*

**My Photography Techniques:** Among the many feeding devices and setups I've explored, one of my favorites involves a simple, inexpensive blue plastic cup from the Dollar Store. Drilling a hole in the center for mounting and adding small holes for rainwater drainage, I attach the cup to a stick driven into the ground. The allure of live mealworms in the cup entices bluebirds, allowing me to capture remarkable photos as they feed amidst flowers or blooming trees.



For my optimal bird photography setup, I employ a Christmas tree stand to mount a small tree trunk or limb, approximately four feet tall, with a hollow at the top. Placing a bird seed feeder in front of the stand attracts a wide range of birds, but filling the hollow with live mealworms entices bluebirds in particular. To enhance the composition, I incorporate flowering shrubbery or greenery around the limb, securing it with tie wraps. With my tripod set up and my trusty Olympus OM1 camera equipped with a 400mm lens, I patiently await the avian visitors.



### *Capturing the Bluebird Life Cycle through Photography . . . Continued*

**A Special Encounter:** One of my most cherished bluebird photography experiences involved mounting a hollow limb in a Christmas tree stand, adorning it with vibrant spring flowers from a local tree, and filling the hollow with live mealworms. This setup proved irresistible to the bluebirds, resulting in a series of stunning photos. Among them, one particular image captured my heart, aptly titled "Love Birds." Its recognition and inclusion in the prestigious Virginia Commonwealth Collection filled me with gratitude and appreciation.



*Edward Lee Haynes*  
PHOTOGRAPHY



# How to Photograph Forests and Trees

*Learn how to master photographing forests and trees*

By Dag Ole Nordhaug



## Master the Art of Photographing Forests and Trees

Landscape photography is often associated with the grand landscape and famous vistas. I love a beautiful sunset from a vantage point with impressive mountains in the background just as much as anyone, and I have several times traveled across the globe to find such a scene and capture it.

However, one of the problems with this kind of photography is that you sometimes have to travel across the globe to find a scene and capture it! And when you do, you will probably find that you are not alone on location and the scene has been photographed so many times before that you will have a hard time separating your own masterwork from thousands of others.

I am not saying that there aren't any grand vistas out there that you can discover and make your own, but you get the idea. Most of us do not live close to countless undiscovered, fabulous viewpoints and many of the famous, grand landscapes have been so photographed that making something new can be difficult.

### *How to Photograph Forests and Trees . . . Continued*

*Anemone woods:* Careful framing and composing towards the soft morning light gives the impression of a large forest in this image. However, this is a very small wooded area, consisting of not much more than the trees in the frame. *From Trondheim, Norway.*



My own home country, Norway, is well known for mountains, waterfalls, fjords, midnight sun, and aurora borealis but I still find that chances are limited and it may be difficult to do a grand vista with a ground-breaking touch. Furthermore, the area where I live is dominated by more mundane nature; woodlands with Norwegian spruce.

I love to get out in nature and create images more or less on a daily basis. Thus, a few years back I came to the conclusion that I had to get a grip on photographing more intimate landscape scenes in the woodlands nearby. This would open up a whole new world to me, and allow for literally innumerable compositions and possibilities. I thought. I soon found that the forest is a cluttered, chaotic, and unforgiving place to photograph and the good compositions can be very hard to find and figure out. To add insult to injury, even a well-composed forest scene is somewhat demanding for the viewer, rendering it less suitable for the fast-paced world of social media which so many photographers depend on.

*Dancing trees:* Soft morning light in a slightly hazy forest makes the structures of the trees stand out and enhances depth. *From Jylland in Denmark.*



The sub-genre of forest photography can be quite scary. It is, in my humble opinion, the most difficult part of our craft. However, after having studied those that master this very elegantly (Hans Strand, Lars Van De Goor, Christopher Burkett, Charles Cramer and Kilian Schönberger to name a few), I set out to learn the tricks of the trade. Years later, I found myself just as frustrated as before and with an extremely thin portfolio of forest images. But I've kept on working and throughout the years I hope to have unveiled a few of the secrets that make forest images compelling, at least in my eyes.

## *How to Photograph Forests and Trees . . . Continued*

### **Compositional Elements for Forest Photography**

#### **#1 Light**

While the grand landscape most often benefits from spectacular light, the forests are more forgiving. Grey, dull skies, and even rain soften the light and simplifies the scene.

Direct sunlight or hard midday light may create too much chaos with burnt-out reflexes in foliage and a cluster of black shadows. An overcast day may be ideal for venturing into the woods, but I'm not saying that a clear day is unsuited. Just be sure to visit very early or very late, in the hours when the sun is low in the sky and the light not too hard. Few things are more beautiful than trees in the soft, warm light of the morning sun.

If you are lucky enough to find yourself in fog, this adds an ethereal atmosphere, simplifies an otherwise chaotic scene and enhances the depth in the composition, an element I find very important in forest photography. I will come back to that shortly.



In my opinion, the ideal conditions for capturing forest scenes are early morning fog that slowly clears out as the sun appears. Such conditions may result in spectacular light, including light beams, and may lift an otherwise average location to divine levels. Unfortunately, this is rarely to be seen, at least where I live, so having memorized a few locations and compositions beforehand makes it much easier to run out and capture that stunning image when conditions happen to appear. As with most landscape photography, planning is the key to success.

## *How to Photograph Forests and Trees . . . Continued*

### **#2 Finding the Special “It”**

As beautiful as a straightforward forest scene can be in the right light, I often find that a composition needs a special element that draws attention. It can be almost anything, as long as it is a detail that somehow stands out. It can be a single tree that is particularly gnarly or just skewed; it can be a small pond or stream, a few flowers, leaves, or even a sun star from a low-angle sun.

*Scent of spring:* The beautiful flowers caught my attention first, but I was also drawn to the nice structure of the trees and the color-contrast between the flowers and the trunks, as well as the depth in the scene. *From Yosemite National Park.*

Looking for elements to focus on makes the search for compositions easier and I often find that the scene benefits from that little extra “it”. When out wandering the forests, I primarily look for such details and then try to figure out the rest of the composition around it.



### **#3 Depth**

I find depth to be an extremely important element in the forest images that I like. Finding a composition where you somehow see further into the forest, creates the impression that the forest goes on and on and that what you are photographing is just a tiny element in a bigger whole.



*Enchanted path:* Planning can help! I found this scene a long time ago and planned to return when conditions were perfect. On a day with very dense fog, I dropped everything and returned here immediately. *From Trondheim in Norway.*

Factors that may help you increase the sense of depth may be placing the “it”-element in the foreground or using leading lines created by branches or fallen trees towards a backdrop. Light and atmosphere is also a major contributor to the sense of depth. I have already mentioned how fog gives a wonderful blurring of more distant subjects, but even if you don’t have fog, light can be used. Small clearings in dense forests are always brighter, and when I have found an area I like to capture, I often try to compose towards a lighter area to enhance the sense of depth.

## *How to Photograph Forests and Trees . . . Continued*

### **#4 Edges and Corners**

When composing forest scenes, I believe that taking extra care of the edges of the frame is important. Always take an extra look through your viewfinder towards these areas to make sure that they contribute to the composition and don't work against it. Beware of highlights that draw attention from the main subject and what you want to convey. Unless there is a specific point to it, I try to avoid including anything of the sky in the forest scenes.

### **In the Field Tips for Woodland Photography**

For forest photography, I carry a range of focal lengths ranging from around 16mm to 105mm (full frame equivalent), a polarizer, a tripod, and a remote shutter. Good shoes, the right clothes, a snack, and mosquito repellent are also important.

When I set out to photograph in the woods, I often start by looking for the small extra "it" that draws my attention. As soon as I have found something that interests me, I make a long walk around this subject, carefully considering the light, depth, and all other elements. I take care not to step on anything that may be included in the composition later.

Silver birches in fog: I always consider focal length carefully. Sometimes a tight crop works best.  
*From Trondheim, Norway.*



Forest photography is hard, and at least my brain needs time to take in the scene properly. If you find it difficult, a small break with a snack will help you see if there really is something there. Take your time. Patience is key. If I still find the scene interesting, I then take out the camera and try out different frames and different focal lengths through the viewfinder. Carefully consider the choice of lens. Focal length is so much more than angle-of-view. Different focal lengths alter the compression of the scene and thus the relationship between near and far subjects. For a composition in the forest, this relationship can mean all the difference.

### *How to Photograph Forests and Trees . . . Continued*

I don't set up the tripod until I'm pretty confident that the scene is good and I have found the best possible composition of it. I then start to take care of the technical details. I almost always use a polarizer when photographing in the woods. This removes unwanted reflections and desaturation of foliage and makes the colors stand out better. I always photograph at the lowest possible ISO, but in many instances that can actually be quite high. Light is often dim in the woods and the polarizer also steals some light. If I manage to make a composition with some depth, I want a decent depth of field, and thus a fairly small aperture. All this contributes to long shutter speeds. The problem is, even a slight breeze will move ferns and branches and blurring details you may want to keep tack sharp.

So, the ISO needs to be high enough to give an adequate shutter speed to freeze those details at the same time as you have a small enough aperture to have the right depth of field. With modern sensors, I have no problem with using an ISO up to around 800. I have often found that the chaotic and heterogeneous forest scenes are rather forgiving with respect to noise.

This was captured the same morning as the image "Enchanted path". As with that image, this location had been found long before and I had planned it for misty conditions. Fortunately, a little sunshine penetrated the fog and gave a nice depth in the composition.



Regarding depth-of-field, I sometimes use focus stacking, but in my experience, this must be used with caution. First of all, the blending process is not always perfect and may render branches and foliage weird. There are of course workarounds for that, but my point is that uniform, tack sharpness all through the scene may steal some of the depth in the composition. I find that a sharp foreground and main elements suffice and that the compositions actually may benefit from a very slight blurring of the distant elements.

### *How to Photograph Forests and Trees . . . Continued*

My go-to aperture is around f8-16, and I try to keep my shutter speed as fast as possible, depending on the wind. Although I put much work into metering the scene, I often end up bracketing up to +/- 2 steps. The light is difficult in the forest with bright highlights and dark shadows and although the histogram is of much help, you will not really know how you want your exposure before you look at it on a larger, calibrated screen.

#### **Post-Processing Forest Images**

I do not use standardized post-processing for forest images. As with all my landscape work, captures are processed on an individual basis. However, a few common elements can be pointed at.

As mentioned, my experience is that noise rarely represents a major problem. Sharpening should be done carefully, as always, to avoid artifacts. Contrast and clarity must also be used with caution, as it is very easy to get a too-hard result. I often end up taking down clarity slightly to about -5 and I often leave contrast to 0.

Sometimes, a scene may benefit from a touch of the Orton Effect, but I tend to use that in highlights only to add to the soft, hazy feel in the lightest areas.

Be very careful with the colors, and adjust hue, saturation, and luminosity separately with care. Give the greens and yellows special attention and try out different balances.

I always try to capture the scene right in a single exposure, but techniques such as panorama stitching, perspective-blend, focus stacking or even focal-length stacking can be used although the forest scene with all its lines and details may make a good blend difficult.

If there are small, disturbing details (such as odd branches and light spots from the sky) that I want to remove, I have found that the spot repair tool in Photoshop often does a decent job. If not, the clone stamp tool can be tried out.

#### **Conclusion**

This is merely a description of how I think when photographing in the forests. Please consider it as suggestions and examples on how woodland scenes can be captured.

# 5 Tips for Photographing Flowers with Impact

By: Megan Kennedy



If like me, you live in the southern hemisphere, you'll be well amongst the season of spring. Although this can mean the onset of the dreaded hay fever season, it's a great time of the year for photographers to capture an amazing diversity of flowers that bloom in the warmer months.

Flowers make beautiful subjects for photography. In fact, they're probably one of the most photographed subjects in history. An abundance of colors, species, and sizes means that flowers provide an endless array of photographic opportunities.



However, floral photography isn't limited to spring either. If you aren't currently living it up in the southern hemisphere, now is a great time to show some self-love and buy yourself a beautiful bouquet of flowers...because you deserve it! And for photography purposes, of course.

No matter if you are in the thralls of spring or living vicariously through this post, this quick list is a great way to load up on ideas for that next floral shoot.

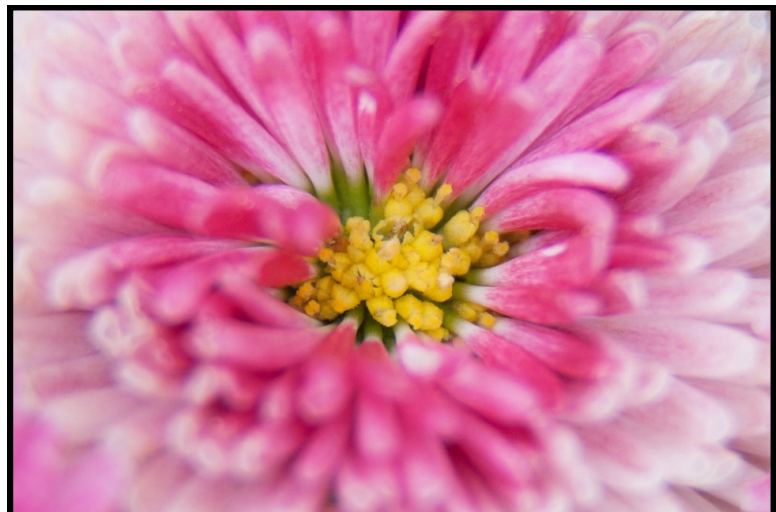


### *5 Tips for Photographing Flowers with Impact . . . Continued*

#### **Macro photography**

Macro photography is the photographic reproduction of small subjects at a size that is larger than real life. Through macro photography, a photographer can take extreme close-up photographs of small subjects, reproducing them at a much larger size. Macro photography is often used to photograph flowers because it reveals attributes that can't be seen by the naked eye. It's easy to observe a flower in passing. But it takes a photographer to reveal the hidden details of a flower's complex shape and structure.

A variety of dedicated macro lenses, as well as extension tubes and filters, mean that macro photography gear is becoming more and more accessible. For my macro flower photography, I use a set of extension tubes. They're simple, don't break the budget and they produce lovely results.



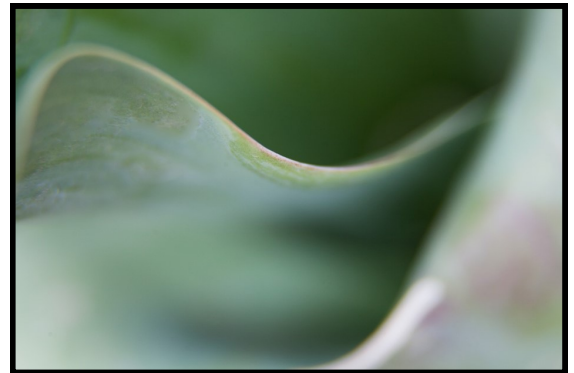
## *5 Tips for Photographing Flowers with Impact . . . Continued*

### **Abstraction**

Abstract photography itself is a little hard to describe. Wikipedia defines abstract photography as "...a means of depicting a visual image that does not have an immediate association with the object world". Abstract photography relies on compositional aspects like form, shape, color, line, and texture without worrying too much about depicting identifiable subject matter.

It's a complicated subject, but flower photography is a great excuse to explore abstract photography for yourself. Try focusing on the details that make up the network of organic shapes in a flower, or home in on the subtle lines that form the flower's shape. Don't worry too much about the bigger picture. Go for it – it's a lot of fun!

In this abstract image, the flowing lines and natural color lend the impression of an organic subject.



### **Color**

Focusing on a colorful subject matter is a great way to form a dialogue between a photograph and viewer. Flowers are known for their abundance of color and variety. Their beautiful and sometimes surprising hues make them wonderfully diverse photographic subjects.

For vibrant color in your floral photography, you want to photograph a well-lit subject. If you are photographing outside, aim to shoot on a day with a good amount of sunlight. If you are inside or shooting on a particularly cloudy day, try incorporating on-camera flash



into your photography. Direct flash will usually blow out a subject, so try using a diffuser or bouncing your flash for a softer effect that will lift a flower's color without washing it out.

Taking advantage of the color in floral subjects will allow you to build up a body of diverse botanical photography by relying on the natural features of the flower.

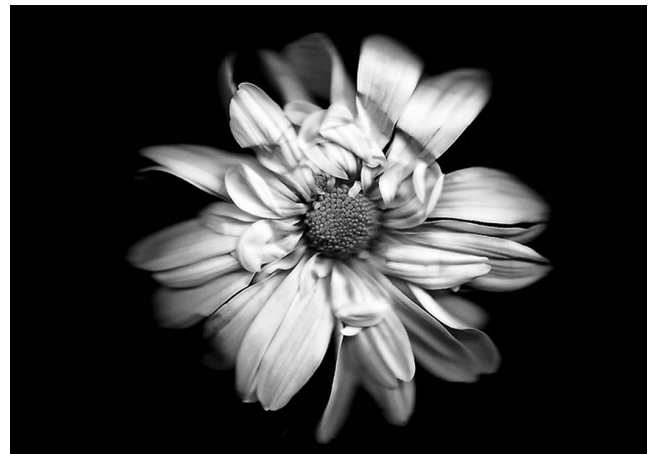
## *5 Tips for Photographing Flowers with Impact . . . Continued*

### **Black and White**

Of course, not all flower photography has to be in color. Color photography can have the drawback of directing attention away from the subject itself. Black and white photography, on the other hand, enhances form and texture by minimizing distraction. And because flowers are associated with color, black and white photography also lends a timeless, surreal angle to your floral imagery.

To photograph flowers in black and white, you can set your camera to shoot in monochrome mode. Or, you can convert your images to black and white in post-production with programs like Photoshop or Lightroom. Either way, black and white photography is a great way to add a unique perspective to your flower photography.

This photograph was taken using a process called Scenography. The black and white scheme accentuates the subtle details in the subject.



### **Perspective**

Perspective dictates the way a viewer places themselves in a photograph. As a basic example, a high perspective can remove the viewer from the scene, inviting them to assess a photographic environment clinically. It introduces a sense of unease, as height is considered innately dangerous. A low perspective amplifies the height of subjects, lending a sense of grandeur to an environment. At the same time, it can also instill a feeling of 'smallness' in the viewer, as if they were an ant inspecting an impossibly tall building.



### 5 Tips for Photographing Flowers with Impact . . . Continued

Viewers get drawn to images that are out of the ordinary. Creatively utilizing your camera's point of view challenges the way a viewer sees their surroundings. For a unique twist on perspective, try photographing floral subjects down at their level. It's amazing how much a subject can be transformed with a quick change in perspective.

#### **Conclusion**

Focusing on color, black and white, perspective, macro, and abstract photography are only some of the ways to approach flower photography. Even the smallest flower poking its head through the cracks in a path can bring a smile to someone's face. So, combining photography and flowers is sure a sure-fire way to create beautiful imagery.

