

June 2021 Newsletter

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May PhotoShow Winners "Duplicates"

By Sarah House



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APC ACTIVITIES

Next Meeting

June 21, 2021 Zoom

PhotoShows

July 19, 2021 Pets/Animals

Sept. 20, 2021 Hills & Valleys

Nov. 15, 2021 Time-lapse (using tripod)

Field Trips

April-June 2021 Parks

July-Sept. 2021 Cemeteries

Oct.-Dec. 2021 Country Roads

Programs

June 21, 2021

Chris Almerini—"Moving from Snapshot to Expressive"

Aug. 16, 2021

Dan Walker
"Travel Photography"

Oct. 18, 2021

Darrell Coble
"Nature, Community Activism and Digital Collage Art"

Exhibits

June 2021

Burlington Artists League

President's Comments—June 2021

By Scott Duvall

We're another month closer to meeting in person again at Twin Lakes. Len Barnard frequently checks with the Twin Lakes management to ascertain when that will happen. Len has also had a breakthrough in identifying a person to replace Nancy Jacobus as our club's Treasurer. Nancy has done a wonderful job. Thank you Nancy.

Our May Photoshow on "Duplicates" had many outstanding entries. I'm always impressed by the photographic talents of our Club members. Not only are their photography skills excellent but so are their imaginations.

Sam Lynch has lined up speakers for our June, August and October meetings. In June the topic is "Moving From Snapshot To Expressive". Sounds interesting.

Scott Duvall

APC President duvalse@earthlink.net

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| | | Editor | Ray Munns |

More PhotoShow Winners



2nd Place – Ray Munns



3rd Place – John Reich



HM 1 – Herbert House



HM 2 – Ray Munns



HM 3 – Nancy Jacobus

June 21, 2021 Program

Presentation by Chris Almerini

“Moving from Snapshot to Expressive”

View on Zoom



Chris Almerini is a landscape and wildlife photographer living in Winston Salem, NC. Chris returned to photography at the dawn of the digital age of photography. With a new baby and a digital camera, Chris was hooked on photography again. Chris turned his attention to more subjects than just his daughter and began a really intense study of nature and wildlife photography. During

this time, he sought out a variety of instructors to aid in his skill development and expand his photo vision. He continues to read, listen to podcasts and seek new ideas about photography to challenge and grow his photos. For several years Chris led the Triad Region of CNPA growing its membership from 15-20 members to over 65. Chris has made several presentations to a variety of camera clubs and photo groups throughout NC, SC, and VA. His photos have appeared in several magazines, juried art shows and a couple of solo art shows. Chris participates in both virtual and in-person critique groups to share his work with a wider audience and learn from others. He has served as a photo judge for numerous contests and at one point was active in critiquing hundreds of images a year from other photographers seeking improvement in their work. He has a passion for the big landscape (especially in bad weather) and the unique animal behavior that really reveals something special about an animal. He was a successful high school sports photographer and routinely volunteers his time and skills with Athena's Run for GYN Cancer supporting women cancer survivors in Winston Salem.





WEBMASTER NOTES

Thank you to those who have participated in the website gallery.
It is now live at: www.alamancephoto.com.

Thanks,
Christie

APC/BAL Exhibit

Angela and I encourage everyone to join us at our reception on June 5th. Please send this information out by email, Facebook, word of mouth, or any other means you choose, even if you yourself are unable to attend. We would love to have a great turnout. Remember the exhibit will be on display for the entire month of June. BAL hours are Tuesday thru Saturday from 12-6. It's going to be a great exhibit. See you there.

Sandra Whitesell—Exhibit Chair

Angela Bostek—Co-Exhibit Chair



ON DISPLAY FROM JUNE 1-30

Reception on June 5, 2021
from 6-8 p.m. at the BAL Gallery
Holly Hill Mall
309 Huffman Mill Road
Burlington, NC
(336) 584-3005



See Poster on following page

HOSTED BY BURLINGTON ARTISTS LEAGUE
AND ALAMANCE PHOTOGRAPHY CLUB



ON DISPLAY FROM JUNE 1-30

Reception on June 5, 2021
from 6-8 p.m. at the BAL Gallery
Holly Hill Mall
309 Huffman Mill Road
Burlington, NC
(336) 584-3005

Membership Corner

Len Barnard – Chair Carolz Barnard – Co-Chair 336-270-3194

We had a great PhotoShow, subject “**Duplicates**” Monday night.

Very proud of Sarah House winning 1st place – congratulations!!!

However, we were unable to continue our trend of the last few months—adding a new member each meeting. But we did have a Guest who I feel very confident will be joining, David Hall. I have had the pleasure of seeing his photography portfolio and it is truly outstanding. David has recently moved to Twin Lakes from Cary, NC, with detour to Colfax on his way here. He has been a member of several other Photography Clubs .

Len Barnard, Membership Chair and Twin Lakes Representative

Photography for me has been a long process covering over 50 years. With no formal training I became interested in photography at the age of 30, shortly after College. I bought an old 35mm rangefinder --- at this time I do not even recall the brand. To save money on my film I would wait until Kmart would put their expired 35mm film on sale. I would buy most their expired 36 shot exposures rolls, take them home and store them in the refrigerator to help stop the decline in quality. I never had a problem using the film past the expiration date. However, I did have a problem—ME! I felt that all 36 shots per roll should be award winners. When I finally realized that they were not in my mid 40's, I took a sabbatical from Photography for about 20 years!

In my early sixties, and after retiring, the photography bug caught me again and I joined the Sandhill Photography Club. This is where I gained most of my photography knowledge. The first three photo Clubs that I joined in Christiansburg, Va., Parkersburg, W.Va. and Spartanburg, SC. helped fuel my future interest and lay the ground work for my true enjoyment with the Sandhill Photography Club. It was with the SPC that I met Roy Kita, a great gentleman of Japanese descent. Actually Roy and his wife had been held



in Japanese Internment Camps as children during World War II. It was with Roy that I learned the joy of being actively involved in some position within a club. During the next 15 years, I was heavily involved in organizing 1 or 2 overnight field trips that included dinner with a guest speaker from that area, being a VP and finally the President.

The only restriction on field trips was not more than 4-5 hours travel time. This is where I found there was more joy if you are involved. For a guy with no formal photography training, I have been blessed in that I have sold images at most exhibits. In some cases I have sold an image twice and had to make a duplicate quickly! I just hope some of my enjoyment of photography will rub off on others!

2021-Q2 Personal Field Trip: Parks

Hugh Comfort, Outings/Field Trips Coordinator

Keith O'Leary, PhotoShow Chairman

Due to the Covid-19 pandemic, field trips will be conducted on a personal level vs as a group event. Please practice social distancing and do not trespass in the effort to get that perfect shot. Be well and be safe.

For the second quarter of 2021 (April 1 - June 30), our locations will be Parks. These may be local, city, county, state, or national parks, as well as state or national forests. While the locations are fairly general, the time frame is not: all photos must be taken during the second quarter of 2021. A link to all submitted photos will be shared with the club on the first day of the month following quarter-end. Up to 5 field trip pictures may be submitted per member to share with the club. Based on participation, we may only share your top 3 or 4, so please number them in the order of your preference. See below for details. Enjoy spring in the great outdoors and good shooting!

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:

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

Email Subject Line: Include the Field Trip "topic" and your name.

Example: Photos for Parks Field Trip – John Doe

Entry Deadline:

Wednesday, June 30, 2021.

A link to view all submissions will be emailed to members by Thursday evening, July 1, 2021.

Please Note:

Pictures not taken in field trip time period (April-June) are subject to rejection as these should be recent photos taken specifically during these personal field trips timelines.

Butterfly Pictures: How to Capture Them

By Suzanne Vandegrift

What else do you know that can compare to the magnificent colors you see when you look through your camera lens at a butterfly? Maybe a butterfly sitting on a beautiful brilliant flower. It doesn't get any prettier than that.



Photo by Stavros Markopoulos; ISO 50, f/4.0, 1/500-second exposure

If you're lucky enough to have a garden with flowers that attract these winged beauties, and you're into photography, hopefully, you've been getting some great shots. But, if that doesn't describe your situation, you may find some of these tips helpful in getting started.

There are three great environments for photographing butterflies: the outdoors, gardens, and butterfly farms or houses. People have been collecting butterflies for centuries. Catching them, killing them, and displaying them on boards. Catching them on film is a great alternative. The butterfly gets to live and the pictures live on.

You don't have to have a lot of special equipment or a big, expensive camera to begin your butterfly photography. Actually, you may be spending a lot of time getting up and down off the ground to get those great shots. A smaller point and shoot camera would be just perfect for butterfly photography. You'll also need a good helping of patience and a lot of time. You can't go out and call butterflies. You can, however, set yourself up to have the best possible opportunity to find butterflies to photograph.

Butterfly Pictures: How to Capture Them . . . Continued

Butterflies are attracted to colors and scents. If your desire is to photograph butterflies in their natural habitat, you might go out a day or so ahead of time to locate an area that has the right conditions for butterfly photography. A couple good places to look would be fields that are loaded with wildflowers or areas of damp or moist soil. If you live in an area that is lush with forests, rivers, streams, and waterfalls, look in those areas for some perfect shots of these magnificent creatures.



Photo by Andrew Neild; ISO 100, f/5.2, 1/250-second exposure

ATTRACTING BUTTERFLIES

If you have a garden filled with flowers of purple, lavender, white, yellow, orange, and red, you should be able to go out your back door, set up your tripod, and wait for the butterflies to appear. Some of the most popular flowers for butterflies are alyssum, dahlias, honeysuckle, impatiens, marigolds, petunias, sunflowers, candytuft, and zinnias. You can also help encourage them to your garden by putting out some over ripe fruit or nectar. Butterflies are attracted to the scent of rotting fruit.

BACKGROUND

Check your background before starting your photo shoot. Ideally, try to situate yourself so that the background compliments the butterfly. Do your best to frame the shot to eliminate unwanted background items. Get as close to the subject as you possibly can, without scaring it away, so that the butterfly fills the picture. Another way to deal with unwanted backgrounds is to set your camera to blur the background. Butterflies are attracted to flowers that are in the sun rather than the shade, so be positioned properly when taking your shots.

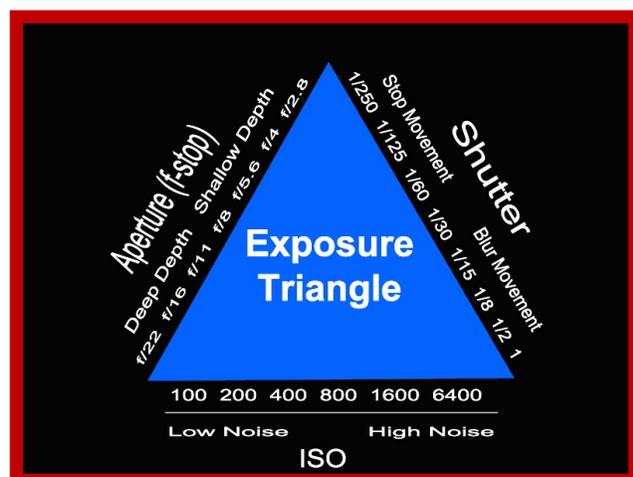
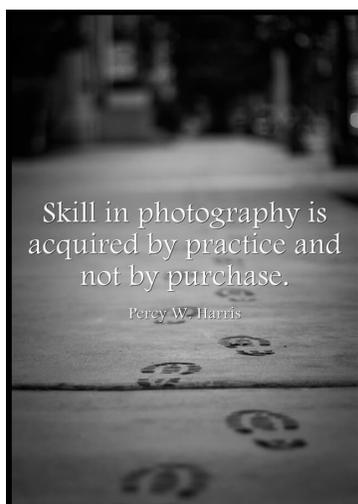
Butterfly Pictures: How to Capture Them . . . Continued

Photo by Andrew Neild; ISO 100, f/5.2, 1/320-second exposure

Have your camera bag packed and ready the day before, so you can head out early in the morning. Have extra memory cards, extra batteries, and a tripod. As with most photography, the best time to photograph butterflies is either early in the morning or late in the evening. Not only is the lighting best, but the butterflies won't be quite as active during these times of the day when it's cooler. It will give you a little more time to take the shot when the butterfly comes into view.

Take as many pictures of the butterfly as you can before it flies away. Don't wait for what you think may be the perfect shot or you may not get a picture at all.

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Insect Photography Tips—Why photograph insects?

By Peter Timko



"Insect" captured by Paulo Brandao

Because:

- 75% of living creatures on the planet fall into the insect category.
- They're fascinating subjects with great natural beauty.
- The "ugh" factor the insects inspire in most people prevents us from having a close up look at the real thing.

Photographing insects is a specialized field and volumes have been written on the subject. However, there are four basics you need to know when you start. Once you know the "whys" and "how to" of these, you'll be ready to go deeper into special effects and also start experimenting on your own. Your camera manual and articles on macro photography will tell you all you need to know about macro lenses and close up filters, so we won't go into all that here.

1. Sharpness

Sharpness is one of the most important facets of insect photography. We've all seen images of flies and other insects where the minute hairs on the body are visible. Without this effect, the whole impact of the image is lost. The easiest way to ensure sharp focus is to use the auto focus option on your camera. When doing macro photography, even the slightest bit of hand shake can change the depth of field and affect the sharpness of the image, so any shake after the auto focus is complete will affect the picture. Use the normal technique of half pressing the shutter button to start the auto focus and take the picture as soon as possible. To minimize handshake, use a minimum shutter speed of 1/125 of a second.

Insect Photography Tips—Why photograph insects? . . . Continued

2. Lighting

Lighting is a common problem in insect photography. Of course you can use a flash, but the problem with using a flash with macro against brightly colored plant backgrounds, which happens in most insect photography, is that the natural colors are sometimes lost. With a 1/125 of a second shutter speed, an insect that is not well lit may cause the auto focus to fail. In that case, try manual focus, and if that still doesn't look good, go in for the flash option.



“Locust” captured by Rego Korosi

3. Background

Once you have your subject in proper focus, the next thing to do is look at the background. A blurred background will keep the attention on the insect. The easiest way to do this is to use the maximum possible zoom. A plus 10 macro lens at 84 mm focal length and a plus 4 lens at 210 mm will result in the same magnification but the latter option will produce a smooth, blurred background effect. Another thing to remember is that the greater the distance between the subject and the background, the more blurred the background becomes.

Insect Photography Tips—Why photograph insects? . . . Continued

4. Framing

The final issue is framing. For the best effect, try to capture the insect from the front but at a slight angle. This will allow the head to be seen in relation to the body and keep the image in balance. With few exceptions, photos of an insect's back are not of any great value. Keeping the insect slightly off center in the photo will yield positive results. Try using the "rule of thirds" for this.



"Om nom nom nom" captured by Erica Annie

Once you're producing good results with these three techniques, you can start looking at experimenting on your own.

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5 Camera Settings All Macro Photographers Should Know

By Jaymes Dempsey

This article will detail five camera settings that are essential and which all macro photographers should know. You will notice two main themes in this article – ensuring a perfect point of focus and ensuring maximum sharpness. Both of which are critical in macro photography.

Included in the list of settings are Manual Focus, Manual Mode, Live View, the self-timer, and burst mode. By familiarizing yourself with these settings, your macro photography will grow by leaps and bounds.



1. Manual Focus

Manual focus is one of the most important tools in a macro photographer's toolkit. When working at high magnifications, you cannot rely on a lens's autofocus capabilities for a couple of reasons.

First, Manual Focus is necessary for creative macro photography. In macro photography, particularly in more abstract macro photography, you have to make your point of focus count. Only by using Manual Focus, can you do so with the required pinpoint accuracy.

Secondly, macro lenses tend to have relatively bad autofocus capabilities, especially at high magnifications. It becomes frustrating to sit and wait while the lens pans back and forth (this is an even bigger problem in low light).

5 Camera Settings All Macro Photographers Should Know . . . Continued



By using Manual Focus, I was able to render the tip of the flower sharp.

The solution? Learn to use Manual Focus. With a bit of practice, you'll find that you can focus quickly and efficiently, and your keeper rate will immediately increase.

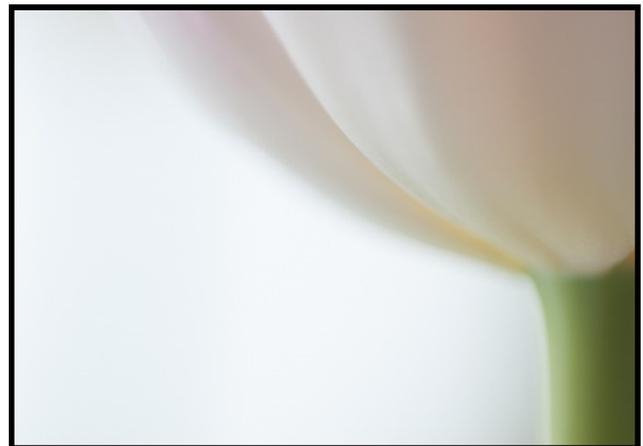
2. Aperture Priority or Manual Mode

There's no way around this. A macro photographer must have maximum control over their depth of field.

At the high magnifications that are characteristic of macro photography, depth of field is often mere millimeters. And, as touched on above, it is essential that you use that in-focus area to your advantage.

One way to do this is by carefully selecting your depth of field. This may involve using a shallow depth of field for a more abstract look, or a large depth of field so as to ensure a completely sharp subject. Regardless, being able to modify your depth of field from subject to subject, from image to image, is crucial.

I knew I needed a very shallow depth of field if I wanted to pull off this tulip photograph. I used Manual Mode to select an aperture of f/4.2.



5 Camera Settings All Macro Photographers Should Know . . . Continued



There are two settings that offer this level of control: Aperture Priority and Manual Mode. Aperture Priority Mode (labeled A or Av on your camera mode dial) allows you to set the aperture (and hence adjust the depth of field). Then the camera sets the shutter speed based on its internal light meter. Manual Mode (labeled M on your camera mode dial) allows you to control the aperture but also gives you control over the shutter speed.

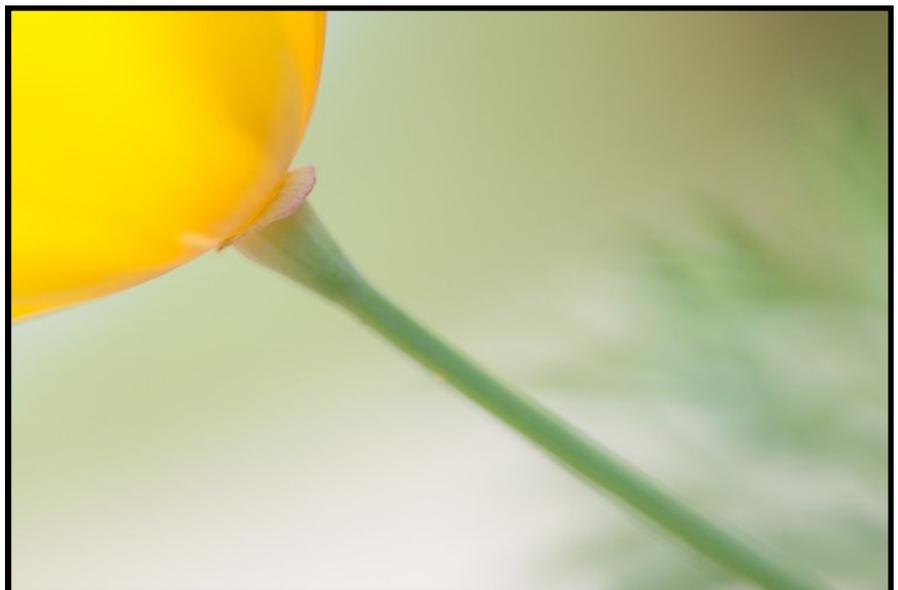
I generally use Manual Mode, because I like to make split-second decisions regarding the shutter speed. But there are good reasons to use aperture priority mode as well. Whichever mode you choose, make sure that you are consciously adjusting the depth of field to fit your creative vision.

3. Live View

Live View is useful in macro photography for a few reasons.

First, Live View allows for you to check your point of focus. As mentioned above, nailing your desired point of focus is essential in macro photography. With Live View, you can zoom in on the LCD screen to ensure that you are not front-focusing or back-focusing.

Live View allows for you to make an image such as this where you can carefully focus on the base of the flower.



5 Camera Settings All Macro Photographers Should Know . . . Continued

Furthermore, on some camera bodies, Live View enables you to reduce camera shake and keep your images sharp.

How? For the relevant camera bodies (I recommend that you check to see if this is true for your camera because it is an excellent trick), when Live View is activated, the mirror in your camera immediately flips up. Normally, this mirror flip occurs when you press the shutter release, causing camera vibration, and thus reducing sharpness.

But with Live View, this pre-flip means that, when you ultimately press the shutter release, no extra vibration occurs.

I took this handheld image at dusk, and just barely managed a sharp image.



4. Burst Mode

If you always use a tripod when shooting macro, feel free to ignore this tip. But for those who don't like the weight or reduced flexibility that a tripod brings, Burst Mode can be a great tool.

What is Burst Mode? This is the camera setting that allows rapid-fire photography when you hold down the shutter release button. It ranges from a few frames per second to upwards of 10 (depending on your camera model).

While primarily used by wildlife, sports, and bird photographers in order to capture split-second action in the field, Burst Mode can also be used by macro photographers in order to ensure maximum focusing accuracy.

5 Camera Settings All Macro Photographers Should Know . . . Continued

I took this photograph while hand-holding at an extreme magnification. Without burst mode, I probably would have failed to get a usable image.



Macro photographers are often working at such high magnifications that it's difficult to ensure perfect focusing even when using the above settings. This is where Burst Mode comes in. By taking a series of images, any slight camera motion is controlled. Even if a few photographs are out of focus, you are likely to be satisfied with some of the others.

5. Two-Second Self-Timer

A final setting that is useful for macro photographers is the two-second self-timer. When shooting (with or without a tripod) in low light with a large depth of field, you might struggle to get sharp images. Part of the problem may be camera shake, caused when you press the shutter release button. Your finger pushes the button but also rocks the camera at the same time.



The solution is to use the two-second self-timer. This is a setting offered by most DSLRs which allows you to obtain maximum sharpness and may be the difference between a usable image and a blurry one.

When shooting in the evening, the two-second timer can be extremely useful.

Conclusion

By familiarizing yourself with these five settings; Manual Focus, Manual Mode, Live View, Burst Mode and the two-second self-timer – you will have the technical grounding that all macro photographers need.

Photography Tips on Shooting in Parks

The Vantage Points

By Sudipta Shaw

Parks are one of the major places where a photographer can find many interesting subjects and challenges. But many of us shoot in parks in the same way we shoot in a birthday party. Here's some of my personal tips that I have learned from jobs and experience that will dramatically improve the results of your park photos.



Photo by Bradley Weber

Searching for a Subject

Parks are green. Well, most of them are. So the first thing to search for is a non-green contrasting color object. Something that stands out. It can be someone walking their dog, or a tree/bush with unusual color or even an empty chair or structure in the park.

If you don't find anything different than the usual green, try to find a shape that gives you a sense of vastness. To capture such a scene, you will need a wide angle lens (18–24mm) and use the wider side of it as much as you can.

Another creative way will be to get a different angle of the same object. Try lying down beneath the trees and taking a shot straight up. Or lower your camera to ankle level to capture the leaves that have fallen on the pathways with a background of the whole park. Try vertical where your natural instinct says go horizontal.

Photography Tips on Shooting in Parks—The Vantage Points . . . Continued

If the park has water body, it will open a whole lot of new possibilities, which I will discuss in my next article. But for now, let's skip the optimizations on water reflections and flows.

Shadows of trees can produce interesting effects. This is one of the reasons I shoot ONLY during dawn and dusk. The golden color of the atmosphere creates an awesome effect on the trees and even on many "boring" objects like benches. Most of the photography skills come from looking and searching for patterns, colors, and on-spot happenings (e.g. a dog playing with another dog or his owner). This is the hard part. Once you have found the subject, the remaining technical part is easier.

Note: Do not waste your time taking photos of boring trees, grass, and paths from your usual angle (the angle your eyes see a scene); rather think and spend your time on searching for a subject. Go to a place where no one normally goes. Don't stop at the bench or overlook. Walk around it. Explore. One position will give you that unusual shot which is different than others. Get the vantage point.

Remember: Color, Shapes, Patterns, Perspective, People, Wildlife.



Photo by Dom Crossley

Photography Tips on Shooting in Parks—The Vantage Points . . . Continued

Before starting to shoot the subject, check your camera and settings for the following:

1. ISO (100 or lower)
2. White balance (AWB or Cloudy)
3. Metering Mode (If large part is sky, go for Partial, else Evaluative.)
4. Timer (This is the most irritating part with my camera. It remembers the last timer setting.)
5. Focusing mode (One Shot)
6. Mode (Aperture Priority)

Optional gadgets include a warm circular polarizer filter. This will bring more vivid and warm colors together while cutting out any direct reflections from the surface. The complete manual and tips on using a polarizer deserves another article.

Tripod is somewhat optional but required in most cases, read on.

Set Up for the Specific Park and the Specific Conditions

1. If you are shooting with wider side of your lens (18–24mm), you can use Aperture as high as f/11–f/22. This to ensure you have everything in focus.
2. If you are shooting at f/22, and it's dawn or dusk, you will find it very difficult to get proper exposure at hand-holdable shutter speed (which for me is 1/60 of a second at 35–50mm focal length). If you see that the shutter speed is as slow as 1/10 or 1/5, you'll definitely not be able to take the photo with your camera in your hand without getting a blurred photo due to camera shake. So there are three ways out of this: try to lower the F-stop from f/22 and see how much you can increase the shutter speed. Try to increase the ISO to 200 or more. Put the camera on a tripod. Even if you have a shutter speed of 1/60 of a second, always use a tripod. That is the secret of my crisp and tack sharp photos even at low light.

Exception: If you're shooting something in motion (even very slight motion), then you need to increase the shutter speed (unless you need the blurry effect purposefully).



Photo by mtch3l

Photography Tips on Shooting in Parks—The Vantage Points . . . Continued

Shoot the Photo (Or a Lot of Photos)

Place the subject (if anything distinct, else skip to the next paragraph) anywhere along the imaginary inner rectangle in the viewfinder whose length and breadth is $1/3$ distance inside the outer periphery of the viewfinder. This is called the two-third's rule. This needs explanation with illustration which I will take up in another article in this series. The bottom line is place the subject vertically at $2/3$ distance from top and horizontally at $1/3$ from left or right.

Now it's time to experiment. Believe it or not, I take 15–20 photos at different settings (also called "bracketing") for a single scene or subject. If the subject is moving, I take photos in continuous shooting mode. This way, there will always be a photo that will give you the level of satisfaction and also help you learn the impact of changing settings on the result. These are the common bracketing variables:

1. Shutter Speeds $1/(x-15)$, $1/x$, $1/(x+15)$
2. Apertures $f/5.6$, $f/11$, $f/22$
3. White Balance (Auto, Cloudy, Tungsten – this increases "blue-ness" of the sky)

Try these and you learn more than reading any book or article on photography. I could give you a set of 20 photos and the camera settings for your instant gratification, but that will be doing injustice to you as a learner.

Everything I told you here will cost you time. Yes, you will need to be willing to spend a sufficient amount of time in the field. If there is any pressing deadline or appointment, you will get distracted and the result will be inferior quality and quantity. I can show you the path; you have to walk it. Good luck.

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