

**ALAMANCE  
PHOTOGRAPHY  
CLUB**

2012-2026

©

**July 2026  
Newsletter**

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Photo by Bob Finley

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## President's Comments—July 2026

**By Keith O'Leary**

Greetings. Welcome to our first newsletter of the summer of 2026! Thanks to all who submitted flower photos for last month's PhotoShow and to David Hall for preparing and presenting the PhotoShow.

I hope you are able to get out and celebrate our country's 250<sup>th</sup> anniversary on the 4<sup>th</sup> and take some iconic photos for our summer personal field trip.

Update on the NCFCC (North Carolina Federation of Camera Clubs): The public facing website has been published. You can see it [HERE](#). The Federation leadership is busy now working to form a 501(c)3 organization so they can open a bank account to start collecting dues. Each club will contribute a small amount to help share the costs of the website which will feature federation-wide events and opportunities that all can participate in. Stay tuned for more info as it develops.

Join me for this month's meeting on July 20<sup>th</sup> where 'Yours Truly' will be demonstrating Inpixio Photo Studio Pro 12 photo editing software (and Photo Maximizer 12).

I hope you enjoy the rest of this month's newsletter. Stay well and happy shooting!

Your President,  
Keith O'Leary

## **APC ACTIVITIES - July 2026**

- **Club Meeting**                      **July 20, 2026**

## APC Board with Contact Info



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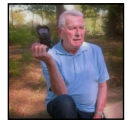
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## Programs for 2026

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 - Keith O'Leary  
Subject - Photo Editing with InPixio Photo Studio
- September - Steve Dingeldein  
Subject - Astrophotography
- November - Ann Parks of Ann Marson Annstracts  
Subject - Abstract Photography

*The July program, Abstract Photography with Anne Marson, is moving to the November meeting due to change in schedule by the presenter.*



### Summer 2026 Personal Field Trip:



### The United States 250<sup>th</sup> Anniversary Celebrations

This summer celebrations will be taking place all over the country on July 4th and at other times. Wherever and whenever (July-August) you are viewing one, take photos. Look for the interestingly unusual. You will have the opportunity to submit up to 5 of your favorites in the usual manner. Details for submission will be emailed at a later date.

### Hugh Comfort – Outings/Field Trips

## August PhotoShow Theme: Historic & Historical

### A Perfect Fit for America's 250th Birthday

As we approach our nation's 250th anniversary, August's theme — **Historic & Historical** — invites us to explore the past with our photographs. This is a chance to photograph places, objects, and stories that shaped our country or simply remind us of earlier times. Whether you head out with your camera or revisit your archives, this theme offers endless creative possibilities. This theme also fits with Hugh's Summer Personal Field Trip.

### Historic vs. Historical — Why the Difference Matters

These two words look similar, but they're not interchangeable. Understanding the distinction can help guide your photographic choices.

#### Historic

Used for events, places, or objects that were important — moments that changed something. Think: **"This mattered."**

Examples:

- a historic election
- a historic building
- a historic discovery

#### Historical

Used for anything connected to the past, whether or not it was significant. Think: **"It happened in the past."**

Examples:

- historical records
- historical fiction
- a historical map

Both categories are rich with photographic potential — just in different ways.

#### HISTORIC Subjects

These are momentous, influential, or world-shaping. The key idea: This mattered in history.

Consider photographing:

- The site of a major civil rights event
- A battlefield or memorial tied to a turning point
- A building where a major decision was made
- A bridge, monument, or structure that changed a region
- A location where a famous speech or protest occurred
- Artifacts from a pivotal moment

These images can carry emotional weight, context, and storytelling power.

## ***Continued* - August PhotoShow Theme: “Historic & Historical”**

### **📷 HISTORICAL Subjects**

These are from the past, but not necessarily important. The key idea: **It’s old — not necessarily world-changing.**

Great options include:

- An old barn, mill, or farmhouse
- Vintage tools, cameras, or machinery
- A preserved 19th-century street or storefront
- Historical reenactors at a festival
- Old letters, maps, or documents
- A “period” scene (colonial kitchen, Victorian parlor, etc.)
- A steam locomotive or antique car

These subjects evoke nostalgia, craftsmanship, and the passage of time.

### **Shoot Something New**

Visit a local landmark, museum, battlefield, or historic district. Look for details — textures, signage, architectural features, or artifacts that tell a story.

### **Photo Archives**

I’m sure many of us have images from past travels, museum visits, or family history projects. This is a perfect month to share them.

### **Why This Theme Matters**

Historic and historical subjects remind us that photography is more than capturing a moment — it’s preserving memory, context, and meaning. As our country celebrates 250 years, your images can help reflect the layers of time that brought us here.



**Photo by Carole Barnard**



**Photo by Len Barnard**

## August PhotoShow – “Historic & Historical”

### Submission Guidelines

David Hall, PhotoShow Chair

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This month we are stepping back in time with our theme of “Historic & Historical”. Everyone can submit up to 2 (or 3) photos. The photos are based on our theme which is described in detail in this month’s newsletter article.

#### 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

[This size displays best when projected on our large monitor]

Email: Send all images to [apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com)

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

Example: Photos for (Month) PhotoShow – John Doe

Entry Deadline: Thursday, August 13, 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](mailto: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.***



## WEBMASTER NOTES

Are you aware of all that is available on the club's website? To familiarize yourself with the website let's do a little scavenger hunt. Go to [www.alamancephoto.com](http://www.alamancephoto.com) to start your hunt! You may post your answers at [apcgames2@gmail.com](mailto:apcgames2@gmail.com). If you get all the right answers, your name will be entered into a drawing for a prize.

1. What page of the website can you see the upcoming events for the current month?
2. What month in 2024 (Back to Basics) did we explore depth of field & angle of view as well as practiced at the Center for Creative Leadership in Greensboro, NC?
3. What color of napkins and plates were used at the Double Vision reception?
4. What page features a Pilot Mountain photo?
5. What gas station sign is in one of Taylor McBride's gallery photos of a stadium?
6. What icon can you click on to get to previous Christmas Slideshows? Where is the icon found on the website?
7. Who was the first-place winner of our 2025 April PhotoShow?
8. Which photographer took a photo of a brick wall marking past floods in Saxapahaw during our summer field trip in 2025?
9. What icon can you click on to renew membership or send someone who wants to join?
10. What organization is APC an affiliate of?

**Deadline is July 24th**

**Christie O'Leary—Webmaster**

# 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.

# 5 Macro Photography Tricks to Make Your Images Stand Out

By Alex Morrison

In the world of macro photography, most of discussions seem to surround the technical aspects of this photographic art form. Amongst my colleagues, lens choice comes up a lot, along with the use of a flash, extension rings, and bellows.

I'd like to switch gears away from the technical, and share some of my tricks to help you creatively enhance your macro shots for added impact and emotive value. If you're a photographic purist, (not that there is anything wrong with that!) you may not want to keep



reading. These tricks provide definite enhancements to the natural environment – so if real is what are shooting for, this article may not be for you.

However, if you are looking to inject more creativity into your macro images, you may appreciate these easy, but high-impact, techniques and tricks for *dynamic and creative macro photographs*.

## Creative Backgrounds

### 1) Macro Blues

Most macro shots seem to be of natural subjects, such as; flowers, plants, insects, webs, etc. that live under the blue sky of planet Earth. To enhance the point of view for these kinds of shots, try using an **old** blue J-Cloth. A J-Cloth is a versatile, absorbent, disposable or reusable cleaning cloth with a unique woven texture, widely used for household and commercial cleaning tasks. It must have been washed many times to work well as a background. You can drape it across nearby branches or rocks to provide a soft blue background that will make your flowers and spider webs pop.

### 5 Macro Photography Tricks to Make Your Images Stand Out . . . Continued

Use a shallow depth of field (f/2.8 or less, depending on your lens) and keep the background at least 12 inches from your subject for best results. I use a Sigma 105mm for my macro work, and these settings work well for this lens. You may need to experiment a bit with your lens and subject.



A macro background made from an old well-washed J-Cloth.



Creatively draped J-Cloth background.

I like J-Cloths because I always have one handy at home, to grab and put in my pocket when I go on spontaneous photo walks and drives, and it fits easily in my camera bag or my pocket. An **old well-washed** J-Cloth is the perfect shade of blue for my type of macro art. Newer ones that are out of the box, or that haven't been used, are okay too but I find the blue is a little too dark. But try one for yourself and see which you prefer.

#### 2) Better with Bokeh



If you really want to get really creative, go for big bokeh, those soft round(ish) blurred shapes in the background. I like the following technique because it emulates tiny light sources and adds a bit of mystery to your photos. Using this technique, you can create ethereal micro landscapes that look like they are from another planet!

Mysterious Macro

### 5 Macro Photography Tricks to Make Your Images Stand Out . . . Continued

Again this involves using a background material, in this case holiday wrapping paper. Look for plastic foil with a metallic coating. It costs a bit more than paper but it works great for creating macro bokeh, and you'll have lots left over for actually wrapping gifts (of your amazing macro photos).

Crinkled metallic gift wrap.



First crinkle the wrapping paper – scrunch it into a ball. If it's the plastic type it will instantly “un-ball” itself, and you'll have a wrinkled many faceted metallic backdrop. With this set up, you may also need a light source to bounce off the reflective metallic wrap, depending on where the sun is when you're shooting. If I need light, I usually use my iPhone flash-light, but if you have any other flashlight in your gadget bag it will work just as well. Just aim your light at about a 45 degree angle to the background, out of view of your subject, compose, use Live View if you have it, and your preview button to check the depth of field and bokeh effect. Adjust as needed. Make sure you have no big hot spots of light. Try using different colors of wrap as well. I always keep this gold colored stuff in my bag because I also use it as a reflector – which brings me to trick number three.

### **3) Reflectors**

Just as in regular photography, there are times when you'll need some additional brightness to light up parts of your macro subject. Once you're up close and personal, you'll often find shadows you didn't see from your higher vantage point. In macro photography you may find a flash is often too much light, and the close quarters between your camera and the subject make soft lighting tricky. So try using a reflector.

I often use the gold side of the wrapping paper to reflect sunlight into shadows or dark spaces in my subject. I also have (but seem to have misplaced) a 12” square of copper foil sheeting (you can find this in craft shops or stained glass shops). It's thicker than aluminum foil so it stands up on its own, and can be bent into angles to suit your needs each time. The copper color gives a nice warm tone to your subject, and again it's light weight, cheap, and tucks nicely into your bag. I duct taped the edges to avoid getting cut – copper edges are sharp!

### **5 Macro Photography Tricks to Make Your Images Stand Out . . . Continued**

**Dew Drops** - Nature photographers either love or hate these last two tricks.



#### **4) The Spray Bottle**

There's nothing more crushing than getting up at 4:30 am in the summer to capture the sunrise and the morning dew, only to arrive at your destination to find things dry as a bone. Fear not Grasshopper. With your handy spray bottle of water, you can create dew drops for spider webs, leaves, flowers, and everything else you choose to photograph.

With a good soaking of water from your bottle, colors become more rich and saturated (is this where the term came from?), making for more vibrant and rich-looking photos.

Water drops add interest, and a sense of a moment.



#### **5) The Ultimate Droplet**

Finally, if you need large drops, drips, or tears, nothing beats glycerin and an eye dropper.

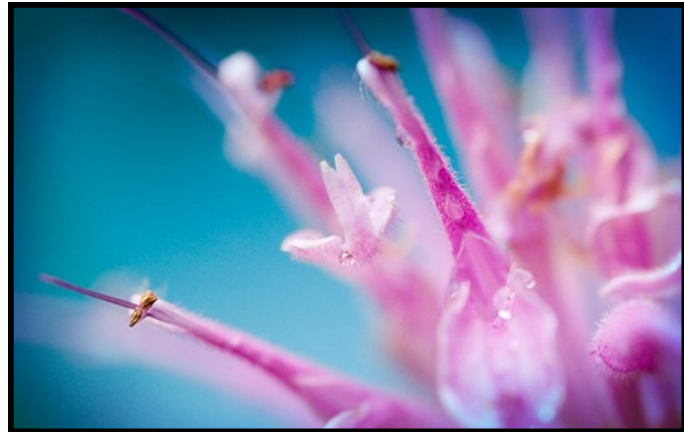
Glycerin is thick and viscous, and stays on your leaves and petals giving you a longer time to compose and shoot. The drips are syrupy and seem to stretch slower, so again you have more time to shoot. I don't use glycerin in the natural environment though, only in my indoor studio. If you need thick drops for work in nature, use white corn syrup, and use it sparingly. It's super sweet and you don't want the critters getting addicted.

Micro macro landscapes with bokeh and glycerin drops.



### 5 Macro Photography Tricks to Make Your Images Stand Out . . . Continued

The creative macro photographer's tool kit.



Color contrast with a creative background and a spray of water.

**Let's wrap this up.**

To keep in your bag for your macro photography:

- J-Cloths
- Glittery plastic gift wrap
- A sheet of Copper foil
- Small spray bottle for water
- Eye dropper and small container of white corn syrup (for outdoor shots) or glycerin for indoor macro work



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# 10 Tips for Gorgeous Travel Food Photography

By Kav Dadfar

Local food is a key selling point of pretty much every destination. In fact, food plays such an important part in our experience of a new place that it should be on every travel photographer's shot list!

However, capturing good travel food photography can be incredibly difficult. In conventional food photo setups, the photographers work with stylists to prepare the food, then they light it carefully to ensure each item looks both natural and appealing. But as a travel photographer, you don't have the luxury of professional stylists or studio lighting. You have to work with ambient light and photograph the food as it's served!

Fortunately, there are still ways to capture great shots of food while traveling, and that's what I share below: My top 10 favorite tips to help you create on-the-go food photos!

So whether you're a beginner looking to enhance your travel shots or you're an experienced snapper seeking that extra edge, you're bound to find something helpful in this article. Let's get started!

## 1. Shoot as soon as you receive the food

This might seem obvious, but it's an essential travel food photo tip: You should always capture a dish as soon as you receive it – when it's still looking nicely prepared – *not* after you've eaten. And even if you're not yet planning to eat, don't dawdle; if you want the food to look fresh, it's important to get started shooting right away.



Of course, if you want to show what's inside the dish, you can always take photos along the way, but a freshly prepared dish will almost always look more appetizing than one that has been eaten!

## **10 Tips for Gorgeous Travel Food Photography . . . Continued**

### **2. Use natural light, not flash**

The biggest mistake people make when photographing food on their travels? Using the flash on their camera. While professionals often use flash in the studio, they make sure to modify it heavily and work from different angles – whereas the flash on your camera will look harsh and far too intense. If you do try to use your on-camera flash, it'll wash out the beautiful colors and textures of the food, and it'll ruin the ambiance of the venue, too.

So instead of relying on flash, keep things natural. Make sure your camera's pop-up flash is turned off, and try to sit near a window (or, even better, sit outside!). Do your best to avoid bright sunshine on the food, however – this light is too harsh and will create strong shadows.



If you're shooting outside on a bright day, position the plate in the shade, or even under an umbrella, to avoid direct light. In my experience, cloudy days are best for photographing food outdoors as the soft, diffused light will evenly illuminate the dish. I captured this image on an overcast day:

### **3. Keep your compositions simple**

The subject of your photos should always be the main dish, so do your best to avoid cramming too much into each food photo composition. Make sure you include plenty of negative (i.e., empty) space so the viewer's eye has somewhere to rest.

If you do wish to include other elements in the photo, such as a drink or other dishes, they should be very much secondary. Use a wide aperture to blur out these elements so they don't clash with your subject, or carefully place them around the main dish to ensure a thoughtful composition.

You also need to think about the background; a simple wooden table is much better than a shiny metallic surface! If you have the time and the space, it always pays to position your plate of food in a few different spots until you find the background that looks the best.



## **10 Tips for Gorgeous Travel Food Photography . . . Continued**

### **4. Think carefully about the camera's orientation**

If you plan to ever sell your food photos, it's important that you consider whether you're shooting in landscape or portrait orientation. Different publishers and outlets will have different requirements and needs; for instance, a magazine may need portrait shots for front- and back-page covers, as well as a mix of smaller and larger landscape and portrait shots for its main content.

In general, it's safest to shoot in portrait mode, but I'd really recommend capturing a few different photos in a variety of orientations to be safe. Note: If you don't have time to create a handful of photos, you do always have the option to crop (though because cropping does shave away pixels, it's best to get it right in-camera).

### **5. Keep your subject sharp**

In my experience, one of the toughest parts of travel food photography is nailing the focus while also preventing blur. This generally comes down to a combination of your shutter speed and your depth of field, with slower shutter speeds leading to more blur and greater depth of field producing images that are in focus throughout.

Choosing the right settings can be tricky here, but I'd recommend that you keep your shutter speed above 1/60s or so to avoid blur to camera shake (and 1/100s is safer if you have the option). If you find that you're struggling to reach 1/60s without underexposing your photos, increase your ISO – but be aware that the higher your ISO, the more noise that you'll get in your photos.

As I mentioned above, you should also consider your depth of field, which is determined (at least in part) by your lens's aperture setting. If you want more of the image in focus, you'll need a narrower aperture, such as f/8. On the other hand, you can use a wider aperture, such as f/2.8, to blur out the background; this is riskier, as it gives you less of a buffer if you misfocus, but it can also look very flattering.



## *10 Tips for Gorgeous Travel Food Photography . . . Continued*

### **6. Shoot in RAW**

Yes, it's common advice, but that's because it's so important: If you want to get the best results, make sure your camera is set to its RAW format.

You see, if you're photographing food outside the studio, one of the main things you need to watch out for is color casts (which are caused by restaurant lighting, light reflecting off the walls, and even umbrellas). Compensating for color casts while shooting can be inconvenient, but if you shoot in RAW, you can correct for it easily in post-production.

On the other hand, if you shoot in JPEG, you'll have a much harder time neutralizing color casts while editing, which is one of the reasons why so few professionals rely on the JPEG format.

Be aware, however, that RAW files are much larger than JPEGs, so make sure your memory cards and computer storage drives have plenty of space!

### **7. Shoot at an angle**

Here's another compositional tip for travel food photography, and it's a big one: Do your best to avoid photographing food dishes directly from above.



In my experience, photographing directly downward often makes the dish look flat and uninteresting. Instead, aim to shoot from an angle – 45 degrees is generally good – or even at eye level to give the dish a different perspective. It can often be helpful to shoot from a variety of different angles; when you're done, you may even be able to display the images as a series.

The exception, by the way, is when you're photographing a dish with symmetry; in such cases, a view from above can look quite stunning!

## *10 Tips for Gorgeous Travel Food Photography . . . Continued*

### **8. Frame the food carefully**

Remember: When you're photographing food, you don't always need to show the entire plate. It's okay to go in close, especially if the dish contains some details you want to highlight.

Don't be afraid to crop out some of the plate – or even to get extremely close so as to show the viewer the textures, colors, and ingredients. The key is to think about the main ingredient or hero of the plate, and then compose your photo around that.

You can always try a few different crops and see what works best in post-production. (Bear in mind that if you want to capture extreme close-ups, you will need a macro lens.)



### **9. Look beyond the plate**

One of the best ways to showcase food is to capture the preparation of the dish. Not only will this diversify your portfolio, but it will also give your food photo a much more interesting story, especially when displayed in sequence or as part of a series.

Therefore, whenever possible, try to capture the chefs making the dish! While this may not be allowed at some restaurants, it's always worth asking if you can capture a shot or two.

Pro tip: If you do get the opportunity to photograph the chef, watch out for camera shake. Kitchens can be very dim, so keep an eye on your shutter speed and make sure you boost your ISO as needed.



## **10 Tips for Gorgeous Travel Food Photography . . . Continued**

### **10. Visit street markets**

Travel food photography doesn't need to be limited purely to restaurants, cafes, and food trucks; street markets are a great place to capture beautiful food shots, too!

For one, you can spend time photographing all of the fresh ingredients. And because most markets are full of vendors selling food, you can often capture images of the food being prepared right in front of you!

In my experience, if a vendor isn't busy – and especially if you're buying something – they'll be more than willing to have their photo taken. Just make sure you ask (or gesture to your camera), and wait for approval before proceeding.



### **Travel food photography tips: final words**

Capturing top-notch travel food photos can be very challenging, and it often isn't done very well. It takes some creative flair and real technical skill to get right.

However, the best food photos can look incredibly vibrant and help communicate the essence of a place, which makes them a travel photography staple.

So remember the tips I've shared here, and the next time you're traveling, make sure to capture the food! With the right approach, you'll achieve some mouthwatering results.



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# How Photography Makes Travel More Meaningful

By Richard Schneider

Travel naturally helps people see the world differently. But photography takes that experience even further.

A camera doesn't just document a trip — **it changes the way you experience it.**

Photographers tend to slow down more. They notice light, textures, expressions, colors, weather, and small details that most travelers walk right past. Instead of rushing between attractions, they become more connected to the places around them.



## Photography Helps You Truly Notice a Place

Good photography requires attention.

You begin paying closer attention to:

- Morning light on buildings
- Reflections after rain
- Street scenes and local life
- Interesting textures and patterns
- Quiet moments others miss

**Photography trains you to observe the world more carefully.** And often, those small moments become the most memorable parts of a trip.

## *How Photography Makes Travel More Meaningful . . . Continued*

### **It Makes Travel More Active and Creative**

Without photography, travel can sometimes feel passive.

But photography turns every destination into a creative experience. You start thinking differently:

- What makes this place unique?
- How can I capture the atmosphere?
- What story does this scene tell?

That creative mindset makes travel feel more engaging and meaningful.

### **Your Memories Become Stronger**

Photography also helps lock experiences into memory.

When you carefully frame a shot or wait for the perfect light, you become more mentally connected to the moment itself. Years later, a single image can instantly bring back emotions, sounds, weather, and tiny details you would have otherwise forgotten.

### **Photos become anchors for memory.**

### **Photography Encourages Exploration**

Many photographers eventually discover that the best moments aren't always at famous landmarks.

Photography encourages you to wander farther, wake up earlier, stay out later, and explore places other travelers skip. Sometimes the search for photos becomes the best part of the journey itself.

### **Final Thoughts**

Photography doesn't just help preserve travel memories.

It changes how you experience the world while you travel.

It teaches you to slow down, notice more, explore deeper, and appreciate beauty in ordinary moments — and that often makes travel far more meaningful.

# Simplifying a Cluttered Composition

By Varina Patel



This beautiful place in Bisti Wilderness in New Mexico is absolutely bizarre. These rocks sit on a smooth stretch of white ash and clay. The rocks themselves show striking evidence of erosion in the patterns and layers on their surface. It's totally cool!

The challenge is to find a composition that isn't cluttered, and to show the incredible details in the rocks without losing that beauty in all that clutter. To do this, I chose a single rock as a point of interest, and moved my camera until the rocks behind it formed a smooth curve. I got as close as I could to the rock in the foreground. This serves a dual purpose. I fill the foreground with a single object – and in doing so, I simplify the composition. This gives the viewer as much information about the site as possible – so they feel as though they could walk right into the image. The rocks in the background seem smaller because of the wide-angle lens.

I used a Graduated Neutral Density filter to reduce the brightness of the sky so that the overall dynamic range was less extreme. In post processing, I was careful about setting my color balance correctly. The sky needed a slightly different setting than the foreground since they are lit differently. It's critically important to realize that over or under exposure can actually be distracting – so getting the exposure right helps eliminate distractions too.

### *Simplifying a Cluttered Composition . . . Continued*

Also – be sure to keep your sensor and lenses clean. If you find yourself with dust spots, water droplets, or distracting elements (footprints?), don't be afraid to clone them out. Content-aware is a great option for handling problems like these – and we use a Wacom tablet and stylus to make precise edits effortlessly.

Here are a few tips for simplifying a cluttered composition:

- Eliminate distracting elements from the composition.
- Determine your point of interest, and let it fill a large part of the frame.
- Use a wide-angle lens to enhance the size of an object close to the lens – and to decrease the size of other objects within the frame.
- Use a larger foreground object to hide smaller objects behind it.
- Try using a narrow depth of field to blur background objects and keep your viewer's attention on the most important objects in the frame.
- Get your exposure right!
- Keep your lens and sensor clean – dust, dirt, grease, water droplets, and condensation can add distractions.

The logo for CaptureLandscapes features the word "Capture" in a blue sans-serif font, followed by a stylized mountain range icon in black, and then the word "Landscapes" in a larger, blue sans-serif font.

*RM*



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Alamance Photography Club  
is an affiliate of Alamance Arts