

July 2023
Newsletter

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June PhotoShow Winners "Macro/Up Close"



1st Place—Photo by Mio Winkle

APC ACTIVITIES

Next Meeting

July 17, 2023

7:00pm First Baptist Church

Exhibits

Apr. 7 - July 21

Center for Creative Leadership

September

Burlington Artist League

Programs

July 17, 2023

Bob Finley (Critiquing Guide to what makes a good photograph)

2023 PhotoShows

Aug. 21, 2023

Action

Oct. 16, 2023

People at Work

Sep. 18, 2023

Cassia Rivera (Right of Passage)

Field Trips

Q3 2023

Duke Homestead

Nov. 20, 2023

Ciara Wilder Massingale (Wilder Uwharrie Photography)

Q4 2023

TBD

President's Comments—July 2023

By Keith O'Leary

Thanks to Dean White for last month's PhotoShow presentation on Macro Photography and congratulations to the winners! It is hard to believe we are already half-way through 2023. You should be receiving an email from Hugh soon with a link to view shared pictures from last quarter's field trip to Burlington City Park and the Arboretum at Willowbrook Park. Check them out and feel free to comment on ones you like via Google Photos.

Our exhibit, 'The Photographer's Eye', continues to be on display at the Center for Creative Leadership in Greensboro (1 Leadership Place, 27410) through Friday, July 21st. What a great exhibit this has been. I'm really proud of our showing and appreciate all who contributed to this event. Please make plans now to pick up

your pieces on Thursday, 07/27, between 11:00-4:00 PM. Email Angela @ angelakbostek@gmail.com and/or Keith @ videoman@triad.rr.com if unable to make this date/time and we will arrange to have yours picked up for you.

Please join us at our July meeting where our own Bob Finley will present a program about 'What Makes a Good Photograph?' and be thinking about some interesting 'Action' shots for our upcoming August PhotoShow. Thanks for your participation in making this a great club and happy shooting!

Thanks, Keith

APC BOARD

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

June 19th PhotoShow



2nd Place – David Hall



3rd Place – Ray Munns



HM 1 – Tom Jamison



HM 2 – John Reich



HM 3 – Resi Forres

Dean White, thank you for your time and effort in assembling, studying, and judging our June PhotoShow! Your presentation and comments about each photo were interesting and helpful in our photography skills development. Also, thanks to Dick Schenck and his team for collecting the photo entries and making the PhotoShow possible.



WEBMASTER NOTES

Check out our website @ <https://www.alamancephoto.com/> for:

[Members' Galleries](#)

[Field Trip photos of Duke Chapel](#)

List of [Events](#) for the year including speakers and judges

Information on the [CCL exhibit](#) being held now through July 21st



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

NEW! We now have a **Private Facebook Group** (*only for members via invitation*). This is a place you can share your photos with others in the club. If you are part of facebook and would like to join this private group please email me at alamancephoto@gmail.com

Christie O'Leary

Webmaster



Table Talkers



Hoping everyone is having a great summer!

July 20th, Thursday at noon, we will be having Table Talkers again at Southbound Sandwich Works (<https://www.southboundsandwich.com>).

We would love to see as many of you come as can... we look forward to learning about what you are working on. We will be meeting in the private area, so plenty of space for all.



Mark Austin

July 17th Program

Critiquing Guide - What Makes a Good Photograph

Program Leader - Bob Finley



Biography—Bob Finley, a native of Burlington, NC, is an ‘enthusiastic amateur’ photographer who enjoys nature’s beauty in all its forms, especially landscapes, flowers and animals. Photography has been a hobby since 1962 and he thinks the most important button on a digital camera is the ‘delete’ button. Travel has provided many opportunities to indulge his hobby. “Beauty is a trophy, to be captured and shared.”

Membership Corner

Ken Sellers

Now is a good time to invite friends and acquaintances who are interested in photography to be a guest at the next meeting on Monday, July 17th. Anyone can attend up to 2 meetings as a guest before joining. Beginning July 1, anyone who joins for the remainder of 2023 will pay only 50% of the regular annual membership or \$20. This is a great way to see what opportunities the Alamance Photography Club offers.

Ken Sellers
Membership Chair

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) 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.

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.

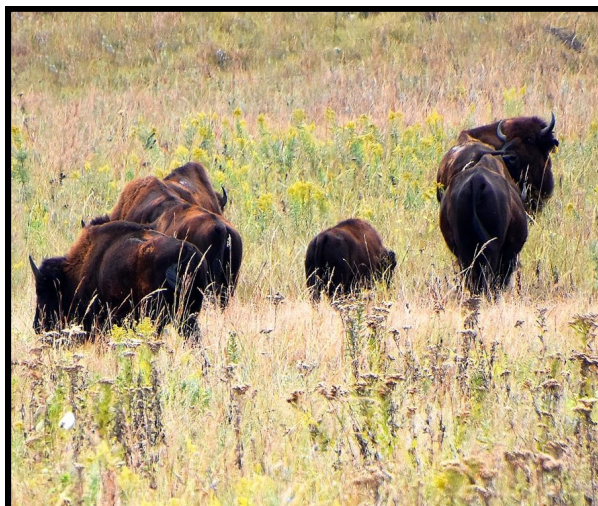
Contact Keith O'Leary @ 336.693.8268 or videoman@triad.rr.com.

Colorado in the Fall

By APC Member—Bob Finley



From September 26th until October 7th of 2021 I explored southwestern Colorado, photographing the famous “golden aspens” that blanket so much of the state. I specifically went during that time frame because my research online and books like “AAA Colorado & Utah TourBook (2007 edition)” and the picture book “Colorado by David and Marc Muench” said that was the average peak season for color. I also sourced Colorado tourist publications and maps that listed “scenic loops” that required no hiking, such as the Maroon Bells, West Elk Loop, Unaweep/Tabogauche Loop, San Juan Skyway, Black Canyon of the Gunnison, Collegiate Peaks, Guanella Pass, Kebler Pass, the Rocky Mountain Arsenal Wildlife Refuge, and the 19-mile Pikes Peak Highway.

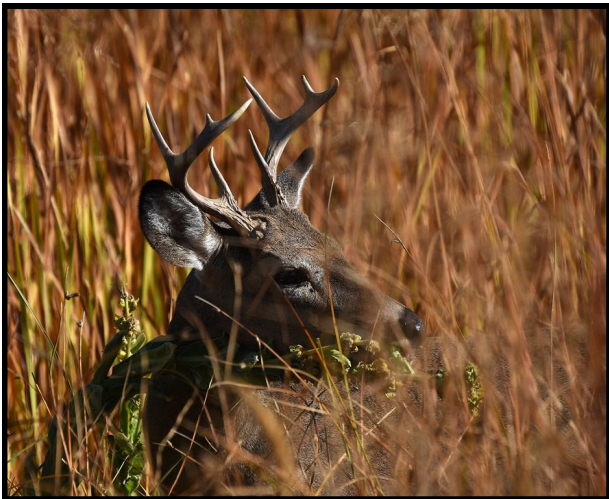


Colorado in the Fall . . . Continued

I drove my Toyota Tacoma 4X4 with bed-mounted pop-up camper 4,839 total miles, camping at truck stops, Cracker Barrels, and one wilderness boondocking site next to a creek where, at 9,880 feet elevation, the morning temperature was 25°.

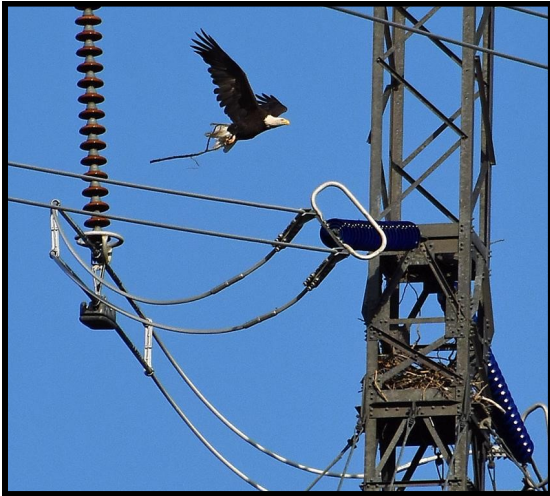


Access to the Maroon Bells is no longer free, in terms of cost and time. I stayed 25 miles away, met a bus at 5:00 in the morning, transferred to another bus in Aspen, and rode to within ½ mile of the Maroon Bells trailhead, all at a cost, of course. Fortunately, I arrived just before the fog lifted from the lake in the valley, slowly revealing the Bells (Maroon Peak and North Maroon Peak, both over 14,000 feet) that were striated in snow. And blanketed everywhere in beautiful, golden aspens, glowing in the morning sun.

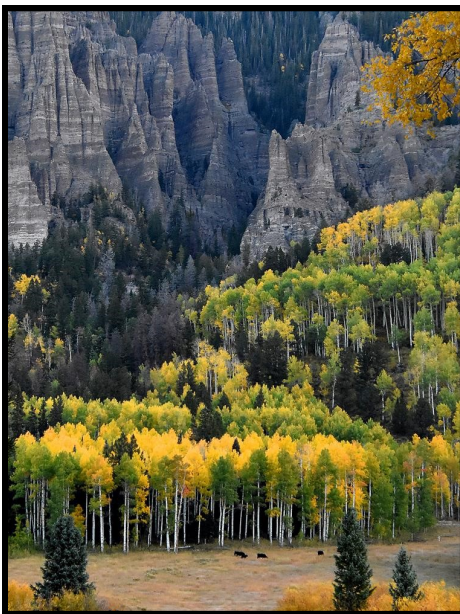


Colorado in the Fall . . . Continued

From the Bells, the next few days revealed eagles, magpies, desert bighorn sheep, mule deer, free-range cattle in the middle of “their” road, bison, white tail deer, prairie dogs, and mile after mile after mile of golden aspens.



I was scared twice...once ascending 12,095 foot Independence Pass on State Highway 82 (hairpin turns, vertical rock cliffs, and NO guardrails); and coming steeply down from Pikes Peak, where you could see your own taillights.



I highly recommend this trip. I don't think it could have been better.—Bob

Tips from the Sports Photography Pros to Help You Get the Money Shots

By Erin Fitzgibbon

The pros know that sports photography is a fast paced and intense profession. You have to be quick. Really quick! Catching the moment is one-third intuition, a third skill, and the rest is pure luck. Accept it now! Sometimes the most amazing shot you capture will just be pure luck.



Capture the emotion and the intensity of the players. These shots sell.

There are things you can do to increase the odds of success. If you're like me and you want to earn part of your income from sports photography then there are some tips and tricks you need to learn. Sports photography is a lot more than just pointing the camera at an athlete and holding down the shutter button.

Camera grip is key

The sheer speed of sports photography requires a specialized grip. You have to be able to zoom in and out quickly as well as switch from landscape to portrait (horizontal to vertical) orientation. If you are strong enough to handhold your lens, then this technique is for you.

Tips from the Sports Photography Pros to Help You Get the Money Shots . . . Continued

Loosen up the tripod collar on the lens so it slides easily. Hold the lens by placing the base of the collar in the palm of your hand and grip the zoom ring with your fingers. As you rotate your camera from portrait to landscape your camera will automatically change focal lengths. It's quick and convenient and it's also pretty easy to maneuver. You can then adjust the orientation of your camera back to portrait or landscape by releasing your grip on the zoom ring. It takes practice to perfect this method but once you've got it the process becomes very quick.

The same basic premise can be used if you shoot with a monopod. Instead of using your hand as the base for the monopod ring, you're going to handhold the zoom ring and turn from portrait to landscape in the same way.

For a magazine a shot in black and white can create a lot of drama.



In this case, the image is about the struggle and expressions on the kid's faces. The scene tells a story about struggle.

Tips from the Sports Photography Pros to Help You Get the Money Shots . . . Continued

Money shots

I quickly learned that certain types of shot sell while other shots are nice but they don't sell. The images that generally sell fall into one of the following three categories:

At tournaments, these types of shots sell to parents.



1) The Celebration

Images of athletes celebrating are so popular because they show the height of emotion and sacrifice.

While this isn't an epic celebration, parents love this type of shot.

2) The profile shot

In this instance, you capture an image of an athlete in action. The shot shows the shape of their body as they compete and there is little to distract from the perfection of their form.



3) The unusual occurrence shot

These are the unique moments in sports that only happen once. You won't catch these types of shots very often but when you do, it's a fantastic adrenaline rush.

In this case, the facial expression and position of the girl's arms and the ball make for a unique shot. I'm not saying that other shots won't sell but the likelihood is far less. Sometimes the image falls into a category of its own. If you try to capture the majority of your images from these three categories, then you are well on your way to earning an income from sports photography.



Tips from the Sports Photography Pros to Help You Get the Money Shots . . . Continued

Don't give up

Sports photography is an incredibly tough world to try and break into. You have to work so hard to get noticed. It's also incredibly challenging and very physical. Be prepared for the ride of your life. You will have to push your camera and your body to their limits to keep up with these talented and very physical athletes.

So use every trick or tip you can find to rise above the rest and take those memorable shots. Also share your favorite images.



Capturing goalies is a real challenge. Usually, there's a lot of traffic in front of them.



Digital
Photography
School

Wild Bird Photography Tips

Capturing great wild bird photos can be challenging at times, but with good preparation, the right equipment, and a few simple tips, it can also be quite fun and rewarding. What follows are our top tips for capturing better stock wild bird photos.



photo by Vikramdeep Sidhu

Know Your Venue

If you're hoping to capture some great wild bird pictures, the first thing you need to do is get to know your venue. First up, do some research and find out what species you're likely to spot. From there you can work out when and where you're likely to find them. Once you figure out where you're likely to find them, find a map of that area and convert it to a sketch map so you can mark your own details on it.

When you first arrive, use your sketch map to mark out the overhead path of the sun, so you can anticipate lighting in different locations, mark different vegetation/habitat types, and where you can find good cover for yourself.

Then, as you spot different species, mark the locations (and times) on your sketch map. Soon, you will have a very handy reference guide for future shoots. When you return, you'll know when and where you need to be to capture the bird photographs you seek.

The best bird photographers often tell me they rarely get their best shots on the first visit... the best wild bird pictures usually happen once they know the location as well as their own backyard.

Wild Bird Photography Tips . . . Continued

Know Your Subject

This should go without saying for any sort of wildlife photography, but it's particularly important for capturing great wild bird photographs. Birds are incredibly fast and often seem totally unpredictable, so the better you get to know them, the better your chances are of anticipating their behavior and getting the shot you want.

For starters, invest in a good bird guide and learn everything you can about the species you want to photograph. Getting to know their feeding habits, breeding, nesting, and migratory behaviors will help you make sure you are in the right place at the right time.

Knowledge of their specific behavior, from guides and observation, will help you anticipate what they're going to do once you've found them. The more time you spend observing the birds, the better you'll be able to predict their behavior. It will also give them more time to get used to you.

photo by Jacob Spinks



There are some bird behaviors that are fairly universal though, so you can start with these. *Most birds will take off and land into the wind.* So if there's a prevailing wind direction at your venue, be aware of it and position yourself facing towards the bird's likely location with the sun behind you (ie. so your photos will be with the bird flying towards you and lit from the front).

Most birds 'tense' their feathers just before they take off. When they're relaxed (and going nowhere) they look more 'fluffy'. When they're about to take flight, they almost seem to shrink for a second or two before launching themselves. If you watch for this, it can be a great trigger to start shooting.



photo by C. P. Ewing

Wild Bird Photography Tips . . . Continued

Buy the Longest, Fastest Lens You Can Afford

This tip comes with a caveat. You don't need an exorbitantly expensive lens to get marketable bird photos, but any extra length you can afford will be helpful.

Some of the best bird photographers I know use nothing more than a standard 100mm–400mm telephoto and get incredible results. In fact, most will tell you it's more about the preparation, research, good positioning, and patient stalking techniques, as opposed to the lens.

In a perfect world, all bird photographers would have a 600mm f/4 auto focus lens, but realistically, anything over 300mm is probably good enough if you hone your other birding skills.



photo by Henk de Boer

You can, of course, use a teleconverter: a 1.4 teleconverter on a 400mm lens will put you in the 600mm range, but be aware you will lose a couple of f-stops in the process. In open, well-lit settings, that can be OK, but in any sort of vegetation, it's probably going to make life difficult.

A final option a lot of dedicated birders use is called "digiscoping". This entails attaching their camera to their spotting scope. A spotting scope with 25x magnification would be equivalent to a 1500mm lens. Even when you buy the adapter as well, it can be a very affordable way of getting close to your subjects.

Wild Bird Photography Tips . . . Continued

Adjust Camera Settings

In most cases, you'll want to use the fastest possible settings to deal with the speed and mobility of your subjects. When the birds are flying, you'll usually need at least a 1/500 second shutter speed to keep it crisp. Even when they're perched, many birds fidget and rarely keep perfectly still.

There will be times when you want to slow it down and convey the motion, and this can (should) be done deliberately. Just remember, there's a difference between a photo deliberately captured to convey movement and one that's just not sharp. If you're going for movement, my suggestion would be to use panning to make sure there's no question in the viewer's mind that it was deliberate.

Digital ISO settings allow you to speed things up considerably, just be aware of how fast you can go before the picture quality suffers.

Always remember to constantly check your exposures. White, bright skies will trick your camera's auto-exposure. So, for in flight shots, you'll generally need to dial in 1–2 stops or more for exposure compensation.

Maximize Other Equipment

Usually a tripod would be considered essential equipment when using a long lens, but in bird photography, you will often find yourself in situations where setting up a full-sized tripod might be difficult. By all means use one whenever you can, especially if you're working from a hide or semi-permanent position, but if you're on the move, I always find a monopod more useful. In wooded areas there's usually at least a tree to brace yourself against.

A lot of bird photographers will tell you **their car makes a great hide and tripod all in one**. Many birds are quite used to cars by now, so if you arrive on site and sit quietly for a few minutes, many birds will soon forget the car is there. Keep a small bean bag handy for a camera rest, and you're in business.

Always carry extra battery power and extra storage. In the field, plastic bags are always helpful for protecting your gear from the elements (i.e. rain, fog, dust, etc.). If you're really roughing it, a lot of pros suggest you don't even change lenses. If you really need a choice of lens, carry it already attached to an extra camera body, to avoid any chance of getting dirt or water inside.

Wild Bird Photography Tips . . . Continued

Be Deliberate in Your Composition

There are a few basic rules that apply to most wildlife photography, and they are particularly relevant to bird photographers as well.



photo by dingopup

First and foremost, **focus on the eyes.**

If the eyes are sharp, the rest doesn't matter. If the eyes aren't sharp, the rest doesn't matter! No doubt there will be exceptions, but if you keep that firmly in mind when you're shooting and editing, you will end up with a much stronger collection.

Another "rule" that applies to most wildlife photography is: **shoot from the front.** With few exceptions, there's rarely much call for the rear end view of any creature leaving the scene.

The approaching view is much more natural, therefore making it easier for most viewers to connect with the photo. With birds, the approaching view is even more important. Birds usually present to their mates 'head on', which is when they display their more brilliant plumage, while the rear view is more likely to be plain or even camouflaged.

Finally, as much as possible, **shoot from eye height.**

photo by Linda Stanley



Wild Bird Photography Tips . . . Continued

For ground or shore birds, this often means getting down on your belly. For high nesting birds, it means getting as high as you can yourself. Obviously you can't always get to their level, but the more you try, the better your results. Telephoto lenses do help give the impression you're more equal, but try not to rely on that alone.

If you're photographing birds in flight, you need to **anticipate and pan**. Be extra careful not to crop too tightly. It is much better to trim things later than to find out you repeatedly clipped off a tail or a wing. And when possible, try to capture the birds flying into the frame, rather than out of it. A seemingly obvious part of flight is the wings. Always watch the wing position of the species you're photographing and refer to your bird guide. Different species will present very distinct shapes. The ability to capture those behaviors and traits that make a creature unique is what separates the great wildlife photographers from the good ones.

Lastly, make sure you get good clear detail shots as well, so you can be totally confident in your identification of the bird. That means close up shots of the head, beak, breast, tail shape, and back. **If you are planning to sell the images, accurate identification is essential.** Don't ever rely on common-names; buyers will usually want scientific names to be completely sure (i.e., If you have photos of a common Blue Jay, know that the scientific name is *Cyanocitta cristata* before you try to sell them).

Be Patient and Prepared to Practice

Patience is a virtue, especially in bird photography. When you arrive on site, always give the local inhabitants time to get used to you being there; you will get better images. Don't try to force the issue by going too close too fast. At best they'll fly away, and at worst, they'll look visibly stressed which never makes a good photo.

Instead, after waiting and watching, work out what the comfort zone is for the species and stay just outside that. Most birds are instinctively afraid of people, but if you sit and wait quietly and patiently, you'll find most are quite inquisitive, and many will actually approach you if you give them the opportunity.

Wild Bird Photography Tips . . . Continued

Beyond that, shoot often and shoot heaps. **Don't expect your best shots to come on your first visit to an area.** Instead, treat your first visit as a scouting trip. Work out your lines of light, wind, where your cover is, and identify as many species as you can, then you can research more fully before your next outing.

If you're just starting out in bird photography, you might even find it useful to set up a feeder at your home, so you can practice and observe the birds in a relatively closed environment. Remember, the more time you spend getting to know your subjects, the better your photos are going to be.

Finally, **spend plenty of time studying other people's wild bird pictures.** Dissect each shot and think about how it was created in terms of equipment, settings, timing, positioning, and the photographer's understanding of the bird and its behavior.

A great wild bird picture doesn't happen by accident. In fact, quite often, you'll find the best bird images aren't shot by bird photographers but by birders with photography skills. Something to keep in mind!

PICTURECORRECT.com

Happy Birding

Rm