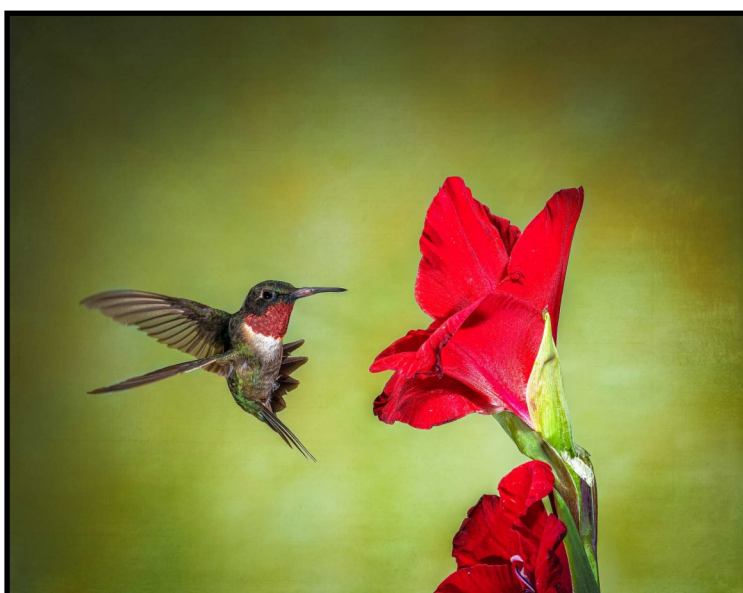


November PhotoShow Winners

"Flowers/Macro"



1st Place—Ed Haynes

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Pics
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APC ACTIVITIES

Next Meeting

December 16, 2019 7:00 PM

PhotoShows

Board Meeting

December 2, 2019 7:00 PM

January 20, 2020

Curves & Spirals

Programs

Dec. 16, 2019

**Christmas Social and
Slide Show**

March 16, 2020

Black & White

May 18, 2020

Moving Water

July 20, 2020

Rust

Sept. 21, 2020

Park Life

Nov. 23, 2020

Shadows

President's Comments—December 2019

Behind the Lens with Mike King

“Fair Weathered Friends”

Winter is on its way (it feels like it's already here). Are you a fair weathered photographer? As for me I do like it on the warmer side. I have never been a below freezing temperatures type of person, be it taking photos or just being outside in general. I prefer 70 degrees and a shade tree to wearing layers and seeing my breath. You can have your freezing mornings and scraping ice off the windshield. However, even this fair weather photographer can appreciate some struggles with the cold and ice and snow for the benefits of those winter wonderland images. Just recently we witnessed what can be found in Yellowstone in the winter from the program that Barney Koszalka gave. I think we can all agree that maybe be the far extreme for most of us.

What photographic challenges do we want to try this winter? We only get a rare chance of snow here in the local area. What are some other things we can come up with as far as winter photos? Maybe we can try some early morning shots of the fog lifting off a pond. Perhaps a small stream or river on a day the temperatures are below freezing. Close ups of ice and water mixed to show some creative shapes or images. Early frost on bushes. Some stray leaves left lying on the ground with frost etched around the edges. Maybe I can

convince myself that I should not store my camera for the early spring flowers. Let's challenge ourselves to brave the elements and strive to get those images that are there for the taking. We will not know what is waiting for us until we layer up and explore. If all of this sounds good, but I haven't convinced you, just send me some photos from Florida or the Caribbean, I'll understand!

Let's not forget to explore with some close up and macro indoor images while we are inside this winter. A simple set of close up filters turns a standard lens into a great close up lens.

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

See some examples of Mike's winter images on next page.





By Mike King



Attention Please!!

- ◆ As determined by our vote on November 18th, our President, Secretary, and Treasurer remain the same in 2020. Scott Duvall will be First Vice President/Program Chair and Sam Lynch will be Second Vice President/Program Chair in 2020.
- ◆ There will be a Board meeting on Monday, December 2, 2019 at 7:00pm.
- ◆ **Be sure to pick up Paramount exhibit entries Monday, December 2, 2019. between 12 and 2 pm.**

MEMBERSHIP MEMO

Congratulations are in order for the award winning club members who participated in the last PhotoShow of the year. The subject was "Macro/Flowers" and all those in attendance at the meeting viewed some stunning photographs. Keith O'Leary, PhotoShow Chair, used the Vote on Line process for choosing the winning images. There were guidelines sent out detailing how to critique a photograph prior to the photographs appearing on the PhotoShow link for the on line voting.

And the winners are:

First Place - **Ed Haynes**
 Second Place - **Len Barnard**
 Third Place - **Tom Jamison**
 First Place Honorable Mention - **Gary Gorby**
 Second Place Honorable Mention - **Ray Munns**
 Third Place Honorable Mention - **Gene Lentz**

In the discussion following the PhotoShow, many members expressed positive feedback on the value of hearing many comments about the photographs. All agreed it was a learning process to critique the work of other photographers and also to hear the remarks shared about each photograph.

The Club members voiced appreciation for the time and talent of Keith O'Leary who made the evening a great event.

Carole Barnard, Membership Chair

APC BOARD

President	Mike King	Outings/Field Trips	Hugh Comfort
1 st & 2 nd V/P and Program Chairs	Dave Kaplan Scott Duvall	Publicity Chair	Jayne Tapia
Secretary	George Siple	Exhibit Chair	Sandra Whitesell
Treasurer	Nancy Jacobus	Membership Chair	Carole Barnard
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

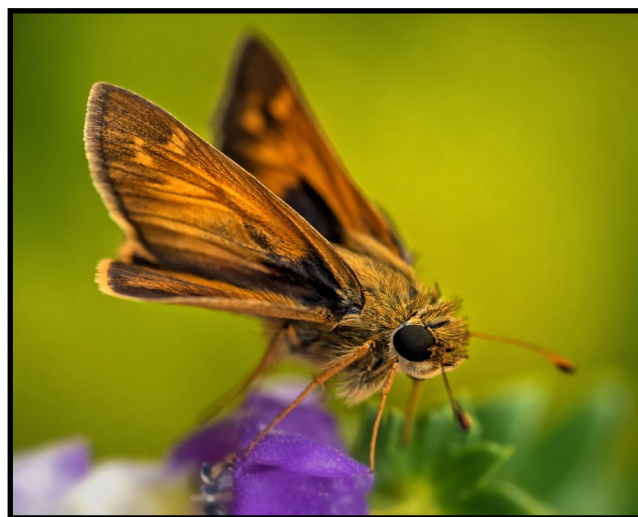
More PhotoShow Winners



2nd Place—Len Barnard



3rd Place—Tom Jamison



HM 2—Ray Munns



HM 1—Gary Gorby



HM 3—Gene Lentz



Christmas Party

December 16, 2019

Time - 7:00 pm

It's Party time—Start planning. December is around the corner! We will start about 7:00 pm. The Club will provide coffee, punch and all paper products. Members are requested to bring the appetizers of their choice and arrive around 6:30 pm, giving the host time to arrange the food table. If you desire a drink other than those mentioned above, you will need to bring it.

Annual Dues for 2020

Individual = \$40.00

Family = \$60.00

Student = \$15.00

Payable by check or Cash at future meetings.*

*Members who wish to pay their dues by mail with a check may pick up from the Treasurer a pre-addressed envelope at the meetings. If dues are paid by a bank automatic check, be sure to pick up new information regarding the change of address for the Treasurer since last year.

*Member's Name will be removed from Membership
Roster for Non-payment of dues after
February 17, 2020*

Special Invitation

To the

Alamance Photography Club Members

As Mike King has previously announced, our Club has been invited to exhibit at the

"Center for Creative Leadership"

(CCL) in Greensboro in late 2020 and early 2021. Since this exhibit will be totally different

than any of our previous exhibits, we have also been invited to attend their next Art

Reception on January 31, 2020 from 5 pm to 7 pm. This exhibit will be a mixture of various art forms from a very artistic family which will include paintings, photography and other types of art.

This would be a great outing for our members. Please join us on the 2020 outing to CCL.

Please contact Len Barnard at 336-272-3194 to discuss travel arrangements.

Reception Hours

January 31, 2020

5:00 pm

To

7:00 pm



Suggestion

I would suggest that
everyone going either
in car pools
or caravan to CCL



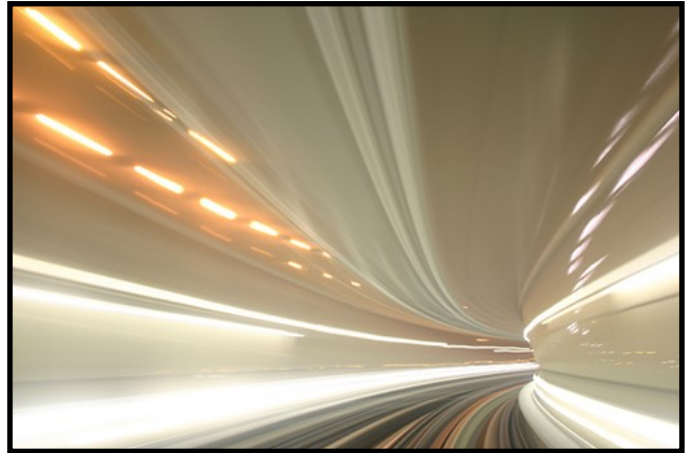
Using Curves to Enhance Composition

Curves are a key component of composition. In this article, you'll find eleven tips for using curves in composition along with sample photos.

1. LEAD TO A COMMON FOCAL POINT

Leading lines are a basic compositional technique, and curves can be used in place of straight lines. Try using natural curves to force the eye of the viewer to a common focal point. In the image at the right, the main draw is toward the intersection of the curves.

By Éole



2. RADIAL CURVES AND SPIRALS



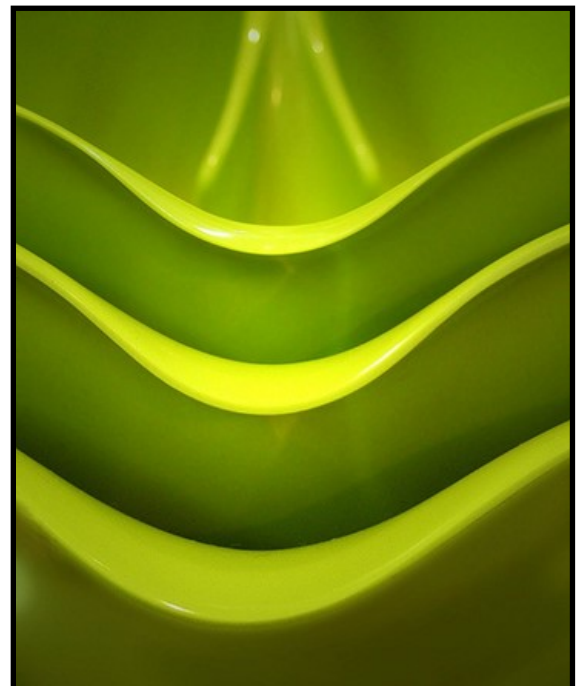
Curves can take on many shapes and forms, including circles and spirals. These forms also force a natural point of focus to their center. This particular photo also uses straight lines aimed directly at the center for a stronger effect.

By ramyo

3. CURVE REPETITION

Repeating curves tend to make a stronger compositional impact than a single curve. Bonus points if you can get an odd number of them like 3 or 5 — odds tend to be more attractive than evens. This photo shows triple repeating curves with nearly identical shape. The simple color scheme also helps to not distract from the composition.

By tanakawho

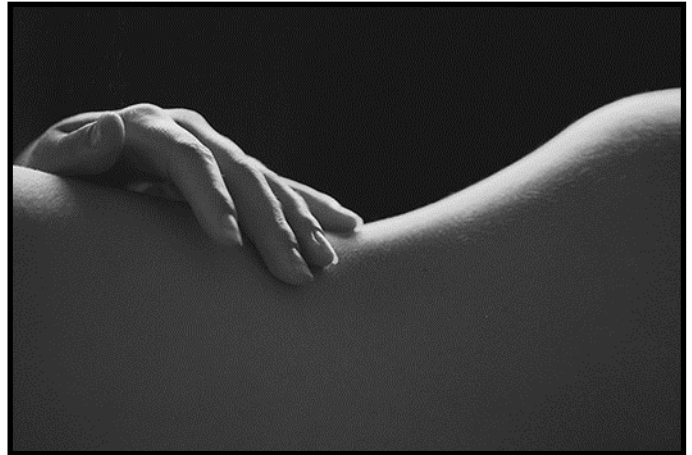


Using Curves to Enhance Composition . . . Continued

4. HUMAN FORM CURVES

We're basically nothing but curves. If you have the opportunity to photograph people in a revealing manner, be sure to look for the natural flowing curves. In this photo, the soft curve is accentuated by the lighting, and the placement of the hand interrupts it to provide some amount of tension in an otherwise relaxing shape.

By Ozyman



5. CURVES AND LINES



I mentioned this in tip #2, but I'll mention it again. Combining curves and lines can be a powerful compositional technique. The intersections can create compelling patterns, while the lines and curves provide pathways for the eye to travel. In this photo, there are far more straight lines than curves, but the curved sections draw the eye because they stand out from the rest of the pattern.

By Thomas Hawk

6. SEPARATION OF FOREGROUND

A plain foreground or background can be good in some instances, but other instances will benefit from a subtle break. Curves can provide that soft break in an otherwise flat foreground or background. In this photo, you can see that the foreground curves provide areas of higher contrast to break up the low contrast midtones of the snow.

By extranoise



Using Curves to Enhance Composition . . . Continued

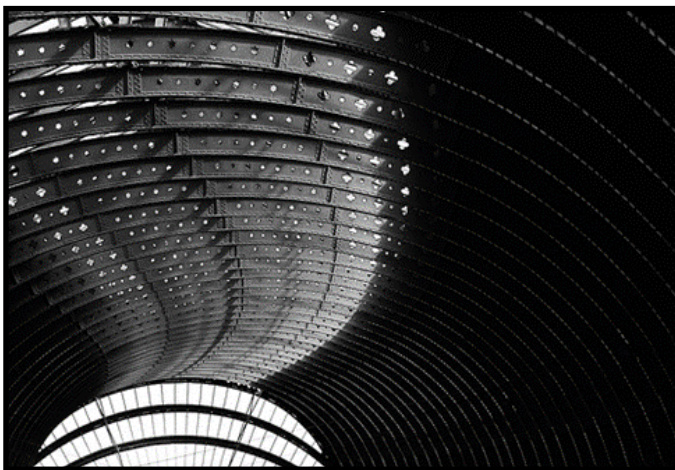
7. CONVERTING 3D TO 2D

Obviously, the typical camera will capture any scene in 2D. But 3D curves and spirals can change their shape and appearance when flattened. This photo shows spirals and loops of smoke being converted into repeating sinusoidal curves on a 2D plane.

By Dude Crush



8. INTERSECTING CURVES



Intersecting curves can create a sense of depth and give some extra notion of the 3D layout of the scene. Notice that this image exhibits several levels of intersections — roof structure, shadows, and straight lines. Also notice that the radial curves draw your attention to their center while the sweeping curves and band of sunlight draw your attention to the same location.

By Jasmic

9. CURVES AND CONTRAST

When you have multiple curves or repeating curves, play on the contrast between them to create a pattern of stripes. This high contrast helps to define the curves as a strong point in the composition. In this photo, you can see the very strong contrast between the steps as they sweep along the buildings.

By Pieter Musterd



Using Curves to Enhance Composition . . . Continued

10. MULTI-LEVEL CURVES

Curves can be presented within the composition at many levels. Small curves, big curves, lazy curves, tight curves, loopy curves, etc. Finding a scene with more than one type of curve can present your viewer with an interesting piece to digest. In this photo, you can see the big curves separating sand from sky, curves separating the foreground, and lots of little curves providing texture.



Appy29 (very busy away)

11. FRAMING WITH CURVES

Natural frames are also a good way to help your composition, so look for any curves that can provide a stronger focus for your subject. Here, you can see that the curve of the bench draws your attention toward the man laying on it and away from the lower left corner.



By Paul Goyette

Epic Edits

PICTURECORRECT.com

What Makes Some Photographs Better Than Others?

By Edward B Johnson

Art is so subjective that there is no correct answer to this question. But there are some things that can help you analyze a photograph. I find it interesting that the majority of people can tell the difference between an average and a great photo and choose the 'better' one, but they struggle to articulate why. Here are some of those harder-to-explain things that might draw them toward the 'better' picture. I'm sure there's many more things I've missed—we never stop learning.



Photo by H. Raab; ISO 100, f/4.5, 1/90-second exposure

Lines

Lines are the strongest design element in a picture. Without lines, you can't have shapes, patterns, or textures—they are everywhere! The strongest of these lead your eye through the different elements in photographs.

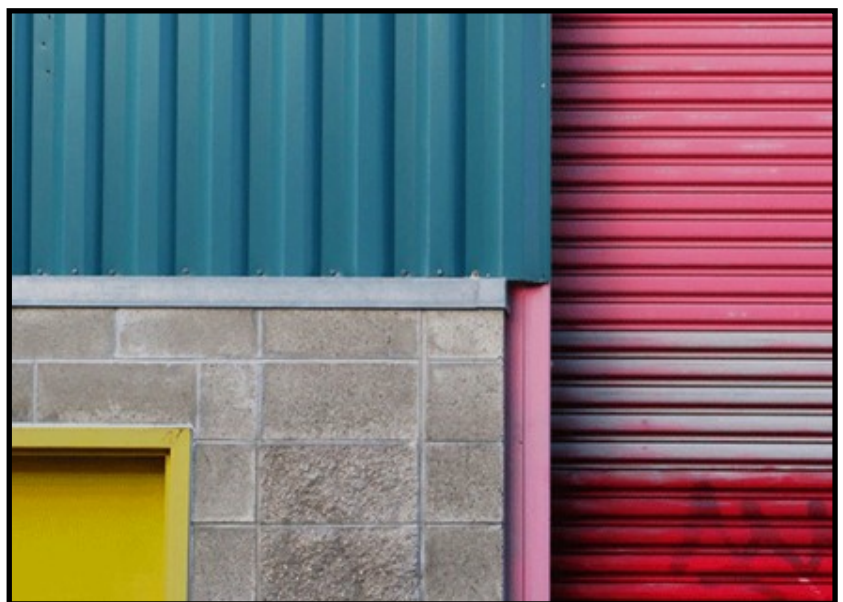


Photo by darwin Bell; ISO 200, f/3.5, 1/125-second exposure

What Makes Some Photographs Better Than Others? . . . Continued

Shape, Pattern, and Contrast

The shapes of your subject and background elements and how they interact will tell your story. Our brains are programmed to look for these things. One of your main challenges as a photographer is to demonstrate a 3D world in a 2D format, and good photographers understand how light (and shadow) interact with these subjects to make a scene come alive.



Photo by Brandon Oh; ISO 200, f/9.5, 1/115-second exposure

Color

Color has a huge emotional effect on a photograph. We often use colors to describe our mood. Colors can work together in harmony or they can clash, and this can be used in your story. Or, you can use a black-and-white photograph to force people to concentrate on the other aspects of it.



Photo by Thomas Hawk; ISO 800, f/11.0, 1/1600-second exposure

What Makes Some Photographs Better Than Others? . . . Continued

Beautiful Subjects



Even if you have no idea about photography, there are some things or people that will almost always look great. Once you do have an idea, you can make them look spectacular.

Photo by James Marvin Phelps; ISO 100, f/18.0, 1/30-second exposure

The Moment

You hear about “the moment” a lot in the photography world, but what does it mean? It’s hard to explain. For me, this means that you captured a small piece of time, which tells a story that you don’t need to explain with words.

Photo by Sam Leighton; ISO 200, f/2.0, 1/80-second exposure



A great moment can tell a story that spans a much longer period of time than it took for the shutter to fire. Sometimes, the moment is so good that you will have a great photograph even if your technique wasn’t perfect.

All the great pictures ever taken don’t necessarily include all of these, but I’m fairly sure they each include at least one. More importantly, if you can start to think about these things before and during your photo shoots, I guarantee that you will begin taking better photographs, simply because you are no longer snapping and hoping. You may even start to enjoy seeing more, even when you don’t have a camera!

But photography isn’t only about being able to see what’s in front of you; you have to be able to record what you see using some technology that is more advanced than what it took to take Neil Armstrong and his buddies to the moon. This can be quite daunting for some people and is the reason you see so many people with really good cameras keeping their dial on the green auto mode and never moving past that. Don’t be that person.

Christmas Light Photography Tips

By Chuck Delaney

At this time of year, many of the world's cultures and religions celebrate holidays that involve lights. While the use of lights and candles is often explained in terms of the rites of the particular culture, most scholars agree that the lights came first; the explanations followed. After all, since humans gained control of fire, light has been used to illuminate the darkness – especially, during the depths of winter – rather than curse it.



Photo by kennysarmy; ISO 100, f/16, 20-second exposure

Christians explain the candles, tree lights, and Yule log in terms of the birth of Christ and the Star of Bethlehem. The impact of these lights – if not the explanation – is so powerful that even modern-day Buddhist and Shinto Japan is ablaze with lights and decorations at “Christmas time.” And, in the same dark days of the winter solstice, Hanukkah is the “Festival of Lights” celebrated by Jews around the world.

Years ago, taking great photographs of holiday lights was difficult because the films of yesteryear weren't very sensitive. They had difficulty recording an image in the low-light of a candle, for example.

This is no longer the case as technology has solved these problems. Many DSLRs can be set to ISO 800, 1600 and even higher settings with little noise.

In addition, most photographers today rely on auto-exposure with their point-and-shoots or SLRs. Unlike the light meters of old, which were often “fooled” by low-light situations, today's meters in auto-exposure cameras are able to give good readings even in low light.

This is an important point because holiday lights usually look their best when shot without added light. In fact, this is Rule One when it comes to getting good pictures of lights: Turn off your flash. Let's repeat that: *For most pictures of holiday lights, turn off your flash!*

Christmas Light Photography Tips . . . Continued

Note that we said “most.” There are a few occasions when you will want to add light, but usually you won’t. So this brings us to the question: When should you use your flash, and when should you avoid it?



Photo by Roadsidepictures; ISO 100, f/13, 13-second exposure

Now, let’s remember one important point if you’re taking a picture without flash: You’re probably going to need a slow shutter speed. This means you may need to mount your camera on a solid unmoving surface to avoid camera-shake. A tripod is best.

When else might you want to use your flash? Let’s say the subject of your picture is your kids under the tree. How are you going to light their faces? On the one hand, you may find that the Christmas-tree lights are sufficient and give a very soft glow to their cherubic expressions. Or maybe it is Christmas morning, and they are lighted by window-light that is streaming into the room. In these cases, you don’t need your flash. But, on the other hand, maybe you don’t have enough light to really see their faces. Then you may have to use your flash. How do you know which way to go?

One approach is to shoot both ways, then select the better image. We think a better way is to plan ahead and meter your subject. Remember that Guideline One of the Three NYI Guidelines for Great Pictures is to decide on your subject before you do anything else. You can learn this at the photography school. In this case, you’ve decided that the subject is the faces of the kids. Guideline Two is to draw attention to your subject. One method of drawing attention is to make sure your subject is well-exposed. So meter the light that falls on their faces from the lighted tree. Get in close and meter just the faces! If there’s enough available light for a well-exposed picture, shoot it. If not, use your flash.

Christmas Light Photography Tips . . . Continued

Now let's move outdoors. Outdoor photo subjects include elaborate lighting and decoration on houses, stores, and streets. Again, if you want to capture the lights themselves, don't use your flash. One other tip for outdoor lights – you'll get the best results when you shoot at twilight. That way, you'll capture some color in the sky, rather than the pitch-black tone that will be recorded on film later at night. But what if you want to take a picture of your friend in front of a brightly lit display?

*Photo by
Patrick Emerson*



You want to capture both the bright lights and your friend. If you use flash, you get your friend, but you're in danger of minimizing the bright lights behind. On the other hand, if you don't use flash, you get better detail of the lights but your friend is reduced to a silhouette.

There's an answer. Many of today's point-and-shoot cameras both film and digital have a funny-looking setting that looks like a person with a star in the background.

This setting tells the camera that you want the flash to fire (which will light your friend in the foreground), but that you also want the lens to stay open long enough to record the lights in the background. In fact, the symbol for this setting on many cameras is sort of a hieroglyph that tries to indicate "person at night in front of lights." Your solution to getting light on your friend's face and capturing the light display is to use this setting. The flash exposes the face. The long exposure captures the lights.

But, again, watch out here. The long exposure – typically, one-quarter of a second long – requires that you steady your camera to avoid camera shake. Once again, we advise you to use a tripod.

So, to take great holiday photos in this season of lights, we offer you these four tips:

- Turn off your flash unless you have a very good reason to use it.
- Use a fast ISO – we suggest ISO 800.
- Avoid camera shake.
- Use a tripod...or, at least, brace the camera. Trust your camera's built-in meter.

Christmas Light Photography Tips . . . Continued

Some Special Considerations

Digital ISO

Amplifying a digital signal is like turning the volume up on your radio as loud as it will go. At the maximum volume every hiss, pop, and scratch is heard and, depending on the quality of the equipment, quality is diminished. The same thing happens in a digital camera. When the ISO setting is increased, every image artifact and defect is magnified.

To achieve the best image quality, you might try working with a slower ISO setting to start. If you are having trouble getting a good exposure, increase the ISO as needed. You might even try using the Auto ISO setting and see how the camera chooses to handle exposure.

Digital Noise

Regardless of the ISO setting chosen, most inexpensive digital cameras produce “noise” during long exposures. Noise is caused by the small electrical disturbances that are present in every electrical system. In order to capture a weak light signal, such as a subject in low-light, longer exposures are usually needed. The longer a digital camera shutter is open, the more electrical noise is recorded as well.



Photo by Hernan Pinera

So, it seems we have a double-edged sword:

- Increase the ISO to achieve faster shutter speeds and you will amplify noise and other image problems.
- Reduce the ISO and shutter speeds are slower. As a result, you will record inherent noise that might not be seen in a “normal” exposure.

Christmas Light Photography Tips . . . Continued

Limited Dynamic Range

To make things worse, digital cameras have a limited dynamic range. Image sensors are only sensitive to a specific range of brightness. Anything outside of that range is recorded as pure white or pure black. This can result in an image without shadow or highlight detail.

Solutions

Here are a few ways to solve these problems. Noise can be reduced with software. In fact some cameras offer in-camera noise reduction features. Proprietary software is used exclusively, yielding uneven results. Test your camera's capabilities before committing to this feature. There are many noise reduction software products on the market today, some as stand-alone applications and others which are plug-ins that work in conjunction with your favorite image editor. This means you can select a camera with noise reduction or address any problems later in the digital "darkroom."

Timing is Everything

As we noted earlier in this article, when shooting holiday lights outside, I find that the best exposures can be made at twilight. Twilight is after the sun has set but before the dark of night. This fleeting balance of light and shadow will yield the brilliance of the lights while maintaining details in the shadow. Don't underestimate shadow detail to help establish your composition. Consult your camera's manual for details on your white balance options and how to adjust them. In the finished photo the viewer will perceive the twilight photo to be taken at night.



Photo by Taryn; ISO 100, f/1.8, 1/25-second exposure

Christmas Light Photography Tips . . . Continued

When shooting holiday lights inside, try turning on lights in the room to increase the ambient light, rather than using a flash. Flash can produce a harsh, high-contrast quality that obliterates the brilliance of the light. A carefully positioned incandescent light can increase the ambient light without overpowering your holiday lights.

Shoot Two Exposures

One way to extend the tonal range of a digital image is by making two exposures of the scene. Shooting in Manual mode, make one exposure configured to capture the best high-light detail. Make a second exposure to capture the best shadow detail. Then combine the two exposures in Photoshop as separate layers. Using the Eraser tool remove poorly exposed areas to reveal detail and take advantage of the best parts of each layer/exposure. Using this technique, you could extend the tonal range well beyond the possibility of any single exposure made with the same camera. Of course this requires a strong tripod to ensure both compositions match perfectly. Consider using a remote control to reduce the possibility of camera movement.

Accomplished photographers may also create two separate images – one favoring high-lights, the other shadows – from a single RAW file.

Turn Off Automatic White Balance

In many photographic situations white balance is a godsend. By automatically neutralizing extreme color casts, believable digital color is rendered without breaking a sweat. It is important to remember, not all photos require white balance. Tone down the rich, saturated colors of a sunset and you're left with nothing. Attempt to white balance a fireworks display and you end up with dull, lifeless, de-saturated bursts and streaks of light. Holiday lights should be treated similarly. By turning off the auto white balance feature you are sure to capture the exaggerated colors the holidays have to offer.

You could try turning off white balance altogether or even experiment with any of the other manual settings to find a color balance that suits your visual needs. Either way is a better bet than giving the decision to the camera.

Christmas Light Photography Tips . . . Continued



Photo by Bob Jagendorf; ISO 1600, f/2, 1/125-second exposure

Test, Test, Test

The immediate feedback of digital photography begs you to test your exposures to determine what works best. Take advantage of the metadata that most digital cameras embed inside every digital picture you make. Metadata can include camera make and model, exposure, flash, white balance and other important information that can help you to determine what works and what doesn't work. This means you don't even have to take notes! To access your digital image metadata, open a file in Adobe Photoshop.

Choose File > File Info. The File Info dialog box appears. Select the Camera Data option on the left side of the screen. The Camera Data screen reveals shutter speed, aperture, ISO settings, lens focal length, flash settings and even the metering modes. Holiday lights are usually around for more than a couple of days each year, take advantage of this by shooting early in the season and then re-shooting if you have to.