



**More of Mio's
photos on
pages 7 & 8.**

Photo by Mio Winkle

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President's Comments—April 2026

By Keith O'Leary

Hello. Happy Spring! Thanks, Mio Winkle, for your presentation on Underwater Photography last month. Besides the amazing photos, it was interesting learning about all the things that go into this challenging area of photography. From becoming a certified scuba diver, working the currents and having proper equipment, hats off to you for mastering all of this! For those of you who missed the meeting, click [HERE](#) to view her program video.

It takes all of us to have a successful club and I just wanted to express appreciation to all of you who make the most of your membership. I want to encourage all to become more involved and share with others at our meetings and events about our respective photography journeys. I know we can learn a lot from each other. Feel free to strike up conversations with each other before and after meetings and to ask others any questions you may have. I am thinking about possibly ending each meeting, as time permits, with an open Q&A session for this purpose.

It also takes special people like you to step up and help us fill key positions that are needed from time to time to keep our club running smoothly. This club is for YOU and we depend on you to fill key positions when vacancies arise so no one will get burnt out trying to cover multiple areas. Stephan Kiefer has announced he is stepping down as our club secretary to pursue a position at Twin Lakes, so we are looking for his replacement immediately. The main job of our secretary is taking minutes at our board meetings and we typically only meet 6-8 times a year. Meetings typically last 60-80 minutes and publishing minutes might take an additional 30-60 minutes depending on the agenda. So we're talking ~ 9-14 hours per YEAR. Can you/will you offer this small commitment of your time to help support your club?

THANK YOU!

Stay well and happy shooting!

Keith

APC ACTIVITIES - April 2026

- **Club Meeting** April 20, 2026
- **PhotoShow - "Liquid"**

APC Board with Contact Info



President

Keith O'Leary

alamancephoto@gmail.com

VP/Programs

John Reich

johnreich017@gmail.com

Secretary



Treasurer

George Siple

georgesiple4775@gmail.com

PhotoShows

David Hall

apcphotoshow@gmail.com

Exhibits

Sean Leahy

photoexhibitapc@gmail.com

Field Trips

Hugh Comfort

apcfieldtrips@gmail.com

Membership

Resi Forrest

apcmembers2@gmail.com

Web Master

Christie O'Leary

alamancephoto@gmail.com

Socials

Mio Winkle

apctabletalkers@gmail.com

Newsletter

Ray Munns

raymunns@bellsouth.net

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

APC Membership Corner

April, 2026

As our membership continues to grow, please keep inviting family, friends, and community members to our monthly meetings. 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.

Resi Forrest – Membership Chair

apcmembers2@gmail.com

APRIL PhotoShow - "LIQUID"

David Hall, PhotoShow Chair

This month everyone can submit up to 2 (or 3) photos of a "Liquid".

What is considered a liquid for a subject of your photo along with some ideas follow the Submission Guidelines.

This PhotoShow will be judged by Fran DeRespinis. Fran is quite a photographer in his own right and has been a judge for our club in the past. Check out his photography at: <https://fpdphotos.me/>

Submission Guidelines:

Number of Entries: Up to Two or Three (2 or 3) entries per member.

Format: .jpg

File Naming: Please name your photos using the following format:

Firstname.lastname_01, _02, _03

Examples: john.doe_01.jpg john.doe_02.jpg john.doe_03.jpg

Size: Between 1 and 25 MB

Email: Send all images to apcphotoshow@gmail.com

Email Subject Line: include the month of the PhotoShow and your name

Example: Photos for (April) PhotoShow – John Doe

Entry Deadline: **Friday - April 10, 2026**

Please Note:

Submissions that do not adhere to the guidelines above may be returned.

*If you have any issues with formatting or submitting, please let us know at apcphotoshow@gmail.com and we will be happy to assist. Also **let us know if your submitted photo is not acknowledged within a few days and/or by the deadline.***

Photo editing software with AI features (e.g., Affinity Photo, ON1, and Lightroom) is allowed. Total AI creation of photos (e.g., ChatGPT and CoPilot) is not allowed.

Our PhotoShow Theme: Liquid!

At first glance, “Liquid” might sound tricky or oddly specific, but once you start thinking about it, the possibilities open up like... well, a faucet someone forgot to turn off. This theme gives you enormous freedom. If it *is* liquid or *behaves* like a liquid, it counts. Subtle, dramatic, scientific, abstract or even something every day.

I’ll bet your catalog has a good candidate or two for this subject! Or, you might just enjoy consuming something you decide to use now. Again, your choice.

To help spark ideas, here’s a sample of liquid-themed possibilities to get you thinking:

Natural Liquids

- Rain droplets on leaves
- Dew on spider webs
- Puddles with reflections
- Waterfalls or cascades
- Ponds (small)
- Fountains
- Anything ocean-related — waves, foam, spray, or tide pools

Everyday Liquids

- Coffee swirling with cream
- A glass of wine catching the light
- Soda bubbles rising
- Dish soap creating rainbow films
- Condensation on a cold drink

Food & Culinary Liquids

- Honey drizzling in slow motion
- Syrup pouring over breakfast
- Soup or broth swirling in a bowl
- Melting ice cream
- Adult beverages with layered tones

Urban & Industrial Liquids

- Gasoline rainbow slicks on pavement
- Car-wash soap foam
- Street puddles reflecting neon, commercial or street signs
- Paint - poured, mixed, or splashed

Animals & Nature Interacting With Liquids

- Birds bathing
- Dogs shaking off water (bonus points for mid-shake chaos)
- Raindrops hitting a pond

Mio's Photos

Club Member Mio Winkle presented our March program on "Underwater Photography". Some members missed it because of the weather. It was a great presentation.

In addition to the front page photo, here are a couple of her photos with more following on the next page.

Enjoy!!







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) 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.



Photo by Jack Blomquist

Photo by Greg Harkins



Photo by Randy Grosch

11 Flower Photography Tips for Gorgeous Results

By Anne McKinnell

I *love* photographing flowers. It's one of the most accessible forms of photography – after all, you can find flowers pretty much anywhere – plus it allows you to create a wide variety of images, including abstracts, close-up shots, landscape scenes, and more.

But while flowers are stunning subjects, creating great flower photography is about more than finding a nice flower and pressing the shutter button. You have to work in the right light, find a solid composition, choose the right camera settings, and post-process your files, all in pursuit of that top-notch final image.

Fortunately, I've been exactly where you are, and in this article, I share all the key tips and tricks I've learned, including:

- The best light for flower photography
- How to choose the right aperture
- A simple way to create a beautiful soft-focus effect
- My secret for amazing foregrounds
- Much more!

So if you're ready to capture some gorgeous flower shots? Then let's dive right in!

1. Photograph flowers in the right light

Did you know that overcast skies are *perfect* for flower photography?

It's true. The soft light of an overcast day complements the delicate petals – plus, there are no shadows and no harsh bright spots, so you can get a nice, even exposure.

So if you're planning a flower photoshoot, it's often a good idea to check the weather first and aim to photograph on a cloudy day.



11 Flower Photography Tips for Gorgeous Results . . . Continued

You do need to be careful, however. Toward the beginning and end of a cloudy day, the light gets pretty limited, which leads to unwanted blur (especially when shooting at high magnifications). So if the skies are overcast, aim to photograph at midday, then pack up before the sky gets too dark.

Of course, cloudy weather isn't the only time you can capture great flower photos. Clear skies at golden hour – when the sun is low in the sky – can also make for great images. The setting sun will produce warm, soft light that'll beautifully illuminate your subject, though you will need to be careful to avoid overexposure (the combination of bright light and colorful petals can be difficult to manage).

But while clear skies can work well early and late in the day, I encourage you to actively avoid shooting flowers around noon on sunny days. The high sun will beat down on the flowers, producing unpleasant shadows that rarely look good. Whenever possible, stick to softer, more flattering light!

2. Use backlight to make your flowers glow

As I explained in the previous section, you can create gorgeous flower photos around sunrise and sunset – which means you'll need to consider the lighting direction. Does the light come from in front of your flower? Behind your flower? Off to the side of your flower?

Different lighting directions will give different effects, and while you can get beautifully detailed shots by using front light, and you can create wonderfully dramatic images by using side light, I highly recommend you try out backlight.

Yes, it's a bit unconventional, but backlight – which you can achieve by ensuring that the flower is between you and the sun – will make translucent petals glow, like this:

The effect is gorgeous, and it's a great way to elevate your flower photography portfolio.

Try to photograph late in the day when the sun is close to the horizon; that way, the backlight will hit your flower petals directly, plus it'll cast a nice, warm light over the rest of your image. (You might even be able to catch some rays of light filtering through the trees!)



11 Flower Photography Tips for Gorgeous Results . . . Continued

3. Watch out for wind

When photographing flowers, wind is your enemy. It'll blow your subjects in every direction, which makes it annoyingly difficult to focus (and if you're shooting with a slow shutter speed, it'll introduce plenty of blur).

The easiest way to avoid wind? Do your photography early in the morning when the weather is still calm. And a little wind is manageable; just bring a piece of cardboard or a reflector, then hold it up next to your flower.



If you prefer not to get up early, or if you need to take photos on a windy day, you do have a second option.

Bring your flowers inside. You don't need a complex studio setup to get beautiful shots indoors – just put the flowers near a window and find a solid backdrop to set behind them. I photographed this flower by taking it inside

and placing it in front of a white sheet.

4. Get closer

Here's one of the easiest ways to create stunning, unique flower photos:

Get as close as you can. In other words, don't just settle for a nice frame from a few feet away. Instead, endeavor to fill the frame with your subject!

You can do this in a number of ways:

First, you can use a telephoto lens and zoom in on the flower. You'll want to pay attention to the magnification ratio of the lens because some lenses just can't focus especially close. A ratio of 1:1 is outstanding, though you'll only find that on dedicated macro lenses – but you can still achieve good results with a ratio of 1:2, 1:4, or even 1:6. (If you're not sure how much magnification your lens offers, you can look it up online, or you can do some tests.)

If you're lucky, your telephoto lens will focus close, and you can use it for beautiful flower shots. But what if you can't get as close as you'd like?

11 Flower Photography Tips for Gorgeous Results . . . Continued

You have several choices. You can use extension tubes, which mount on your camera and let the lens focus closer. Or you can use a close-up filter, which attaches to the end of your lens and works like a magnifying glass.

Honestly, both of these options come with pretty significant drawbacks; extension tubes are inconvenient, while close-up filters reduce image quality. Sure, they work, and if you're just getting started with flower photography, either method will help you take interesting close-up shots.

But if you want to really improve your images, I'd recommend a dedicated macro lens, which will let you capture intimate images without the need for accessories. These lenses can be purchased for reasonably low prices (especially if you grab a wider lens in the 40mm to 60mm range). They'll let you get extremely close to your subject, and they tend to offer outstanding image quality, as well!



5. Try using a reflector

Shaded flowers can make for some stunning photos, especially when you combine a shaded subject and a well-lit background in the early morning or late evening.

But this sun-shade effect can result in an underexposed flower (or an overexposed background) if you're not careful. The trick here is to keep your flower relatively bright; that way, you can reduce the dynamic range of the overall scene, and your camera will have a much easier time capturing the full array of tones.

So if your subject is in the shade, use a reflector to bounce some light. You can purchase a cheap pop-up option online or simply carry a piece of white card. Simply adjust the position until you get some nice light on the flower, then snap away! (Bonus: A reflector will also make your flowers appear more vibrant!).

6. Avoid a cluttered background

In flower photography, the background can make or break the image. A uniform background can look great – whereas a cluttered, distracting background will draw the eye and prevent the viewer from appreciating your main subject.

11 Flower Photography Tips for Gorgeous Results . . . Continued

So before you hit the shutter button, take a minute to contemplate the area behind your flower. Look through the camera viewfinder, and ask yourself:

Does my background complement the flower? Or does it distract?

If the background adds to the image – or, at the very least – doesn't detract from it, then go ahead and capture your image. But if the background does seem even slightly distracting (e.g., there are jagged branches or unsightly patches of color behind the flower), then it's probably a good idea to adjust your shot.

One option is to change your position until the distractions are gone. For instance, you can get down to the ground until the flower is surrounded by clear sky, or you can move slightly to the right or the left to get rid of problematic areas.

7. Use a shallow depth of field



Shallow depth of field flower photos can look great – but what is a shallow depth of field, and how do you achieve it?

A shallow depth of field features only a sliver of sharpness. If you use the effect carefully, you can capture images that feature a sharp flower but a blurry background:

This does make nailing focus more difficult. Since the plane of sharpness is so narrow, there is very little room for error – but for most flower shooters, the beautiful effect is absolutely worth the effort.

To get a shallow depth of field, make sure to use a wide aperture (i.e., a low f-number) such as f/2.8 or f/4. (This will also allow you to use a faster shutter speed, which will increase the probability that you capture a tack-sharp shot.)

You should also aim to get as close as you can to your subject; the closer you are to the in-focus area, the stronger the background blur.

Finally, aim to increase the distance between the flower and the background. More distant backgrounds will be rendered with greater blur, and while the depth of field technically won't change, it generally looks great. You can look for subjects that sit far in front of background elements, or you can get down low to the ground to ensure the background is composed of distant trees.

11 Flower Photography Tips for Gorgeous Results . . . Continued

8. Keep a part of your flower sharp

If you want to master the shallow depth of field effect, it's important that you keep part of the flower sharp so that your viewer's eye has an anchor point. Otherwise, people won't know where to look, and they'll quickly dismiss the image and move on.

So do what's necessary to keep a portion – even if it's just a small portion – of your images crisp. If you're shooting in good light, raise your shutter speed and focus carefully. If you're shooting in poor light, use a tripod and a remote release to avoid camera shake, or boost your ISO as required.

Remember: Even if there doesn't seem to be wind, flowers always move a little. It's often a good idea to check images on your camera's LCD. Make sure you zoom in, and if your flower isn't sharp, try raising the shutter speed a stop or two.

Finally, check your focus. If necessary, focus manually. Make sure you've sharply rendered the most important parts of the flower, such as the petals and the flower center, before you move on to other subjects and compositions.

9. Change your point of view

If you're after unique flower photos, don't just take a standard shot. Sure, you can start with conventional angles, but once you've captured a few safety images, move around and try some different perspectives and focal lengths.

For instance, shoot the flower from below to capture an interesting point of view. You may get pretty muddy in the process, but if all goes well, you'll create a beautiful image featuring a rarely-seen angle. (Getting down low will also help you frame your subject against a white, blue, or even orange sky.)

You might also try shooting down from above, getting unusually up close and personal, or zooming out for a wider environmental image. The key is to experiment as much as possible, review the results, and try again – with modifications – the next day.



11 Flower Photography Tips for Gorgeous Results . . . Continued

10. Focus through another flower

The shoot-through approach is loved by quite a few professional flower photographers. It looks really cool, especially when you get a lot of colorful foreground blur. Like this:

You simply find a flower you want to photograph, then adjust your position until another flower sits between the lens and the flower. (The closer the foreground flower is to the lens, the better the look.)

Ultimately, the secondary flower will become a blur of color, and your final image will have a more professional feel.

Make sure you pay careful attention to the position of the foreground flower – it's important that you don't completely overwhelm the main subject with a wash of blur. You can also experiment with different apertures and see how they modify the effect.

11. Don't forget about post-processing

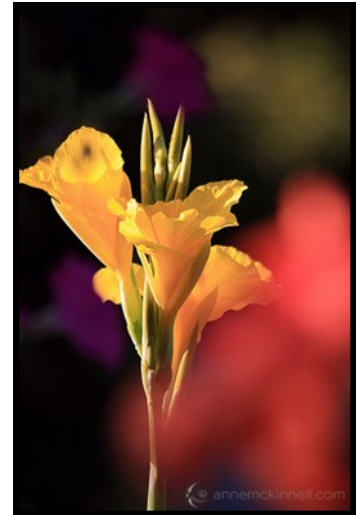
Flower photos can look pretty incredible straight out of the camera, even if you shoot in RAW (which I highly recommend). But if you want the best results, you should definitely spend a bit of time processing your images.

You see, a few tweaks in editing software can dramatically improve the tones, colors, and overall feel of your shots. The particular adjustments you use will depend on your preferences and goals, but it's often a good idea to subtly boost the saturation or vibrance for enhanced colors. You might also consider raising the shadows to bring some detail into the darker areas of your shots, dropping the highlights to recover any missing detail in the lighter areas, and boosting the contrast for some extra pop.

Once you become more familiar with flower photo editing, you can test out more dramatic color alterations, and you can play with local adjustments selectively darkening and lightening portions of the shot to help lead the viewer's eye in a certain direction.

Conclusion

Hopefully, at least one or two of the tips speaks to you – and you feel inspired to get out and start shooting! Remember that flower photography is a wonderful passion, and if you work hard enough and test out different approaches, you're bound to get some great results.



**Digital
Photography
School**

How to Use Bulb Mode on a Camera

By Richard Schneider

Most cameras limit shutter speeds to a maximum of about 30 seconds. For many situations, that's more than enough. But when you want to keep the shutter open longer—long enough to capture extended light trails, star movement, fireworks, or extremely smooth water—Bulb mode is the tool that makes it possible. **Bulb mode allows the shutter to remain open for as long as you choose**, giving you full control over exposure time.

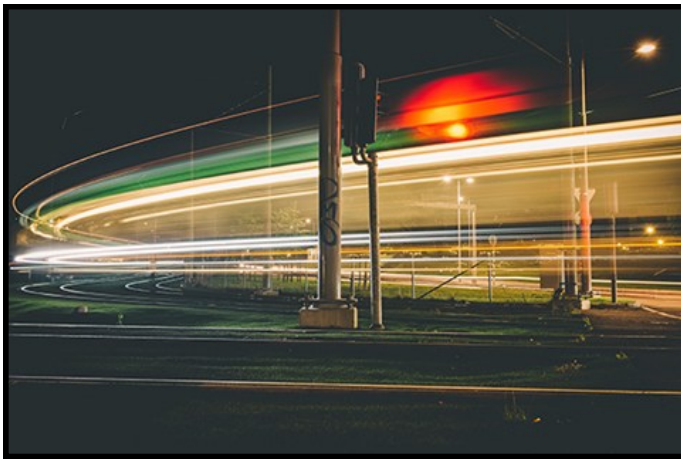


Photo by Mattias Diesel

Unlike standard shutter speeds, Bulb mode does not use a preset duration. The shutter opens when you press the shutter button and closes when you release it, or when you end the exposure using a remote shutter release. This manual timing is what makes Bulb mode useful in low-light or long-duration scenes where motion unfolds slowly and unpredictably.

Because Bulb exposures often last minutes instead of seconds, stability becomes critical. A solid tripod is essential, and using a remote shutter release or interval timer helps prevent vibration when starting and ending the exposure. Even small movements can soften an image during long exposures, so it's important to eliminate any unnecessary contact with the camera while the shutter is open.

To access Bulb mode, switch your camera to Manual mode and scroll past the longest shutter speed until Bulb appears. Start with a low ISO to reduce digital noise, then choose an aperture that balances light intake and depth of field. Since exposure time is entirely manual, it helps to take a test shot at 20–30 seconds first. If the image is still too dark or the motion effect feels incomplete, switch to Bulb mode and extend the exposure.

How to Use Bulb Mode on a Camera . . . Continued

Light control becomes increasingly important with very long exposures. In dark environments, Bulb mode can reveal subtle detail and motion the eye can't easily see. In brighter conditions, however, exposures can quickly become too bright. Neutral density filters are often used to limit incoming light, allowing longer shutter times without overexposing the scene. Reviewing the histogram after each shot helps ensure highlights are not being clipped.

Learning Bulb mode encourages a slower, more intentional approach to photography. Instead of reacting quickly, you plan the exposure, observe how light and movement change over time, and decide precisely when the exposure should begin and end. That mindset translates well to many other areas of photography, even when working with shorter shutter speeds.



Photo by Cody Board

Mini Exercise: Your First Bulb Mode Exposure:

Find a scene with steady movement, such as passing cars, flowing water, or drifting clouds. Set your camera on a tripod, switch to Manual mode, and select Bulb. Start at ISO 100 and choose an aperture around f/8. Take a test shot at 30 seconds, then switch to Bulb mode and extend the exposure to one or two minutes using a remote or timer. Compare the results and note how extended time changes the feel of motion and light in the image.

Photography Tips for Mist, Fog, Condensation, and Hail

By John Maxymuik

Waves, waterscapes, waterfalls, reflections, abstracts, splash 'n spray, foam, bubbles, and puddles are great remedies for the photo doldrums. But, water can provide even more photo ops! Regularly check your local weather forecasts and keep a notebook of the special places you find in your neighborhood that provide good locations for shots that include the following:



Photo by Karsten Wentink; ISO 200, f/8.5, 1/8-second exposure

1. Mist

In the early morning or late evening, mist or ground fog can generate “artist’s light” as masses of water vapor condense from coolness near ponds, rivers, etc. or down in ravines and valleys. It burns off quickly though, so you have to anticipate it and get there early. Look for things extending above the mist—or visible through openings in it—as it swirls about.

2. Fog

Fog can make all the difference between ordinary and exceptional images. In foggy scenes, include foreground objects for silhouettes and interesting contrasts. Just remember that you generally have to increase your exposure by 1/2 to 3/4 of a stop to avoid a picture that’s too dark.

Photography Tips for Mist, Fog, Condensation, and Hail . . . Continued

3. Condensation

Perhaps more often associated with man-made things—cold objects amid warm, moist air—condensation is an often overlooked source of interesting pictures. Watch out for cold water pipes and surfaces in warm places. Or, open your fridge and check out the food containers with clear plastic lids. Are there any condensed water droplets on the underside of the lids? Remove the lid without disturbing the droplets, (Tip: Leave the lids just sitting on top instead of clicked down tight) and gently place it down on a flat surface suitable for a background. Set up your camera to shoot straight down on the lid for over-all sharpness.

4. Hail

Hail is possible with most thunderstorms as it is usually produced at the leading edge of a severe storm system and usually falls within two miles of its parent storm, during the summer months, in the afternoon and evening hours. Hail-producing clouds are often identifiable by their green coloration and hailstorms normally last about 3-15 minutes. Hailstones can vary from less than pea-size to larger than four inches. Place a hailstone over a slightly smaller hole in black cardboard and shine a light up through the hole and the hailstone, and photograph the hailstone's interior structure. Or picture assorted stones along with coins, etc. for size comparison on a dark background. Or photograph it after a heavy fall where ever it lays, amid the damage it may cause.



“Hail & Rain” captured by Kurt Bauschardt

Self-Assignments

Choose the projects that interest you most. Follow the photography tips conscientiously. Re-shoot when you aren't satisfied. Do it until you are satisfied. It'll take all your patience and passion. Your skills and eye will improve with the practice. Shoot especially in early and late light. Use a tripod as much as possible. Edit your results relentlessly. Pin small samples on the wall for a few days to study before making final prints for wall art.

Photography Tips for Mist, Fog, Condensation, and Hail . . . Continued

Mist: When the weather forecast predicts ground fog, have a rural scenic spot in mind to go to that has higher and lower sections within it and shoot it just as the sun comes up.

Fog: When the weather forecast predicts fog, have a scenic spot in mind to go to and shoot a portion of it that has things that recede from you into the fog, with some leaves hanging down into the top of the frame as silhouettes.

Condensation: If you have a container of yogurt with a clear plastic lid in your fridge, just sit the lid on top of the container and don't click it down tight. When water drops from condensation form a pattern of circles on the underside of the lid, gently take the lid and place it down on a table or counter top, without disturbing the drops. Shoot straight down on it and make a close-up of a part of the pattern.



Photo by PhotoJeff; ISO 100, f/8.0, 1/125-second exposure

Hail: When a thunderstorm is in the forecast, keep an eye out for hail. Find a safe place to shoot from and shoot the hail as it falls and bounces off of things, using both fast and slow shutter speeds.

PICTURECORRECT.com

Rm



ALAMANCE ARTS

WHERE ART LIVES

Alamance Photography Club
is an affiliate of Alamance Arts