

August 2022
Newsletter

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July PhotoShow Winners "Fences"



1st Place – Don Myles

More Top
Pics
Page 3

APC ACTIVITIES

Next Meeting

August 15, 2022 7:00pm First Baptist Church

Programs

Aug. 15, 2022 Melissa Southern
Oct. 17, 2022 Bob Finley—Birds

PhotoShows

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

Sept. 6-Oct. 15, 2022 Alamance Arts

President's Comments—August 2022

By Keith O'Leary

Many thanks to Fran DeRespinis who did an outstanding job critiquing last month's PhotoShow images. Several attendees expressed positive comments about his presentation and helpful comments after the show. This was our first meeting at FBC where the speaker/judge attended via Zoom and I think it went well... although we'll work to improve the experience to allow the speaker to see the room next time.

I'm looking forward to our next exhibit to be held at Alamance Arts in September. The deadline for submitting your exhibit info to Dianne is quickly approaching. Make sure you contact her this week if you are planning to display next month.

Lastly, don't forget to check regularly for firmware updates for your camera and lens to get the most from your equipment. 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	Ken Sellers
Treasurer	Dianne Sellers	Web Master	Christie O'Leary
PhotoShow Chair	Dick Schenck	Past President	Scott Duvall
Exhibit Chair	Angela Bostek	Editor	Ray Munns

July 18th PhotoShow



2nd Place – Nancy Jacobus



3rd Place – Sam Lynch



HM 1 – Bob Finley



HM 2 – Dick Schenck



HM 3 – George Siple

Fran DeRespinis, thank you for your time and effort in assembling and judging the APC July PhotoShow! Your experience, comments, and suggestions were very helpful in developing our photography skills. You did a great job on Zoom. Also, thanks to Dick Schenck and his team for collecting the photo entries and making the PhotoShow possible.

Alamance Arts Exhibition

“The Photographer’s Eye”

What? Alamance Photography Club photography exhibition

When? September 6 – October 15, 2022

Where? Alamance Arts
213 S. Main Street
Graham, NC 27253

Who? Participants are those members who have secured a copy of the Alamance Arts Guidelines provided by Dianne Sellers, taikijorsel@gmail.com or 336-253-5867.

Important Reminders:

1. Please email Dianne the following from those participating by **August 15** for the **Inventory List*:
 - Title of work
 - Medium
 - Retail sales price or NFS
 - Size of each piece – you are welcome to display 1, 2, or 3 pieces
2. All the information in #1 needs to also be written on a piece of paper attached to the back of your piece/s to be sure we are labeling your work correctly before the exhibition.
3. All photos shall be delivered to Alamance Arts **between August 31 – September 2**. If for any reason you cannot do this, please let Dianne know and she will deliver for you.
4. Photos should be picked up from Alamance Arts **between October 17-18**.

Alamance Arts will host a reception for the Alamance Photography Club and guests on Thursday, September 15, 2022, from 6:00 p.m. – 8:00 p.m. Everyone is welcome.

** Thanks to those of you who have sent the information for the Inventory List.*



WEBMASTER NOTES

Attention All Alamance Photography Club Members: If you have a personal photography exhibit on display, we would be happy to announce it on the club's website. I would place it on the bulletin board on the home page. If you are interested in advertising your photography exhibit, you may email me the information at alamancephoto@gmail.com. If you have a biography online, I could link that with the announcement.

Christie O'Leary
Webmaster

Membership Corner

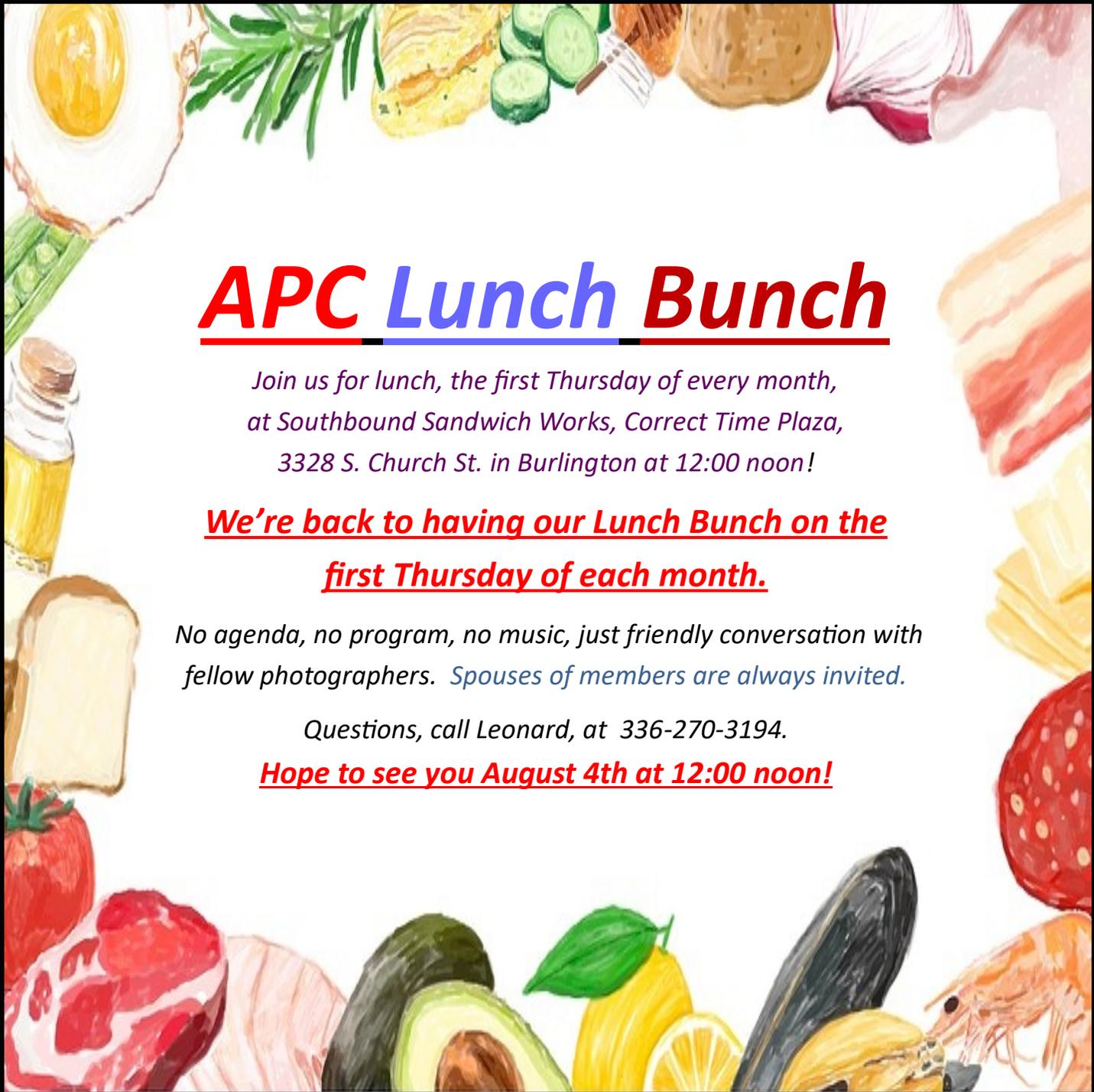
Ken Sellers

As of June 30, the APC has a total of 50 members. As we go into the second half of the membership year, New Members joining after June 30 will pay only half of the annual fee for membership ending in December of the current year. If you know someone who is unsure of the value of APC membership, this would be a good time to have them "try it out" for 6 months and for ½ of the annual membership fee. In addition, they will receive the monthly newsletter which lists upcoming opportunities for shows, field trips and other activities.

Field Trips

2022-Q3 Personal Field Trip: Rivers and Streams

For the third quarter of 2022 (July 1 – September 30), our locations will be Rivers and Streams. The intent here is to show *flowing water*, not dammed up rivers (those are lakes) and not just moving water (as in ocean waves). These rivers and streams may be anywhere you happen to find them (but the time for taking the photos is Q3).



APC Lunch Bunch

*Join us for lunch, the first Thursday of every month,
at Southbound Sandwich Works, Correct Time Plaza,
3328 S. Church St. in Burlington at 12:00 noon!*

**We're back to having our Lunch Bunch on the
first Thursday of each month.**

*No agenda, no program, no music, just friendly conversation with
fellow photographers. Spouses of members are always invited.*

Questions, call Leonard, at 336-270-3194.

Hope to see you August 4th at 12:00 noon!

August 2022 Program

by Melissa Southern

An award-winning photographer and presenter, Melissa Southern has been shooting since childhood and as a working professional since 2003. She has photographed all over the United States as well as in Ireland, England, France, and Mexico. Melissa has photographs published in the Guide to the National Museum of Natural History at the Smithsonian Institution, Nature Photographer magazine, various product magazines, and several other publications. She has presented at Grandfather Mountain Nature Photography Weekend and the Grandfather Mountain Camera Clinic (where she is a member of the TEAM for both events), Recreational Equipment Inc. (REI), the City of Orlando, and Sarah P. Duke Gardens. She has judged numerous photography competitions over the years for various groups. Melissa has worked as a forensic photographer since 2004. Melissa was the first International Association for Identification (IAI) Certified Forensic Photographer in North Carolina. Melissa has a B.A. in Anthropology and an Associate Degree in Photography.



“The camera is an instrument that teaches people how to see without a camera.” — Dorothea Lange

“A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed.” — Ansel Adams

Fourth of July by Dick Schenck



Fourth of July by Hugh Comfort



Avoid These 5 Major Mistakes Made By Travel Photographers

Whether you are traveling abroad or within your own country, there are several mistakes that I've seen travel photographers make that hinder the process of making memorable photos.

Mistake #1: Not being aware of cultural sensitivities and laws

When you travel to another country, it's easy to forget that the people there may see certain things differently than you. For example, in China, you will see signs up in temples asking you not to take photos. So it should be fairly obvious that doing so may cause offense.

Others are not so obvious. Did you know that in Spain the law prohibits photographers from taking photos of people in public without permission unless they are taking part in a cultural event such as a festival? That's right, Spain is not a great place to be a street photographer (although that doesn't stop people from doing it).

Unless you know this, you probably think taking candid photos of people in Spain is perfectly okay (as it is in most other places). Once you understand the attitude (and the law) towards photographing people in Spain, you can adjust your behavior to fit in with local expectations and behavior.

If you want to create a street photo of somebody, it's best to stop them and ask for permission. That way you protect yourself and (added bonus!) keep out of trouble with the police.

I made this street portrait in Cadiz, Spain after asking the street vendor if I could take his photo. If I had tried to take a photo without him knowing, it would have been illegal. If he had called the police, I would have been on the wrong side of the law.



Avoid These 5 Major Mistakes Made By Travel Photographers . . . Continued

Some countries have laws forbidding the photography of certain buildings, like airports. Did you know that photographers have been arrested, jailed, and accused of spying in Greece for photographing an airshow at a military base? If you're going to Greece, it's a good idea to know which buildings are out of bounds for photographers. Make sure you're aware of any legal restrictions in your country of travel.

Mistake #2: Being disrespectful to local people

When you travel somewhere new, especially somewhere that is exotic to you, it's easy to treat people as if they were laid out, like colorful extras in a movie scene, for you to take photos of. That is not true, and it's disrespectful and unkind to act as if it is. Imagine how you would feel if somebody from another country came and tried to take photos as you went about your daily life, without consideration for you and your feelings.

It seems to me that a big part of the problem is when people travel through other countries without interacting with locals in anything other than a commercial context, such as renting a hotel room or eating in a restaurant. Sometimes this is down to language – it's hard to strike up a conversation in China if you don't speak Chinese, for example.

But your travels (and life in general) can become a lot more interesting if you are open to non-commercial experiences with local people. Try having conversations with people about their hopes and dreams, what they do for a living, how they like living in their town and similar topics. You'll gain a deeper understanding and appreciation of the places you're traveling through when you do.

A Spanish friend of mine invited me to see a farm owned by a member of her family. I would never have gotten to see the farm or make this photo at the right if we didn't know each other.



Language study is an excellent way to meet local people. I have many good friends in Spain and South America that I met online through websites aimed to help people learn other languages. I've met most of them in person and learned a lot about their culture and countries in the process.

Avoid These 5 Major Mistakes Made By Travel Photographers . . . Continued

Mistake #3: Not putting safety first

Another mistake I've seen photographers make is forgetting to take care of their personal security or failing to take appropriate precautions to guard their gear against theft.

Most photographers travel to most places without any security problems, but there is always the potential for something to go wrong, especially if you don't put much thought into your personal safety and the security of your camera and computer equipment. Some countries are safe, others can be dangerous, so make sure you do your research beforehand and take any appropriate precautions.

A good travel insurance policy that covers your gear (check the fine print) will help give you peace of mind if the worse does happen.



Mistake #4: Taking too much gear

We've all seen the type of photographer that walks around with a large dSLR camera and telephoto lens, perhaps even two, swinging from their side.

At the other extreme are photographers who travel with just one camera and one lens. When I worked at EOS magazine, we published an article about a photographer who traveled to India with one camera and a single 50mm lens. He made some beautiful images so the approach worked for him.



During a recent trip to China, I calculated afterward that I had used my 35mm lens for 73% of the photos, including this one. That tells me that I probably could have taken just that lens and still enjoyed a very productive journey.

There's nothing wrong with taking lots of gear, especially if it works for you. Professionals often take lots of lenses so they know they are covered for just about any situation they may encounter. But there are a couple of things worth considering.

Avoid These 5 Major Mistakes Made By Travel Photographers . . . Continued

The first is that a large camera and lens combo is an obvious target for theft. Smaller cameras attract less attention and don't look as expensive.

The other consideration is creative. If you have too much gear, it's heavy to carry around and you can waste time trying to decide which lens/camera combination to use.

The key is to think in advance about the subject matter you intend to photograph and what gear you'll need for it. If you are into long exposure photography, for example, then you're going to need a tripod, cable release and neutral density filters.

If you are photographing people, you need to decide what lens or lenses you are going to use for portraits. If you are photographing local architecture, you will probably need a good wide-angle lens. If you are going to walk around all day taking street photos, a small camera and lens are much less tiring than a large dSLR with a telephoto zoom.

You get the idea. Ultimately, you need to find the right balance between taking enough gear to meet your needs and taking too much. Also, if security is a concern, you may want to consider leaving your more expensive gear at home.

Mistake #5: Not doing enough research

If there's one mistake that links all the others, it's this one – not doing enough research. It's important because it makes you aware of any local laws or cultural sensitivities you need to know (mistake #1).

As part of your research, you may get in touch with local people (mistake #2) who can give you advice or help you gain access to places or events you would never know about otherwise. Some photographers go even further and work with a fixer – somebody who introduces you to other people, translates if necessary, and acts as a bridge between you and the local culture.

Research alerts you to any security considerations (mistake #3). It helps you decide what gear you need to take, and avoid overload caused by taking too much equipment (mistake #4).

In other words, doing your research is a key part of avoiding the mistakes that many travel photographers make.

Research also helps you find interesting places to photograph.

Ten Feet and a World Apart

By Jay Patel

We often hear photographers complain...

...There's nothing to shoot ... the light is bad ... if only I had a better lens ... THEN I could take the perfect shot!

The truth is, your CREATIVITY and how you view the world impact your photography far more than the most expensive equipment, the best "golden hour" light, or the most breath-taking location.

The first photograph is one we shot in New Zealand. Despite the fact that the light is a bit harsh... certainly not the 'golden hour ideal' that photographers look for, it's still a gorgeous area with mountains, grass and moss growing around us, and a beautiful sky. As you stir up your creativity, you can see that there is an abundance of different photographic opportunities all around you, even with the less-than-ideal light conditions.

The location in New Zealand where we shot the photos below



The shot at the left is one that Varina took using a long lens (70-200 F4L + 1.4x Extender). She first scouted out the scene and decided to focus her attention on the single mountain on the far left side of the first photo's frame. Her objective was to capture the subtle light and shadows on the mountain and then convert the photo (in post-processing) to black-and-white. The workflow that she followed was completely directed at accomplishing this goal.

Ten Feet and a World Apart . . . Continued

While she was focused on that distant mountain, I was standing only ten feet to her left. I used a macro lens and narrowed MY focus down to the smallest details around me... tiny beautiful mushrooms growing out of the blue-green moss around my feet. To capture my image, I had to follow a very different workflow than the one used by Varina. I laid flat on my stomach with my camera as close to the ground as possible to capture this tiny mushroom no more than ½" tall.



Jay's shot taken with 180mm F3.5L Macro

As you compare these two photographs, you can see that they are vastly different. They each have a very different subject, completely different workflow, different reasoning for how the desired image was captured, and different post-processing.

The one thing these two photos have in common? They were shot ten feet apart.

So, the next time you believe there's nothing to shoot, draw upon your creativity. Remember that every location, no matter the environmental conditions, has SOMETHING of interest to capture.



Tips for Creating the Perfect Sunstar for Landscape Photography

By Erin Babnik

Incorporating the sun in your landscape photography can provide some stunning visual benefits. Compositionally, the sun can serve as a strong point of interest, drawing the viewer through a scene as the eye follows the sun's light to its source. When foliage or flowers are backlit, they tend to glow with exciting luminosity and color. Light shining through moving elements can emphasize the dynamics of an image. With the sun visible in a scene, these benefits become possible, but they involve some distinct challenges. In addition to having to manage a high dynamic range within the overall scene, there is the issue of presenting the sun itself in a manner that is aesthetically pleasing. One solution to this problem is to render the sun as a shining star, which is essentially what it is! Here are some tips for how to go about it.

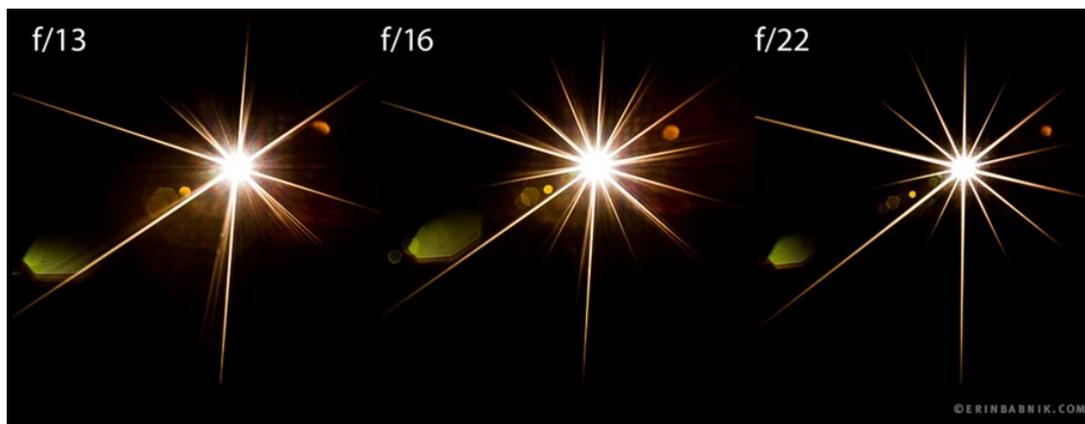


Afternoon Delight by Erin Babnik

Tips for Creating the Perfect Sunstar for Landscape Photography . . . Continued

#1: Use a small aperture and a quality lens

Not all sunstars are created equal. Most camera lenses will produce a more elegant sunstar at their smaller apertures, such as f/22. In the samples below, note how as the lens stops down, the rays of the sunstar consolidate more. At very wide apertures (not pictured), rays may not appear at all, while apertures in the middle of a lens's range may create a sunstar that appears frayed and somewhat busy. At f/22, the rays produced by this lens (the Canon EF 16-35mm f/2.8L) are long, slender, and simplified. Of course, different lenses produce different qualities of sunstars so you may want to purchase your lenses accordingly. It's a good idea to search for samples of sunstars that a lens can produce as part of your purchasing research.



Three sunstars created with the Canon EF 16-35mm f/2.8L lens set at different apertures. At f/13, many of the star's rays appear frayed, with multiple spikes appearing alongside the main ones. At f/22, when the lens is completely stopped down, the rays consolidate into 14 elegant spikes.

#2: Hide part of the sun

Although it's possible to create a sunstar when the sun is completely visible, the result is often quite emphatic, allowing the sun to overwhelm a composition. Hiding part of the sun behind the hard edge of another element can take some of the power out of it and allows the rays produced by your lens to be more visible.

Sunstar created in a rain forest – Embrace by Erin Babnik



Tips for Creating the Perfect Sunstar for Landscape Photography . . . Continued

#3: Size matters

When it comes to including a sunstar in your landscape photography, sometimes less is more. Even a tiny sunstar twinkling in the distance can be quite effective in some compositions, providing just enough emphasis to indicate the source of the light and to delight the eye when it gets there. A larger sunstar tends to attract a lot of attention, so it is usually best to place larger sunstars where they help to emphasize other strong points of interest



rather than where they compete with them. You can do this by placing a larger sunstar against large elements and by keeping the rays of the sunstar from interfering with delicate details. You can control the size of a sunstar by hiding more or less of the sun behind another element.

Landscape photography with Sunstar by Erin Babnik

#4: Shoot a sunless exposure to remove flare

The colored circles and polygons of lens flare that accompany a sunstar can be distracting in landscape photos; they can be used to creative effect, but often detract from more interesting qualities of the scene. Simply removing lens filters and cleaning your lens's front element can do a lot to reduce flare, but usually some flare still appears along with a sunstar.

In order to edit out these anomalies in post-production, it's helpful to have an exposure of the scene where they do not exist. If you shoot an extra exposure with the sun obscured, then you will have the option to blend in 'clean' parts of the scene over those areas with distracting flare. For example, if there are some clouds in the sky, you may catch a moment when they diffuse the sun enough to prevent flare. Alternatively, you can cover the sun yourself with your finger, which is at least useful for removing flare in more distant parts of the frame. Blending out flare very close to a sunstar can be tricky, but if you have the 'clean' exposures, then at least you have the option to try.

With these tips in mind and the right lens, you easily create a near perfect sunstar for landscape photography.

Telephoto Lens Tip

By Jim Goldstein

Bring the near and far together

Telephoto lenses offer a unique optical effect. They flatten scenes, even those scenes that technically have great depth. And when used correctly, this can create some stunning results.

For instance, you can take two subjects, such as a person in the foreground and a mountain in the background, and make them appear on a similar plane. Or you can take a tree in the foreground and a moon in the background, smash them together (thanks to the telephoto effect), and get a shot like this one.



Do you see what I mean about the compressive telephoto effect? The tree and the moon look like they're practically next to one another, and this gives a very graphic, striking result.

Of course, a telephoto effect isn't always what you want – sometimes you might want to emphasize depth, and for that, a wide-angle lens is your friend – but I highly recommend you embrace telephoto compression and see what you can achieve.