



Photo by Greg Harkins

**More Member
Photos
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APC ACTIVITIES

<u>Next Meeting</u>	TBA		
<u>Board Meeting</u>	TBA	<u>Field Trips</u>	TBA
<u>PhotoShows</u>		<u>Programs</u>	
May 18, 2020	Moving Water	June 15, 2020	Roaming the Nation Parks Bill Stice—NC Photographer
July 20, 2020	Rust	August 17, 2020	Birds of North Carolina Sean Leahy—NC Photographer
Sept. 21, 2020	Park Life	October 19, 2020	Interesting Experiences Doing Wedding Photography Darrell Coble—Wedding Photographer
Nov. 23, 2020	Shadows		
<u>Exhibits</u>			
August 21, 2020	Paramount Theater		
TBA	CCL (see page 5)		

President's Comments—May 2020

Behind the Lens with Mike King

Difficulty with Socially Distancing

Hope everyone is staying safe and practicing social distancing. I will admit it is very difficult for someone like myself who is normally a very social person not being able to walk up to someone and spend time talking. What can I say, I love verbal communication! I have never had an issue with talking to people in small groups as well as large groups. It is difficult not having meetings where we are sharing stories and talking about our photo opportunities. I have not gotten out and about with my camera like I was planning to do during this down time. Hopefully, most of you are taking some photos. So, when this pandemic is over or at least in a more manageable order, I want to get in my car and drive just anywhere and take photos. For now, I am trying to be content with looking at my photo inventory of all the wonderful trips and images that I have gathered over the many years. Trying to find those "great" shots that would make good enlargements. Somehow, they just don't seem as good as I remember them to be as I am going through the hundreds of files. Do our memories take better images of the past than our cameras can capture? Hasn't that always been the issue? You remember an event, place, vacation, or area in your mind and then you go through the photos and seem disappointed. At least if we capture it, we can go back in time and try to relive the moment. I have been reminiscing my

youth by looking at those old photos filed long ago. Some faded images and not so great quality due in part from the low-cost cameras and non-archival printing from that time. Still, I have those images to reflect upon and see the past. Thank you, Dad, for taking the time to capture life's day to day moments so that a 65-year-old man can remember and relive those special times. I urge you to capture and make photos today for the future to enjoy.

As you know we are not currently having our monthly in person meetings due to the Coronavirus. Make sure you take some time and look at our website: www.alamancephoto.com. You can revisit past newsletters as well as past photo show winners. Your input and suggestions on our website would be greatly appreciated.

Make sure you submit some photos for our May Photo Show. The title is "moving water". Details are in the newsletter.

If you have some interesting photo stories you would like to share, send me an email. Until next time, I'll be seeing you in the newsletter!

Mike King
APC President
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More Member Photos from 2019



Photo by Tom Jamison



Photo by Sue Kuveke



Photo by Dennis Pagano

APC BOARD

President	Mike King	Outings/Field Trips	Hugh Comfort
1 st & 2 nd V/P and Program Chairs	Scott Duvall Sam Lynch	Publicity Chair	Jayne Tapia
Secretary	George Siple	Exhibit Chair	Sandra Whitesell
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PhotoShow Committee		Twin Lakes Rep.	Len Barnard
Chair	Keith O'Leary	Web Master	JP Lavoie
Members	Herbert House Gene Lentz	Past President	Len Barnard
		Editor	Ray Munns

May 18th PhotoShow: *Moving Water*

Keith O'Leary, PhotoShow Chair

PLEASE NOTE: The May 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 on or before Tuesday, May 19, 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 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

Email Subject Line: Include the month of the PhotoShow and your name

Example: Photos for May Photoshow – John Doe

Entry Deadline:

5 PM on Monday, May 11, 2020.

Please Note:

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

Photos may be submitted early for the following show.

APC Exhibits—2020

Our annual photography exhibit will again be at the Paramount Theater in Burlington from August 21st thru October 18th. Our Paramount APC Reception is scheduled for September 12th from 5 until 7—so mark your calendars.

Our second exhibit this year will be a collaboration with the Burlington Artist League members at The Center for Creative Leadership in Greensboro, NC. The Alamance Photography Club members participating in the CCL exhibit can choose to have their photos considered by the BAL members for collaboration. We have invited members of the BAL to preview the photos from our members that are interested so that they can select some of the images and create works of artistic representation in different types of media. We will have the selected artistic images displayed along with the photographers' work as a "double take" exhibit. This has been done at other exhibits and was overwhelmingly received with great reviews and acceptance. We are excited to join our creative endeavors with the Burlington Artists League. Make sure you are taking and selecting your images for your entries for this amazing event. *Please let us know if you are going to participate in hanging at the CCL...ASAP. If you are interested in having your photos considered by the BAL members, please let Sandra Whitesell (sandracecil65@bellsouth.net) know as soon as possible.* Be assured that you can still hang at the CCL even if you do not wish to participate with the BAL Gallery members...we need to get an idea how many.

We will distribute more details as soon as they are available.

Now is a good time to be getting out on an outing, away from the public, and get some good material for our upcoming exhibits.

Looking forward to our time together again.

Stay safe and take care!

God Bless you all, Sandra



Twin Lakes

COVID-19TL

Renovation

When we started the 2020 New Year, no one would have foreseen Twin Lakes and the USA as we are now. We knew that the Alamance Photography Club would be impacted with the renovation but how did the COVID-19 slip in?

COVID-19—If you have been watching the news on your TV, you are as knowledgeable as I am regarding the NC State news. With regard to Twin Lakes, no firm announcement has been made; however, my opinion is that Twin Lakes will be more conservative with allowing visitors back on the Twin Lakes campus considering the age of our residents. Currently we have a lot of restrictions BUT I AGREE AND SUPPORT THEM ALL. So at this point I do not expect our club to meet at TL until June at best. Even then they may require face masks to be worn.

RENOVATION—The renovation of the Boland Bldg., Gathering Room plus other areas was scheduled to start in May but as with most construction projects, a snag was hit. Currently no dates have been given but “my crystal ball” says 4th quarter at best maybe 1st quarter 2021. As soon as I know more definite information, I will advise everyone.

Len Barnard
Past President &
Twin Lakes Representative

Attention Please!

- ◆ Please note that the APC activities (listed at the bottom of our cover page) are fluid and subject to change. Members should look for notifications by email about future events, meetings and locations.
- ◆ Dean White, who judged our September '19 PhotoShow, will again be serving as our May judge about “Moving Water”. This time the judging will be done remotely as was done in March. Thanks in advance, Dean!

Staying at Home

What have you been doing related to photography for the last month or two? Have you gotten out much? Does your neighborhood have many photographic opportunities?

I must confess that the only photograph I have taken recently is of my wife shopping in Walmart while wearing a face mask. Of course I also had one on. So far I have not shared that photo.

What I have been doing related to photography is:

- 1) Working on our newsletter
- 2) Looking at photography related videos and articles, mostly on the web

I really enjoy learning the photo editing software that I use. The web sites available are numerous. I particularly like looking at tutorials provided by the photo editing software companies. Pulling from my photo inventory, I like doing more editing in addition to what I originally did to a photograph. Fortunately, I have gotten where I shoot mostly in RAW and save in the TIFF format. A TIFF file contains much more information than a JPEG file. For me, TIFF files are easier to work with.

I hear (and see) a lot about how light makes the photograph. Look at the two photos below. The one on the left is my edited photo from 2018. Recently, I decided to do some more editing to it by working with lighting. You know—lighten/darken, contrast, structure, dodging/burning, and saturation. I was able to take a photograph that I used to like very much and, in my opinion, greatly improve it. Now look at the photo on the right after additional editing.

Notice how in the right photo the stem is brighter and more saturated and leads the eye up to the mushroom. The mushroom itself has more contrast and warmth and looks better to me. Inside the mushroom the insect and background are brighter and more saturated. I think this is an im-

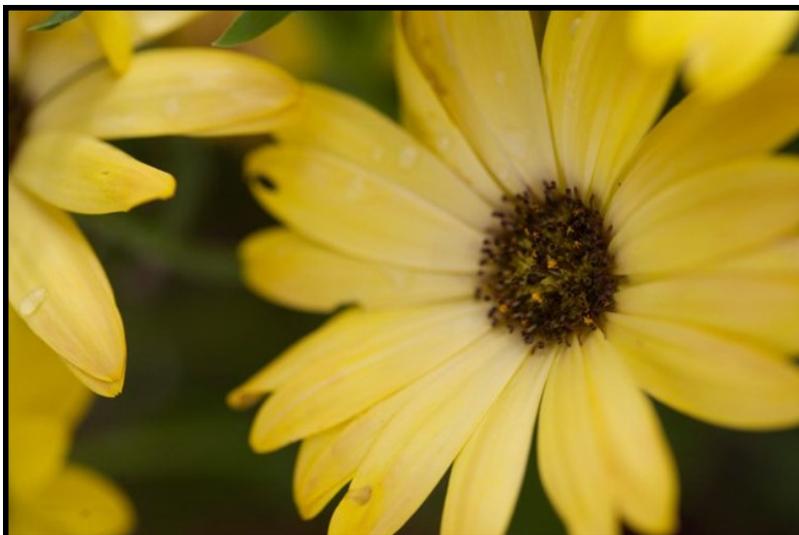


How to Use a Reflector and Diffuser to Enhance Flower Photographs

By Vickie Lewis



Learning to see and use light is one of the most important steps to creating great photographs. As you become more aware of what nice light really looks like, you can start to manipulate even the harshest conditions with some simple tools. The photo below was shot in bright sunshine using both a diffuser and a reflector.



How to Use a Reflector and Diffuser to Enhance Flower Photographs . . . Continued

Practice

To practice this exercise, find some flowers in bright sun. You can photograph flowers that are planted in your garden, or in pots.



Notice the quality of light on the flowers. In bright sun, there are strong highlights and deep shadows. There is a lot of contrast, which comes through in the image.



Observe how you lose detail in the highlights. The bright spots caused by the sun don't add anything to the photograph, in fact, they are very distracting. Our eyes tend to go toward the brightest spots in a photograph and in this situation, the highlights are drawing our eyes away from the center of interest – the flower.

How to Use a Reflector and Diffuser to Enhance Flower Photographs . . . Continued

Add a reflector



Now, try using a reflector. Light bounces just like a billiard ball. By placing a light colored, reflective surface opposite the light source, you can bounce light back into the subject. In this instance, our light source is the sun, so I placed the reflector under the leaves to bounce the light back into the shadows. You can use almost anything as a reflector. In this example, I'm using a piece of white poster board.



Notice the difference in the image above, compared to the one without the reflector. Can you see how bouncing the light back in brightens up the flower? The exposure settings haven't changed. The only difference is the reflector (also called a fill card) in the second shot.

How to Use a Reflector and Diffuser to Enhance Flower Photographs . . . Continued

Diffuse the light



Now, we are going to use a diffuser to soften the light.



Here we are starting to see some really beautiful, soft light. Notice how even the light is and how much softer the flowers feel. The highlights and shadows are not as severe and harsh, and more detail is retained in both areas.

How to Use a Reflector and Diffuser to Enhance Flower Photographs . . . Continued

Use a reflector and diffuser



Take it a step further.



Let's use a diffuser with a reflector, and see how that looks. Here's a tip for you: If you can't prop up your reflectors and diffuser and press the shutter button, you can use the 2-second self-timer on your camera to free up an extra hand.

How to Use a Reflector and Diffuser to Enhance Flower Photographs . . . Continued



With the diffuser above and a reflector below, the flowers start to take on a magical feel.



Now you can see how using a reflector and diffuser can drastically improve your flower photographs. I also want to add that none of these photographs were manipulated in Lightroom or Photoshop in any way, other than a little sharpening. The dramatic difference in the photographs was created entirely by manipulating light.



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Garden Bird Photography Tips

By Wayne Turner

The great thing about photographing garden birds is that it's much easier than going out to a reserve or park, and therefore much simpler for beginners. When starting out with bird photography, you want to minimize expensive equipment until you know that you enjoy it and are capable enough to pursue it.



"Birds" captured by PictureSocial member Anthony Chan

Bird photography at home can be as simple as sitting in a lounge chair and firing away until you get your shot. But really, you will get as much out of your photography as you put into it. So careful planning is going to go a long way in getting those beautiful shots, even if it is in your own garden. Here are the basics of getting into garden bird photography.



"Blue Birds" captured by PictureSocial member Scott A. Pope

Garden Bird Photography Tips . . . Continued

1. Attract the Birds

If there is one task you need to perform successfully with this genre of photography, it's attracting birds. If you have a garden that is bird-friendly, then you are ready to start. This is where good research begins. Either buy a local guide to garden photography, find someone else doing it from a local bird club, or use the Internet to locate some of the great websites dedicated to this genre. You need to understand what type of food the birds like and where they like to hang out together. This means going further than putting out their favorite food by planting the vegetation they like and even growing the food they seek out. Another tip here is to grow the vegetation near to where you will be shooting from. Create a dedicated area in your garden or outside a window.

2. Establish Your Location

This can be as simple as shooting from a window in your home, or it could mean building a hide somewhere in your garden near all the best perches and food. It's up to you as to how much effort you put into it. I have found that for people starting out, a simple location is a bedroom or living room window looking onto a garden with plenty of foliage and vegetation. This is a place where there is good potential with great lighting and places to perch.

3. Create the Setting

This step is vital because you want the place where the birds will perch to be as close to the window or hide as possible. Ensure that there are places high enough for the bird to perch and survey its surroundings for danger. Add an intermediate perch before the food source and have the food source at a reasonable height in order to shoot your images. Light is important. The better the lighting, the less artificial light you'll need, and, of course, using a flash will disturb the birds. Be very aware of your backgrounds, as these will make or break your final image. Getting the setup right is a large part of the final image.

"Goldfinch" captured by PictureSocial member Diane Phillips



Garden Bird Photography Tips . . . Continued

4. Create the Hide

As I said, this is as simple as a bedroom or lounge or as complex as a purpose-built hide. To begin with, I suggest using a room in the house. The glass forms a natural barrier and allows you to shoot freely most times, as the reflection hides you from the birds. Just make sure that the glass has been cleaned on both sides so that you don't have dirty or blurry images. Inside the hide, make sure that you have a comfy chair, because you will probably have to wait a while until you know what the feeding and perching patterns are. Whatever happens, you'll need a fair amount of patience. Remember that when you move around inside, do so slowly; the birds might not see you clearly but will react to flashes of movement. Turn any lights off and close any other curtains to limit the light inside the room.

5. Set Up Your Equipment

Of course in this situation you aren't really limited by your equipment because most cameras will shoot reasonable images when you are close to the birds. What I mean by this is that the lenses won't necessarily need to have huge focal lengths. Even most bridge or prosumer cameras will have sufficient focal length. Compacts may be a little wanting in this situation. Whatever your equipment, a tripod is essential and, if possible, a cable release or your shutter set to timed release of two to ten seconds in order to minimize camera shake. Another vital action to ensure success is to pre-focus your camera, using the manual focus setting, on a well-used perch or branch, the bird feeder, or feeding platform you have set up. This increases the chance of getting your shot instead of focusing wherever a bird lands and hoping for the best. Again, planning is a big part of successful bird images.

6. Keep Shooting

Don't wait for the perfect shot. Just shoot as much as you can. The key at this stage is to get as many good shots as possible. You can always crop the image later, because you want good clear photos of the birds. If you focus on perfect composition, the chance of getting good images will be reduced. Remember that this is the beginning of your bird photography journey and there is lots of time to improve. There's an old saying that "nothing breeds success like success". You need to be getting the shots to keep you motivated.

These are some simple steps to get you going with bird photography in the easiest and simplest possible way. The bottom line is to have fun and continue having fun. I can assure you that when you start getting those great images, you will not stop. So make sure your bank balance is full; the expense starts here. Happy shooting!

How to Capture the Feeling of Color and Create More Compelling Images

By Anthony Epes



I am an unashamed lover of color. I say this because when I first started out as a photographer, color photography was considered inferior to black and white. This attitude was especially prevalent in the photo-art world.

I found that confusing because to me, color can bring so much expression, feeling, excitement and vitality to an image. Don't we want that? As my very favorite photographer, Ernst Haas said: "Color is joy. One does not think joy. One is carried by it."

I totally agree!

In this article, I'd like to talk to you about how to use color to create more feeling, more depth, and more energy in your images.

After all, if your images are not provoking an impact, a feeling for your viewer, then they will be easy to forget. And don't we all wish to create memorable and unique images?

"Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures." – Don McCullin



How to Capture the Feeling of Color and Create More Compelling Images . . . Continued

Color is a form of expression

“I found I could say things with color and shapes that I couldn’t say any other way – things I had no words for.”

– Georgia O’Keeffe

I agree with her! As a really visual person, I find it hard to express the feelings I have about the world with words. I’ve learned how, but it comes much more naturally to me to express my curiosity about the world through taking photographs.

Color evokes a spectrum of feeling, and that is what we really want to capture in our photography.



Think about how you feel when you see the intense red of a flower, the soft azure blue of the sea, the warm yellows of morning sun in summer, the dark muddy browns of the earth in fall.

That is what I want you to think about today. Not only the photographing of color itself, as an element almost, but how you can use color to bring intense feeling into your photograph. Show the viewer more about how it felt to stand in the place where you were. To infuse your photographs with a feeling of atmosphere.

In this article, I will give you three techniques for using color in your images. They go from simple to pretty hard – but I hope you will try all three.



How to Capture the Feeling of Color and Create More Compelling Images . . . Continued

1. Using color as an element

The simplest way to start working with color in your photography is to use it as a key element within your image. Color can be used to provide contrast, shape, form, and texture.

The simple shape and form of color can be the subject of your photo. It can help you build elements within the photo.

I love to get inspiration for my photography from all kinds of sources. It's important to me that I am not just stuck in the world of photography and image-making – because there is a stunning and unbelievable world out there for us to draw interesting and exciting ideas from. From philosophers to writers, musicians to scientists – I get ideas for photos from all kinds of places.

I love very simple, bold background for portraits. I'm always keeping my eye out for backgrounds like these.

I love how so many painters use color in big, bold ways to create powerful elements in their work. Painters such as Henri Matisse with his simple shapes and beautiful colors, Mark Rothko with his thick banks of color that seem to suck you into his paintings and Van Gogh with his heavy brush strokes of rich color.

Here is another quote from the painter Georgia O'Keeffe that explains a lot of what I am doing with my photography: drawing attention to things that most people miss.

“When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not.” – Georgia O'Keeffe



In this photo, I used the contrasting colors to make a simple and interesting composition with some abandoned chairs. Turning simple things I find on the street, peeling off walls, at my feet, into something interesting is a favorite thing for me to do in my photography.

How to Capture the Feeling of Color and Create More Compelling Images . . . Continued

2. Using color to evoke a feeling

A more interesting way to use color – and one that takes more practice – is to use it purposely to create a feeling in your image. Color evokes all kinds of different feelings for people.

Painter Wassily Kandinsky developed many theories about art, one being that color created different feelings and states within the viewer.

“The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural... The brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white.” – Wassily Kandinsky

Kandinsky felt that colors evoked these feelings and states:

Yellow – warm, exciting, happy

Blue – deep, peaceful, supernatural

Green – peace, stillness, nature

White – harmony, silence, cleanliness

Black – grief, dark, unknown

Red – glowing, confidence, alive

Orange – radiant, healthy, serious



To use color to evoke feeling is a more sophisticated way to incorporate it into your images.

Now, where is a good place to start with this process?

Look at how the color you are seeing affects how you feel. Explore and examine color – almost in that state that toddlers do – with a sense of wonder and freshness. Then you can bring that into your images.

Of course, it doesn't have to be big bold colors, it can be about the subtle, the evocative colors. I love playing with greys, browns, and blacks – and drawing out the subtlety in their range.

How to Capture the Feeling of Color and Create More Compelling Images . . . Continued

3. Capturing the inherent qualities of your subject using color

This has to be the hardest, most sophisticated technique of the three presented here – but it's so worth trying it as you will create images with more complexity.

What I mean by capturing the inherent qualities of your subject using color, is to reveal the qualities of your subject using color. Pablo Picasso explained it even better than me when he is said:

“Some painters transform the sun into a yellow spot, others transform a yellow spot into the sun.”

So you are using the color to tell the viewer something of what that subject is. What it feels or looks like, what it is or how it is.

I love this photo below because to me it captures perfectly the browns, yellows, and oranges of autumn. I can feel autumn in this photo.

The colors I am capturing here are not a compositional tool, but about revealing more about the subject itself.



I hope those were some interesting ideas to you. I hope you use color in your photography – and you found some useful tips here that you can apply to your images.



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Pay Attention to ME!

By Varina Patel

Tips for making a single element stand out in your photographs.

When you shoot, do you take a moment to consider the most important element in your photograph? For this shot, I wanted to get in *really* close – and show off the beautiful, reflective droplets clinging to the leaf. I also wanted a very clear point of interest. So, I started looking for a single element that would work well for me. This little droplet was perfect. It stands out because it is much larger than the other droplets, and because it breaks the line that runs through the lower third of the image – between the leaf and the background.



Here are a few tips for isolating a single element for impact.

1. You can blur the background to allow sharply focused foreground objects to stand out. Blurring the background will also help obscure potentially distracting elements, which can pull the eye away from your point of interest.
2. Look for contrast. In this case I'm using contrast of size. The large drop stands out because it is so much larger than all those little ones. You can also use contrast of shape, color, tone, and so on.
3. Break the pattern. All those tiny little droplets make a pattern in this photograph – but I've broken that pattern. Twice. First, I positioned the leaf so that its edge cuts through the lower third of the photo. That brings your eye to the lower area right away. And then, just to be sure I have you where I want you, I've broken the pattern again by including the large droplet in the frame.