



Photo by Jack Blomquist

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President's Comments—September 2025

By Keith O'Leary

Thanks to David Hall for hosting our PhotoShow last month. We had a good turnout in our new meeting space and I feel all were pleased with the more intimate setting.

I am looking forward to seeing your photos at our 8x10 Exhibit at BAL this month. See below in the newsletter for more info on that including the reception on Sept. 13th.

When was the last time you checked for firmware updates for your camera body and lens? That's something good to do once or twice a year to be sure you are getting the best performance from your gear.

Our next meeting on September 15th promises to be a good program as Dan Walker returns to share photos from his recent trip down Route 66! Hope to see you there.

Stay well and happy shooting!

Your President,

Keith O'Leary

APC ACTIVITIES - September 2025

- **Club Meeting** **September 15, 2025**
 Program - Dan Walker: "Trip down Route 66"
- **Exhibit** **September 2 thru 25, BAL Fine Arts Gallery - "Exploring the Extraordinary Details of the World Around Us"**

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October & November PhotoShows – David Hall

We have two remaining PhotoShows in 2025 — October and November. The 2025 theme has been using more creativity in your photography. These two shows give you an increased opportunity to exhibit that creativity or getting out of our comfort zone(s). That creativity could either be behind the lens, in the editing/post processing --- OR both. If you prefer, neither --- it is all up to you.

The subject or theme for each PhotoShow is:

October – Color and Creativity

- Pick a single color and shoot anything of that color and/or photos of a subject framed in some fashion by that color AND/OR
- Select a photo that has been edited in post and submit both the before and after versions
 - At the meeting each member will explain the edits or techniques used to create their final edited version
 - The object is not only to be a teaching moment but to spark some interest in editing or give members some new ideas to try

November – One Season

- All photographs representative of one season
- Dean White will be our judge

The subjects for this year are ones that may present opportunities throughout the year, not necessarily during any set time period. Of course, deciding on a season to photograph would be the obvious exception.

Here is a preview of the 2025 Alamance Photography Club Programs—John Reich

- September
 - Dan Walker: "Trip down Route 66"

September 15th Program - "Trip Down Route 66"

By Daniel Walker

Dan Walker Bio - I was very fortunate that I always had a job that allowed me to practice my photography. I was CFO for a major electric utility. Below is my photography biography:

- Purchased my first camera at 12 years of age
- Photographer for annual staff at Eastern rather than play sports
- Majored in furniture design at ASU
- Design photographer for Broyhill Furniture Inc.
- A finalist in Life Magazine World Photography Contest
- Event photographer for major events in Ireland, Portugal, Italy, Berlin
- Published photos for national magazine on 9/11 in New York
- Published photos and article on Fukushima disaster
- Tested photo equipment for major camera companies
- Twelve years as food columnist and photographer for regional magazine
- Teach photographer classes at University of Richmond and W&M

September Exhibit

- September Exhibit theme: "Exploring the Extraordinary Details of the World Around Us"
- Hosted by the Burlington Artists League at the BAL Fine Arts Gallery, Holly Hill Mall, Suite 330 in Burlington.
- Exhibit Dates: Tuesday, Sept. 2-Thursday, Sept 25
- Reception: Sat, 9/13, 2:00-4:00 – Please bring a snack to be shared.
- Drop off photos: Tue-Thu, Aug 26-28, from 12-6:00 at the BAL gallery.
- Pickup Photos: Fri-Sat, 9/26-27, from 12-6:00



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.

Christie O'Leary—Webmaster

2025 Summer Field Trip: Saxapahaw, NC

Now that the weather has cooled off a bit, it's a good time to make a trip to Saxapahaw to see what wonderful photos you can make. Enjoy!

This field trip to Saxapahaw, NC, is a personal field trip which may be taken anytime between July 1 and September 30 on your own schedule.

SAXAPAHAW is a former mill-town set on the banks of the idyllic Haw River in the rural piedmont region of North Carolina. Originally settled by the Sissapahaw Native American tribe, Saxapahaw is now home to nearly 2,000 residents. Since the closure of the old mill at the end of the 20th century, Saxapahaw has enjoyed an economic and cultural re-birth, connecting its rich southern heritage with dynamic new initiatives in food, sustainable agriculture, art, entertainment, environmental stewardship and education. More information can be found online at: <https://www.saxapahawnc.com/be-here>

Instructions for submission to the Photo Album were emailed to all members and submission must be done by September 30.

Hugh Comfort

Field Trip Coordinator

APC Membership Corner

September, 2025

Welcome Fall

Alamance Photo Club (APC) welcomes photographers at all levels. We provide several opportunities for members to find something of interest that relates to their style of photography.

We welcome all guests so please continue to invite family, friends and community members to our meetings. This is a great opportunity for new members to take advantage of ½ price membership dues through the end of September. Last month we welcomed two new members: **Illi White** and **Judith Schneider**.

Please remember to complete the member bio questionnaire so you can be featured in one of the Newsletters. This is a fun way to learn about our shared interests. This month our member bio will feature **Herbert House**.

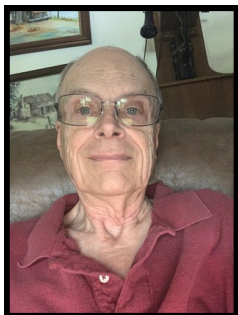
**** See the monthly Newsletter calendar for meetings and upcoming events. ****

Resi Forrest – Membership Chair

apcmembers2@gmail.com

Member Bio

Herbert House



Interest in photography: At 10 years old, WWII uncle gave me an old box camera and have graduated through various film and digital cameras.

Member of Alamance Photography Club: Charter Member

Favorite things to photograph: Flowers, nature, activity

Camera Equipment: Nikon D7000 with 80-300mm, 105mm, 16-80mm

Favorite post-processing software: Apple Photos, Photomator, Snapseed

Personal Interest: Cooking, hiking

Family: Married

City where I live: Burlington for 48 years

Current/Previous occupation: Professor of Biology

"Fun fact" about self: Hiking and Mountain Biking

Getting Prepared for the October PhotoShow

David Hall, PhotoShow Chair

Although our next PhotoShow is not until October, now is a good time to get prepared or picking a color and getting your camera out if you need to take some photos.

The October theme is “Color”. You get to select a single color and then take photographs of anything of your selected color. You could also have a subject framed that color or surrounded by it. The key here is to have your selected color be a predominant part of the photo.

Here are some ideas:

Red

- Stop signs, traffic lights, fire hydrants
- Ripe fruit (apples, strawberries, cherries, tomatoes)
- Flowers (roses, tulips, poppies)
- Painted doors or barns
- Red clothing or accessories (shoes, umbrellas, scarves)
- Street art or graffiti

Yellow

- Sunflowers, daffodils, tulips
- School buses, taxis
- Street signs, road paint
- Lemons, bananas, corn
- Yellow-painted houses or fences
- Autumn leaves [for November - “Seasons”]

Green

- Grass, moss, ivy
- Forests, leaves, plants
- Green fruits (apples, limes, pears)
- Painted doors or shutters
- Traffic lights (go signal)
- Reptiles or insects

For this PhotoShow we will be having an outside judge, Dean White.

If you have any questions, drop me an email.

Evening Light at Elon

Photos by Dick Schenck

What an important role the light plays in our outdoor photography!



APC Trading Post

Submit brief descriptions of photography items you would like to sell, swap or purchase to Ray Munns (raymunns@bellsouth.net) no later than the 20th 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.



DJI Mavic Air 2 Drone

Includes drone, controller, 3 batteries, ND filters and charging cables. Price \$550.

Contact Sam Lynch 336-263-9134.

The following two items are for sale:

- (1) Impact Heavy-Duty Air Cushioned Light Stand
- (2) Impact Telescopic Collapsible Reflector Holder

Never used, like new. Both items offered together for \$50 or best offer.

Contact George Siple at: georgesiple4775@gmail.com

For sale:

Fuji 16mm f2.8 wide angle lens.

Contact Dick Schenck at: rfsfstop31@icloud.com



Airshow Photography Tips

Visiting airshows is an exciting experience. No matter what age group you fall in, the thrill and the excitement really gets you. And as photographers, it is a great opportunity to take some action-packed shots.

Some actions happen in the blink of an eye during airshows. So, preparedness is key when photographing those jets flying at 500 miles an hour. However, there are often some static displays that happen on the ground as well. So, keep your eyes out. While gear is important, there are other factors too that you should consider to take the best images possible.



Preparation

Before we jump on to the photography tips, it is important to dwell on some important points to prepare yourself when visiting airshows.

- Airshows need good weather. This usually means it can get sunny and hot. Get yourself a hat or an umbrella, sunglasses, and water to keep yourself hydrated. And don't forget your sunscreen. You don't want to go back home with sunburns.
- Carry a pair of earplugs in case you come to decide that the sound of the jets screaming is not for you.
- Try to arrive at the airshow at least an hour earlier. While this will help you in getting a space to park easily, you'll also get a sense of the location you'll be shooting in. As always, the closer you can get to the action the better, so try getting a spot towards the front. Show centers are the best.

Airshow Photography Tips . . . Continued



Gear for Airshow Photography

Well yes, you can take good photos with a point and shoot camera, and a smartphone too but they have their own limitations. Let's see what gears you can use to take some pro-grade airshow photos.

- **Camera:** A camera with a good auto-focus system can help a lot here. Cameras with auto-focus points spread across the frame, and with good subject tracking ability are great to have. Some photographers even try to carry two camera bodies to avoid swapping lenses.
- **Lens:** A good telephoto lens is the most useful here. For a full frame camera, something in the range of 400mm works great. And for crop-sensor cameras, 300mm is a good focal length to have. But, you will be able to witness some interesting stuff in the ground not too far away as well. So, it can be helpful to have a lens that covers the shorter end too. If carrying two bodies is not an option, get a versatile lens like a 70-300mm or something similar. And avoid manual lenses for air shows. They'll frustrate you more than you can imagine.
- **Tripods and monopods:** I find that using tripods or monopods restricts your movement in a fast working environment like an airshow. The crafts and the jets have an erratic movement and you need to be as free as possible to get them in your frame. Avoid using a tripod or a monopod if you can. But if you must, use a system that is smooth to maneuver around, and something that you are comfortable using.
- **Memory cards and batteries:** Believe me, you'll be taking a lot of photos, and most of them in continuous bursts. This can drain your battery and fill up your memory card pretty quickly. And since you'll be in the field for a good part of the day, make sure to carry sufficient spare batteries and memory cards.

Airshow Photography Tips . . . Continued

Shooting Tips for Airshow Photography

Focus mode: For stationary ground activities with not much of movement, you'll be fine using the single servo mode (AF-S). But, in order to track the airplanes when they're flying, use the continuous mode (AF-C). This will ensure that the subject is in focus even when it's moving around.

Drive mode: There will be moments when the airplanes demonstrate some brilliant stunts. Be sure to capture the moment from the beginning till the end. You can do so by setting your camera to high speed burst mode. This allows your camera to record a series of photos while you keep the shutter release button pressed.

Shutter speed: If any doubt, start on the faster end of the shutter speed spectrum. What shutter speed you want to use depends on what subject you're photographing. If it is the jets, use a minimum of 1/1000s to freeze it and get a sharp image. If you notice some motion blur, go even faster, and bump up that ISO if you need to. But, if it is the choppers or the rotorcraft and propeller-driven aircrafts that you're shooting, go for 1/125s or slower. This ensures that you capture the motion of the rotors and adds a dynamic feel to the image.

Aperture: When working with a fast shutter speed, you need to allow a good amount of light to enter the camera. So, set your aperture to the lens' widest setting. Depending on what lens you're using, it could be f/2.8, f/4 or something similar. When shooting the subjects at a great distance, you don't need to worry about the depth of field anyways.

Metering: Since you will be shooting against a bright sky/clouds as your backdrop, chances that your camera will get confused are high. In this case, center-weighted metering mode will ensure that you get a proper exposure on the airplanes. But, if you notice that exposing the subject blows the background out, better go with a slightly underexposed subject and recover the shadows in post.

Be sure that you take a moment to enjoy the show with your eyes directly, and not only through the viewfinder. Airshows are truly amazing.

3 Tips to Help You Take Better Autumn Photos

By David Shaw

I've recently returned from leading a photography workshop in the Alaska Range, south of my home in Fairbanks, Alaska. The trip was timed with the peak of fall colors. My students and I spent dozens of hours over the week, exploring the vibrant colors, and trying really hard to make the weird orange, red, and yellow landscape look the way we wanted it to in our autumn photos.

It occurred to me that autumn, photographically speaking, is weird. It throws our perception of colors through a loop. The world, normally a mix of blues and greens, suddenly shifts to crazy warm tones of yellow, orange, and red.



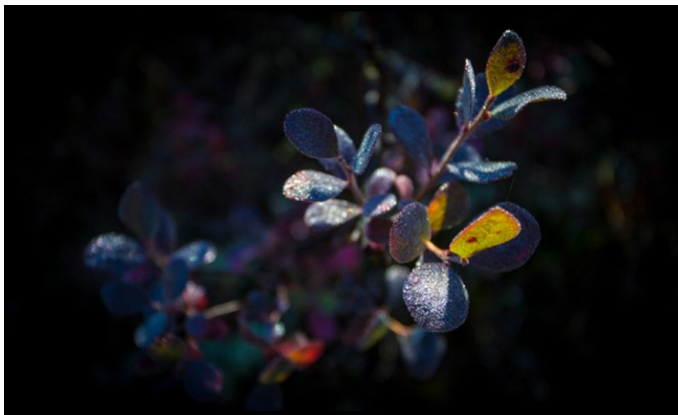
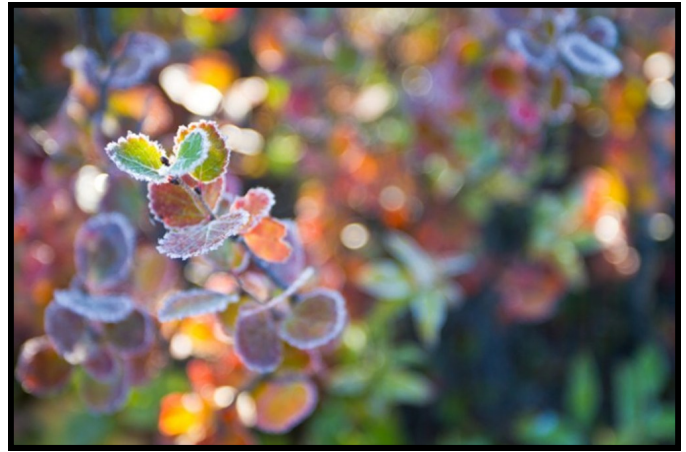
To effectively photograph autumn colors, you need to refocus not just your camera, but also your brain. The standard compositional “rules” of landscape photography shift quite a bit during the fall. The background, which for much landscape work is the actual subject of the image (think big mountains), becomes the setting rather than the subject in the autumn. Our attention falls to the foreground, where the colors are exploding.

In this article, I'm going to cover three composition types for autumn: details, broad landscapes, and local landscapes. When mixed together, these three types of images will help you tell a compelling visual story of your autumn experience.

3 Tips to Help You Take Better Autumn Photos . . . Continued

#1 – The Details

Photographing details lies in the fuzzy gray area between macro and landscape photography. Sometimes it's one or the other, sometimes it is a little bit of both. In general, however, I see photographing the details as another part of landscape work. These images tell a small, but important part of the story.



Mentally, details give us a starting point for seeing the way a landscape will come together, and they also play an important role in providing a sense of scale. The small bits of the scene are rarely captured in a big landscape photo, and yet they are a very important part of our experience in the field. The details too should be an im-

portant part of the story we are telling our audience.

Lens choice

Close-up work requires a lens capable of a relatively close focus, or a powerful telephoto. I've used big 500mm and 600mm for this kind of shot and I've used wide angles that have the ability to focus a few inches away from the lens. But most often I use a moderate telephoto with decent macro capabilities. Nothing fancy, just a good lens that lets me get close to the subject.



3 Tips to Help You Take Better Autumn Photos . . . Continued

Whichever lens you choose, these kinds of images rarely have a great deal of depth. Even photos from a low perspective only show a few inches from front to back. Therefore, detail shots are usually about pattern and color. Here are a few things to look at as you compose:

- Consider how the lines in the image interact. Do they cross distractingly or guide your eye around the frame in a pleasing way?
- Which color dominates? In the autumn, colors like red can be overwhelming and often need to be balanced by cooler greens or blues.
- Isolate your subject by cropping out extraneous details, or using a shallow depth of field.

Embrace the autumn colors, but don't overwhelm your viewer with too much of the same thing. Good images usually show a variety of textures and colors.

#2 – The Local Landscape



When you zoom back a bit from the details, you get local scenes within the landscape. This type of image is rarely shot wide, rather you apply medium to strong telephotos to isolate compelling parts of the scene. I really like these kinds of shots. They allow enough space to apply the elements of both depth and scale, and yet are tight enough that distractions are more easily avoided and make great autumn photos.

This type of shot is particularly suited to autumn photography because the fall colors are by nature, patchy. Using a short to moderate telephoto, you can select the patches of dramatic color that may be surrounded by brown in late autumn or green early in the season.

Consider using focal lengths in the 70-200mm range, and select a part of the landscape that draws your eye. Find lines that guide your image through the frame, not out of it, or look for juxtapositions of color and texture.



3 Tips to Help You Take Better Autumn Photos . . . Continued

#3 – The Grand Scene



I'm going to be honest here. In the fall, when the colors of my home state are going off like fireworks, it is rarely the wide open scenes that draw my eye. However, sometimes the scope and size of the landscape cannot be ignored. It is in those rare moments that I reach for my wide angle lenses.

And yet, my focus often remains close to me. The foreground in the autumn, perhaps even more than other times of the year, is vital. When shooting wide, I will often get low, using my background not as the subject, but as the setting for something bright, flashy and interesting close by.



Use the foreground

I was shooting in late August in Denali National Park. The colors were bright and beautiful, and on one sunny day, the mountains of the Alaska Range, including Denali itself, had emerged from behind the clouds to loom, white and glaciated, over the landscape. It was beautiful, and yet my focus kept falling on the colors in front of me. I didn't ignore that dramatic backdrop, but I used it as just that, a backdrop.

3 Tips to Help You Take Better Autumn Photos . . . Continued

When shooting wide, don't forget about the details I noted earlier, nor the patterns of local landscapes. Those two are integral to the wide scene and will help you understand how the elements of the landscape fall together.

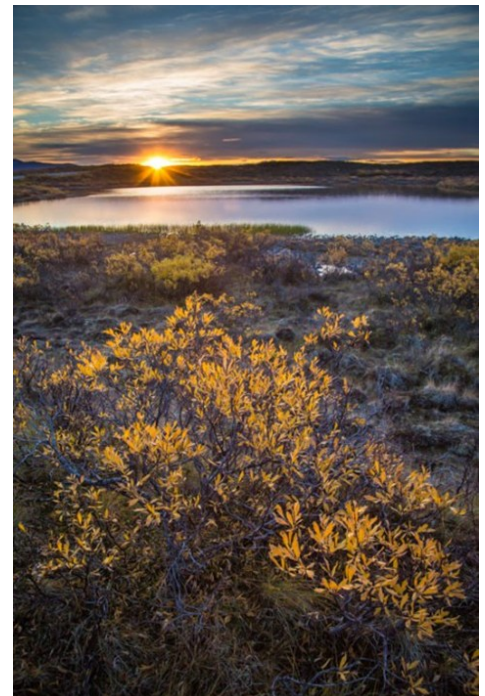


I once heard it said that wide-angle landscapes were easy. I disagree entirely, wide angles are the hardest because there is so much space for distraction. Understanding and including compelling foreground subjects, like a splash of fall color will take you a long way toward creating a dynamic wide angle landscape.

Bonus tip – Bring it all together

In a world where most of our images end up on Facebook and Instagram, the art of a photo story is fading. Stand-alone shots get the most attention, the most likes, hearts, or whatever, on social media, but they do a lousy job of telling the whole story. Details, local scenes, and wide landscapes in combination are far superior.

In conclusion, I encourage you to tell the whole story by embracing numerous shots. Use the focal lengths available to you, all of them. Through your lens, explore the fall landscape.



Digital
Photography
School

Adding Dew Drops to Enhance Macro Nature Photography

by Danny Eitreim



Photo captured by Agus Supriyanto

Here is a secret weapon to add to your camera bag... it's another simple tip that can take your nature photos to a whole new level!

Flower photography is what got a lot of us interested in photography in the first place! Even if flower photography wasn't part of you getting bitten by the photo bug – and you have no interest in them at all, they are a very good subject to practice on and learn to master your photo equipment. Think about it, they almost always show the flower covered in dew drops.

Have you noticed that with most stunning flower photos, they are covered with dew drops?

The same with spider webs... in fact in this case, dew drops are an essential element of the shot. They shimmer, sparkle and reflect and they really make your photo come to life! In fact, without dew drops, a spider web photo is fairly boring.

Adding Dew Drops to Enhance Macro Nature Photography . . . Continued

Here is a secret... the dew drops are rarely if ever real!

The photographer's secret weapon – that should always be in your camera bag – is a small spray bottle of water!

This way, no matter what time of day you are shooting and no matter if there is dew or not – just give the flower a few spritzes and voila! You have a dew covered flower!



“Taste Buds” captured by Kristie

That's how the pros do it, they are NOT searching out flowers and spider webs with natural dew drops!

Here is another tip. Sometimes with a spray bottle, we don't get “dew drops” that are big enough to read well in the photo. Do you want the dew drops to be a bit bigger? Here is how...

Try adding some glycerin to the water. It will help the water molecules bond together and make bigger “dew drops” By the way, if you get thirsty, don't drink the water and glycerin mix. Hydrate in some other way.

Adding glycerin and making the drops larger is almost essential if you want to get one of those close-up shots of a single dew drop reflecting the flowers behind it. If well done, these type photos have better than average chance of doing well in photo contests.

Adding Dew Drops to Enhance Macro Nature Photography . . . Continued

"h2o" captured by trek

Make today the day you commit to being the kind of photographer you dreamed of being when you first "got into" photography. You can do it... it's not that hard. Add a glycerin - water bottle to your camera bag so it is always available and use flowers and spider webs as practice subjects. Who knows, that next photo contest winner could be you!

PICTURECORRECT.com

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Alamance Photography Club
is an affiliate of Alamance Arts