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NOV
2020

The Shutterbug
a newsletter of Trinity Arts Photo Club

The Art of Landscape Photography



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www.trinityartsphotoclub.org



Have something to contribute?
Email darrenwiedman@gmail.com

November VIRTUAL Meeting
Monday, November 23, 7 p.m.
Program Speaker: Kah-Wai Lin

Dr. Kah-Wai Lin is a professional landscape photographer based in New Jersey. He is the goodwill ambassador and former chapter, clubs, and councils vice president of Photographic Society of America (PSA).

Dr. Lin is also the director of Global Elite Photographer, ambassador and education advisor of NiSi, ambassador and global marketing advisor of Fotopro, ambassador and global marketing advisor of Feiyu, pro team of Spiffy Gear, and ambassador and international liaison officer of Studio of Masters.

He also operates a camera store, Stetinden Photo, in New Jersey. Over the past few years, he has been presenting over 200 seminars worldwide and has received more than 200 awards in photographic contests. Notably, he is the recipient of Certificate of Special Congressional Recognition from a U.S. member of Congress.



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www.kahwailin.com



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The Art of Landscape Photography

Join us this month to watch Dr. Kah-Wai Lin share his pro tips for seeing the unseen and crafting better images in landscape photography: how to use the light to create visual emotion; how to use long exposure to create visual dynamism; how to use field of vision to create visual perspective; and how to use composition to create visual continuity and story.



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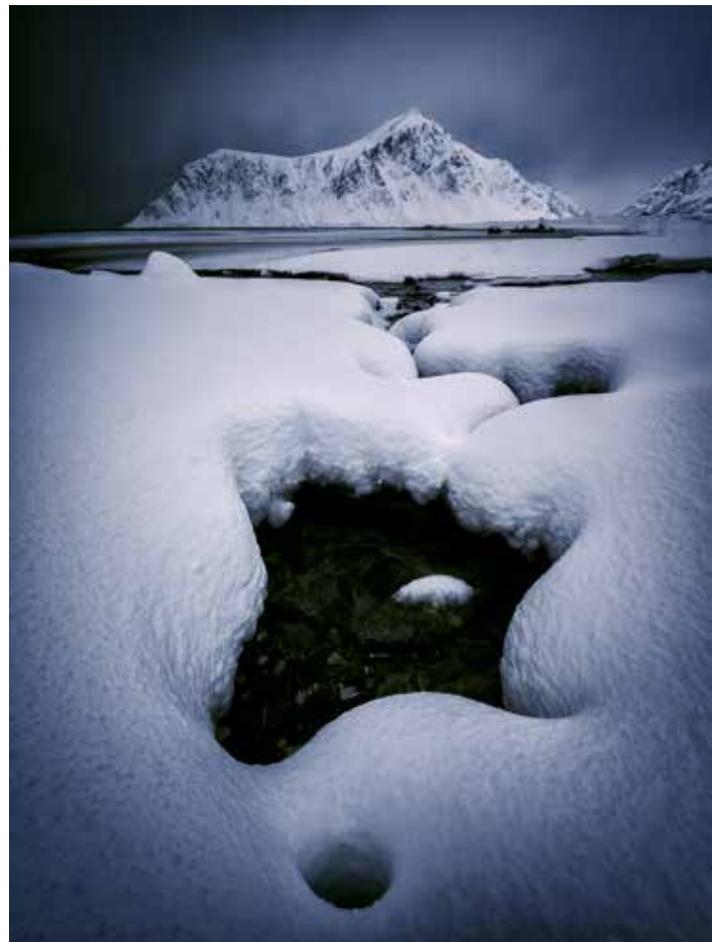


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Meet our November judge

Russell Graves was our first virtual speaker back in April. His wildlife/nature photography has appeared in numerous Texas magazines over the last 25 years. You can see his work at russellgraves.com

Trinity Arts Photo Club Competitions

November Topic: Patterns in Nature

January Topic: Open

Entry Deadline: **January 1**

No assigned topic. Challenge yourself with the camera and/or with post-processing. Try something new.

2021 Competition Topics

February – Still Life

Utilize your full control over lighting, mood, and composition to create your own work of art with inanimate, everyday subjects.

March – Architecture (Inside or Out)

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.

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.

December – No contest



Living the Still Life

Does anyone really have anywhere they can go right now? Maybe it's the perfect time to start crafting your images for our February contest. Since still-life subjects tend to be...well, still, it's important to get every detail right. Here are a few tips to keep in mind.

Put the life into still life

Typically, still-life subjects are inanimate objects that are also relatively commonplace. The challenge is turning something you'd overlook on a table into something you'd hang up on a wall. To do that, you'll need to consider many factors, including the arrangement of items, light, composition, color, and so much more.

Choose carefully

Shooting a still life is much like creating a painting. And you have all the time you need to compose a masterpiece. So carefully consider your equipment, subject, and point of view (both the camera angle and your own personality).

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Almost all camera types can be used for still-life photography, including cell phones. Usually, subjects are represented as they would appear in real life, so you'll want to use a lens that doesn't distort the view. Anything from 50mm to 125mm

Photo by Ornella Binni from Unsplash.com



should be fine. A 50mm prime lens is the favorite choice of many. Keep in mind that it will work more like an 80mm on a cropped sensor. So you will lose some of the area surrounding your subject, which may not be a bad thing.

Subject matter ranges greatly for still-life photos. Food and flowers are very common choices. The end result is less about what you choose and more about how you capture it. But picking an interesting subject is a good start. On the other hand, doing something amazing with a boring object may be more impactful. (See next page.)

The angle of your shot also matters. The most common perspectives are slightly above your subject or directly overhead. The object isn't going to move, so the photographer should. Take the time to see what angle looks best. It often boils down to what emotion you're trying to evoke.

Prop it up

The use of interesting props can delight your viewers and keep them in the photo longer. But props can also work against you. Try to select items that are in the same visual key: similar shapes and tones, or complimentary colors, or simply items that belong together. An antique pocket watch might look odd next to something modern like a cell phone, unless that contrast is the point of the photograph. Too many attention-grabbing items will



Photo by Carolyn V from Unsplash.com

compete with each other, unless you use depth of field and color choice to manage the presentation. Have a hierarchy. Remember the eye typically goes to the brightest spot first, especially if there is strong contrast. Color can also attract or distract, so use it wisely. In general, simpler is almost always better, so choose your props judiciously.

Stay focused

Since your subject is sitting still, there is really no excuse for it to be out of focus. A tripod will help immensely here. After you've determined the best angle for the shot, clamp your camera down to keep it in place. Then use a shutter release or the two-second timer on your camera to prevent any shake caused by your finger pressing the shutter button. And stay in manual focus mode.

Keep in mind that other factors will affect the sharpness of your photograph.

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Photo by Mae Mu from Unsplash.com

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Prime lenses are typically sharper than zoom lenses. Selecting a small aperture (f/16 or beyond) may cause some diffraction, so try to shoot a little more open, e.g. f/8. Of course, this will reduce your depth of field, so you may want to stack the focus.

Focus stacking is done by simply taking a series of images while moving the focal range from foreground to background, whatever you want to be sharp in the final

image. Then use Photoshop or another post-processing software to combine the shots and create a final image in which every important part is in perfect focus.

See the light

Lighting may be one of the most important aspects of still-life photography. Many photographers like to work with natural light because of its beautiful qualities; however, that varies with time and cloud cover. Artificial light is more controllable, but not everyone has access to that equipment. Your on-camera flash will rarely give you a pleasing result. Still-life images are often lit from the side to accentuate textures and add dimension. Some pros recommend having the light come from the left side which puts the shadows on the right and helps direct the eye through the image. If you're using artificial light, play around with angles and distance and see how it affects your shadows. Also, use reflectors to fill in the dark areas and soften the contrast.

Tell a story

It's quite a feat just to capture an image that is well lit and composed. But photos that evoke some emotion from the viewer will score even better. One shot may create a sense of nostalgia (like an antique leaning on a dusty table). Another may have a slight edge (like a popsicle about to drip onto a white lace tablecloth). Or



Photo by Jane Ackerley from Unsplash.com

maybe it's just creating energy with color and shapes (like the eggs-and-milk image on this page).

So think about your shot. Should you use low-key lighting to create a dramatic

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Photo by Daniel Cheung from Unsplash.com





Photo by Carolyn V from Unsplash.com

Photo by Clarissa Carbungco from Unsplash.com



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mood? Or should you try high-key lighting to show more detail? Those images could also come in handy for our April contest.

Sweat the details

Still-life photography is less about capturing a moment and more about creating one. Everything in the photo should be contributing to the overall impact. Choose a background that matches your intent. Some are completely neutral because they are to be ignored. Others are textured, or colorful, or chosen because they help tell the story. Foreground elements are often out of focus and simply help lead the eye toward the subject.

Make sure everything is clean, unless it's supposed to be dirty. Remove dust, fingerprints, and any other distracting marks or smudges. If you're shooting shiny objects, be careful about reflections and/or any hot spots they may cause in the image.

Place your most important elements using the rule of thirds, unless you have a good reason to break the rule. Remember that clusters of odd-numbered items tend to be more visually pleasing than evens. Vertical and horizontal lines communicate stability. Diagonals add some tension and excitement.

To better assess your shot's composition, try using the live view on the back of your camera or tethering to a laptop.

This was a long article, but there's much more to know. Consult the internet for pages that will inform and images that will inspire. Good luck in February and all of 2021.

Photo by Loli Clement from Unsplash.com



Beginner

October Contest Winners – "Golden Hour"



© Laura Richards

"The ducks were giving quite a show at the Colleyville Nature Center. I felt this duck had the best form and color from the many photos I took."
(f/4, 1/6400, ISO 640)

- Laura Richards

1st Place *Flapping Wings at Golden Hour*
Laura Richards



© Mahannah Pike

2nd Place
Together Forever Mahannah Pike



© Mahannah Pike

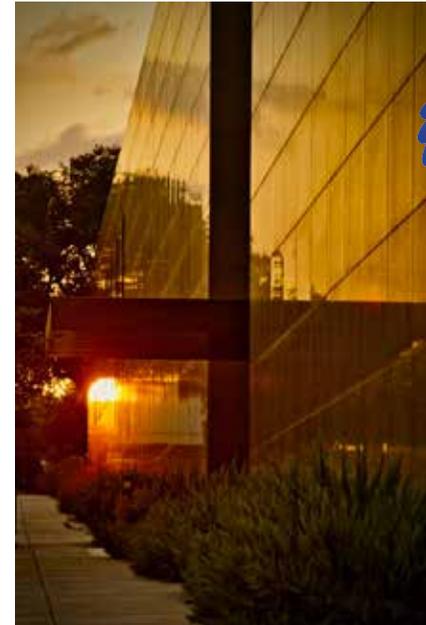
Honorable Mention
Blooms Reaching Skyward
Mahannah Pike

© Frances Clements



3rd Place
Backlit Datura Center
Frances Clements

People's Choice Award
Golden Hour at Amon Carter
Jan Stout



© Jan Stout

Advanced

October Contest Winners – “Golden Hour”



© Larry Marx

1st Place *Fishing at Sunrise* Larry Marx

2nd Place *Eagle Mountain Heron*
Darren Wiedman



© Darren Wiedman

“I drove down to Lake Worth early one morning to catch a golden hour sunrise . . . the lady sitting in her chair fishing was an unexpected bonus!” (Canon 5D Mark III, 1/250, f/9, 100 ISO, 97mm)
- Larry Marx



People's Choice Award (tie) *Golden Shot* Sherry Harlass



© Sherry Harlass



© Janet Cunningham



3rd Place & People's Choice Award (tie)
Early Morning Fishing Janet Cunningham

© Lana Macko



Honorable Mention
Golden Pier
Lana Macko

The Story Behind the Photo

"Getting unique poses for boys is extremely difficult. Finding the 'different' for senior pictures is an ongoing challenge. I think this fit the square for unique.

"This photograph was taken on an indoor half-court gym in a barn—humidity controlled, wood floor, the works. No external flash was used. We leaned a ladder up against the backboard and he climbed on. Nothing was Photoshopped in or out. (We moved the ladder, so there he sat!)

"To get the background more consistent in color, I used an adjustment layer with the kid masked off. Then I used the eye dropper to force the background white, reduced opacity to make it realistic, added another adjustment layer and did a 70% mask black to hide 70% of the forced white on the goal to bring back some green for depth and realism."

- Nancy Abby



© Nancy Abby

Slam Dunk Nancy Abby (Sony 7R III, f/4, 1/100, ISO 320, 65mm)