

May 2022 Newsletter

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Photo by George Siple

APC ACTIVITIES

Next Meeting

May 16, 2022

7:00pm First Baptist Church

Board Meeting

May 2, 2022

7:00pm Panera Bread

Programs

June 20, 2022

Melissa McGaw

Aug. 18, 2022

Melissa Southern

Oct. 17, 2022

Bob Finley—Birds

PhotoShows

May 16, 2022

Night Photography

July 18, 2022

Fences

Sept. 19, 2022

H₂O Reflections

Nov. 21, 2022

Abandoned Places

Field Trips

July—Sept. 2022

Rivers and Streams

Oct.—Dec. 2022

Group Field Trip: TBD

Exhibits

June 2022

Burlington Artist League

Sep. 6-Oct. 15, 2022

Alamance Arts

President's Comments—May 2022

By Keith O'Leary

Greetings! I hope you are able to get out and enjoy the beautiful weather this time of year...albeit not a good time for allergy sufferers. I'm looking forward to seeing your pictures from our April field trip at Duke Gardens. I was planning to go but decided to withdraw when I realized it was the last free weekend before our son moved out. We had another good meeting last month at our new venue and I really enjoyed Bob's presentation of his trip out

west via pictures. FYI: George Bohannon will be hosting a demo/workshop for sharing pictures within an album using Google Photos at our next meeting on May 16th after our PhotoShow on Night-time pictures. Please attend if you can. We may try using Google Photos soon for photo submissions.

Stay well and Happy Shooting!

APC BOARD

President	Keith O'Leary	Publicity	Carole Barnard
Vice President	Sam Lynch	Outings/Field Trips	Hugh Comfort
Secretary	George Siple	Membership	Len Barnard
Treasurer	Dianne Sellers	Web Master	Christie O'Leary
PhotoShow Chair	Dick Schenck	Past President	Scott Duvall
Exhibit Chair	Angela Bostek	Editor	Ray Munns

May PhotoShow Leader—Brian Fullington

Brian P. Fullington is a Chapel Hill based fine art photographer with a passion for scenic and street photography. He started his photographic career as a photojournalist for a metropolitan Boston daily newspaper in the 1970's. While there, he grew his compositional and lighting skills, and learned to react quickly to photographic opportunities – skills that have served him well over the years. Brian then spent more than four years as a commercial photographer in Eastern Massachusetts. After a successful 30 year career in sales and marketing at IBM, he now spends a good portion of his time focused on photography.

Over the years he has developed his talents as a fine art photographer specializing in landscape and travel subjects. He is fortunate to have the ability to be able to quickly spot strong compositional elements and then use his camera to turn them into appealing images. Having traveled extensively in Europe, Asia and the U.S., he has built a strong portfolio of scenic, travel and human-interest photographs.

Brian has won numerous awards for his photography in local competitions, was the Competition Chairman for the Capital City Camera Club for two years and judges photography frequently (competitions include South Carolina State Fair, CNPA/Raulston Arboretum, Cary Photo Artists, Wake Forest Camera Club, Capital City Camera Club and Chapel Hill Camera Club).

Alamance Photography Club Exhibition At Alamance Arts

All members of Alamance Photography Club are invited to exhibit at Alamance Arts in Graham from September 6 - October 12, 2022. Each participant must secure the guidelines from Dianne Sellers to participate. The guidelines are available at each meeting or Dianne will be happy to email you a copy. The deadline for getting your copy and letting her know the number of pictures (2-3) you plan to exhibit is Monday, August 15, 2022.

Dianne's email: taikijorsel@gmail.com

Cell phone: 336-253-5867

Bob Finley's Recent Trip to Florida



May 16th PhotoShow – “Night Photography”

“Any photo taken after the sun has set.”

Dick Schenck, PhotoShow Chair

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 two (2) photos. We may only use one of your photos based on the number of entries so PLEASE indicate your preferred photo in the file name of each photo (01 or 02; See naming information below). If you have any issues with formatting or submitting, please let us know at 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 two (2) entries per member. Please indicate your preferred photo with the number 01.

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 or _02 (*per use preference*)

Example: john.doe_01.jpg john.doe_02.jpg

Email:

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

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

Example: Photos for May Photoshow – John Doe

Entry Deadline:

5:30 PM on Monday, May 9, 2022.

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!

Membership Corner

Len Barnard 336-270-3194

APC LUNCH BUNCH

Just a reminder that you are invited to join the [LunchBunch](#) at noon on **May 5th** at the [South Bound Restaurant](#) here in Burlington in the [Correct Time Plaza](#). It is pure social, no planned programs. Just a friendly conversation as you eat — even from table to table. We have their private dining room reserved for the 1st Thursday of each month at 12:00 noon.

Just come, place your order, (pay for it) and join us in their private dinning room.

[Hope to see you on May 5th at noon](#)

[Questions — Call Len at 336-270-3194](#)



Our Spring Field Trip to [Duke Gardens](#) was a success even though it started off a little cool in the temperature area followed by [a roof top lunch](#) at the Grub Durham Restaurant. From all reports I think everyone enjoyed themselves and are very much looking forward to the next Field Trip.

Go Hugh!!!!



WEBMASTER NOTES

Visit www.alamancephoto.com for the latest happenings in the club. By the way, if you are in the process of recruiting someone to the club, why not point them to our website for more information?

Like us @[facebook.com/alamancephotoclub](https://www.facebook.com/alamancephotoclub)

Christie O'Leary
Webmaster

Field Trip Photo Submission Details

Number of Entries:

One (1) to five (5) entries per member. Please indicate your preferred photo with the number 01, etc.

Size:

Due to the number of photos for this event, we ask, if you are able, to resize your photos to 1-2 MB if possible, but nevertheless not to exceed 20 MB.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

FirstName.LastName_nn, where nn is the number (01-05) indicating preference where lower numbers are more preferred than higher numbers.

Example: john.doe_01.jpg john.doe_02.jpg

Email:

Note: This is a new address, which will be used for this and all future field trips.

Email Address: Send all images to apcfieldtrips@gmail.com

Example: Photos for Duke Gardens Field Trip – John Doe

Entry Deadline: 30 days after the field trip: Monday, May 9, 2022.

A link to view all submissions will be emailed to members by Tuesday evening, May 10, 2022.

Please Note:

Photos not taken on Saturday, April 9, are subject to rejection as this is the day of the field trip.

Alamance Photography Club Exhibit

Photo Exhibit at Burlington Artists League (BAL) in Holly Hill Mall

June 1st thru June 30th

Drop off work on or before May 28th

Pick up after June 30th

A Reception at BAL will be
Friday, June 10, from 6 to 8 PM



Night Photography

Lighting up the World of the Dark

Getting crisp night photos doesn't have to be a shot in the dark. With a few key settings, a tripod, and a remote shutter release cable, you can easily land exquisite night photos. Here's how.



Photo Credit: Pierpaolo Lanfrancotti

Pulling an Image Out of the Dark

One of the more obvious issues with night photography is the lack of overall light. During the daytime, the sun usually acts as our main source of illumination (assuming we're shooting with natural or ambient light). At night, we have to find a way to get the same amount of light to our sensor as we would in the daytime. We can do this by paying close attention to the exposure triangle—Shutter Speed, Aperture, and ISO.

Shutter Speed

Unless you're looking to do stop-action photography (a definite challenge at night), slowing down your shutter speed is generally a great option. This allows the sensor to be exposed to light over a longer period of time, thereby capturing more of the illumination in the shot. It also allows for some great effects.

Night Photography: Lighting up the World of the Dark . . . Continued

Aperture

Another way to allow more light into your sensor is to widen the aperture. That's where faster lenses can really make a difference. Choosing a lower f-stop (i.e. f/2.8 or less) allows more light in and can help you avoid having to bump up your ISO or slow down your shutter speed. Of course, if you need the depth of field that a higher f-stop provides (i.e. f/8), then you'll need to settle for a longer exposure. But for those shots that don't need the entire scene tack sharp, opening up your aperture is a good idea.

ISO

ISO is the last leg of the exposure triangle and refers to your camera sensor's sensitivity to light. All cameras have a native ISO, as well as an ISO range in which they function at their best. Beyond that range, however, there's a risk of camera noise being added to the shot. The greater the ISO, the more likely there will be noise. At night, it's a bit of a balancing act—how to get the shutter speed and depth of field you want without bumping up the ISO so high that noise will ruin the shot. Luckily, if you're shooting in Raw, a fair amount of noise is easy to edit out. (In Luminar, you can use the Denoise Filter.) Still, it's best to try to get as little as possible.

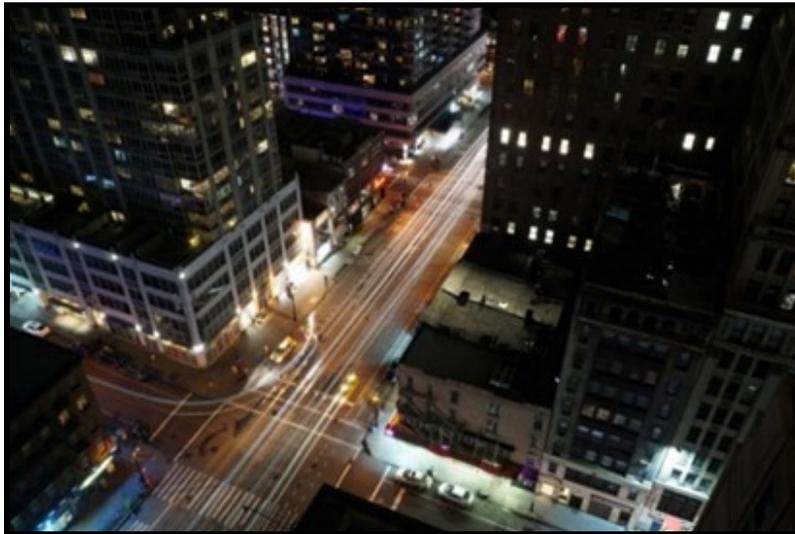


Photo Credit: Femke Ongena

Night Photography: Lighting up the World of the Dark . . . Continued

Putting It All Together

For cityscapes and similar shots, you'll want to be set up for a longer exposure. This means you'll need to be able to keep your camera totally still during the shot. To do this you'll need a tripod and ideally a shutter release cable. Shutter release cables are relatively inexpensive (I got mine for \$10). They allow you to activate your shutter without touching your camera. Of course, most cameras have a self-timer option, but you'd be surprised how much camera shake is still there even after the 2- or 5-second delay. A shutter release cable takes out any possibility of you introducing camera shake, and what's more, you can program it to take as many shots as you like, for as long as you like. Most come with an intervalometer built in so you can do time lapse photography as well.

If you don't have a shutter release cable, then set your self-timer for a full 10 seconds to make sure to give your camera as much time as possible to settle. If your camera has a mirror, it's also helpful to use the mirror lock-up function.



Pro Tips

- Use a lens hood to minimize lens flares from a light that might be entering from the side.
- Bring a headlamp or pen light with a red filter on it. Red will allow you to see what you're doing without ruining your night vision.
- If you have a flimsy tripod or it's a windy day, hang your backpack from the center section of your tripod to give it some added stability. (Most tripods have a hook already built into their center column for this.)
- Look for night scenes with water in them. Water will soften and reflect color and add a sweet glow to your composition.



Photo Credit: Jeremy Bishop

Night Photography: Lighting up the World of the Dark . . . Continued

Creative Night Photography

There are a number of creative effects that you can do with long exposures in night photography, one of which is light trails. To do this, find a night scene that has lit moving objects. (Cars and bicycles work great for this.) Start by setting your shutter speed at 30 seconds. If you'd like longer trails, set your camera for a longer exposure. (Some cameras only go up to 30 seconds in their programming, so if you want something longer, set your camera to bulb mode. This will keep the shutter open as long as the shutter button is pressed, whether on your camera or on your remote shutter release.)

Another form of creative night photography is called light painting. This is where you set your camera up for a long exposure and then move a flashlight (or other light sources) in the frame while the shutter is open. Feel free to use different colored lights, or even have more than one person moving in the frame with a light.



All in all, there are a lot of amazing shots you can get at night. You just have to have your settings dialed in, pay added attention to your composition, and be willing to play around with long exposures.

macphun

6 Tips for Jaw Dropping Coastal Photography

By Jim Hamel

Looking to capture stunning landscape photos of coasts, beaches, oceans, and sea sides? You've come to the right place.

I've been photographing coasts for years, and in this article, I offer my best tips for stunning coastal photography, including:

- The two key accessories most beginners forget
- The best light for coastal photography
- How to create stunning coastal compositions (that feature tons of depth!)
- Much, much more!

So if you're ready to become a coastal image expert, then let's dive right in, starting with my number one tip:

1. Bring two essential filters

Before you head out to do coastal photography, I highly recommend you add two key items to your kit:

- A neutral density filter
- A graduated neutral density filter

Both of these items are critical if you want coastal images that are highly detailed and jaw-droppingly gorgeous.

You see, a neutral density filter restricts the amount of light that enters your camera lens, which in turn allows you to slow down your shutter speed to 1/10s, 1s, and beyond. And a slow shutter speed will let the waves or clouds move through your frame as you capture photos, leading to smooth, ethereal blurs.

Check out this misty water in the shot at the right, which required a lengthy shutter speed.



6 Tips for Jaw Dropping Coastal Photography . . . Continued

Serious coastal photographers tend to carry several neutral density filters, but if you're just starting out, one is fine. I'd recommend a 10-stop ND filter, which is about as powerful as you'll ever need. (And as your gear bag grows, you can always add lower-strength filters like a 6-stop or a 3-stop option.)

Graduated neutral density filters are like standard neutral density filters, except that they only reduce light in a portion of the frame. Check out the rightmost filter in the image below.



Here's a drop-in filter system with a GND on the right.

What's the value of a GND filter? It lets you reduce light from a bright sky without affecting the darker foreground. That way, you can capture sunrise and sunset images without blowing out the sky or underexposing the foreground landscape. In other words, with the proper use of a GND filter, you can capture a well-exposed image of a bright sky above a shadowy coastal landscape.

One quick note: Some photographers choose to use high-dynamic range (HDR) imaging as a substitute for a GND filter. While HDR techniques are certainly effective, they do require extra processing time, so if you're more of a "get-it-all-done-in-the-field" type of person, I'd still recommend investing in a good set of GND filters.

6 Tips for Jaw Dropping Coastal Photography . . . Continued

2. Go to the right location



When photographers get started with coastal photography, they tend to go to one of two places:

- A scenic overlook
- A beach

But both of those locations come with problems. For one, scenic overlooks tend to be high off the ground, which makes it difficult to establish foreground interest (more on that later!). You'll have nothing you can use to bring the viewer into the picture, and your images will turn out frustratingly flat.

And beaches, while beautiful, are often rather boring. They're just sand, and if you photograph sand in front of a beautiful sunset, your photos may be underwhelming. Sand is nice, but an eye-catching foreground subject – that is, a center of interest, such as a boulder, a boat, or colorful moss – will be far more compelling.

My point is not to avoid beaches or even scenic overlooks. Instead, before you head out, think about the beaches and scenic overlooks you're familiar with. Research them on Google Maps. Look at photos that other photographers have taken.

And ask yourself: Will I find powerful foregrounds? Will I find eye-catching elements I can use to create a center of interest?

By the way, you can always scout out locations in advance, looking for areas of interest. Go out during the middle of the day, when the sun is high in the sky and the light is too harsh to capture nice images. And see what you can find! Then return to your prime locations when the light gets good for some stunning shots.

6 Tips for Jaw Dropping Coastal Photography . . . Continued

3. Head out at sunrise and sunset for the best light



Coastal photos look amazing when captured at the right time of day. If you can arrive before sunrise, you'll soon witness beautiful golden lighting falling across the landscape. And if you arrive just before sunset, you can combine a stunning foreground subject with a beautiful sky for a gorgeous coastal image.

This tip is easy to follow, but it's also easy to break, and I highly, highly discourage this.

You see, coastal photos tend to feature lots of sky, and you need this to be (sunset-level) interesting. Plus, if you go out in the middle of the day, you'll face harsh contrast that will lead to clipped shadows and blown-out highlights.

Unfortunately, many beaches and scenic coastal areas are closed and blocked off until sunrise or even later. In such cases, you may miss the best light waiting around for them to open. So pick your locations in advance, pay careful attention to opening hours and access, and make the most of your shooting time!

4. Use near-far compositions to create depth

Composition is an essential part of landscape and coastal photography, and by carefully arranging the elements in your scenes, you can create genuinely jaw-dropping photos. But it takes finesse. So how do you get started?

I recommend thinking about three elements for every image you take:

- The background
- The subject (or center of interest)
- The foreground

And then work with the three elements to get a beautiful, well-balanced result. The background is the easiest to handle; in coastal photography, the background will usually be the sky, and by heading out at sunrise or sunset, you can often guarantee a stunning background.



6 Tips for Jaw Dropping Coastal Photography . . . Continued

The subject is very important but varies dramatically from scene to scene (and from photographer to photographer). I certainly recommend you include a main subject – either a natural element, like boulders or plants, or a human-made item, like a boat or a lighthouse. Your subject can even be an intangible thing, like a leading line or a shape. Just make sure you include something eye catching, something that ties the image together; otherwise, you'll end up with a mere snapshot.

Finally, you'll need to pay careful attention to the foreground. It's often the hardest part of the picture to set up, but it's also the most important. You want to use foreground to create a sense of three-dimensionality, of depth; you want to make the viewer feel like they can just walk into the image. Look for interesting sand patterns, as well as rocks, boulders, or vegetation. Even a rolling wave can serve as your foreground, though you'll need to time it carefully!

If you follow these steps – that is, if you carefully include a foreground, a background, and a subject of interest – then you'll end up with a powerful, eye-catching composition. Over time, you'll get better at finding and incorporating these elements into your images, and the process will become much easier!

5. Select the perfect settings for your coastal photo

If you can nail your camera settings, then you'll create a high-quality shot with a detailed exposure and lots of mood. But to get this right, you cannot simply set your camera on Auto and let your camera do the work; instead, you'll need to switch over to Manual mode and carefully choose the perfect settings.



6 Tips for Jaw Dropping Coastal Photography . . . Continued

First, I recommend you think about your shutter speed. If you're working with a tripod – as you should be – you'll want to consider slowing down the shutter to between 1/8s and 1s; that way, you can blur moving water to create a magical effect.

Alternatively, if you want to emphasize the power and harshness of the sea, a shutter speed of 1/320s and above will generally do the trick.



And if you want a misty-looking ocean, you can use a very slow shutter speed, in the range of 10s or more. Here, though, you'll definitely need a sturdy tripod, and you'll also need relatively calm conditions, because wind will cause camera shake that blurs the entire shot.

Unfortunately, you can't just dial in the perfect shutter speed, then forget about it; in order to achieve a good exposure, you'll generally need to adjust your aperture and ISO alongside the shutter. If you're working in low light and you need a fast shutter speed, widen your aperture and/or boost your ISO.

On the other hand, if you want to slow down the shutter speed, I'd recommend narrowing your lens aperture and using your camera's lowest native ISO (usually 100).

In certain cases, especially if the sun has set and you're working with limited light, a low ISO and a narrow aperture will reduce incoming light enough to allow for a slow shutter speed. However, you'll often find that you simply can't use a slow shutter speed without overexposing your images, which brings me to my next tip:

6. Use a neutral density filter to slow down the shutter speed

If you dial in a slow shutter speed, you'll frequently have too much light and your photos will turn out overexposed.

But as I discussed earlier, a neutral density filter is specifically designed to block the light.

So if you want to use a slow shutter speed and the light is too bright, simply attach an ND filter to the front of your lens. You'll lose light, and you'll be able to achieve the perfect shutter speed (though you may need to tweak the aperture and ISO to get a nice exposure!).

6 Tips for Jaw Dropping Coastal Photography . . . Continued

What is 6 stops slower than 1/60s? Each stop roughly corresponds to a halving of the shutter speed, so you'll drop your shutter speed to 1/30s, then 1/15s, then 1/8s, then 1/4s, then 1/2s, then 1s. At that point, you can capture a well-exposed image with a 1s shutter speed, and you'll get plenty of detail and beautifully blurred water.



Of course, this is just one example. Different neutral density filters will give different results – for instance, if you had a 10-stop neutral density filter, you could lengthen your shutter speed to 15s instead. And if you only had a 3-stop ND filter, you could lengthen your shutter speed to 1/8s.



And you also have your ISO and aperture to work with, too. If your lens narrows to f/22, you always have the option of stopping down for a longer exposure. Alternatively, if you want a faster shutter speed, you might widen the aperture and boost the ISO to 200, 400, 800, and beyond. That way, you could capture a shot like this one.

Coastal photography tips: final words

Hopefully, you now feel confident in your coastal photography; after all, you now know where to go, when to go, how to compose, what to bring, and much more!

So the next time you head to the coast, keep these tips in mind. And don't forget your ND filter!

What the Heck Is Back Button Focus?

By Dan Eitreim

Today's DSLR photo tip continues with our series of tips covering functions on your camera that you're most likely not using. Let's talk about back button focusing.

Normally, to focus on a subject, we pick the focal point we want, then depress the shutter button halfway. This sets the auto focus (and the exposure, if you aren't using manual mode). Then we recompose the shot so that the focal point is where we want it in the frame and depress the button the rest of the way to fire the shutter. Most of the time, this is OK. But in certain instances, it can be a real pain!



Photo captured by Gonzalo Facello; ISO 640, f/6.7, 1/180s

Have you ever tried to photograph a scene in low light conditions? Often the lens can't find the focal point and will keep moving back and forth trying to find something to focus on. By the time it actually does focus on something, the shot has long since passed. Not to mention that the final focus isn't always where you want it to be.

Speaking of the final focus point not being where you want it to be...

I'm specifically thinking of a shoot where I was trying to get a portrait of a young girl with a bunch of tree branches and leaves framing her face and body. My lens kept focusing on the branches, and I had a heck of a time getting the girl in focus for each shot. See photo next page.

What the Heck Is Back Button Focus? . . . Continued



Photo by Elisa Paolini; ISO 200, f/5.6, 1/100-second exposure

Or, what if for some reason you want your photo to be out of focus? This is common in stock photos. The photo subject is out of focus and they later add in a sharp focus product image and sales copy.

Or what if you've got a moving target like a kid on a swing? You will want to focus on one spot and shoot every time the kid hits that location. If your lens refocuses every time, you are most likely going to miss the shot.

In the same vein, what if you are at a race of some sort. You've picked an ideal spot. The background is perfect, and as the bicyclers or cars or runners round a corner, the action is at its peak! To get the shot, you will want to focus on one spot and shoot as your subject gets there—and not have to refocus every time.

One way to handle the problem is to use manual focus. This requires that you turn the focus ring on the lens to manually set the focus. There is a danger here in that you may inadvertently change the exposure. (Don't discount this, I've done it!)

But the biggest reason to avoid manual focus is that many of us don't have the best eyes, and autofocus is just plain better. This is one of the few times I recommend an auto setting over manual.

A better way (than manual focus) is to use back button focusing.

What this does is remove the focusing function from the shutter button and move it to another button. Most DSLR cameras have added a button on the back of the camera for this function. (That's why it is called back button focusing.)

What the Heck Is Back Button Focus? . . . Continued

In other words, once you set up your camera for back button focusing, when you depress the shutter half way, it doesn't affect the focus. You can focus with the back button and the focus point will stay the same no matter how many shots you take and even if you change the exposure settings.



Photo by Tjarko Busink

Now, in that low light situation, you set the focus once and you don't have to keep re-finding it. You can set your focus to have blurry shots if you want them, and pre-focusing on a certain spot is no problem.

3 Negative Aspects of Back Button Focusing

- If you've never used it before, it takes a bit of getting used to but one or two sessions and it will be as second nature.
- If you let someone else use your camera, count on the fact that your shots will all be out of focus. They won't know what to do.
- You will have to actually get out your camera manual to figure out how to set it to back button focus.

It seems that the menu settings are slightly different for all the various models of camera, so it would be a waste to try and describe the settings here. Sorry, but you are going to have to bite the bullet and actually read your manual.

Once you're comfortable with back button focusing, you will most likely leave your camera on those settings, but it can easily be changed back and forth to fit the situation.

Practice changing the settings back and forth so you are comfortable with them and can select the way you want to focus on any particular session.