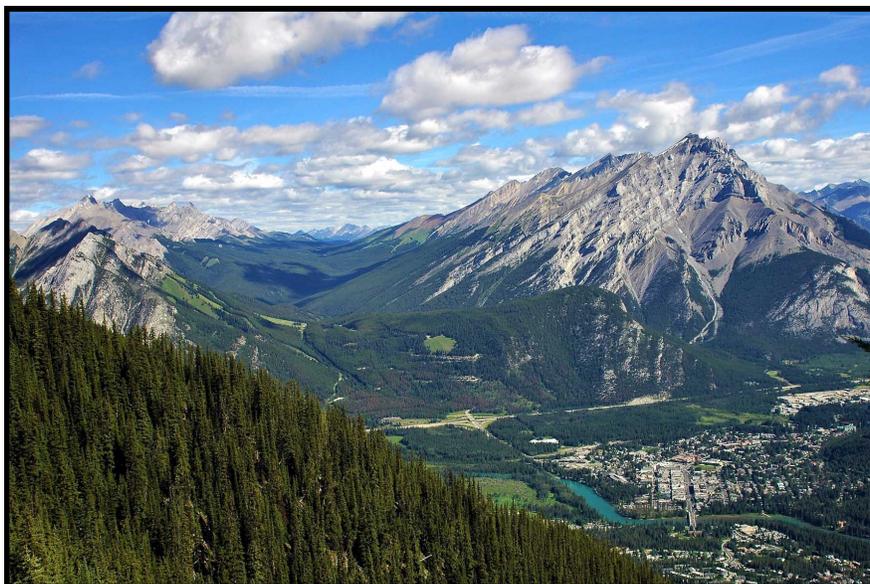


September PhotoShow Winners "Hills & Valleys"



**More Top
Pics
Page 3**

1st Place – John Reich

APC ACTIVITIES

Next Meeting

**Oct. 18, 2021 6:30pm
Burlington Library**

Board Meeting

**Oct. 11, 2021 6:30pm
Burlington Library**

PhotoShows

Nov. 15, 2021 Time-lapse (using tripod)

Field Trips

Oct.-Dec. 2021 Country Roads

Programs

**Oct. 18, 2021 Darrell Coble
"Nature, Community Activism
and Digital Collage Art"**

Exhibits

TBD

President's Comments—October 2021

By Scott Duvall

The "Double Vision" exhibit presented by the Burlington Artists League and the Alamance Photography Club in September in the Holly Hill Mall was a big success. The reception hosted by Sandra Whitesell and Angela Bostek was well attended. Hopefully, there will be many more collaborations between the 2 organizations.

A slate of candidates for officers of the Photo Club for 2022 will be announced at our next club meeting on October 18, 2021.

One of my objectives as President has been to attract younger people to our club. Nancy Jacobus has presented some ideas on this topic. I am going to make this a major topic to be discussed at the Club's next Board meeting on October 11th.

Scott Duvall

APC President duvallse@earthlink.net

336-438-1791

APC BOARD

President	Scott Duvall	Publicity Chair	Carole Barnard
Vice President	Sam Lynch	Exhibit Chair	Sandra Whitesell
Secretary	George Siple	Co-Chair	Angela Bostek
Treasurer	Nancy Jacobus	Membership Committee	
PhotoShow Committee		Chair	Len Barnard
Chair	Keith O'Leary	Co-Chair	Carole Barnard
Members	Herbert House	Twin Lakes Rep.	Len Barnard
	Gene Lentz	Web Master	Christie O'Leary
Outings/Field Trips	Hugh Comfort	Past President	Mike King
		Editor	Ray Munns

September 20th PhotoShow



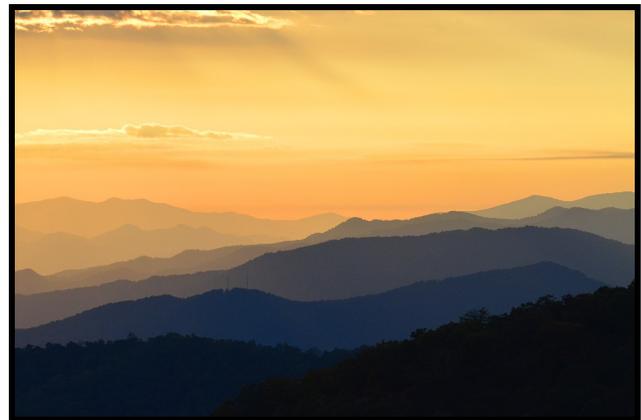
2nd Place – George Siple



3rd Place – Hugh Comfort



HM 1 – Nancy Jacobus



HM 2 – Bob Finley



HM 3 – George Siple

Dan Whittaker, thank you for your time and effort in judging our September PhotoShow! Your valued comments and suggestions were very helpful in developing our photography skills. Also, thanks to Keith O'Leary and his team for assembling the photo entries and making the PhotoShow possible.



WEBMASTER NOTES

Visit www.alamancephoto.com for the latest happenings in the club. By the way, if you are in the process of recruiting someone to the club, why not point them to our website for more information?

All Facebook Members:

We welcome you to post your photographs on the Alamance Photography Club Facebook page. Why not share some of the awesome Fall photos?

Thanks,

Christie O'Leary—Webmaster

Membership Corner

Len Barnard 336-270-3194

How about that Double Vision Exhibit and Reception? We do not have an exact count of attendees but it was estimated at 75. The visitors were treated to some outstanding hors d'oeuvres, along with beautiful art works, both paintings and photography.

Then on Monday night at the May Memorial Library the APC Members enjoyed our PhotoShow, judged and critiqued by Dan Whittaker. Congratulations goes to John Reich for winning 1st place.

APC MEMBER BIOGRAPHY

Bob Finley

In 1950 I discovered my mother's old Kodak Brownie Hawkeye flash camera in a closet and talked her into buying some 620 film for it. As a teen, I bought newer (cheap) cameras with my lawn mowing money. In 1962 I bought my first "real" camera, a Japanese 35mm, while serving with the military in Okinawa. I shot slides until 2006, at which time 6 MP images yielded equivalent resolution to slide film. I bought a digital 6 MP Nikon 6006, which was intended to be used by advanced amateurs. Looking back, I know now that I was anything but "advanced". I gradually learned and traded up to, first a Nikon D7000 then a Nikon D7200, still in the amateur range. I now carry both cameras. I mount a 18-400mm Tamron lens on the D7000 and a Sigma 150-600mm Sport lens on the D7200. With a range of 18mm to 600mm, I find that the only other lens I need to pack is a Sigma 105mm macro. Over the years I've learned a lot about photography, especially since I became a member of the Alamance Photography Club and the Carolinas Nature Photographers Association in Raleigh. When people ask me whether I'm a "pro", I tell them that I'm an "enthusiastic amateur". I also tell them that my two favorite buttons are "undo" and "delete". I've recently bought a camper and plan to start traveling the country with my cameras, looking for beauty anywhere I find it. And... it's everywhere.



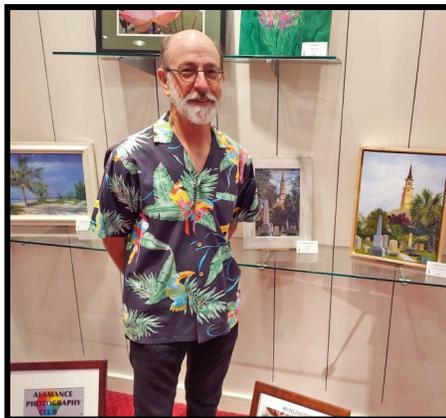
Len Barnard

Twin Lakes Rep.

We are beyond happy and pleased with the "Double Vision" exhibit and reception. We had an excellent turnout for the reception with approximately 75 people attending...good fellowship, good food, a great exhibit...what more could you ask for? The BAL artists did an excellent job of their rendition of the club's photographs. We received many compliments on both the art and photography. A big thanks to Burlington Artists League for asking us to participate with them in this exhibit. Looking forward to more exhibits in the future.

Photos may be picked up from BAL after Sept. 30th. The Gallery is open Tuesday through Saturday, 12-6pm.

Sandra Whitesell Exhibitor Chair
Angela Bostek Co-Chair



More Double Vision Reception Photos



October 18th Program

“Nature, Community Activism and Digital Collage Art”

By Darrell Coble



Lens-Based Photographic Artist

Bio

Photography has always been a creative escape for me. When I was very young and through my teens I had pop magazine addictions that would fuel my imagination to examine the techniques of image making. As I grew older I learned more about the intentional uses of image that influence a viewers perception or feeling. Images could make a viewer feel an array of emotions through use of film, lens and subject. After my public education I decided to pursue this area of study more and went on to receive my degree in photojournalism. I chose photojournalism because of the interesting mix of real meeting edit.

For many years I participated in photography as a service and still do on occasion but my desire currently is to create art that serves as illustration through independent study. This type of discipline in image making is rooted somewhere between reality and creative communication for the sake of visual storytelling. These independent studies are a learning technique for my personal growth.

Some of my early influences are Edward Steichen and Dorothea Lange. Both were photographers from very different disciplines as one went in the direction of the Hollywood image making machinery and the other became famous for photographing for the Farm Security Administration that documented America during the Dust Bowl era. Each created images that profoundly influenced me and cemented photography as a powerful and influential tool.

The presentation I will be making for October the 18th is a combination of three areas: nature, photojournalism and digital collage. Each are passions of mine that encompass all the notions that have influenced me and my interest in photography. I look forward to sharing some time with the group.

Darrell Coble

2021-Q4 Personal Field Trip: **Country Roads**

Hugh Comfort, Outings/Field Trips Coordinator

Keith O'Leary, PhotoShow Chairman

Due to the Covid-19 pandemic, field trips will still be conducted on a personal level vs as a group event. Please practice social distancing and do not trespass in the effort to get that perfect shot. Be well and be safe.

For the fourth quarter of 2021 (October 1 - December 31), our locations will be **Country Roads**. These may be local or where ever you happen to be (as long as out of cities and towns). While the locations are fairly general, the time frame is not: all photos must be taken during the fourth quarter of 2021. A link to all submitted photos will be shared with the club on the first day of the month following quarter-end. Up to 5 field trip pictures may be submitted per member to share with the club. Based on participation, we may only share your top 3 or 4, so please number them in the order of your preference. See below for details. Enjoy fall in the country and good shooting!

Field Trip Photo Submission Details

Number of Entries:

One (1) to five (5) entries per member. Please indicate your preferred photo with the number 01, etc.

Size:

Due to the number of photos for this event, we ask, if you are able, to resize your photos to 1-2 MB if possible, but nevertheless not to exceed 20 MB.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

FirstName.LastName_nn, where nn is the number (01-05) indicating preference where lower numbers are more preferred than higher numbers.

Example: john.doe_01.jpg john.doe_02.jpg

Email:

Email Address: Send all images to apcphotoshow@gmail.com

Email Subject Line: Include the Field Trip "topic" and your name.

Example: Photos for Country Roads Field Trip – John Doe

Entry Deadline:

Friday, December 31, 2021.

A link to view all submissions will be emailed to members by Saturday evening, January 1, 2022.

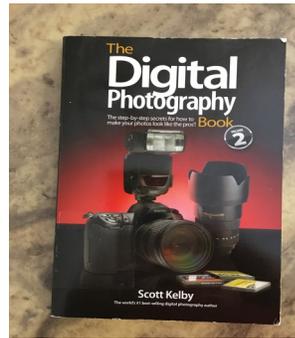
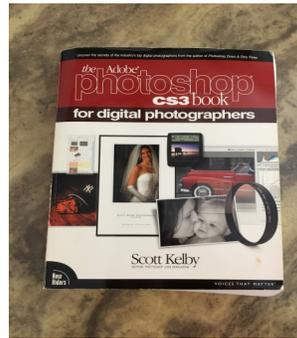
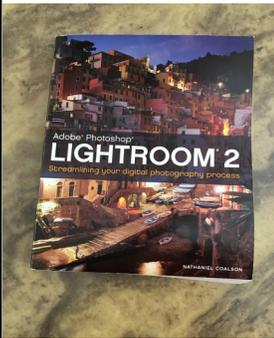
Please Note:

Pictures submitted before December are more likely to be featured in our annual highlights video. Pictures not taken in field trip time period (Oct-Dec) are subject to rejection as these should be recent photos taken specifically during these personal field trips timelines.

Free Photography Books to APC Members

I have decided it is time to start sharing some of my Photography books and equipment with APC members who have an interest in photography. With these books that are being offered here, this is the start. In future articles I will be listing various items of equipment. The equipment will range anywhere from camera to lens, tripod and various filters. Some will be free as the books below, to smaller items that I have accumulated over the years that you might enjoy. Why, as you know camera equipment depreciates faster than cars and if anyone gets a good deal from me, I want it to be an APC MEMBER!!

Call Len Barnard @336-270-3194



“What's really important is to simplify. The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous. If you strive for simplicity, you are more likely to reach the viewer.”

William Albert Allard

Negative Space vs. Dead Space in Nature Photography

By Varina Patel

What is Negative Space?

Negative space is the area around the subject in an artwork. And to me, it is just as important as the subject itself. Maybe even more important. Negative space can make or break a work of art. It is critical to building an appealing photograph. It defines the mood... provides a sense of place... enhances or competes with the subject. When I shoot, negative space is always on my mind. In my photo below, the sky can be considered negative space. It is not the subject of the photo... but it's important nonetheless.



Negative space can make or break an image. In this case, the sky enhances the subject.

What is Dead Space?

Unlike negative space, dead space does nothing to enhance the subject or the mood of the photograph. More often than not, dead space distracts the viewers from the subject. Other times dead space can be made up of elements that are unappealing or irrelevant to the subject you are trying to photograph. The best photographers have learned to make the most of negative space – and to avoid “dead” space.

In the photo on the following page – taken from the same spot – there's a lot of dead space. Does the open field on the lower left add to the photo? Does the clear blue sky add anything? Do they help define the subject? I'd answer “no” to all these questions. The photo is ineffective at best... and that's because it's mostly dead space. What is my subject? Perhaps the blue mountain in the distance. The leading line on the right draws me toward that element... but the open field and the empty sky do nothing to highlight it.

Negative Space vs. Dead Space in Nature Photography . . . Continued

Empty patches of sky and the uninteresting field take up too much space, and add little to the photo.



Here is another example of dead space from New Zealand. In the landscape photo below, the water in the foreground is uninteresting and dull. The uninteresting water takes away from the image.



Example of Dead Space – Lake Pukaki, New Zealand

Importance of Negative Space

I am a firm believer in the importance of negative space. I think it is just as important as the subject of a photograph. How you use negative space helps to define your image – it affects impact and mood, and can make or break an image. Dead space can kill a photo, but negative space can enhance it.

When you are planning your composition, think about which detail is most important – this is your subject. Then, consider the surrounding details that should be included but are less critical – these become part of your negative space. And consider the information that is unimportant – and look for ways to eliminate it from your photograph. Here are a few tips to create effective negative space around your nature photos.

Negative Space vs. Dead Space in Nature Photography . . . Continued

Secondary Point of Interest: When used effectively, secondary point of interest can be used to create an effective negative space around your subject. But if I'm using a secondary point of interest, I want to be sure I'm using the background in a subtle way that doesn't take away from the subject itself. In this image the blurred flower in the background adds a secondary point of interest in the negative space. It's a soft compliment to the subject. However, the secondary point of interest can also be color or mood. In this image I have used fresh green color in the background to give the viewers a sense of time.



Blurred Flower creates a secondary point of interest.

Depth of Field: Depth of field is a highly-effective camera setting to define the look and feel of the negative space in your nature photos. Take a look at the comparison below. I took Image #1 with a wide aperture and used a much narrower one for Image #2. The subject looks nice either way... but the background is another story. The negative space is a bit of a mess in Image #2 – there's a lot of clutter that pulls your eye away from the point of interest. Image #1, on the other hand, is much more appealing. The smooth background lets the flower stand out and I've included just enough detail to give you a sense of place.



Image #1:

Shallow DOF to create clean negative space

Tom McCall Preserve, Oregon

Negative Space vs. Dead Space in Nature Photography . . . Continued

*Image #2: Wide DOF creates dead space
Tom McCall Preserve, Oregon*



Shutter Speed: Just like DOF, shutter speed can be used to eliminate distraction and create pleasing negative space around your subject. In Image #1 below, Jay used a super-slow shutter speed (53 sec) to eliminate all distracting elements, including the textures in the water as well as dark floating seaweed. The slow shutter speed also blurred the details in the clouds. The smooth texture-less nature of the negative space allows me to draw the viewer's attention to the sharp rocks as well as create a calming mood in the image. Compare this with Image #2 which was taken with a much faster shutter speed. The smooth negative space in the first image now turns into dead space with prominent textures and dark seaweed that does not add to the overall mood of the image.



Image #1: Using slow shutter speed to create pleasing negative space, Bahia Honda State Park, Florida

Image #2: Faster shutter speed turns the negative space into dead space, Bahia Honda State Park, Florida



When you are shooting, do you think about negative space?

Color in Photography for Emotional Impact

By Tedric Garrison

Color can be a dominant element in photography, but not always for the better. If you use color sloppily, just because it's there, you have missed its real power. Back in the days of black and white, every image had to stand on its own merits. A red rose, for example, was not automatically thought of as a passionate shot, because there was no color involved. You had to stop and think, "What makes a rose passionate?" You had to use all the elements and principles of design to make a shot work. Technically, you still do. But when color enters into the equation, it's very easy to let it do all the work for you.



Photo by Carol Von Canon; ISO 800, f/4.0, 1/400-second exposure

We've all heard things like: "Wow, that's a great red sunset." Or, "I love that cool blue in your waterfall." The question still remains — would they have liked your shot if there was no color in it? Don't get me wrong; I'm all for color, but I consider it a great supporting actor, not the star of the show. If the only thing you can state about a particular shot is that you love the colors, then you are guilty of being sloppy with color.

That having been said, far and away the most powerful force of color is its emotional impact. In a novel by Irving Stone called "The Origin," Charles Darwin says, "Green is the most restful and satisfying of all colors." In that same novel, Dr. Adam Sedwick replies, "You're right; green is the color to unravel the knots of life's rope. Blue is colder, red more explosive, yellow turbulent . . ."

Color in Photography for Emotional Impact . . . Continued



Photo by Danny Perez Photography; ISO 200, f/5.6, 1/500-second exposure

The first mistake that most photographers make when working with color is to assume that it is the most important factor — even to the exclusion of basic composition. I'm sorry, my friend, but that is wrong. Regardless of how vivid or exciting a color is, that in and of itself does not mean it will be a great photograph.

Ideally, a photograph should have one dominant color. Additional colors should appear subordinate to and supportive of the main color. Remember that different colors evoke different emotions. Some are positive, some are negative, depending on the viewer's perspective. If you want to send a clear message in your image, you should strongly consider a dominant color.



Photo by Max Sat; ISO 800, f/2.4, 1/90-second exposure

As we have already mentioned, red is often associated with passion and romance. But keep in mind that it can also bring up thoughts of pain and anger. If you want to tap into the subconscious mind of your viewer, then you need to be aware of many of the associations that people have with color.

Color in Photography for Emotional Impact . . . Continued



Photo by Ben Pugh; ISO 400, f/4.0, 1/1700-second exposure

For example, in the United States, the color white is often associated with weddings. A bright, colorful cheerful event, right? In Korea, white is worn at funerals. That color is associated with death. If you are a M*A*S*H fan, you will remember this lesson when Max Klinger offered his Korean bride-to-be a beautiful white wedding dress. He didn't exactly get the response he was expecting.



Photo by Greg Tsai; ISO 100, f/4.0, 1/50-second exposure

Color in Photography for Emotional Impact . . . Continued

Here is a partial list of some of the things that we often associate with different colors. Remember to keep cultural and family history in mind:

- Red = passion and romance or violence and anger
- Yellow = joy and intelligence or criticism and fear
- Blue = peace and harmony or fear and depression
- Orange = confidence and energy or slowness and pain (fire)
- Purple = royalty and religion or bruised and beaten
- Green = growth and soothing or envy and greed
- Black = strong and committed or evil and death
- White = purity and goodness or cold and distant



Photo by Chris Goldberg; ISO 200, f/5.0, 1/500-second exposure

A photograph that has a dominant color has a greater chance of sticking in the viewer's memory—if it was taken correctly to begin with. In other words, having a dominant color will not make up for poor composition. But if you already have a winner—good composition, good lines, rule of thirds, framing, etc.—then the dominant color becomes the icing on the cake. If someone walks away from your image with a strong emotional experience (good or bad), you can consider yourself a success.

Now it's time to go out and do it again, and again, and again . . . keep on smiling!

Yes, I Pan: Pursuing the Bigger Picture

Article and Photos By Tony Sweet

In the past few years I've seen panoramic images go from pretty much a cyclical fad to real popularity and prominence. I think that the new interest is due in part to the ease of using imaging hardware and software, but mostly it's due to the desire to create something a little different in a world where everyone seems to be going to the same places at the same time to get the same photographs.

Anyone can take a picture and crop it to a panorama, but that often results in a reduced file size that could reduce print quality. Besides, the real creativity, excitement and visual drama is in selecting and shooting individual, overlapping images of a striking scene and stitching them together to form the panorama.

When I talk about panoramas at my workshops, here are some of questions I run into.

Can I hand-hold the camera to make the consecutive frames of a panoramic image? Yes, you can, but keep in mind that because the aperture should be stopped down to f/16 or f/22 for maximum sharpness, it's a good idea to increase the ISO to achieve a fast enough shutter speed to avoid blur. A good rule is to keep the shutter speed at 1/over the maximum focal length of the lens. So for a 24-70mm zoom, a shutter speed of 1/70 second or faster is what you want; I'd suggest going for 1/125 second.

A tripod is really a better idea, isn't it? It is. Keep the ball head loose and swivel the camera to create overlapping images. Using a tripod is definitely my preferred method.

Do I need software specific to stitching panoramic images? Nope. Photoshop's Photomerge command works quite well. Just be sure the images overlap enough for the software to be able to find and join them.

How much overlap? Opinions vary from one-third to one-half of each separate image as overlap. I generally overlap a little past one-third when I'm using a tripod, by one-half when I'm hand-holding the camera.

Is there a focal length that's best for panoramas? I tend to go with my 24-70mm NIKKOR zoom. Trial and error has shown me that for most of my pans, 24mm is the widest angle that consistently works well for stitching. For pans of subjects at a great distance, the 70-200mm is my choice, but all of the images here were shot with the 24-70mm zoom.

Pursuing the Bigger Picture . . . Continued

Vertical or horizontal for the camera? I always advise shooting with the camera in a vertical position so that you have room to crop a bit of the image top and bottom to square things up. No matter how precise the panning technique, the image will seldom if ever be squared up north and south, and if you shoot a horizontal pan, cropping may result in an unacceptably narrow image.

Panoramic photography is no longer the domain of specialty cameras or equipment. It's territory to be explored by anyone with a quality D-SLR, a tripod with a ball head, some basic software and the desire to create some new and exciting images.

Iceland Turf Houses: Five separate images, overlapped by one-half, were stitched to make this photo of turf houses in Iceland. With my lens at 24mm, I had to search for a position that would show all of the houses and a bit of the sky above the rugged hills.



D3X, AF-S NIKKOR 24-70mm f/2.8G ED, one sec, f/22, ISO 100, aperture priority, Matrix metering; 5 images were stitched together for this panorama.

Pursuing the Bigger Picture . . . Continued

Times Square, NYC: My photo op in Times Square resulted in this image—13 frames overlapped by one-half, with the tripod head locked down for the individual exposures.



D3S, AF-S NIKKOR 24-70mm f/2.8G ED, 1/100 sec, f/16, ISO 400, aperture priority, Matrix metering. 13 frames were stitched for this panorama.

Death Valley National Park: I took seven frames, overlapping by a little more than one-third, to make this panoramic image of Zabriskie Point in Death Valley National Park. The tripod head was locked down for each four-second exposure in the very low, early morning light. Note the photographers near the middle of the frame that I included for scale.



D3X, AF-S NIKKOR 24-70mm f/2.8G ED, four secs, f/22, ISO 100, aperture priority, center-weighted metering; 7 frames were stitched for this panorama.

Pursuing the Bigger Picture . . . Continued

Charleston, S.C. Oak: An obvious panorama subject, this Live Oak in Charleston, South Carolina, took nine overlapping images. Practicing camera movements and becoming familiar with how wide a pan should be are both good ideas.



AF-S NIKKOR 24-70mm f/2.8G ED, 1/25 sec, f/18, ISO 200, manual, Matrix metering; 9 frames were stitched for this panorama. (Infrared photography converted camera)

Bretton Woods, N.H. Resort: The sheer size of the Mt. Washington Resort & Hotel in Bretton Woods, New Hampshire, called for a panoramic image, as a single wide-angle shot couldn't capture its dramatic look. This photo is the result of nine frames.



D3S, AF-S NIKKOR 24-70mm f/2.8G ED, 1/30 sec, f/22, ISO 400, aperture priority, Matrix metering; 9 frames were stitched together for this panorama.