

**How they got the shots.**



© Larry Marx

MAY  
2019

The Shutterbug  
a newsletter of Trinity Arts Photo Club



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[www.trinityartsphotoclub.org](http://www.trinityartsphotoclub.org)



Have something to contribute?  
Email [darrenwiedman@gmail.com](mailto:darrenwiedman@gmail.com)

## May Meeting

Monday, May 27

Program Speakers:

Larry Marx,

David B. Roberts,

Norma Schafer



May is member month. Not officially, but that's how it worked out. Three of our members will be presenting at the next meeting and Jim Hamel provided an excellent article on page 5.

**Larry Marx** has been a member of TAPC for a dozen years or so and has served as a contest coordinator and president. He's been interested in photography since he bought a Kodak 126 cartridge film camera for five bucks at a garage sale as a teenager. He ended up winning a photo contest as a senior in high school. He is now considered a professional, since he has sold some photos. A few of his images can be seen on the U.T. Foundation website. He is also a 26-year veteran

police officer with the ability to teach crime scene to officers, including photography. Taking photos of God's creation is his passion, along with singing and spending time outdoors. Ever since going with his church boys group to Big Bend in 1977, he's always wanted to return. When the opportunity came on short notice a few weeks before spring break this year, he jumped at the chance. It was even more majestic, beautiful, and geologically fascinating than he had remembered. He is excited to talk to the club about how we should make time to visit this amazing part of the huge state of Texas.

**David B. Roberts** is a Fort Worth native and a graduate of Richland High School and Texas A & M. He is retired

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# May is member month

## How they got the shots.

Here are just a few of the images you'll see at the May meeting, along with the stories behind them.



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© David B. Roberts



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after a 35-year career in aerospace. David got seriously interested in photography as a hobby in the early 80s and made the transition to digital soon after 2010. His primary interests are landscapes and wildlife. In the May meeting, David will be discussing the bison and landscapes of the Tallgrass Prairie Preserve near Pawhuska, Okla.

**Norma Schafer** is an amateur photography that has only begun to be interested in photography beyond a point-and-shoot camera within the past three years. TAPC and the

photography trips she will be talking about have inspired her passion to be a better photographer. (Her images were not available at press time.)

© Larry Marx





© Leanna Mendoza

## TAPC Fieldtrips

TAPC members have recently taken trips to Colleyville Nature Center at Mill Creek and Tandy Hills. Check out our [Facebook](#) page to see more shots and details about upcoming events.



© David B. Roberts



© Mark Lenz



© Jeanne Crockett



© Teresa Hughes

## Trinity Arts Photo Club Competitions

### May Topic: Open

No assigned topic. Free rein to challenge yourself with the camera and/or with post-processing. Try something new. Push yourself in at least one of the "Open" months this year.

Entry Deadline: May 30

Photos are always due by midnight on the Thursday after the meeting.

Judge: Kristoffer Arestol

### 2019 Competition Topics

June Broken

July All Wet

August Emotion

September Open

October Procrasinator's Delight

November Hands, Feet, Paws  
or Claws

# One Compositional Technique to Transform Your Landscape Photos

by Jim Hamel

Turning the corner from taking snapshots to actually composing photographs is a hard thing to do.

It doesn't come naturally, and it takes experience. There is no one hard and fast rule. You can get caught up in looking for various shapes, patterns, leading lines, and other compositional elements until your head is spinning.



© Jim Hamel

To avoid all of this, I want to share one concrete technique to use when you are out shooting landscape photos. It is one way to go about setting up your shot that will give you a path to successful composition. Of course, it isn't the only way to set up your shot, and you won't use this all the time, but it is great for helping when you are stuck.

## And the tip is . . .

. . . the next time you are out shooting in a scenic location, just put on your widest angle lens and get right behind something on the ground to take the shot. I mean right behind it. That something on the ground can be anything from a flower, to a rock, to a pattern in the sand. It does not matter. What matters is that you are down on your knees with your wide-angle lens right behind it.

## Why it works

The wide-angle lens will give the foreground object an exaggerated sense of proportion, but it will also pick up the

© Jim Hamel



background. By getting right behind something, you are adding a subject to your picture. You are creating a center of interest. You are going beyond just showing the general scenery. The background will still be in your picture as well; you just do not need to focus on that.

Another benefit is that it gives the viewer a sense that they can walk into

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the picture. It is providing a real foreground, that adds depth and interest to your photo.

What typifies a snapshot is standing at eye level, trying to capture the entire scene before you. For many of us when we are just starting with photography, that just intuitively seems like the way to take pictures. We want to capture the whole scene and not have it blocked by something on the ground immediately in front of us. The problem is that there is no foreground, subject, or center of interest to



© Jim Hamel

the foreground. In addition, you are presenting the world in the exact same way as the viewer is used to seeing it, which is bound to be rather boring to them.

### Putting the tip into action

How you determine what items on the ground will work as your foreground elements? That is the hard part. There is no right answer. You will just have to look. In fact, it will not be obvious even when you are out in the field looking around. There are times when you might have to walk around while looking at the LCD in live-view mode or with the viewfinder to your face to find something on the ground to use as a foreground.

Here are some examples of things you can use as foregrounds in different contexts:

- When photographing water, use a reflection in the water.
- When at the beach or desert, find a pattern in the sand.
- When photographing creeks or coasts, use rocks.
- At midday, use shadows.
- In the fall, use leaves.

There are obviously a variety of subjects you can use. Go out and try it next time you are shooting.

© Jim Hamel



**Jim Hamel is not just a great photographer, writer, and teacher, he's also one of our very own TAPC members. Check out his free photography guides and tutorials at [Outdoor Photo Academy](#). You can also see this original unedited article and even more images at [Digital Photography School](#).**



© Jim Hamel



# Trinity Arts Photo Club March Contest Winners

## Beginner – “Round Things”



© Teresa Hughes

**1st Place** Popland Teresa Hughes



© Mangesh Sangapu

**2nd Place** Apocalpto Mangesh Sangapu

*“I was playing with my light table and wanted to use candy. I used a Nikon D7500 with a 18-140 lens.”  
(f/5.6, 1/125, ISO 1000)*

*- Teresa Hughes*

**3rd Place** Space Monkey Teresa Hughes



© Teresa Hughes



© Frances Clements

**Honorable Mention**  
Pipes Frances Clements

# Trinity Arts Photo Club March Contest Winners Advanced – “Round Things”



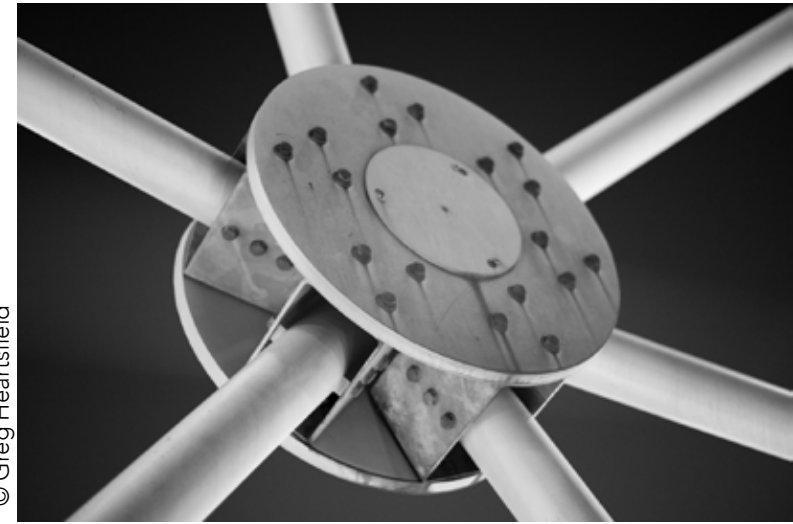
© Nancy Abby

*“This shot required a tripod, shutter release, eye dropper, and flash (for the slow shutter speed). It took a lot of patience and luck to time clicking the shutter release with one hand and dropping the drop with the other in the prefocused spot!”*

*(f/10, 1/200, ISO 200)*

- Nancy Abby

**1st Place** *Ripple Effect* Nancy Abby



© Greg Heartsfield

**2nd Place** *Reunion Tower* Greg Heartsfield

**Honorable Mention**

*Above It All* Bill Webb



© Bill Webb

**3rd Place** *Gems of Oil & Water* Lynne Rogers Harris



© Lynne Rogers Harris





## The Story Behind the Photo

*"My passion for photography grew in my back yard, and the butterflies that come there have been one of my favorite subjects.*

*"For years I have planted things specifically for the butterflies and have been able to photograph caterpillars and chrysalises as well as the adult butterflies. The one thing that eluded me was the moment a butterfly emerged from its chrysalis.*

*"This fall there was a bumper crop of gulf fritillary chrysalises in my yard. At one point I counted 30! I determined that I would be there for the moment one of those butterflies emerged.*

*"I spent several hours for a couple mornings cruising my back yard monitoring the chrysalises I knew about before this one began to emerge right in front of me. I was able to take pictures from the moment the chrysalis began to split until the butterfly flew away."*

*- Jeanne Crockett*

*Patience Finally Pays Off  
Jeanne Crockett  
(f/10, 1/30, ISO 200, 105mm)*



© Jeanne Crockett