

## April PhotoShow Winners "Liquid"



Photo by George Siple

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## President's Comments—May 2026

By Keith O'Leary

Thanks to Fran DeRespinis who did an incredible job on the PhotoShow presentation of our Liquid-themed photos last month! Many of you expressed how much you enjoyed his presentation and Fran's helpful comments, so David has shared both the presentation (in PDF form) and the Zoom meeting recording of that night, especially for those of you who missed the meeting.

Thanks also to Taylor McBride for promptly stepping up and answering the call to fill our club secretary position! On behalf of the board, we look forward to serving with you.

Did you know that George Eastman was a massive philanthropist, donating over \$100 million to education and arts before his death in 1932? As you know he founded the Eastman Kodak Company, pioneered flexible roll film, and popularized the "Kodak" camera with the slogan "You press the button, we do the rest". He left his house to the University of Rochester and

since 1949 the site has operated as an international museum of photography and film, and today holds the largest collection of its kind in the world, containing over 400,000 images and negatives – among them the works of such masters as Alfred Stieglitz, Edward Steichen and Ansel Adams. Home also to 23,000 cinema films, five million film stills, one of the most important silent film collections, technical equipment and a library with 40,000 books on photography and film, the George Eastman House is a pilgrimage site for researchers, photographers and collectors from all over the world. (From A History of Photography: From 1839 to the Present published by TASCHEN).

Well, that's it for this month. Stay well and happy shooting!

Your President,  
Keith O'Leary

## **APC ACTIVITIES - May 2026**

- **Club Meeting**                      **May 18, 2026**

## APC Board with Contact Info



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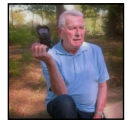
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## Programs for 2026

By John Reich

- ✓ January - Sterling Stevens of Sterling Stevens Design  
Subject - Architectural and Fine Art Photography
- ✓ March - Mio Winkle  
Subject - Mio's Underwater Photography
- May - Joe McDonald of McDonald Wildlife  
Subject - The Best Techniques and Settings for Wildlife Photography
- July - Ann Parks of Ann Marson Annstracts  
Subject - Abstract Photography
- September - Steve Dingeldein  
Subject - Astrophotography
- November - TBD

*Watch for an email in May with instructions on how to participate in an interactive program, with a mini-makeover session during the July program on Abstract Photography presented by Ann Marson (Chief Instigator of Imagination).*

## APC Membership Corner

May, 2026

With the flowers and trees in bloom, it is a wonderful time to go outdoors and take photos of all kinds of fun things. Invite a friend to join you in your photo shoots. Also bring your friend, along with others from the community to our next monthly photo club meeting. I am sure they will enjoy everything the club has to offer. Potential members are welcome to attend up to two meetings before deciding to join.

Our meetings alternate between programs with guest speakers and themed photo shows to showcase your creativity. Please refer to the monthly newsletter calendar for full details on all upcoming meetings and events.

We had a new member join in April, James Gibson, please help me welcome him to the club.

**Resi Forrest – Membership Chair**

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## May 2026 Program

# “The Best Techniques and Settings for Wildlife Photography”

**By Joe and Mary Ann McDonald**

Bio - Joe and Mary Ann McDonald are a professional wildlife photography husband and wife team who has been teaching photo workshops and leading photo tours for the past 36 years. Their images have appeared in every major natural history magazine and calendar throughout the years. Joe has written 8 how-to books on photography, nine how-to eBooks and is the author of numerous natural history books and is a columnist in two photography magazines. He has produced several photography teaching videos and together they have created a YouTube channel to profile their work. Mary Ann has written 29 natural history children's books, has published a Hoot Hollow Cookbook and a coffee table book on The Amish. They have photographed the Seven Big Cats of the World four different years, have completed 111 treks for mountain gorillas in Rwanda and have both named a baby gorilla in the Kwita Izina Naming Ceremony. They have both won in the prestigious BBC Wildlife Photographer of the Year Competition and were awarded the Lifetime Achievement Award by the North American Nature Photographer's Association in 2021.



## Capturing the Moment: Our Upcoming PhotoShows

David Hall, PhotoShow Chair

Our first two PhotoShows have been a resounding success! The most recent theme, "Liquid," was a highlight, featuring 49 stunning submissions. A huge thank you to everyone who shared their work. Our judge/presenter, Fran DeRespinis, was not only intrigued by the subject but very impressed by the caliber of your work.

We have **three shows remaining** this year, and three themes that should spark your creativity. They will give you a chance to show your perspective to each.

### The Remaining Lineup:

- **June:** Flowers
  - **August:** Historic or Historical
  - **October:** Your Favorite Vacation Spot
- 

### Tips for Success

It's never too early to start shooting for **June's "Flowers" theme**. But for those looking ahead, here is a bit of inspiration to help you tackle our later themes:

**August: Historic or Historical** The distinction is subtle but important. **Historic** sites (like the World's Largest Chest of Drawers or the Guilford Courthouse Battlefield) are officially recognized landmarks. **Historical** subjects are those that act as a "window" into the past—anything that tells a story or evokes an earlier era.

**October: Your Favorite Vacation Location** Where is your happy place? Whether it's a destination you're planning to visit, a place you've traveled to before, or a cherished recurring getaway, we want to see it through your lens.

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### A Final Reminder: Dig into Your Archives!

Don't feel limited by the calendar. For every PhotoShow, you are welcome to submit **new work** or dive into your **existing catalog** to find that perfect, hidden gem that fits the theme.

## April PhotoShow "Liquid"



2nd Place – Karen Coleloy



3rd Place – Tom Carroll



HM by John Reich



HM by David Hall



HM by Ray Munns

Thank you Fran DeRespinis for your time and effort in judging our PhotoShow! We appreciate your informative comments.

Great job!!



## 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**

## Spring 2026 Personal Field Trip to The Museum of Life + Science

When APC last had a field trip to this facility, its main attraction was the Butterfly House. Since then, it has grown and developed considerably, with its mission to *ignite curiosity and foster a community connected to science by investing in playful learning that enriches both individuals and the world*. Located less than five miles from downtown Durham, the Museum of Life and Science is one of North Carolina's top family destinations. Their 84-acre campus includes a two-story science center, one of the largest butterfly conservatories on the East Coast, and beautifully landscaped outdoor exhibits. Their interactive experiences include *Dinosaur Trail*, *Ellerbe Creek Railway*, *Hideaway Woods*, *Into the Mist*, *Earth Moves*, and *Aerospace*, which features one of the largest collections of Apollo-era NASA artifacts in the state. The Museum is also an AZA-accredited zoo, home to rescued black bears, lemurs, endangered Red Wolves, and more than 60 species of live animals.

The museum, located at 433 W. Murray Ave, Durham, NC 27704, is open Tuesday through Sunday from 10 am to 5 pm. Adult admission fee is \$24(Senior \$22). Details about the facility can be found on its website <https://www.lifeandscience.org/>. It does have a café and parking. And be sure to check out its photo policy.

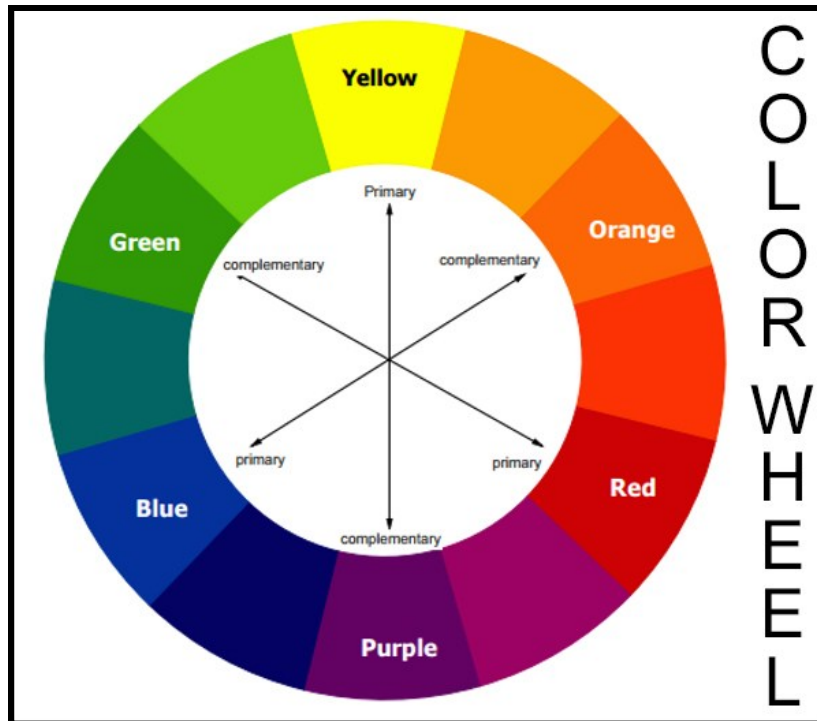
Photos for this field trip may be taken at your convenience from April 1 - June 30. Instructions for submission will be sent in a subsequent email. Enjoy the venue and happy shooting!

**Hugh Comfort – Outings/Field Trips**

# APC Trading Post

Submit brief descriptions of photography items you would like to sell, swap or purchase to Ray Munns ([raymunns@bellsouth.net](mailto:raymunns@bellsouth.net)) no later than the 20<sup>th</sup> 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.

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# Using Color to Create Strong Photo Compositions

By Ron Bigelow

Color is one of the most obvious elements of composition. Everyone knows that intense colors make people take notice of your images. Ever wonder why there are so many sunset and flower shots? Color is the reason.



*Photo by Miguel Virkkunen Carvalho*

Color has a couple of functions in photographs. First, color grabs the attention of the viewer. Perhaps, because this function of color is so palpable, many photographers miss the more sophisticated, and in some cases far more powerful, function of color: color sets the mood of an image. Since color is such an important compositional ingredient, the experienced photographer will want to use color to its fullest extent — incorporating both functions of color into images.

## **Grabbing the Viewer's Attention**

Utilizing color to grab attention is often rather straight forward. Generally, what is required is a saturated or intense color. This type of color tends to grab the viewer's attention and focus it on the area of color. Furthermore, the color tends to keep the viewer's attention for an extended period of time. When the viewer's eyes do wander, the color tends to bring the attention back.

## Using Color to Create Strong Photo Compositions . . . Continued

*Photo by Stanley Zimney; ISO 64, f/4.5,  
1/170-second exposure*



There are a couple of primary ways to use color to grab a viewer's attention. The first way is to use very saturated, bold colors. An example of this approach would be a dramatic sunset. The second way of using color to grab a viewer's attention is to use a mix of contrasting colors. An example of this approach would be an image of fall colors where there is a combination of red, orange, and yellow leaves.

### **Mood**

Setting the mood through the use of color tends to be a more subtle application of color than when color is used to grab the attention. However, that does not mean that it is any less powerful.

Different colors elicit different moods. Since there are a huge number of colors, it is not possible to cover all of the colors and their impacts on viewers' moods in an article such as this one. Instead, a few colors will be reviewed in an effort to convey how colors affect viewers' feelings.

### **Blue**

Blue tends to bring forth feelings of calm or cold depending on how the color is used. This is a reflection of how we perceive the color in nature: the deep calm ocean is blue, peaceful cloudless skies are blue, and large amounts of ice have a blue tint.



Therefore, a photographer that wishes to create a feeling of calm in an image should include blue objects in the image such as a peaceful blue stream or a blue lake.

*Photo by Jim Denham; ISO 1600, f/8.0,  
8-second exposure*

## *Using Color to Create Strong Photo Compositions . . . Continued*

### **Green**

Green often communicates a feeling of lushness and freshness. Again, our feelings about this color are tied up with how we frequently experience that color in nature. We tend to associate green with spring and new growth. Green is frequently used in landscape photography. Green meadows, plants, and fields can be used to convey the mood of a flourishing scene.

### **Yellow, Orange, and Red**

The last colors to be evaluated are the warm tones: yellow, orange, and red. These colors are associated with feelings of warmth and comfort (again the colors are tied to how we experience them in nature). Sunsets are a perfect example of how these warm colors create a comfortable feeling. Photographers that wish to take advantage of these colors can include, in their photographs, objects such as flowers, plants, food, and rocks that contain these colors.

### **Light**

So far, we have looked at using color to create mood in photographs by means of including objects, with the appropriate colors, in an image. However, there is another way to use color to create mood in an image – the use of light. Early morning and evening provide a photographer with colored light which can be used to powerful effect in images. Before sunrise and about twenty minutes after sunset, everything is bathed in a soft blue light. This light can be used to create a calm mood such as an early morning shot of a beach bathed in the cool, blue light.

*Photo by J J; ISO 100, f/4.0,  
1/60-second exposure*



Just after sunrise and before sunset, the light is often very warm with red, orange, or yellow hues. This light can be used to create feelings of comfort such as a beautiful mountain peak bathed in a soft, warm, golden light.

### **Summary**

When properly utilized, color can be one of the most effective methods of conveying mood in an image.

# Using Juxtaposition in Photography

By Richard Schneider

Juxtaposition is a term often thrown around in the artistic world, but in photography, it holds a unique power. At its core, juxtaposition involves placing two or more elements in a scene in a way that they contrast each other. This contrast can evoke strong feelings, tell a story, or provide commentary about a particular subject or social issue. Let's delve into the concept of juxtaposition in photography and see how it can elevate our photographic storytelling.

*Photo captured by Jacob Vizek; f/7.1,  
1/400s, ISO 400*



## 1. What is Juxtaposition?

In the broadest sense, juxtaposition means placing two things side by side for comparison or contrast. In literature, this might be two contrasting characters or themes. In music, it might be contrasting melodies or rhythms. In photography, it refers to elements within a scene that are placed in a manner to create a certain visual impact.

## 2. The Power of Juxtaposition in Photography

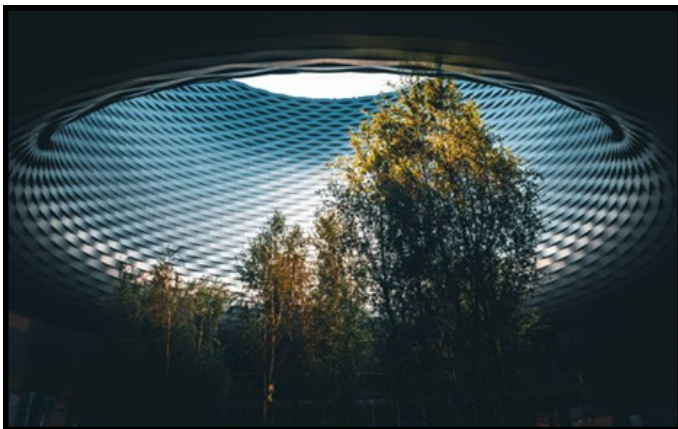
Using juxtaposition in photography can:

- **Evoke Emotion:** Contrasting subjects can make viewers feel a certain way. For instance, the juxtaposition of an elderly person's hand with that of a baby can evoke feelings of the passage of time.
- **Tell a Story:** A wealthy individual standing next to a homeless person can speak volumes about societal inequalities.
- **Highlight Differences or Similarities:** Placing a modern building next to a historical one can highlight the evolution of architecture.

## Using Juxtaposition in Photography . . . Continued

### 3. Ways to Use Juxtaposition in Your Shots

- **Size:** A large object placed next to a smaller one can create a sense of scale or significance.
- **Age:** Old and new, decay and growth, can all create striking images when paired together.
- **Color:** Contrasting colors can make both elements stand out more than they would on their own.
- **Texture:** A rough texture next to a smooth one can add depth to an image.
- **Conceptual Juxtaposition:** This isn't about tangible contrasts but conceptual ones. For example, a picture of a lion in a city environment creates a conceptual juxtaposition.



*Photo captured by Serhat Beyazkaya; f/6.4,  
1/140s, ISO 200*

### 4. How to Find Juxtapositions

- **Observe:** As with all forms of photography, observation is key. Look around you for naturally occurring contrasts.
- **Plan:** Think about what message or story you want to convey and seek out or set up scenes that allow for that juxtaposition.
- **Travel:** Different environments, cultures, and landscapes offer a plethora of juxtaposition opportunities.

## Using Juxtaposition in Photography . . . Continued

### 5. Tips for Capturing Striking Juxtapositions

- **Frame Carefully:** Composition is crucial. Ensure that the contrasting elements are evident in your shot without too much distraction.
- **Focus:** Decide which of the juxtaposed elements should be the focal point or if they should share the limelight equally.
- **Edit Thoughtfully:** Post-processing can further emphasize the juxtaposed elements. This can be through color enhancement, cropping, or adjusting brightness/contrast.



*Photo captured by Kevin Jarrett; f/8.0,  
1/30s, ISO 800*

### 6. Examples of Juxtaposition in Iconic Photographs

- Several renowned photographers have used juxtaposition to great effect:
- **Henri Cartier-Bresson:** His candid shots often contained juxtaposed elements that tell a deeper story about the subjects.
- **Steve McCurry:** His famous “Afghan Girl” photograph juxtaposes the subject’s piercing green eyes against her red scarf, making the image all the more haunting.

### Conclusion

Juxtaposition is a powerful tool in the photographer’s arsenal. By thoughtfully placing contrasting elements within a frame, photographers can tell deeper, more nuanced stories. The world around us is filled with juxtapositions; it’s up to us to capture them and share their tales. So, the next time you’re out with your camera, try to spot these contrasting elements and see how they can transform your photographs.

# Why Your Photos Still Look Flat Even in Spring

By Richard Schneider

If your photos feel flat, it's usually not your camera—it's **depth**. And spring is one of the easiest times of year to fix that.

The reason is simple. Spring scenes naturally come with **layers**. Flowers bloom close to the ground, trees fill the middle of the frame, and skies or distant landscapes stretch into the background. Instead of having to search for depth, it's already built into the environment. The key is learning how to use it intentionally.

Most flat-looking photos share the same issue. There's a subject, and then there's a background, but **nothing connects the two**. The image feels more like a snapshot than a scene you can step into. Stronger photographs guide your eye through the frame, and that's where depth comes in.



*Photo captured by Jan Huber*

The Simple Formula for Depth: depth is just **three layers working together**:

**Foreground → Midground → Background**

The **foreground draws you in**, the **midground gives you a subject**, and the **background completes the scene**. When these layers are clearly defined and connected, the image feels more immersive and three-dimensional.

## *Why Your Photos Still Look Flat—Even in Spring . . . Continued*

### **Start With the Foreground**

The easiest place to improve your photos is the **foreground**, and it's also the layer most photographers ignore.



*Photo captured by Dembee Tsogoo*

Instead of standing back and zooming in, try moving closer—**much closer**. Look for flowers near your feet, small plants, or low branches, and position them intentionally in the frame.

A strong foreground acts as a **visual entry point**. It gives the viewer somewhere to begin before moving deeper into the image.

### **Build the Midground**

The midground is where your **main subject usually lives**. This might be a tree in bloom, a path through flowers, or a subject within the scene.

The goal here is **connection**. Elements like paths, rows of flowers, or natural lines help guide the viewer from the foreground into the midground.



*Photo captured by Ricardo Gomez Angel*

When this works well, the image feels like it flows instead of stopping abruptly.

## *Why Your Photos Still Look Flat—Even in Spring . . . Continued*

### **Keep the Background Clean**

The background gives your image **context and depth**, but it should stay supportive rather than distracting.

A clean background helps your subject stand out, while a busy one competes for attention and flattens the image.

*Photo captured by Falko Burghausen*



### **If the background is distracting, it's hurting your depth.**

Use Flowers as Natural Depth Anchors

Spring gives you something incredibly useful: **natural foreground elements everywhere**.

Instead of always treating flowers as your subject, start using them as **depth anchors**. Place them close to your lens, shoot through them, or use them to frame your scene.

This creates **separation between layers**, which is what gives your photo that three-dimensional feel.

A field of flowers isn't just something to photograph—it's something to **shoot through**.

### **Choose the Right Lens for Depth**

Lens choice has a huge impact on how depth feels in your image.

A **wide-angle lens** is usually the best choice because it exaggerates distance between foreground and background. When you place flowers close to the lens, they appear larger and more immersive, while the background stretches away.

A **telephoto lens** does the opposite. It compresses layers and brings everything closer together, which can be useful for certain compositions but reduces the sense of depth.

A **macro lens or fast prime** is great for isolating details with a blurred background, but it's less effective when your goal is to build layered depth.

## *Why Your Photos Still Look Flat—Even in Spring . . . Continued*

### **Camera Settings That Help**

You don't need complicated settings, but a few adjustments make a big difference.

An aperture around **f/8 to f/11** works well for most scenes because it keeps multiple layers sharp without introducing softness from diffraction.

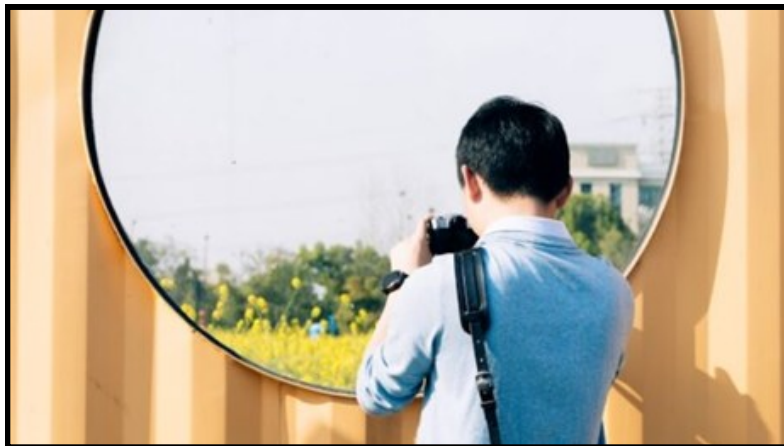
Focus placement is just as important. Instead of focusing on the closest object, try focusing **slightly into the scene**, often around the midground, to balance sharpness across your image.

Spring conditions also introduce movement, especially with flowers. A shutter speed of **at least 1/125s** or faster helps keep your foreground sharp, and you can increase it if the wind picks up. ISO can then be adjusted as needed to support those settings.

### **A Simple Way to Practice**

The next time you're out shooting, approach the scene deliberately.

Start by finding a strong foreground, then position yourself so it leads into a clear mid-ground subject, and finally make sure the background supports the composition.



*Photo captured by Sergio Li*

Small movements make a big difference. Taking a step to the side, lowering your camera, or moving closer can completely change how the layers interact.

## *Why Your Photos Still Look Flat—Even in Spring . . . Continued*

### **The Real Difference**

Most photographers try to capture what they see.

But strong images are **built, not just captured**.

Spring makes this easier than any other season because the elements are already there—layers, color, and natural foregrounds waiting to be used.

Once you start thinking in terms of **foreground, midground, and background**, your photos stop feeling flat...

...and start pulling the viewer into the scene.

PICTURECORRECT.com

*Rm*



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Alamance Photography Club  
is an affiliate of Alamance Arts