

# "Stay at Home"



Photo by Bob Finley

More  
"Stay at Home"  
Member Photos  
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## APC ACTIVITIES

<u>Next Meeting</u>	TBA	<u>Exhibits</u>	TBA
<u>Board Meeting</u>	TBA	<u>Field Trips</u>	
<u>PhotoShows</u>		Sept./October	Street Scenes
Sept. 21, 2020	Park Life	Nov./Dec.	Leaves (no flowers)
Nov. 16, 2020	Shadows	<u>Programs</u>	TBA

## President's Comments—September 2020

### Behind the Lens with Mike King

#### “Looking Forward to Fall”

I have enjoyed the long daylight hours of summer; however, I have had a difficult time with the heat and humidity this year. I don't remember having such a difficult time with the heat like I have this season. I am really looking forward to Fall and the mildly cooler nights and not so hot days. Hopefully we can give our air conditioners a needed rest from running day and night. I am one that enjoys the outdoor shade from a tree and a nice breeze over staying in air condition day and night.

Most of this summer has not allowed me to enjoy a lot of those days outside as I would like, making that “need” to feel normal. I will admit I have not traveled or done anything outside except working in the yard and going to and from work. At some time, I will have to make a decision to either force myself to get into my car and just drive for the sake of clearing my mind and escaping my nonsocial stay at home quarantine I have endured this year.

As I sit here thinking of escape, I have researched my options for routes to explore. I have listed some possible resources that you may want to check out in planning your future outings:

- NC Scenic Byways
- NC Travel & Tourism
- NC State Parks

- National Parks in NC
- National Forest in NC
- NC Historical Sites

As you are making your plans, double check the areas and facilities for any closures that may not be mentioned on the website. Take a look at the website: [www.ncdot.gov](http://www.ncdot.gov)

Hopefully you are enduring the summer and nonsocial life we are forced into this year better than I have. Hopefully when this is over, we will remember how to communicate in person again and not fear a person to person conversation. I do miss our club meetings and especially each and every one of you. Until we meet in person again, I will see you in the newsletter.

If you have some photography experiences you have to share with the club, please email me.

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## Individual Field Trip for September

We had some excellent participation in our **Barns** Field Trip, and I hope everyone has had the opportunity to view those photographs.

The Field Trip subject for September is **Street Scenes**. Remember the ground rules. Although a little more difficult for this subject, good social distancing and masking should be practiced, as needed. The photos on this topic must be taken in September, or October up to the time of entry. Up to 5 photos may be entered for the PhotoShow in October (guidelines for entries will be in the October Newsletter). People should not be the primary focus, only incidental or background. Photos may be taken anywhere you happen to be during this period.

Good shooting!

Hugh Comfort

## APC BOARD

President	Mike King	Outings/Field Trips	Hugh Comfort
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		Editor	Ray Munns

# September 21<sup>st</sup> PhotoShow: **ParkLife**

*(person/people doing something in a natural or recreation park)*

**Keith O'Leary, PhotoShow Chair**

*PLEASE NOTE: The September Photoshow will be handled remotely again with feedback provided on each picture in a PDF that will be shared via email with all club members by Monday, Sept. 21, 2020.*

We encourage ALL members to submit photographs for our bi-monthly Photo Show and would like to see EVERYONE represented!

We try not to exceed 50 photos per show. Therefore, we ask that you submit a maximum of two (2) photos. We may only use one of your photos based on the number of entries so PLEASE indicate your preferred photo in the file name of each photo (01 or 02; See naming information below). 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.

## **Submission Details**

### Number of Entries:

Max of two (2) entries per member. Please indicate your preferred photo with the number 01.

### Size:

As large as you like as long as file size does not exceed 25 MB.

Preferred minimum size is 1024 x 768.

### Format:

.jpg

### File Naming:

Please rename your photo submissions using the following format:

Firstname.lastname\_01 or \_02 (*per use preference*)

Example: john.doe\_01.jpg john.doe\_02.jpg

### Email:

Email Address: 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 Sept. Photoshow – John Doe

### Entry Deadline:

5 PM on Monday, Sept. 14, 2020.

### **Please Note:**

***Submissions that do not adhere to the guidelines above may be returned.***

***Photos may be submitted early for the following show.***

# *“Stay at Home” Member Photos*



**By George Siple**



**By John Reich**

# *“Stay at Home” Member Photos*



**By Herbert House**



**By Sandra Whitesell**



**By Bob Finley**



# 7 Unexpected Tips for Better Landscape Photography

By Christian Hoiberg

Let's face it. Half the articles sharing "the top tips" for you to capture better landscape images are rather generic. Sure, straightening the horizon and photographing during the golden hour may have a positive impact on your photos but will they make you a better photographer?

Instead of looking at those basics, I want to share 7 slightly different but equally important suggestions. These tips aren't going to instantly improve your photography but they're aimed at making you a better photographer. Take the time to learn and try them, and I think you'll start seeing a difference in the near future.

## #1 Good light is NOT limited to the 'Golden Hour'

I wasn't going to talk about the Golden Hour in this article but it's such a common advice that I can't help bringing it up. While most people (myself included some years ago) say that you need to photograph during sunrise or sunset to get better images, I'm going to argue that this is not the case.

*Good light can happen at any time – don't stick to only photographing during the Golden Hour*



Yes, the light in the hours surrounding sunrise and sunset is soft and colorful but that doesn't mean good light doesn't exist during the rest of the day; it simply depends on what you're photographing.

This might come as a surprise but many of my personal favorites are images captured during the day (i.e. not at the golden hour). Sometimes it's stormy weather that creates dramatic light around majestic peaks, other times it's a harsh midday sun that gives interesting patterns and light in the deep forest.

Rather than limiting yourself to only photographing a few hours a day, learn when the ideal light will hit the scenery you're planning to photograph.

## *7 Unexpected Tips for Better Landscape Photography . . . Continued*

### **#2 The price tag of your camera is irrelevant**

Have you ever heard someone make a comment along the lines of “That’s a beautiful image, you must have a fancy camera”? I’m sure that sounds familiar to most. But is there any truth in this statement? Does an expensive camera take better images? No...

It doesn’t matter if your camera costs \$200, \$2000 or \$20000. You can take bad photographs with the most expensive cameras and you can take good images with a point-and-shoot.



*An old favorite that was captured on a budget camera*

The important part is to understand how to use the camera and to know its limitations. At the end of the day, it’s the photographer behind the camera who makes the image.

### **#3 Learn the rules in order to break them**

If you’ve read any of my articles before, you know that I don’t like to talk about rules in landscape photography. I’d rather view them as guidelines that you should be aware of.

It’s important to learn and understand guidelines such as the Rule of Thirds, leading lines and other compositional rules but it’s even more important to know when to break them. The Rule of Thirds can do wonders for your compositions but you might quickly limit your creativity if you fall into the trap of following the process for every single photo you take.

*It’s important to know the rules but even more important when to break them*

Think about it. Some of history’s best pieces of art ignore the common guidelines and incorporate the complete opposite. Be open to exploring with such ideas.



## 7 Unexpected Tips for Better Landscape Photography . . . Continued

### **#4 You don't need a tripod**

No. I haven't lost my mind (I know you're shaking your head right now).

Again, I want to argue that you shouldn't listen to the standard tip that tells you to always use a tripod. I'd say this is completely wrong and will do more harm than good to your photography.

*There was no need to use a tripod in order to capture this image.*

It's important to understand when you need a tripod and when you don't. There's no secret that in certain situations a tripod is essential. Here are the scenarios where you should use one:

- When photographing in low light situations and the shutter speed is too slow to get a sharp handheld image
- When you're forced to increase the ISO in order to maintain a quick shutter speed
- When you're using Neutral Density filters or want to do Long Exposure Photography

In most other scenarios you typically don't need a tripod. If you're photographing during daytime and your shutter speed is 1/1000th of a second and the ISO is 100, using a tripod will not make a difference.

### **#5 Explore with focal lengths (don't limit yourself to one lens)**

I don't think you should limit yourself to only using one lens. When I first started landscape photography, I only used a wide-angle lens; in fact, I didn't own anything else for a year or two.



Today I've got the full range from ultra-wide-angle to tele zoom and I always explore a location with various focal lengths. Doing this has helped me pay more attention to the details surrounding me and it makes me look for elements that I otherwise would walk straight by.

*Exploring different focal lengths forces you to look beyond the grand landscape*



## *7 Unexpected Tips for Better Landscape Photography . . . Continued*

### **#6 Patience results in greatness**

Sometimes I wish it was so easy that I could just arrive a location and capture a couple of great images right away but that's rarely how it works. Great images are often the result of patience. Great images are the result of returning to a location over and over again until you've got the best possible conditions.

I know this isn't always possible when traveling but as far as it's possible, I strongly recommend returning to a place until you've captured a shot you're really happy with.

### **#7 Photograph the hotspots but be hungry to explore**

Social Media has changed landscape photography in many ways and certain locations are more popular now than ever before. It's not unlikely that you'll be accompanied by hundreds of other photographers when photographing some of the greatest views on our planet.

There have been many discussions about these hotspots and how so-called "trophy hunters" are ruining the industry but I'm not so convinced that you should completely stop photographing the hotspots, especially if you've just started photography.

*This bridge offers one of the more impressive views on the Lofoten Islands and has become a hotspot for landscape photographers*



I tend to view the hotspots as photography with training wheels; you've seen thousands of images from there before and know exactly how to approach the location. This can be a helpful way to put yourself into the mindset of photographers you admire and, if you try, it can help you understand why they've made certain decisions in the field.

But I don't think you should stick to the hotspots forever. I think exploration is a big part of outdoor photography and once we lose the will to explore, creativity quickly starts fading. Use the knowledge you've picked up from photographing the hotspots and apply it in the field when photographing new locations.

# Add Impact to Your Photos by Including Shadows

By Anne McKinnell

In music they say the spaces between the notes are just as important as the notes themselves. Similarly in photography, it can be the spaces that are not in the light that add impact to an image.



*If it were not for the shadow cast by the dirt bike, it might be difficult to tell it was off the ground.*

Shadows help tell a story and enhance the mood and visual power of a photograph. In fact, they can be so interesting, that they “overshadow” the subject itself!

By focusing your attention on the shadows, you can create beautiful compositions full of contrast, form, and minimalist simplicity. An object and its shadow will strengthen each other. Sometimes you might even want to cut the object out entirely, and play with capturing only the interesting shadows that are cast by it.

### *Add Impact to Your Photos by Including Shadows . . . Continued*

*In this image of a small plant, it is really the shadow that is the main subject for the image would have very little interest without it.*



Photographing shadows works best with strong, simple shapes that make interesting graphic designs such as flowers, sharp lines, or even human beings. After all, who hasn't taken a picture of their own shadow as it stretches out across the sidewalk in front of them?

You can use shadows compositionally the same way you would use any other element in the scene: as leading lines, patterns, curves that guide the eye into the scene or to create a balance of negative and positive space.



*Look for patterns created by shadows. Here, an interesting pattern is formed by the sandstone blocks and their shadows.*

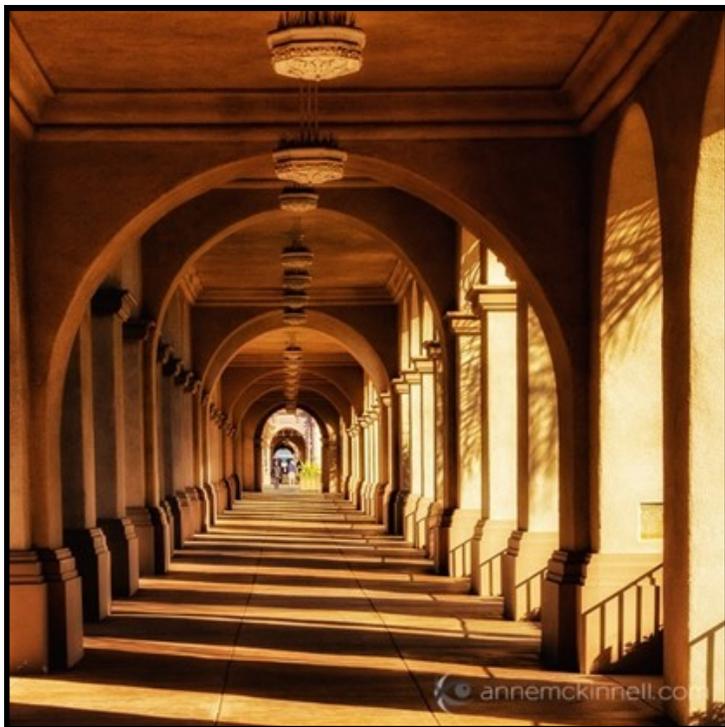
## Add Impact to Your Photos by Including Shadows . . . Continued

### Exposing for the Shadows

If you put your camera on an automatic mode (even aperture or shutter priority mode) and try to photograph a shadow, it'll probably come out too light. This is, after all, what cameras are designed to do – expose with enough brightness to see detail. Of course, this isn't always what we want, and shadows are a prime example of when you need to manually change your exposure to make sure the shadow remains in darkness.

There are a few ways that this can be done:

- Set your camera to manual mode. This is for advanced photographers. On manual mode, you're responsible for setting your aperture, shutter speed, and ISO value. If you're not sure what settings to use, you can copy them from the values on your auto setting and then tweak them as you go.
- Use EV compensation. If you take a shot and see on the LCD screen that it is too bright, you can simply locate the camera's EV (exposure value) compensation button. Almost every camera will have one, even point-and-shoots and camera phones; it is denoted by a square with a (+/-) symbol. Using that, you can simply turn the exposure up or down to be brighter or darker, as you see fit, and if you're using live view, it will probably render directly in the display. If the shadows come up too bright, just lower the exposure compensation a little to deepen them.



*Late afternoon sidelight created a pattern, an interesting repetition of lines, in this arcade.*

### *Add Impact to Your Photos by Including Shadows . . . Continued*

- Lock down your exposure. If you have a DSLR, it probably has an exposure lock feature, though it may need to be configured in the camera's menu. Using exposure lock, you can fill your frame with the part of your scene that's not in shadow – or else some well-lit mid-tone – and let your automatic exposure calculate for that. Then you lock it in by pressing the AE-L (auto-exposure lock) button on your camera. This will freeze the settings as they are, so you can recompose the image to include the shadow and the camera won't re-calculate and brighten the exposure to account for them. This way, you'll get perfectly exposed highlights and deep shadows. Alternatively, you can simply note the settings, dial them in to manual mode, and bypass the exposure lock altogether.
- Bracket your shot. When you bracket your image, you take several shots at different exposures. Mid-range cameras and higher will have this feature built in – it might feature a dedicated BKT button, or the option might be available in the menu. If so, you'll be able to select how many pictures to take and how many stops of difference between them. This makes it simple to take three exposures, for example, one with the exposure the camera thinks is correct, one underexposed by one stop and one overexposed by one stop. If this feature is not available, it can be achieved through changing the settings in manual mode, or by taking several shots with different EV compensations.

*In this image of a sand dune, the shadow adds form to the dune and creates a strong and balancing line in the image. I made this image mid-afternoon during a scouting trip. It turned out much better than the image I made of the same location later in the day when the right side of the dune was entirely in shadow.*



Next time you're out shooting, make a point of noticing the shapes of the shadows. Challenge yourself to actively use them to create mood, to add dimension to your subject, or to take center stage in a creatively crafted composition.



Digital  
Photography  
School

# What is Burst Mode and How can it Benefit Your Photography?

By Megan Kennedy



When it comes to photography, timing can be everything. Whether you are photographing a high-speed car or a static landscape, knowing when to press the shutter button is all-important. But the average human reaction time to a visual stimulus is 0.25 seconds, making photographs of brief opportunities somewhat difficult. Fortunately, when frantically depressing the shutter button just doesn't cut it, there's burst mode.

Let's take a speedy look at burst mode, and how it can benefit your photography.



*Burst mode is great for capturing fast-moving subjects. 1/250s | f/9 | ISO 160*

## What is burst mode?

Burst mode is also known as continuous shooting mode or continuous high-speed mode. It's a camera function that allows you to make a series of photographs in quick succession. With burst mode activated, a photographer can hold the shutter button down and the camera will take multiple photographs, minimizing the interval between shots.

*I used burst mode to capture this moment of a cockatoo eating grass seed. 1/8000s | f/5.6 | ISO 500*



## *What is Burst Mode and How can it Benefit Your Photography? . . . Continued*

### **When is burst mode used?**

Burst mode can be used at any time, but it's especially useful for fast-moving subjects and fleeting opportunities. Burst mode records moments much faster than capturing an event manually frame-by-frame. This increases the chance of making successful photographs of short-lived moments.



*Handholding with extension tubes can be tricky. Using burst mode is one way to increase the ratio of sharp macro images. 1/100s | f/6.3 | ISO 100*

Burst mode is often viewed as a setting best suited to photographing high-action sports events. But street photographers, for example, may use the mode to anticipate interesting photographic opportunities. Burst mode is also great for macro and wild-life photography and for capturing the nuanced expressions of subjects in portraiture.

### **How to use burst mode**

Activating burst mode can vary depending on the camera. For my Canon 5D Mark II, I activate continuous shooting by pressing the dedicated AF•DRIVE button on my camera and selecting continuous shooting on the main screen with the quick control dial. If you aren't sure how to activate burst mode, consult your manual or have a look online.

*The burst mode icon displayed on a Canon 5D MK II.  
1/60s | f/9 | ISO 500*



With burst mode engaged, you'll also need to ensure you set the right focus mode. For burst mode photography, it's best to shoot in continuous focusing mode. Known as AI Servo on Canon and AF-C on Nikon, continuous focus will constantly track moving objects, helping to maintain sharp focus while burst mode is activated.

## *What is Burst Mode and How can it Benefit Your Photography? . . . Continued*

Finally, set your camera settings (shutter speed, aperture, and ISO) accordingly, and you are ready to go! Focus on a subject, depress the shutter button, and the camera will take a burst of images as long as the shutter button is held down (to an extent; see below).

### **The technical bits of burst mode**

There are a few aspects that govern the performance of continuous shooting. The speed of a camera's burst mode can depend largely on the camera itself. While some cameras operate at two or three frames per second (fps), higher-end cameras can perform at 8+ fps per burst.

In addition, burst mode photographs are saved to a shot buffer before they are transferred to your memory card. The size of the camera's shot buffer and memory card determines how long you can shoot in burst mode, and the writing speed of any images taken. For example, with a UDMA card, my Canon 5D Mark II can shoot a burst of 310 large JPEG files.

*Burst mode is good for capturing fleeting moments.  
1/160s | f/6.3 | ISO 400*



However, if I want to shoot in RAW, the buffer has the capacity for 13 images per burst with a UDMA card. This is important to know when planning a shoot as the requirement for a longer burst will depend on your willingness to shoot in JPEG.

Another option to improve the length of a burst is to change the camera's frames per second setting. Not all cameras have this option. However, selecting a slower burst mode will maintain your burst for longer, but with a greater interval between each shot.

An additional aspect to keep in mind when using burst mode is battery life. Shooting in burst mode can drain the life of a battery faster than with single-frame shooting. If you plan to use burst mode frequently over the course of a shoot, it could be prudent to take an extra battery or two along with you.

### **Conclusion**

Whether you're photographing a family portrait with active kids, capturing a flock of birds in flight, or covering a sporting event, burst mode can snap up the moments that could otherwise be missed in single-shooting. By setting your camera to burst mode, you can anticipate events and make a series of exposures without worrying so much about reaction time.