

Trinity Arts Photo Club

Through the Lens

Mark Lenz

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Monthly meetings
Fourth Monday of the Month
<http://www.trinityartsphotoclub.org/>

Off to a Great Start

We are off to a great start in the club this year with many new members coming to meetings and joining in other club activities. Based on what we have seen in our competitions this year, there is some really good talent and every award is going to be truly earned this year. As I am writing this, the Hurst Library photo exhibit is taking place with the winners to be recognized on May 30 at a reception in the library. The club held field trips to Dallas Blooms at the Dallas Arboretum and the Fort Worth Zoo. Our members took some great photos at both places. We look forward to the summer and more field trip opportunities and tough competitions.

Photography Trip or Family Vacation?

Having just recently taken a trip to North Carolina with my wife and college age kids to visit relatives who live near Great Smoky Mountains National Park (GSMNP), those interesting conflicts arose several times. While driving on the Blue Ridge Parkway or hiking in GSMNP, I had that urge at every potential interesting photo opportunity to stop and at least look to see if there was a good photo to be made. On the other hand, the rest of the family wanted to move on and keep driving or hiking. Nobody minded stopping at overlooks for a little while, but it was the several minutes need to find the right angle, set up a tripod, get out the grad ND filter, etc. that caused the eyes to roll and have everyone say

“here he goes again”. And there were certainly no crack of dawn or stay beyond sunset sessions.

So I learned a few things to make the process less painful. First, have all the gear ready to go when you stop, whether on the road or on the trail. On the one day of hiking, I did not take my tripod and tried handheld photos. The lighting in the forest is not conducive to handheld photography unless you shoot at a high ISO and low aperture. So the other times while hiking, I had the tripod with camera attached on my shoulder so I could set up a shot quickly if it presented itself. When in areas where high contrast mountain views presented themselves, I had the grad ND filter on the camera ready to go (this happens often with the fog and clouds hanging over the mountains). While driving, I had everything ready to go with the tripod extended and the camera set up for a shot. This is obviously a compromise from what you would do if purely on a photography trip. I got some good shots, but nothing great like you might get if taking time to locate a good shot and then finding the best position to take the shot.

The alternative was being thrown from the top of Charlie’s Bunion on the Appalachian Trail after the rest of the family was fed up with my “photo mania”. So in the end, I was a little frustrated by the photos I got, but very happy for the time with the family and not being a spot on the ground at the bottom of Charlie’s Bunion.

So You Think You Want To Do Art Shows?

OR ART SHOWS AIN'T FOR SISSIES!

One Photographer's Perspective
By Cinda Benton

Ok – you're feeling pretty good about your ability, maybe you've won a few contests, all your friends are saying you should sell your work. Now what?

1. Research, research, research. Go to as many shows as you can before you jump in & talk to artists... check out their displays, tents, etc. Look on line for art show supplies, ideas, recommendations, pitfalls.
2. Tent: Most outdoor shows require you to have a white, 10x10 tent. Many artists make do with EZ-Up tents (retail around \$100). The best part is they're quick to put up (5-10 minutes), but you need to figure what you'll use for walls to hang your art. The risk factor is they are flimsy. If the weather is fine, no problem. But wind can buckle those aluminum legs, I don't care how weighted down they are – and you *will* need weights.

We bit the bullet and bought a Trim Line Tent – the canopy alone weighs 80 lbs. and the framework is steel. It'll stand up to a lot of weather. It also takes about an hour and a half to put up. HINT: we set ours up three different times before my first show so we were practiced and knew what we were doing.

3. Tax ID: you'll need a Texas tax ID number. Look online for info.
4. Artwork: develop 'a look.' Something that sets you apart from all the other really, really good photographers out there. And believe me there are a gazillion you'll be competing against.
5. Receipts: will you take credit? Cash? Checks? If you want to take credit cards (which I highly recommend as 80% of my sales are credit cards) do your research. There are a lot of companies out there and they vary widely in their monthly charges (whether or not you have sales) and in their percentage of your sales. I use Merchant Warehouse – give 'em my name as a referral and they'll give me a finder's fee!
6. Inventory: you'll need print bins for matted work (acid-free), framed work or gallery wraps or both.
7. Transporting: how will you haul your tent/artwork/supplies to the shows?
8. Applying to shows: there's a place online called Zapplication (<https://www.zapplication.org>) which most big shows use exclusively. Each application will run you \$20-\$40. You'll need 3-4 images of your work, PLUS a booth shot (Remember we set up three times before my first show? I took a booth shot then).
9. Entrance Fees: range from \$100 - \$500 for your booth space
10. Stamina: art shows **are a lot of hard work**. Sometimes you have to dolly in to your booth space, others you can drive right up and unload. Walking from "artist parking" to your booth can be a mile. Set-up takes hours in heat/humidity/rain/wind/cold – doesn't matter, you'd better show up or you won't be asked back. And you **must** man your booth – in heat/humidity/rain/wind/cold.

Be warned: There'll be shows where you won't make your booth fee, much less cover travel expenses, food, etc. Shows where storms blow up out of nowhere; *your* booth is secure, but those around you aren't and crash into yours damaging your work. Shows where the photographer around the corner comes by, asks how you're doing and says he just sold three big canvases! Shows where no one comes in to your booth – except to ask how you got started!

You've made it into your first show. Congratulations! So you're set up, artwork is hung, you've got office supplies, a way to take payment and now all you have to do is wait for someone to buy your art. It's the BEST feeling in the world... a validation that all your effort and vision is appreciated. And that's enough to keep you going to apply to the next show!

Just a Second!



By Bill Webb

How many times do we say or hear those words, "Just a second?" It doesn't seem like a long time does it? However, some photos show us that a lot can happen in one second. Further, though, life so often shows us that those seconds can be hard to come by and more precious than we realize.

In this case a small carnival had set up about 2 miles from our house and I had passed by several times and thought that there might a photo op there. I had envisioned a shot much like this one where all of the lights would blend in a swirl and twirl of color. As I had driven past it earlier in the day and as I drove to the site that evening I had the shots all planned out in my head. This was the one I really wanted.

I knew it would be a snap (pardon the pun). It would a simple thing to park, set up, take the shot and head back to the house. In and out in just a few minutes. Nope. Not so simple.

I hadn't considered that the Ferris wheel and the tilt-a-whirl would not often be running/rotating at the same time. Further, I hadn't factored in the situation that the tilt-a-whirl was elevated only a few seconds of each ride. Then of course there are the people passing around the camera and through the scene to contend with. You see how the variables can stack up. Like the planets, they all have to be in alignment.

By the time I had FINALLY captured the shot I had envisioned, I had spent over an hour for that 1-second exposure.

Just a second? I don't think so. - - Worth the time? You have to decide.

Use the LCD to Your Creative Advantage ...

(forwarded by Denise Remfert)

Some thoughts from BetterPhoto instructor Rob Sheppard's "PhotoDigitary blog":

I believe that the LCD is one of the most important new tools that we have for digital cameras. It is like an instant Polaroid. You can use it to check composition, sharpness, flash exposure, color balance, regular exposure and more. ... A few specifics:

- Learn to interpret it. This means paying attention to how it displays images then comparing that display to how the images look on the computer.
- Shield it from direct sunlight. Turn your body or use a hat to block the sun.
- Look at the LCD as a little picture, not just a view of your image file. Do you like that picture? Would you change it?
- Scan the edges of the LCD to be sure the photo works there as well as in the center and other key points.
- For exposure, check highlight and shadow detail, as well as the histogram.
- If you are shooting action, avoid checking the LCD constantly as this will take you away from the action. Do your checking when there are breaks in that action.

2009 Officers

President-Cinda Benton
Vice-President- Larry Marx
Treasurer- Denise Remfert
Secretary-Mark Lenz
Officer at Large – Bill Webb
Officer at Large – Bruce Hutter

Committees

Members are always welcome to join any committee they are interested in. Contact any of the officers above if you are interested. Committee opportunities (and current chair) include Programs (Ted Black), Competition (Bill Webb), Field Trips (Open), Publicity (Open), Website (Bruce Hutter), Membership (Open), and Refreshments (Jan Weaver)



January Competition Winners



February Competition Winners



March Competition Winners