



Photo by George Bohannon

## **APC ACTIVITIES**

Our club will be taking a different approach in 2024. While our Programs, PhotoShows and Field Trips will continue, all will be geared towards an overall theme of learning and practicing basic photography.

We will also be adding some workshops to the mix. We feel our planned activities will appeal to both novice and advanced photographers alike and provide an opportunity for us to learn more from each other.

See more about what we have planned for 2024 on pages 3 & 4. We hope this will be a fun and educational experience for all. – Your editor

## President's Comments—May 2024

By Keith O'Leary

Hi. Thanks to George Bohannon for a wonderful presentation on how a camera works and the interesting history of photography. His display of various cameras and equipment, some of which he restored himself, was amazing. See page 5.

I am looking forward to our first group field trip of the year at the Burlington Arboretum on May 4th. Hopefully the

weather will cooperate. Please watch the videos on exposure (see Field Trip page) and come prepared to practice what you've learned. Stay well and happy shooting!

Keith O'Leary

## APC BOARD

President	Keith O'Leary	Interim Exhibit Chair	Christie O'Leary
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Secretary	George Siple	Membership	Ken Sellers
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Interim PhotoShow Chair	Keith O'Leary	Editor	Ray Munns

## 2024 Alamance Photography Club Activities

- Jan. 15<sup>th</sup>** Program: Sean Leahy – Birds from Colombia
- Feb. 19<sup>th</sup>** PhotoShow: The Rule of Thirds (and ‘Back to Basics’ Ice Cream Social)
- Mar. 18<sup>th</sup>** PhotoShow: Photograph **three (3)** of the following:  
Close-up of a person  
2 to 3 people interacting  
Action shot  
Animal shot  
Nature shot
- Apr. 15<sup>th</sup>** Program: George Bohannon – Camera Basics with a Twist of History
- May 4<sup>th</sup>** Field Trip/Workshop:  
Place: Burlington Arboretum  
Objective: Understanding Light & Exposure  
Exercise: Experiment with different light sources and exposure settings.
- May 20<sup>th</sup>** PhotoShow: One subject using 2 different light sources
- June 1<sup>st</sup>** Field Trip/Workshop:  
Place: Burlington Arboretum  
Objective: Understanding Depth of Field, Composition, Angle of View  
Exercise: Experiment taking same compositions with shallow (wide aperture) and deep (narrow aperture) depths of field and from different angles.
- June 17<sup>th</sup>** PhotoShow: One Subject with 2 Different depths of field
- June 29<sup>th</sup>** Field Trip/Workshop:  
Place: Burlington City Park  
Objective: Understanding Stop Action vs Motion Blur  
Exercise: Experiment taking stop action & capturing motion blur from same or similar subjects.
- July 15<sup>th</sup>** PhotoShow: Stop Action & Motion Blur of Same (or Similar) Subject
- Aug. 19<sup>th</sup>** PhotoShow: One subject from 2 different angles/perspectives
- Sep. 16<sup>th</sup>** Program: Photo Editing Demonstration/Workshop (Dan Walker)
- Oct. 21<sup>st</sup>** Program: Dr. Jim Herrington – Drone Photography
- Nov. 18<sup>th</sup>** PhotoShow: 5-to-8 Picture Photo Story by Youth/Student Participants
- Dec. 16<sup>th</sup>** Christmas Party, Slideshow, Buy/Sell/Swap

## 2024 Programs

JAN: Sean Leahy – Birds from Colombia

APR: George Bohannon – Camera Basics with a Twist of History

SEP: Photo Editing Workshop/Presentation (Dan Walker)

OCT: Jim Harrington – Drone Photography

## 2024 PhotoShows

FEB: The Rule of Thirds (and 'Back to Basics' Ice Cream Social!)

MAR: Photograph **three (3)** of the following:

Close-up of a person

2 to 3 people interacting

Action shot

Animal shot

Nature shot

MAY: One subject with 2 Different light sources

JUN: One Subject with 2 Different depths of field

JUL: Stop Action & Blur Motion of Same (or Similar) Subject

AUG: One subject from 2 different angles/perspectives

NOV: 5-to-8 Picture Photo Story by Youth Participants

## **(Tentative) Field Trip/Work Shops**

5/4: Place: Burlington Arboretum  
Objective: Understanding Light & Exposure  
Exercise: Experiment with different light sources and exposure settings.

6/1: Place: Burlington Arboretum  
Objective: Understanding Depth of Field, Composition, Angle of View  
Exercise: Experiment taking same compositions with shallow (wide aperture) and deep (narrow aperture) depths of field and from different angles.

6/29: Place: Burlington City Park  
Objective: Understanding Stop Action vs Blur Motion  
Exercise: Experiment taking stop action and capturing blur motion from same or similar subjects.

## April, 2024 Program

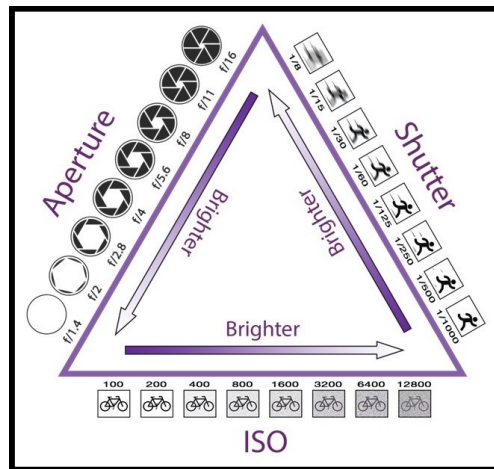
### *“How a camera works and the interesting history of photography”*

APC member George Bohannon had a great presentation last month. Below are some photos by Keith O’Leary at the program. Thanks!!



## May 4<sup>th</sup> Field Trip

### “Understanding Light & Exposure”



*Check out the following videos to learn more about setting proper exposure; then come ready to practice!*

[The Exposure Triangle](#)

[Camera Metering](#)

[Get Perfect Exposure](#)

**Where:** Burlington Arboretum at Willowbrook Park

**When:** Let's meet at the shelter across the bridge from the Church St. parking lot at 10:00 on Sat., May 4, 2024.



*\* Join us afterwards at The Park Restaurant (1610 S Church St) around 11:45 for lunch & fellowship.*

# May 20<sup>th</sup> PhotoShow

## “One Subject, Two (2) Different Light Sources”

**Keith O’Leary, Interim PhotoShow Chair**

This month’s photo show theme is a little different. Everyone will submit 2 photos. The 2 photos will be of the same subject where each is taken using a different light source and/or enhanced with a different light source or taken at different times of the day.

Related video: [Natural vs Artificial Light](#)

### Submission Guidelines:

Number of Entries: Two (2) entries per member

Format: .jpg

File Naming: Please rename your photos using the following format adding a brief description of the light source at the end:

Firstname.lastname\_01-desc, \_02-desc

Examples: john.doe\_01-outside.jpg          john.doe\_02-inside.flash.jpg

jane.doe\_01-outside.6AM.jpg          jane.doe\_02-outside.8.30PM.jpg

sue.smith\_01-outside.jpg          sue.smith\_02-inside.LED.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 May PhotoShow – John Doe

Entry Deadline: **Wednesday, May 15, 2024**

### 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.*



## WEBMASTER NOTES

Webmaster notes - Check out the additions to the website gallery:

<https://www.alamancephoto.com/galleries>

Christie O'Leary—Webmaster

## Grand Opening Invitation

You are invited to the Grand Opening of the Cone Health Heart & Vascular Center at Alamance Regional Medical Center (1240 Huffman Mill Rd, Burlington, NC 27215), Wednesday, May 1, 2024, from 5:30 pm to 7:00 pm. There will be remarks, tours, and refreshments provided.

Please RSVP [HERE](#). Or check your inbox for the email from Alamance Photo.

BTW: Gary Gorby, a club member, had his photo(s) chosen!  
Congratulations, Gary!



## Exhibit Notes

### Alamance Photography Club's Fall Exhibit @ Alamance Arts: 'The Beauty of Nature'

- Title of Exhibit: 'The Beauty of Nature' *(so please choose your photographs accordingly)*
- Exhibit up to five photographs per photographer.
- Will be held in the Sister Galleries (Patrick & Rhyme) of Alamance Arts in Graham
- September 3, 2024 – October 18, 2024
- Christie O'Leary, as interim exhibit chair, will be turning in all contracts, inventory lists, and high quality digital images from each participating photographer to Alamance Arts; **therefore the deadlines will differ from the deadlines written on the contract.** Below is a tentative timeline for these items to be given to her by each participant.

#### Tentative Timeline

Task	Target Date
Signed Contract turned in to Christie	05/04/2024
1.) Inventory List	06/14/2024
2.) High quality digital images with titles of all photos to be displayed	
3.) Photographer's invitation list for opening reception with full addresses including zip code (excel or word file is preferred) – if desired	
Delivery day of photography to Alamance Arts	08/26/2024
Exhibit	09/03/2024 – 10/18/2024
Reception (6pm-8pm) Open to public	09/12/2024
Retrieve unsold photographs from Alamance Arts	10/19/2024

- Please send all the required information by the target date listed. Failure to do so will result in you being disqualified from the exhibit.
- Please send the required information to [apcphotoexhibit@gmail.com](mailto:apcphotoexhibit@gmail.com)

If you have any questions, contact Christie O'Leary at 336-693-8269 or at: [apcphotoexhibit@gmail.com](mailto:apcphotoexhibit@gmail.com)

Looking forward to our Fall exhibit,

Christie O'Leary

Interim Exhibit Chair



## Table Talkers



**Tuesday, May 7, 12:00 noon**

**Location: Starbucks**

**2555 Maple Ave, in Burlington**

**(just south of the interstate)**

**Mio Winkle**

# 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.

### All Free

I have three books for the Trading Post.

- Layers by Matt Kloskowski—A Complete Guide to Photoshop's Most Powerful Feature
- creative photoshop landscape techniques by Les Meehan
- Neat Lightroom Tricks by Dave Kelly



Contact David Hall  
@ [dlhallofnc@gmail.com](mailto:dlhallofnc@gmail.com)

# BACK TO BASICS

## Learn How to Clean your Camera Lens Properly

By Attila Kun

What's the best way to clean your lens? With the utmost care! You must not use the edge of your shirt to clean the lens, because you can leave small traces of grit and dirt on the lens and cause scratches. The clarity and sharpness you get in your digital photos depends on the surface of the glass, so it needs to be impeccably clean.

### 1) Use the Lens Cap!

The first step in cleaning your camera lens is to keep it from getting dirty in the first place. To keep your lens clean, be sure to put the cap on both front and rear ends of the lens when you are not using it. Eventually though, no matter how much care you take with your lens, you will be required to clean it.

### 2) Use a Soft Brush



The simplest way to clean your lens is to use compressed air or a soft brush, to get rid of loose dust particles. To clean any kind of smudges or finger prints, you need to fog the lens surface (by exhaling deeply on the lens) and then wipe it down with a clean soft cloth. To remove grease or sticky particles from your lens you should use lens cleaning solution with lens cleaning tissue to swipe away the smear.

*Back to Basics—Learn How to Clean your Camera Lens Properly . . . Continued*

3) Cleaning with Solvents

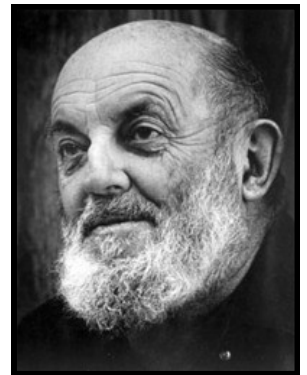


We recommend using photographic lens cleaning cloths and a drop of lens cleaning solution. Wipe in a circular motion to avoid streaking. The cleaning cloth and fluid are also perfect for cleaning any filters that you use on the lens. You can also use a can of compressed air to blow off minor dust, dirt, sand and other visible particles.

*Exposure Guide*

**“You don’t make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.”**

**— Ansel Adams**



# BACK TO BASICS

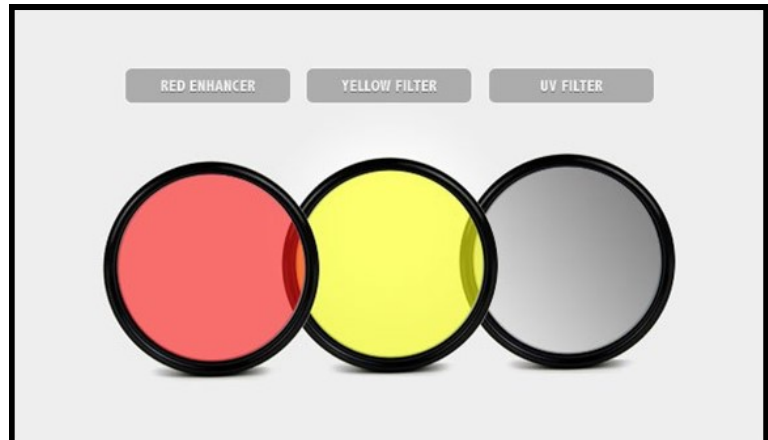
## Lens Filters

Attila Kun

Lens filters are transparent or translucent glass or gelatin elements that attach to the front of a lens. They protect the camera lens, alter the characteristics of light passing through the lens or add special effects and colors to an image. They come in two types -- screw-in filters and slot-in filters.

### Screw-in Filters

Screw-in filters fit directly onto your lens, in the threads at the edge of the lens barrel. Each screw-in filter is a specific width, so the more lenses (of different widths) you have, the more filters you'll need. Screw-in filters are ideal, and make polarizers and UV filters easy to swap in and out.



### Slot-in Filters



For slot-in filters, a filter holder is placed on the lens' adapter ring and filters are dropped into the holder. The holder usually has interchangeable rings so the holder can fit on a wide array of lenses. The holder typically has three or four grooves, so you can put more than one filter in the holder. The advantage of the slot-in

filter, is that you can add or subtract filters relatively quickly and larger filters can work on shorter, smaller lenses.

## *Back to Basics—Lens Filters . . . Continued*

### **Filter Factor**

Filters change the dynamics of the light entering the lens and usually require you to alter your exposure to compensate for this fact. This is called the Filter Factor and each filter has a specific filter factor, so read up on these to learn how to use them.

### **1) UV Filter**

Ultra Violet filters are transparent filters that block ultra-violet light, in order to reduce the haziness that is noticeably apparent in some daylight photography. UV filters don't affect the majority of visible light, so they are a perfect form of lens protection and they will not alter your exposure. There are some "strong" UV filters



that are more effective at cutting atmospheric haze and reducing the notorious purple fringing that sometimes shows up in digital photography. Purple fringing is a purple ghost that you see at the edges of a subject when it is slightly out of focus.

### **2) Polarizing Filter**



A Polarizing filter can be used to darken overly light skies as it increases the contrast between clouds and the sky. Like the UV filter, the Polarizer reduces atmospheric haze, but also reduces reflected sunlight. The most typical function of a Polarizer is to remove reflections from water and glass. When angled (or spun)

properly, the Polarizer eliminates the reflection when shooting through a glass window or into water; a handy trick to be sure! There are two types of polarizers: linear and circular. Both types of polarizers produce a similar effect, except the circular polarizer eliminates unwanted reflected light with the help of a quarter-wave plate. The resulting image is free of reflected light, and transparent objects like glass are free of reflections.

## Back to Basics—Lens Filters . . . Continued

### 3) Color Balancing Filter

As you know, visible light is made up of a multiple color spectrum. But in photography, you have to make a choice to capture images with the camera's white balance set to record whitish blue light of daylight or set to record the reddish-orange tungsten (incandescent) light... with a few variations (i.e. sodium-vapor or fluorescent). This is what the white balance is used to control, and you use a color balancing filter to affect a change in your light sources. However, you can use a Color Balancing filter to compensate for the various differences in the photographed color of light (e.g. daylight is cooler and appears blue, whereas tungsten is warmer and appears reddish orange). The 85B (warm-up/orange filter) and the 80A (cool-down/blue filter) are the two standard filters for compensating for color balancing. The 85B enables you to shoot in the daylight when the white balance/color temperature is set for tungsten. Without the 85B filter, your image will have a blue color cast to it. The 80A enables you to shoot under tungsten light when the color temperature/white balance is set for daylight. Without the 80A, your image will be abnormally warm/reddish orange. These filters have fallen out of use recently because this type of color temperature correction can easily be achieved with image processing software. Some photographers use them for various artistic affects.



### 4) Neutral Density Filter

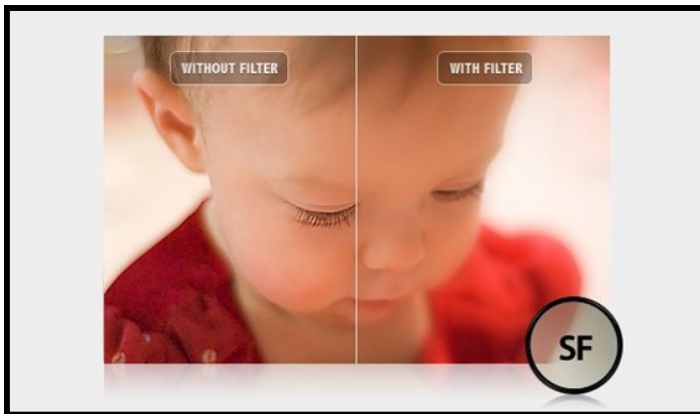


Attaching a neutral density (ND) filter to your lens uniformly reduces the amount of light entering the lens. The ND filter is helpful when the contrast between the highlights and shadows is too great to get a quality exposure. The ND Filter also can enable greater motion blurring and image detail by allowing a large aperture and/or a slow shutter speed

to be used. A variant on the ND filter is the graduated ND, in which there is a gradient that effects the reduction of light in a graduated, neutral level from 100% to 0% across the length of the filter. The Graduated ND is recommended for shooting landscapes and seascapes, because you can reduce the brightness of the sky (for better contrast) but still maintain an affecting exposure of the land or water.

## *Back to Basics—Lens Filters . . . Continued*

### 5) Soft Focus Filter



Soft focus filters, do exactly that, they reduce the sharpness of an image, but only to an extent that is barely noticeable. They are useful in shooting close up shots of people's faces. With the help of a little diffusion; imperfect skin conditions are replaced by silky smooth skin. Remember you can use soft focus filters while photo-

graphing landscapes or monuments as well.

### 6) Filters for B&W Photography

There are specific filters for B&W photography that lighten similar colors and darken opposite colors, thereby enhancing the monochromatic look. There are Red, Orange, Yellow, Green and Blue filters for use in B&W photography.

Red filters are a favorite among landscape photographers and are often used to add drama. In nature photography, a red filter will increase the contrast between red

flowers and green foliage. A red filter will deepen a blue sky and make white clouds pop out. It can also decrease the effects of haze and fog. In some cases, depending on its strength, a red filter could even turn the sky black.

Orange filters increase contrast between tones in textures such as tile or bricks, making it a good choice for general use and urban or abstract photography. It also helps to decrease haze and fog, but its effects on the sky and clouds are subtler than the red filter.

Yellow filters are even subtler than orange filters, making it a 'classic' choice for beginners just starting to explore using filters with black and white photography. It helps to darken the clouds slightly, and it also separates light green foliage from the darker shades of green.





### *Back to Basics—Lens Filters . . . Continued*

Green filters lighten dark green foliage and boost light green foliage. They have a more specific use and are not as commonly used as the other filters, but green filters are extremely useful for the nature photographer. Green filters may lighten the sky, so landscape photographers should take note of this when using it.

Blue filters are not as commonly used in black and white photography because they lighten the sky and darken highlights or colors that are seen as light. Blue filters can draw attention to haze and fog, which can enhance the mood of the photo if needed. It's a good idea to experiment with this filter using the B&W setting, as opposed to shooting in color and converting the image to B&W in an image processor.

Since a filter absorbs light, it necessitates an increase in exposure. Filter-makers will usually suggest an amount of exposure compensation in the form of a "filter factor". A filter factor of 2X means that you should multiply the exposure by 2. A filter factor of 4X means that you should multiply your exposure by 4, and so on. If the filter factor is 2X and 4X, add 1 f/stop and 2 f/stops to your exposure respectively. Another alternative is to divide your ISO by the filter factor. If the filter factor is 2X and your ISO is 200, your new ISO is 100.

### **Conclusion**

Photographic filters are used to achieve image enhancement effects that can change the tone and mood of your photographs. Filters inject slight, but noticeable alterations to your image. You can achieve many of the same effects by extensive tweaking in Photoshop (or another image manipulation software package), but when you use a filter, you can immediately see the difference to your image in the viewfinder. The effects of filters are more pronounced when working in B&W, as the monochromatic tonal scale reacts much differently, and also with greater dramatic affect. As with every new photographic accessory, practice and experimentation are the keys to expanding the application of your creative palette.

*Exposure Guide*

# 5 Compositional Guidelines to Know in Landscape Photography

By Christian Hoiberg



*Simple but essential compositional guidelines you need to know*

The composition is key in photography. It doesn't matter how good the light is or how much you tweak the image in post-processing; without a strong composition, the image will never be anything other than a 'nice snap'.

It's also a difficult topic to teach. There are endless guidelines and so-called rules but you can't apply them all at once. In fact, sometimes you shouldn't apply any at all. That's why I tend to refer to them as compositional guidelines rather than rules.

As I said, there are many guidelines and many of them build on each other. I want to introduce you to the top 5 compositional guidelines that I use the most frequently in my photography and that I believe will have a positive impact on yours. You might have heard about a few of these before but hopefully, some of them are new as well.

## 5 Compositional Guidelines to Know in Landscape Photography . . . Continued

### **#1 Dark to Bright**

This is a well-known technique in the art world but for some reason, it's one that's often neglected in landscape photography.

Applying the Dark-to-Bright compositional technique will improve the visual impact and help guide the viewer through the image.



*Notice that the top and bottom is darker than the mountain*

So what exactly does this mean? Well, our eyes tend to be drawn towards brighter parts of a frame, so it's important that the brighter areas are nearby the main subject of the image. By darkening areas further away, such as the borders of the image, you almost force the viewer towards the bright area.

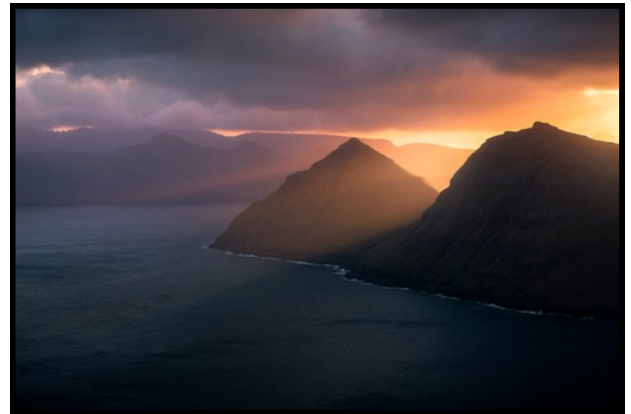
This is not always something that's possible to apply in the field; sometimes it needs to be done through careful dodge and burn or other post-processing techniques.

## 5 Compositional Guidelines to Know in Landscape Photography . . . Continued

### #2 Cold to Warm

The second compositional guideline that you should learn to use is similar to the previous but instead of talking about the luminosity of an image, we look at the colors. Studies have shown that the human eye, as with brightness, is attracted to warm tones. This is something we can take advantage of in photography.

*The top and bottom is colder and less saturated than the center of the frame*



By using cold and desaturated tones in less important areas of the image and warm bright tones in the rest, we can help guide the viewer towards the main subject.

Combining this technique with the previous is an efficient way to quickly improve the visual impact an image has.

### #3 Leading Lines

I'm sure that this is something many of you already are familiar with but it's one worth repeating: take advantage of leading lines.

Look for foreground elements that lead up towards the main subject. This can be a path, a river, a lodge, a field of flowers or even clouds. There's a good chance that these leading lines will make a big difference in an otherwise average image.

*The patterns in the sand serve as leading lines to the mountain – so does the snow and light vignette*



## 5 Compositional Guidelines to Know in Landscape Photography . . . Continued

### #4 Clean Corners

The fourth tip is perhaps slightly more difficult to implement. For an image to look great, you always need to ask yourself 'does everything in the frame help the image?'. If there are parts that are distracting, they should be removed. This can be done either by moving the tripod, zooming in, cropping or removing it in post-processing.



*The rock is a distracting element and should be removed from the frame*

A good example is the image above. Notice that the rock on the right side is cut in half; this is something that grabs more attention than necessary. By zooming in, cropping a little or making a slight adjustment to our perspective, we can easily fix this.

### #5 Big to Small

The final compositional guideline we'll look at is the use of big-to-small or close-to-distant objects. This, combined with leading lines, will 'suck' the viewer straight into the image and lead them towards the main subject.



*An example of using Big to Small elements*

Take the image above as an example. By using a low perspective, I was able to put the emphasis on the cracks in the ice and use these as leading lines to the rock in the center, which appears much smaller due to using a wide-angle lens. The big lines in the foreground serve as a natural place for the eyes to land when first viewing the image and the rock creates additional depth.