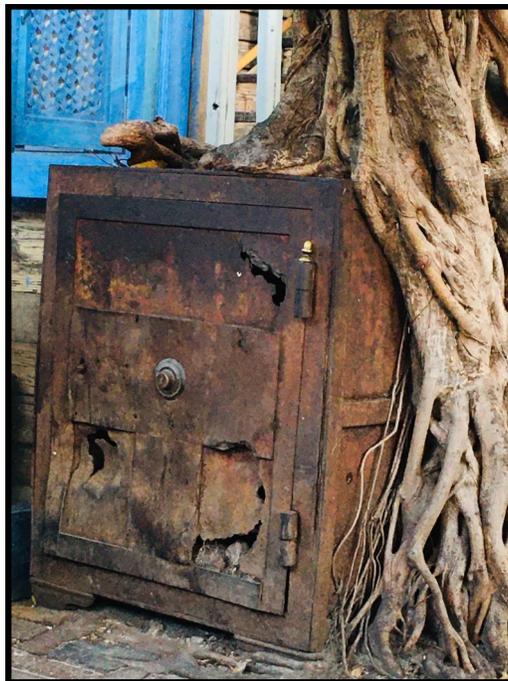


July PhotoShow Winners
“RUST”



More Photos
Page 4

1st Place—Dianne Sellers

APC ACTIVITIES

Next Meeting TBA

Board Meeting TBA

PhotoShows

Sept. 21, 2020 Park Life

Nov. 16, 2020 Shadows

Exhibits TBA

Field Trips

July/August Barns

Sept./October Street Scenes

Nov./Dec. Leaves (no flowers)

Programs TBA

President's Comments—August 2020

Behind the Lens with Mike King

“Patience and Photography”

Are you a patient photographer? Can you wait for hours to capture that perfect sunrise or sunset? Wait in the woods for a deer to appear in the viewfinder? Setup your tripod and camera and wait, wait and wait some more for that once in a lifetime shot? I must admit, I am not the most patient person. I have my moments when I can wait out the weather for a good image. And then there are times when I will get to a place and look it over and in a moment decide that I will leave and return another day. I will often create the image in my mind long before I start out with my camera, and then not see it as I had imagined the shot. However, at times I am lucky in that a photo is just there waiting for me to discover.

Patience in photography is important and being ready at a split second for that perfect shot is very rewarding. You can plan, practice, study, prepare and then not take your camera out of the bag. I have driven for hours in search for that “photo” and not raised my camera to my eye. And then you can be walking along a trail and be surprised by that small flower being illuminated by a beam of sunlight through the trees.

Photography to me is an escape. Much too often I allow the rushed pace of the outside world to dictate my willingness to spend time with photography. What can

we do to become more patient and better our photography skills? Maybe we need to schedule some time in our calendar with an appointment to have a photography day. Schedule the day regardless of what the weather and other things that can get in the way. Perhaps I need to carry a small camp stool with me on a photo outing so that I can walk to an area and sit with camera on the tripod and observe and wait for the image to find me.

I do think in today's world of automation and ease of use, we have lost some of our patience. Everything is fast paced, and it is difficult to slow down to enjoy the moment of creative image capturing. Hopefully, when I retire, I will have more time to move slowly and dedicate more time to my photography. Tell me my retired friends, am I dreaming, do you have more time to devote to your photography? I guess I will have to wait and see.

Hope to see your photos in our upcoming 2020 APC Field Trips as we practice our photography while socially distancing.

Mike King
APC President
Mking0379@gmail.com
336-260-0379

Quotes by Photographers

The whole point of taking pictures is so that you don't have to explain things with words.—Elliott Erwitt

For me, the subject of the picture is always more important than the picture.—Diane Arbus

Don't pack up your camera until you've left the location.—Joe McNally

There is a vast difference between taking a picture and making a photograph.—Robert Heinecken

The eye should learn to listen before it looks.—Robert Frank

There is nothing worse than a sharp image of a fuzzy concept.—Ansel Adams

APC BOARD

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		Editor	Ray Munns

July PhotoShow: "Rust"



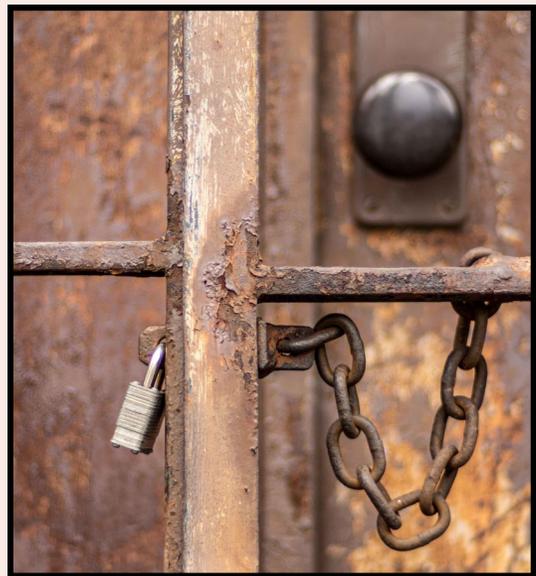
2nd Place—George Siple



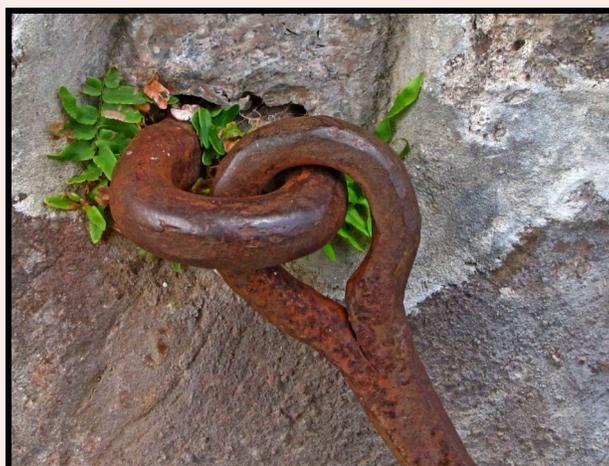
3rd Place—Ray Munns



HM 1—John Reich



HM 2—Tom Jamis



HM 3—Len Barnard

July/August Personal Field Trip: **BARNS**

Hugh Comfort, Outings/Field Trips Coordinator

Due to the Covid-19 pandemic this year, field trips for the remainder of 2020 will 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 angle. Be well and be safe.

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.

Field Trip Photo Submission Details

Number of Entries:

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

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 Barn Field Trip – John Doe

Entry Deadline:

5 PM on Saturday, August 15, 2020.

A link to view all submissions will be emailed to members by Monday evening, August 17, 2020.

Please Note:

Pictures not taken in field trip time period (July/August) are subject to rejection as these should be recent photos taken specifically during these personal field trips.

8 Vital Tips to Crop Your Photos for Stronger Compositions

By Kav Dadfar

Even the best photos can be ruined if they are not cropped properly. It's easy to get carried away with cropping since you can take away more and more of what may seem like a useless portion of the image. This can quickly lead to cropping way too much. Or, the opposite can happen if you are worried that you're taking away too much. Believe it or not, sometimes even the professionals need tips to crop their photos better. So here are 8 tips to crop your photos better so that you can avoid making mistakes.

1. Tell the complete story

If you're taking a photo of two people playing catch, you would never dream of cropping out one of the people or the ball. The photo would no longer make any sense!

Take the subjects into consideration when cropping out elements. Are they interacting with anything in the frame that would change the context of the subject's actions if removed? This is a surefire way of knowing whether or not you are cropping too much from the image.



f/8 – ISO 100 – 1/100 sec

8 Vital Tips to Crop Your Photos for Stronger Compositions . . . Continued

2. Remove partial elements

There may be something in your frame that isn't fully in view, like an elbow or a stray tree branch. Without the entire element in the frame, sometimes these partials can be distracting from the subject and should probably be cropped out.

Just like your image is trying to tell a complete story, you don't want any unnecessary details distracting the viewer from what you are trying to get across in the image. Photo-bombs are funny, but only in the right context, so consider removing that random person in the background that you didn't intend to be there in the first place.



The cropped image on the right removes the distracting elements.

3. Keep the subject at eye level

A portrait becomes much more engaging when the subject seems like they are at a more natural eye level. Concerning portraits, this may actually be one of the more important tips to crop your photos.

Cropping too tightly on the subject will create a close-up shot that seems unnatural and even uncomfortable to look at. Keep things in proportion by allowing the subject's eyes to stay at a more natural level in the frame.



Additionally, your subject will seem to want a little breathing room. When cropping at eye level, make sure that you are giving the frame enough space so that their gaze doesn't seem interrupted by the edge of the frame.

f/3.5 – ISO 100 – 1/100 sec

8 Vital Tips to Crop Your Photos for Stronger Compositions . . . Continued

4. Centering the subject is not a requirement

Just like you're trying to tell the entire story by keeping important elements within the frame that might also play into your composition as well. Apply the rule of thirds (or other compositional rules) to help you determine where your subject should rest within the frame. This will help you lay out other elements in frame as well, making sure that you don't accidentally cut something out that you don't realize when you have centered your subject.

In fact, when cropping appropriately, you can even fix any composition problems that you might not have considered when snapping the image in the first place.



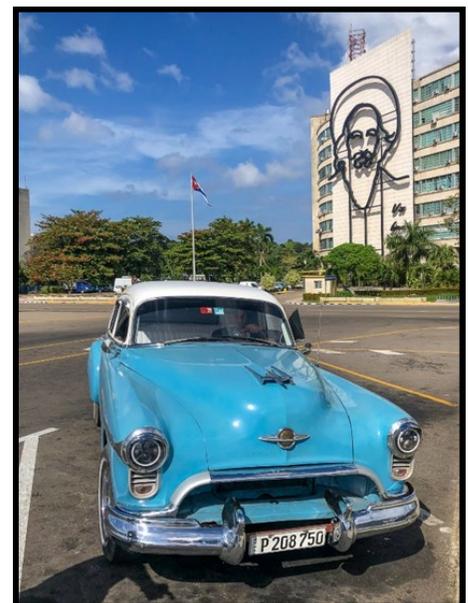
Using the rule of thirds, you can ensure you crop your images better.

5. Crop out the errors

You might think that a true photo would include leaving the image as it stands, mistakes and all. However, cropping properly can mean that you cut off portions of an image that distract from the subject or are just simply wrong.

For example, maybe you have accidentally captured your camera strap in your shot. Would you really want to leave that in?

So one of the best tips to crop your photos is to remove anything that wasn't your intention to include. Of course, ideally, you should spot these errors when taking the photo, but if you didn't and you can crop to correct, then you should.



f/8 – ISO 100 – 1/250 sec

8 Vital Tips to Crop Your Photos for Stronger Compositions . . . Continued

6. Try to avoid cropping limbs

While it may be a good idea to crop out part of your subject, try to avoid cutting off the limb of your subject. Cropping limbs creates an eerie effect and shows that you hadn't considered your framing when taking the shot. Similarly, you wouldn't want to cut off any piece of your subject that doesn't make sense, like half of their ear or the tip of their nose.

7. Crop consistently

If you're shooting a series of portraits, landscapes, or anything else of the same subject, then it's important that you crop all of the photos in the series consistently. The series is supposed to be a coherent, consistent set of photos aesthetically, which means the composition and cropping should all work together as a set.

Without uniformity, when the photos are looked at in a group, if they are not composed and cropped consistently, then it is going to have a jarring effect. For scenario shots, like a landscape, keep the rule of thirds or the Golden Triangle rule in mind as well to help with consistency.



8 Vital Tips to Crop Your Photos for Stronger Compositions . . . Continued

8. Cropping doesn't always have to be right-angles

The majority of the time, cropping will involve right-angles to give you square and rectangle shapes. However, there is no hard rule that says this is the way it has to be. To wrap up these tips to crop your photos, you can also be creative and crop an image as an oval, hexagon, or any other shape that may lend itself better to the image.

Depending on the subject, the composition, and how you want your final image to look, cropping in various other shapes than right-angles may look intriguing.

Conclusion

Sometimes the difference between a good photo and a great photo comes down to the way you crop it. The great thing about digital photography is you can adjust photos without fear because you can always return to the original by using software like Lightroom. So experiment with your cropping, and you may see a big improvement in your photography.



SHUTTER SPEED		
CHEAT SHEET		
THE LONGER THE SHUTTER SPEED, THE MORE LIGHT GOES TO THE SENSOR. USE LONG SPEEDS WHEN THERE ISN'T A LOT OF LIGHT, AND FAST SPEEDS WHEN YOU WANT TO FREEZE A MOMENT.		
1/4000	- FAST ANIMALS, SPORTS	
1/2000	- SUNSET/SUNRISE	
1/1000	- RACES, EXTREME SPORTS	
1/500	- SLOWER SPORTS	
1/250	- CASUAL PHOTOGRAPHY	
1/125	- PANNING FAST CARS/VEHICLES	
1/60	- PANNING SLOWER OBJECTS	
1/30	- BLURRING MOTION	
1/15	- LOW LIGHT WITHOUT A FLASH	
1/8	- BLURRING MOVING WATER	
1/4	- BLURRING MOTION	
1/2	- EXTREME LOW LIGHT	
1"	- FIREWORKS	
5-30"	- LIGHT PAINTING	
BULB	- SKY/NIGHT TIME, LONG EXPOSURE	

4 Tips for Photographing Fog to Create Mystical Images

By Louis Raphael

There's nothing that I've seen so far that compares to the ethereal and mystical beauty of capturing long exposure and photographing fog. There's something so compelling about the soft silky texture that results from it. So much so, that photographers all over the world are constantly chasing it.



In fact, where I live in the Bay Area, we call these people “fog-chasers,” and they spend their days in popular local spots waiting for it to make an appearance just so that they capture this mystical geological phenomenon. The fog can create mystique and drama. It can add mood, be a soft blanket over a scene, a floor, or a wall. It can take many forms in shapes and create some very compelling photographs.

The main challenges in capturing these fog shots are:

- Focus issues for getting a sharp image.
- Preventing camera shake.
- Preparing for the shot.



4 Tips for Photographing Fog to Create Mystical Images . . . Continued

Tip 1 – Finding the fog

This is the most challenging aspect of doing this type of shot since as a photographer you, unfortunately, have no control over the weather. So, what I do is scour the web for weather sites that can provide me with the information I need.

I also check out the weather on the local news religiously as well as follow weathermen on Twitter and Facebook. Once the word is out that fog is on its way, webcams are the best way to monitor it on the day you want to shoot. You can see what the fog looks like and if it'll be cooperative for the type of shot you have in mind.

Tip 2 – Composition

Fog, in general, has a way of turning an ordinary scene into something spectacular. For fog waves, wide landscapes with forest treetops make an interesting subject. So do iconic structures or monuments.



Here in San Francisco, the Golden Gate Bridge is a local favorite. At certain times during the year, the fog gets so low that it flows beneath the arches. It serves as the perfect opportunity to create a soft blanket from these types of long exposures.

Another local favorite is Mount Tamalpais, which consists of long ranges of hills adorned with redwood trees. The way the fog flows over the treetops creates these spectacular waves as it flows through the peak's ridges.

Tip 3 – Use Neutral Density Filter

Neutral Density filters are an absolute necessity for smoothing out fog and making it appear almost silk-like. The time of day will dictate the density of the filter needed. If it's bright daylight out, you'll need something quite dark while if you're shooting at twilight, you'll need something lighter or you may not need a filter at all.

4 Tips for Photographing Fog to Create Mystical Images . . . Continued

When using an ND filter, make sure to first set up your shot using autofocus, without the filter. Then set the camera to manual focus and add the filter. This way you'll assure the proper focus for your shot. Alternatively, you can also use back button focus.

Most of the time if the filter is too dark, the camera will not be able to focus on a specific focal point. Also, because fog is a moving entity and puts a veil on any element in your composition, the camera's autofocus will most likely fail. Fear not and simply find something in the frame that's sharp enough to focus on, then lock focus on that spot.



Tip 4 – Experiment with shutter speed

There are two types of fog shots to be taken from the techniques above that will produce different results based on your shutter speed.



A shorter shutter speed will give the fog more texture while a longer exposure will make it look silkier and smoother. You'll need to experiment to see what looks better to you. Sometimes, keeping the shutter open too long will result in the fog looking too messy and it could lose its lines and consistency.

In the end, it's your aesthetic as the photographer that will dictate what is most pleasing to you. I hope that these photos I've captured from years of shooting the fog will inspire and get you on your way to becoming a fog chaser too!



Conclusion

Hopefully, these tips are helpful and will inspire you to get out there and experiment photographing fog. The most difficult aspect of this type of photography is first finding it, then capturing it in a way that'll showcase it as well as the scene it should be complementing.



Tips for Creating the Perfect Sunstar for Landscape Photography

By Erin Babnik

Incorporating the sun in your landscape photography can provide some stunning visual benefits. Compositionally, the sun can serve as a strong point of interest, drawing the viewer through a scene as the eye follows the sun's light to its source. When foliage or flowers are backlit, they tend to glow with exciting luminosity and color. Light shining through moving elements can emphasize the dynamics of an image. With the sun visible in a scene, these benefits become possible, but they involve some distinct challenges. In addition to having to manage a high dynamic range within the overall scene, there is the issue of presenting the sun itself in a manner that is aesthetically pleasing. One solution to this problem is to render the sun as a shining star, which is essentially what it is! Here are some tips for how to go about it.

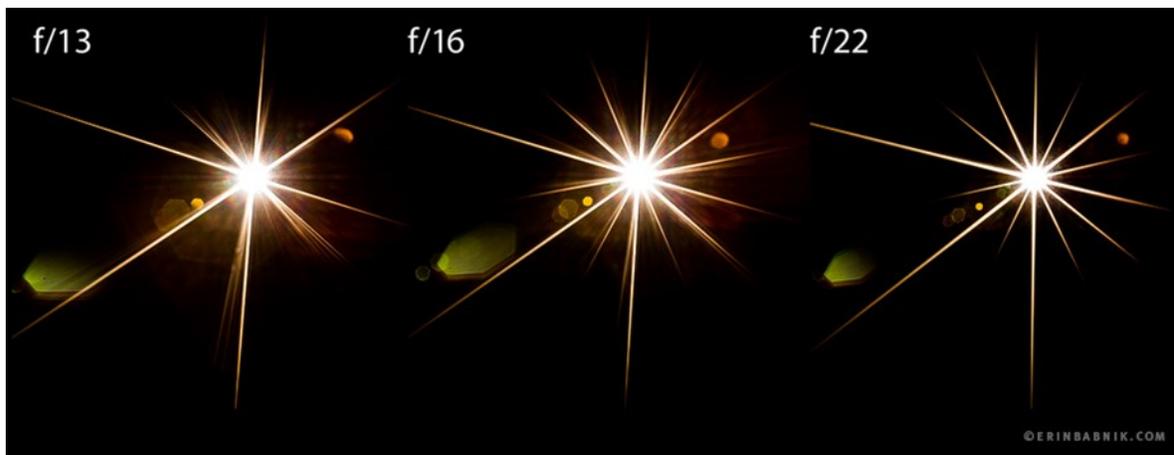


Afternoon Delight by Erin Babnik

Tips for Creating the Perfect Sunstar for Landscape Photography . . . Continued

#1: Use a small aperture and a quality lens

Not all sunstars are created equal. Most camera lenses will produce a more elegant sunstar at their smaller apertures, such as f/22. In the samples below, note how, as the lens stops down, the rays of the sunstar consolidate more. At very wide apertures (not pictured), rays may not appear at all, while apertures in the middle of a lens's range may create a sunstar that appears frayed and somewhat busy. At f/22, the rays produced by this lens (the Canon EF 16-35mm f/2.8L) are long, slender, and simplified. Of course, different lenses produce different qualities of sunstars so you may want to purchase your lenses accordingly. It's a good idea to search for samples of sunstars that a lens can produce as part of your purchasing research.



Three sunstars created with the Canon EF 16-35mm f/2.8L lens set at different apertures. At f/13, many of the star's rays appear frayed, with multiple spikes appearing alongside the main ones. At f/22, when the lens is completely stopped down, the rays consolidate into 14 elegant spikes.

#2: Hide part of the sun

Although it's possible to create a sunstar when the sun is completely visible, the result is often quite emphatic, allowing the sun to overwhelm a composition. Hiding part of the sun behind the hard edge of another element can take some of the power out of it and allows the rays produced by your lens to be more visible.

Sunstar created in a rain forest – Embrace by Erin Babnik



Tips for Creating the Perfect Sunstar for Landscape Photography . . . Continued

#3: Size matters

When it comes to including a sunstar in your landscape photography, sometimes less is more. Even a tiny sunstar twinkling in the distance can be quite effective in some compositions, providing just enough emphasis to indicate the source of the light and to delight the eye when it gets there. A larger sunstar tends to attract a lot of attention, so it is usually best to place larger sunstars where they help to emphasize other strong points of interest rather than where they compete with them. You can do this by placing a larger sunstar against large elements and by keeping the rays of the sunstar from interfering with delicate details. You can control the size of a sunstar by hiding more or less of the sun behind another element.

Landscape photography with Sunstar by Erin Babnik



#4: Shoot a sunless exposure to remove flare

The colored circles and polygons of lens flare that accompany a sunstar can be distracting in landscape photos. They can be used to create effect, but often detract from more interesting qualities of the scene. Simply removing lens filters and cleaning your lens's front element can do a lot to reduce flare, but usually some flare still appears along with a sunstar.

In order to edit out these anomalies in post-production, it's helpful to have an exposure of the scene where they do not exist. If you shoot an extra exposure with the sun obscured, then you will have the option to blend in 'clean' parts of the scene over those areas with distracting flare. For example, if there are some clouds in the sky, you may catch a moment when they diffuse the sun enough to prevent flare. Alternatively, you can cover the sun yourself with your finger, which is at least useful for removing flare in more distant parts of the frame. Blending out flare very close to a sunstar can be tricky, but if you have the 'clean' exposures, then at least you have the option to try.

With these tips in mind and the right lens, you easily create a near perfect sunstar for landscape photography.