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FEB
2021

The Shutterbug
a newsletter of Trinity Arts Photo Club

Successful Travel Photography



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www.trinityartsphotoclub.org



Have something to contribute?
Email darrenwiedman@gmail.com



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February
VIRTUAL Meeting
Monday, February 22
Program Speaker:
Bruce Rosenstiel

Bruce Rosenstiel was drawn to photography by his fascination with wildlife and world cultures. He enjoys photographing all manner of flora and fauna to reveal the extraordinary, and often unseen, diversity and beauty of nature.

Likewise, Bruce's cultural portraits seek to make the foreign accessible by diffusing barriers of difference, creating a visual language of images that focuses on themes of universal human experience: work, play, worship, sorrow, joy.

Bruce's Small World is dedicated to fostering environmental stewardship and cross-cultural understanding, by highlighting the bonds and



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behaviors between species and across communities, communicating through images when there is no shared spoken language.

Since 2009, he has taught classes through the Southlake and Grapevine, Texas Parks and Recreation departments. He currently teaches introductory and intermediate photography and Adobe Lightroom to adults of all ages.

He and his wife have co-lead Culture and Photography Tours to Oaxaca, Mexico, and Peru. His work has appeared in many publications and websites and has been selected for many juried exhibits.

www.smallworldphotos.net

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Tips, Techniques, and Hacks for Successful Travel Photography

Join us February 22 to hear Bruce Rosenstiel cover the key strategies and tools to overcome the challenges faced by the travel photographer, including pre-trip planning, adjusting on the go, compositional elements, and telling a story. Several examples will be discussed with time for questions and answers.

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Meet our judges



February

Rob Hull

is the owner of Coppell, Texas-based GreatPhotography. He holds degrees for Master of Photography and Photographic Craftsman. See his images at www.greatphotography.com



March

Greg Kopriva studied photography at East Texas State University and has been working as a commercial photographer ever since. See his work at www.greg-kopriva.pixels.com

Trinity Arts Photo Club Competitions

February Topic: Still Life

March Topic: Architecture (Inside and Out)

Entry Deadline: **March 1**

This is not simply photography of a building's façade—architecture photography focuses on the beauty of design and small details. Consider quality of light and the right angles, and show a building's distinct character.

2021 Competition Topics

April – High- or Low-Key Images

Contrast is king! High- or low-key images are a creative tool that will lend style and mood to your photos in very different ways.

May – Open

June – Images That Say Texas!

Be as creative as possible and show us what you think makes Texas...well, Texas!

July – Composing with Curves

Curves are natural compositional aids for photographers—they draw a viewer into a frame and help lead them to a chosen point in the image.

August – Long Exposure Images

Show us your technical photography skills. Long- exposure photography uses a longer shutter speed to capture, blur, or obscure moving elements. Aim for an exposure of two seconds or longer.

September – Open

October – Procrastinator's Delight

Topic will be chosen from a hat at the August meeting.

November – Portrait (People or Animals)

Try to capture the personality of your subject by using effective lighting, backdrops, and poses.

Trinity Arts Photo Club Lancaster Gallery Exhibit

TAPC has been invited to exhibit photography at the Lancaster Gallery in Grapevine this spring. A few key details are featured below. Start thinking about which of your images you might want to exhibit!

Location:

Lancaster Gallery within the
Palace Arts Center
300 S. Main Street, Grapevine, Texas

Dates:

May – June 2021

Quantity:

Submissions are limited to one entry per member. Entries will be accepted on a first-in basis.

Size:

 (horizontal or vertical)

Maximum: 20" x 30"

Minimum: 16" x 20"

Material:

Canvas "gallery wrap" prints are required to aid in uniformity of presentation. No framing. No restriction on subject matter (but family appropriate please). Entry may be black and white, toned, or color. All entries must be "exhibit ready" with picture hanging wire properly installed.

Sales:

There is no commission taken. Patrons will contact each member through their provided contact information. If you are not interested in selling your work, it will be listed as "NFS" (Not for Sale).

Duration:

Entries may not be taken down from the exhibit before the closing time and date provided by the venue.

We will share dates and times to deliver, hang, and take down with the members as we receive them.

Deadlines:

The required entry information and a digital copy of your entry must be emailed to [Janet Cunningham](mailto:janet.cunningham@gmail.com) (janet.cunningham@gmail.com) by April 1, 2021. (Canvas prints will be delivered to the gallery later.)

See the document on our [competition website](#) for more important information.

Photo by Klaudia Piaskowska from Unsplash.com



The Art of Architectural Photography

There are many reasons to take pictures of the structures we spend our time in or around: to make someone want to rent or buy the space, to capture the aesthetic appeal, to turn a 3-D structure into a 2-D piece of art, or to win our March contest. Here are a few tips for those especially interested in that last reason, although they apply to all.

Photo by Fidel Fernando from Unsplash.com



Photo by Sergio Souza from Unsplash.com

Explore the angles

It's likely the building you're shooting has posed before. Try to find a new way of capturing its essence. Drones have opened up the possibilities greatly. But even if you're on the ground, forcing yourself to look for a unique perspective will help you truly experience the space and yield better images.

Position for composition

Even when you're taking a photograph of a dynamic 3-D structure, your image can still turn out a little... well, flat. So spend time in the set up incorporating the fundamentals of composition. Use leading lines to draw the eye to the main focus of your image. Take advantage of symmetry. Shoot through a natural frame. Find the ideal time of day when the sunlight creates

interesting shadows. Contrast is your friend. In fact, you may want to convert the image to black and white to emphasize shapes and lines.

Look sharp

Buildings tend not to move much. And they are usually composed of hard lines and sharp edges. So soft images won't do them justice. Use a fast shutter speed or tripod to prevent any blur or fuzziness in the image. But keep your ISO low for the best image quality. Prime lenses will help with sharpness too.

Add people

Historically, architecture photography rarely included people in the shot. But that

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Photo by Force Majeure from Unsplash.com

Photo by Florin Corbu from Unsplash.com



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practice has changed. After all, without people there is little need for buildings. A human figure can provide a sense of scale, warm up the image, and often help tell a story about the space.

Subtract people

If you are photographing a building and unwanted people are in your shot, a long exposure (combined with a neutral-density filter) can soften their presence or remove them altogether, depending on exposure length. An ND filter can also create some very dramatic cloudy skies or smooth water. Obviously, a tripod is required for this. Remember to use a shutter release cable or your camera's timer to minimize shake. Also, if you combine several shots taken within a few minutes of each other, some software will automatically remove the inconsistent parts of the image (people) for you.

Keep things straight

Certain lenses can have a warping effect on the straight lines in your image. And just the act of tilting your camera up so that your sensor is no longer parallel with the structure can make two vertical lines appear to lean toward each other. Sometimes that perspective can have a powerful effect and help accentuate the size of the building. But often, it's a distraction that most photographers try



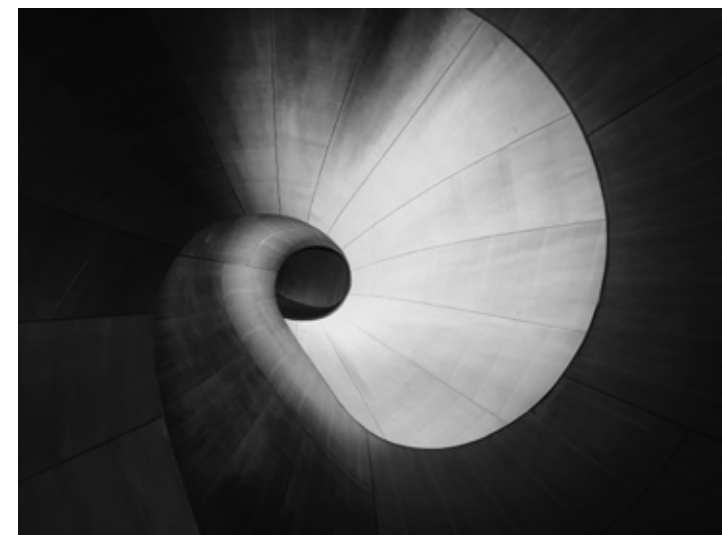
Photo by Maarten Deckers from Unsplash.com

to avoid. A tilt-shift lens can help with this. And you can also fix most issues with post-production software.

Remember the details

Architects spend a lot of time obsessing over things that most people miss. Take the time to observe the space and capture the intricacies that make the space unique.

Photo by Arturo Castaneya from Unsplash.com

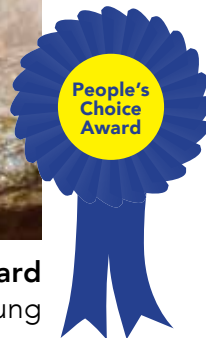


Beginner

January Contest Winners – "Open"



© Sonya Young



1st Place & People's Choice Award
Jabulani's Gaze Sonya Young

"I was on a zoo excursion with a photography group on a cold, dreary day. I was drawn to the power and confidence Jabulani displayed and was grateful I was able to capture it. I just love him!" (f/5.6, 1/320, ISO 640)
- Sonya Young

3rd Place *A Simple Flower* Teresa Hughes



© Teresa Hughes

© Frances Clements



2nd Place *Radial Rivets* Frances Clements

© Sonya Young



Honorable Mention
Soft Landing Sonya Young

Advanced

January Contest Winners – “Open”



1st Place
Stampede of the Wildebeest
Nancy Abby

© Nancy Abby

“Getting off the plane in the Massai Mara, we heard a wildebeest crossing was happening. I yanked out and assembled my equipment as our open jeep flew over rough terrain to the crossing. Thick dust, pounding hoofs, high on adrenaline, you start shooting and hope for the best!” (f/8.0, 1/1250, ISO 800, Sony 7R III, 70-200)

- Nancy Abby



© Bill Webb



2nd Place & People's Choice Award
Feed Me, Mama Bill Webb

3rd Place *STRETCH* Chandra Brooks



© Chandra Brooks

© Melody Schotte



Honorable Mention
CADDO SUNRISE Melody Schotte