

**ALAMANCE  
PHOTOGRAPHY  
CLUB**

2012-2026

©

**February 2026  
Newsletter**

[www.alamancephoto.com](http://www.alamancephoto.com)

[www.facebook.com/alamancephotoclub](http://www.facebook.com/alamancephotoclub)



Photo by Gary Gorby

## **Contents**

President's Comments – page 2  
APC Board Contact Info – page 3  
Programs for 2026 – page 4  
Webmaster Notes – page 4  
February PhotoShow – page 5  
April PhotoShow Ideas – page 6

Membership Corner – page 7  
Field Trips—page 7  
Trading Post – page 8  
Tutorials begin on – page 9

## President's Comments—February 2026

By Keith O'Leary

Thanks to Sterling Stevens for a very interesting presentation on Architecture Photography and his story as an Architect turned Photographer. Your program was engaging and inspirational.

Don't forget to renew your APC membership if you haven't already and to invite friends and family to visit us if also interested in photography.

As of the time of this writing, it looks like 'Old Man Winter' is making his presence known as we start to see frozen precipitation and single-digit temps in the weather forecast. If you decide to venture

out to capture a winter scene, please be careful and dress warmly. You'll also want to slowly acclimate your camera and lens as you move between extreme temperatures to avoid condensation and possible damage to your gear. Click [HERE](#) for additional winter photography tips.

Stay well, stay warm and happy shooting!

Your President,  
Keith O'Leary

## **APC ACTIVITIES - February 2026**

- **Club Meeting**      **February 16, 2026**

## APC Board with Contact Info



President

Keith O'Leary

[alamancephoto@gmail.com](mailto:alamancephoto@gmail.com)

VP/Programs

John Reich

[johnreich017@gmail.com](mailto:johnreich017@gmail.com)

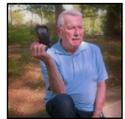
Secretary

Stephan Kiefer

[stephankiefer@mac.com](mailto:stephankiefer@mac.com)

Treasurer

George Siple

[georgesiple4775@gmail.com](mailto:georgesiple4775@gmail.com)

PhotoShows

David Hall

[apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com)

Exhibits

Sean Leahy

[photoexhibitapc@gmail.com](mailto:photoexhibitapc@gmail.com)

Field Trips

Hugh Comfort

[apcfieldtrips@gmail.com](mailto:apcfieldtrips@gmail.com)

Membership

Resi Forrest

[apcmembers2@gmail.com](mailto:apcmembers2@gmail.com)

Web Master

Christie O'Leary

[alamancephoto@gmail.com](mailto:alamancephoto@gmail.com)

Socials

Mio Winkle

[apctabletalkers@gmail.com](mailto:apctabletalkers@gmail.com)

Newsletter

Ray Munns

[raymunns@bellsouth.net](mailto:raymunns@bellsouth.net)

## Programs for 2026

By John Reach

- 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



### WEBMASTER NOTES

## Renew Membership Online!

For your convenience you can renew your membership online via a credit card:

- Go to [www.alamancephoto.com](http://www.alamancephoto.com)
- Click on Join/Renew in the menu bar under the Membership Tab.
- Click on Renew button.
- Choose Membership Level.
- Follow the instructions to complete payment.
- You will receive a receipt in your inbox!

**Christie O'Leary—Webmaster**

# February PhotoShow – “Member’s Choice”

David Hall, PhotoShow Chair

---

This month is “Member’s Choice”. Everyone can submit up to 3 photos.

The photos can be of anything you want. They can be new photos, ones from your catalog of photos or a combination. There are no restrictions or requirements. Any questions about what can be submitted or the theme, please send them to:

[apcphotoshow@gmail.com](mailto:apcphotoshow@gmail.com)

## Submission Guidelines:

Number of Entries: Up to Three (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](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: Sunday February 8, 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.***

## ***Coming in April .....***

### ***Our PhotoShow Theme: Liquid!***

It may only be February, but it's never too early to grab your camera, your curiosity, and a tour through your archives — because our April PhotoShow theme is “Liquid — any subject with liquid or any type of 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 everyday.

To help spark ideas, here's a sampler of liquid themed possibilities to get you thinking:

#### Natural Liquids

- Rain droplets on leaves
- Dew on spider webs
- Puddles with reflections
- Waterfalls or cascades
- 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 (before it escapes the cone)
- 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

The usual submission details will be in the next edition.

## APC Membership Corner

February, 2026

Hi club members, this is a friendly reminder that our membership renewal is underway until the end of February. Thanks to those of you who have already renewed. You can pay by credit card online at [www.alamancephoto.com](http://www.alamancephoto.com), by cash or check made to: Alamance Photography Club to the Club's Treasurer - George Siple at our monthly meeting.

Please continue to invite family members, friends, or community members to join us.

See the monthly Newsletter calendar for meetings and upcoming events. Remember to complete your questionnaire on APC's website.

**Note: As a potential member, you are free to attend up to 2 monthly meetings before deciding to join!**

Happy Valentines Day!!



Resi Forrest – Membership Chair

[apcmembers2@gmail.com](mailto:apcmembers2@gmail.com)

## Field Trips in 2026

Winter: None

Spring: Museum of Life and Science, Durham

Summer: West Point on the Eno/Museum of Photography

Fall: TBD

Detailed information for each field trip will be provided in the first Newsletter of that season. In the meantime, take photos wherever you are.

**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.

\*\*\*\*\*

## 16 Volumes of the **Time-Life Library of Photography** set.

Individual volumes or the whole set are free:



### **Time-Life Library of Photography**



#### Volumes

The Camera  
Light and Film

The Print

Color

Photography as a Tool

Great Photographers

The Great Themes

Photojournalism

Special Problems

The Studio

The Art of Photography

Caring for Photographs

Photographing Nature

Photographing Children

Documentary Photography

Frontiers of Photography

Travel Photography

Contact: David Hall 919-840-8198 or [dlhallofnc@gmail.com](mailto:dlhallofnc@gmail.com)

\*\*\*\*\*

### **Sony HDR-SR12 Handycam & Accessories. \$250.00**

Sony SR12 Handycam & various accessories in very good condition! The SR12 records full HD 1920 x 1080 video to it's internal 120GB hard drive and/or to Memory Stick Pro Duo media. Features a 3.2" widescreen pullout/swivel LCD screen. Full fact sheet available upon request or just google it.

Accessories include:

- > 2 extra Sony NP-FH100 InfoLithium Batteries
- > Sony Dual-Bay AC Adaptor/Charger AC-VQH10
- > AC-L200 compact Power Adaptor for continuous recording/playback
- > Sony ECM-HW1R/HW1T Wireless Microphone set
- > Sony VCL-HG0737C Wide Conversion Lens
- > USB cable to connect to laptop
- > Mini HDMI to HDMI adaptor
- > Maxell Camcorder Bag w/shoulder strap

Contact Keith O'Leary if interested at:

[kfoleary61@gmail.com](mailto:kfoleary61@gmail.com).



# Anticipation in Photography

By Kent DuFault

Remember the lyrics from the famous Carly Simon song: “Anticipation. It’s making me wait.”

**Remember:** Anticipation is a skill common among experienced photographers and generally lacking in newer photographers. Let’s discuss the photographic expertise of anticipation and what it can mean to your photography.

*Photo by Nik Shuliahin*



Sports photographers use the tool of anticipation all the time. They do so because they need to capture the peak moment of action.

They use their knowledge of the game to anticipate where the peak action will occur and then place themselves in a position to creatively capture it.

For the rest of us photographers, anticipation can be a bit more challenging to sort out.

For this quick tip, let’s discuss some techniques to help you hone your anticipation skills.

*Photo by Kent DuFault*



In the above image, I was visiting Venice, Italy. I was standing on one canal bridge while looking at the one next to me. I was attracted to the scene, but it was missing something. So, I practiced anticipation and waited. A few minutes later, a man walked up onto the bridge and sat down. I was ready, because I had anticipated this moment!

### *Anticipation in Photography . . . Continued*

**First Tip:** Find a scene that attracts you visually, and then wait for something to happen. This is a common technique with experienced street photographers.



*Photo by Kent DuFault*

At this moment, I saw the scene and walked toward the order counter with my camera ready. I waited in anticipation for something special to happen—and it finally did, when one of the employees looked up at me and smiled.

**Second Tip:** When a scene catches your eye, get your camera ready. This is where automation will really help you—no manual mode is necessary. I tend to use shutter priority mode with auto ISO. I like to set my shutter speed because I don't want my picture ruined by camera shake. Preset the focus or use all your focal points in autofocus. Hold the camera just below your eyes. You are not actually looking through the viewfinder but over the top of the camera. This technique allows you to anticipate what might happen by opening up your peripheral vision. It works best with a wide-angle lens.



*Photo by Max Poschau*

Be ready when the subject doesn't think you're ready. This will allow you to capture candid moments.

### *Anticipation in Photography . . . Continued*

**Third Tip:** When you are actively setting up a picture, get yourself ready before you announce that you're ready. In this way, you can anticipate a true moment of expression that you may not get once the subject realizes you're shooting.



*Photo by Kent DuFault*

In the photo above, I was walking the streets of Paris. I noticed a couple of birds on top of a light post. They were in silhouette against a brightly colored wall.

I took a picture, and then in anticipation that the situation might improve, I waited and watched.

Within a minute or so, several more birds swooped down onto the light and began looking at me. I think they thought I was going to throw down some food.

My anticipation created a photo with more impact—by having more birds in silhouette.

**Fourth Tip:** When you take a live-action picture, don't be satisfied with your first shot. Anticipate that the scene might improve. It often will—with a little bit of anticipation and patience.

# How to Overcome Depth of Field Limitations in Nature Photography

By Joshua Cripps

As landscape photographers, we are often obsessed with one thing: **sharpness from front to back**. We love those sweeping images where a flower in the foreground is as crisp as the mountain range on the horizon. Achieving this kind of sharpness allows viewers to explore the entire frame without distraction, creating a sense of immersion in the scene.

Most of the time, this isn't hard. You can stop down to an aperture like  $f/11$ , focus carefully, and—voilà—everything looks tack sharp. But every now and then, you'll find yourself in a frustrating situation: no matter how far you stop down or where you set your focus point, your entire scene simply won't fall into focus.

This limitation is tied to the physics of **depth of field (DoF)**. Fortunately, there are several effective techniques that can help you overcome this problem and still walk away with stunning images. In this article, we'll explore **four practical solutions** for overcoming depth of field limitations in landscape photography—plus some creative ideas for when perfection isn't possible.

## Why Depth of Field Limitations Occur

Before diving into solutions, it's helpful to understand why DoF sometimes falls short, even with the best lenses.

- **Aperture limits:** Even if you stop down to  $f/16$  or  $f/22$ , you may still not achieve enough DoF to keep both an ultra-close foreground and distant background sharp.
- **Distance to subject:** The closer you are to your foreground, the shallower your depth of field becomes, and the harder it is to keep distant objects sharp.
- **Focal length:** Longer lenses compress space and reduce DoF, making it more difficult to achieve sharpness throughout the scene.
- **Diffraction trade-offs:** Stopping down too far can reduce sharpness because of diffraction, so blindly choosing the smallest aperture isn't always the answer.

The good news? Depth of field limitations don't have to ruin your shot. Here's how to take control.

## *How to Overcome Depth of Field Limitations in Nature Photography . . . Continued*

### **1. Back Up from the Foreground**

One of the simplest—and most overlooked—solutions is to **back away from your foreground subject**.

When you get too close, your camera needs to cover a massive range of focus, from just a few inches in front of the lens to infinity. This often exceeds what even small apertures like f/22 can handle.

Backing up changes the relationship between your foreground and background. By increasing the distance to your nearest subject, you reduce the depth of field demand on your lens.

*Achieving maximum sharpness by backing away from foreground subjects.*



**Example (above):** Let's say you're photographing wildflowers just a few inches from your lens with mountains in the distance. At that close range, no aperture will render both sharp. But if you take a step back and recompose, you might find that f/11 or f/16 is suddenly enough to achieve front-to-back sharpness.

### **2. Zoom Out for Greater Depth of Field**

Your choice of focal length has a direct effect on depth of field. Wide-angle lenses inherently give you **more depth of field** at the same aperture than telephoto lenses.

This isn't just because wide lenses "hide" blur better—it's physics. A 14mm lens at f/8 will give you far more focus range than a 50mm lens at f/8, even if both are focused on the exact same spot.

### *How to Overcome Depth of Field Limitations in Nature Photography . . . Continued*

**Example (Below):** Take two images of a forest scene at f/2.8—one at 24mm and one at 14mm. The 14mm shot will render the background significantly sharper, even with the same aperture and focus point.



*14mm. Pine needles in background are noticeably sharper.*



*24mm. Pine needles in background are noticeably softer.*

This is why many landscape photographers rely on ultra-wide lenses when they want **sharp images with both strong foregrounds and distant horizons**.

### **3. Master Focus Stacking**

Sometimes, no combination of aperture, distance, or focal length will get everything sharp in a single frame. That's where focus stacking comes in.

Focus stacking is a post-processing technique where you take multiple images of the same composition, each focused at different points, and then blend them together to create a single sharp image.

## How to Overcome Depth of Field Limitations in Nature Photography . . . Continued

### How to Focus Stack for Landscapes

1. **Choose your aperture wisely:** Use your lens's sharpest aperture (often f/8 to f/11).
2. **Take multiple shots:** Start by focusing on the closest part of your scene (foreground), then gradually shift focus deeper into the frame (mid-ground, background).
3. **Process consistently:** Apply identical edits to all images in Lightroom or your RAW processor.
4. **Blend in Photoshop:** Import as layers, then use Edit > Auto-Align Layers and Edit > Auto-Blend Layers to merge them into one flawless photo.

The result is a breathtaking image with **perfect sharpness from front to back**, no matter how challenging the scene was.



*Image #1: Foreground Focus*



*Image #2: Midground Focus*



*Image #3: Midground Focus #2*



*Image #4: Background Focus*

## *How to Overcome Depth of Field Limitations in Nature Photography . . . Continued*

*Perfect Depth of Field in Final Focus Stacked Image.*

**Pro Tip:** A sturdy tripod is essential for focus stacking in landscape photography. It keeps your composition consistent so that alignment and blending are seamless.



### **4. Embrace Shallow Depth of Field Creatively**

Here's a refreshing perspective: what if you stop fighting the limitations of depth of field and instead **embrace them**?

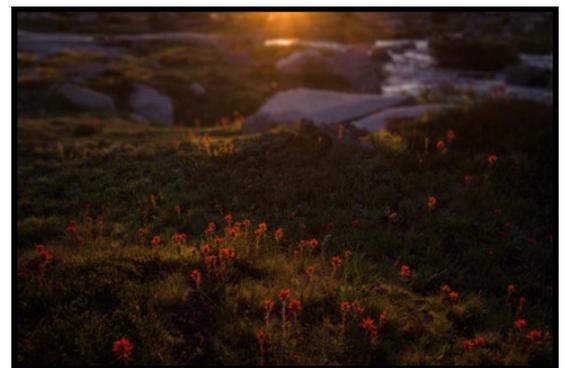
Not every landscape image needs razor-sharp detail from corner to corner. Sometimes, using a **shallow depth of field intentionally** can create a more artistic and powerful photo.

**Example (below):** A field of wildflowers where the blossoms in the foreground are crisp, while the mountains behind them fade into a soft blur. Rather than being a failure of DoF, the blur becomes a storytelling device, isolating your subject and creating mood.



*In this photo, background details are just slightly soft, making it appear that DoF was not enough.*

*But in this photo the background details are obviously and deliberately blurred which helps highlight the flowers in the foreground.*



This approach works especially well in intimate landscapes or nature close-ups where the goal is less about documenting a scene and more about evoking emotion.

## *How to Overcome Depth of Field Limitations in Nature Photography . . . Continued*

### **Beyond the Basics: Other Tips for Maximizing Depth of Field**

The four core methods above will solve most DoF problems, but let's expand with a few extra tools and techniques:

- **Use hyperfocal distance focusing:** Learn to calculate or use apps to set focus where depth of field extends from half the focus distance to infinity.
- **Be mindful of diffraction:** Don't assume f/22 or f/32 is always sharper—often f/11 is the sweet spot.
- **Experiment with tilt-shift lenses:** These specialty lenses let you change the plane of focus, extending sharpness without extreme apertures.
- **Plan your compositions (when possible):** Sometimes moving a foreground element slightly further away is all it takes to make depth of field achievable.

### **Final Thoughts**

Depth of field limitations are one of the most common challenges in landscape photography. We've all been there: standing in front of a perfect scene only to discover that no combination of aperture and focus point can render everything sharp.

But instead of feeling frustrated, remember you have options:

1. **Back up** to reduce the distance between foreground and background.
2. **Zoom out** to take advantage of wide-angle depth of field.
3. **Focus stack** to achieve flawless sharpness in post-processing.
4. **Embrace shallow DoF creatively**, turning limitations into artistic choices.

By combining these strategies with additional techniques like hyperfocal distance, tilt-shift lenses, and mindful composition, you'll be well equipped to overcome DoF limitations in your landscape photography.

At the end of the day, depth of field isn't just a technical hurdle—it's also a creative tool. Mastering it will not only improve your technical skills but also open new doors for storytelling and artistry in your images.



# How to Photograph Snow

By The PictureCorrect Team

Are you ready to capture stunning winter wonderland scenes with your camera? Whether you're a seasoned pro or a beginner photographer, snow photography can be a fun and rewarding way to express your creativity. With a little bit of planning and the right camera settings, you can capture breathtaking images of snow-covered landscapes, frosty trees, and sparkling snowflakes. In this tutorial, we'll show you how to master the art of snow photography, from choosing the right equipment to getting the perfect shot.



*Photo captured by Lucas Allman*

***Here are some tips for photographing snow:***

**Focus on contrast:** Snow can be bright and featureless, so try to find subjects that provide contrast and interest. Look for dark trees, colorful hats or scarves, or other elements that will stand out against the snow.

**Try exposure compensation:** exposure compensation is a way to adjust the exposure of a photograph by telling the camera to make the image lighter or darker. When you photograph a scene that is predominantly white, like snow, the camera's meter may be tricked into thinking the scene is brighter than it actually is. This can cause the camera to underexpose the image, resulting in a photograph that is too dark. **Try using an exposure compensation of +1 or +2 to start.**

### *How to Photograph Snow . . . Continued*

**Use aperture priority:** Aperture priority is a shooting mode that allows you to control the aperture (f-stop) while the camera chooses the appropriate shutter speed. This can be useful when photographing snow because you can choose a small aperture (higher f/stop number) to not allow as much light into the sensor and adjust the depth of field to keep both the foreground and background in focus.

**Try setting your white balance manually:** Snow appears blue in photographs because it reflects blue light. This can cause the photograph to look cool and unbalanced if the white balance is not set correctly. To correct for this, you can set your white balance to “cloudy” or use a custom white balance. This will warm up the photograph and give it a more natural appearance.



*Photo captured by Tobias Bjorkli*

**Protect your gear:** Snow and cold temperatures can be tough on camera equipment. Make sure to keep your gear protected from the elements by using a weather-sealed camera and lens, and consider using a rain cover or umbrella to keep your gear dry.

**Handle condensation:** If you go from a cold outdoor environment to a warm indoor environment, your camera and lens may become covered in condensation. To prevent this, put your camera in a sealed bag before bringing it inside, and let it gradually warm up to room temperature before taking it out of the bag.

### *How to Photograph Snow . . . Continued*

**Experiment with different compositions:** Photography is all about experimentation and trying different things. When you photograph snow, try shooting from different angles and perspectives, and play with the placement of elements in the frame. This will help you find a composition that works best for the scene you are photographing and create more visually interesting photographs.

We hope these tips have helped you capture beautiful photographs of snow! Remember to have fun and experiment with different camera settings and compositions to find what works best for you. Whether you're capturing sweeping landscapes or close-up shots of frosty trees, snow photography is a great way to celebrate the beauty of winter. So bundle up, grab your camera, and head out into the snowy wonderland – you never know what amazing shots you might capture!

PICTURECORRECT.com

*RM*



ALAMANCE ARTS

WHERE ART LIVES

Alamance Photography Club  
is an affiliate of Alamance Arts