



Stan Kirschner

# GARDEN PHOTO TALK

A Publication of the Garden  
Photographic Society  
December 2017 Vol. 32 - 3

President - Paul Cherner  
Editors: Marty Winn and Jeff  
Berman

Web Site  
[www.gardenphoto.org](http://www.gardenphoto.org)

Facebook  
[www.facebook.com/gardenphotographicgraphicsociety](http://www.facebook.com/gardenphotographicgraphicsociety)

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## Thursday, December 7 - Christmas - Hannuka party

Jewett Park community Center in Deerfield. 836 Jewett Park Drive, Deerfield. 6:30 pm. Next to Police Station What favorite recipe you'd like to bring. You can sign up at meetings or email Jill ([jilldorf@gmail.com](mailto:jilldorf@gmail.com)) or Tami ([Olliezmommie@aol.com](mailto:Olliezmommie@aol.com)) with your delectable delicious donation.

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## Facebook

If you are on Facebook go to

[www.facebook.com/gardenphotographicsociety](http://www.facebook.com/gardenphotographicsociety)

If you have any images you'd like to share on the GPS Facebook page, please send them to Lara Joy in an email. [larabryn@sbcglobal.net](mailto:larabryn@sbcglobal.net)

We want to promote our club so we want to post only **your most amazing images**. You can size them for DPI or bigger. Lara Joy can resize it as needed.

You can watermark your image or not - it doesn't matter. Lara Joy will give you credit in the post.

An image title and little story about why/when you made the image would be great.

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## **Web Site - [www.gardenphoto.org](http://www.gardenphoto.org)**

Check out our new web site developed by Juan Reyes.

Send 12 photos to [juanreyesgps@gmail.com](mailto:juanreyesgps@gmail.com)

He will put them up in the gallery section.

They should be no bigger than 1200 pixels x 800 pixels

There are 19 members galleries up there now. You can have more than one gallery in our web site

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## **Calendar for 2018**

Competitions- Jan. 4, Feb 1, March 1, April 5, June 5 (salon), Nov. 8

Programs - Jan 18, Feb. 15, March 15, April 19, May 3, 24, Sept. 6, 27, Oct. 4, 18

Banquet - June 14

Christmas - Hannuka party - Dec. 6

Garden outdoor meetings - July 12, Aug. 2

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## **Nature in View - Anne Belmont**

### **GPS exhibit at the Joutras Gallery of the Chicago Botanic Gardens**

- Collection of Images for Selection: **January 4, January 18** GPS Meeting
  - Poster Image to Anne Belmont via email once images are selected - late January - high res jpeg images
  - Return of Images and Frame/Mat Payment Due: **February 1** GPS Meeting
  - Frames Distributed: **March 1** GPS Meeting
  - Framed Images Delivered to Garden: Week of March 26, day to be determined.
  - Show Dates – **March 30 - April 22**
  - Show Teardown/Pick up of Images - **April 23, 8-10 a.m.**  
**Please note that these dates are firm - if you cannot be there to deliver or pick up images, frames or framed pieces, please arrange for someone to help you.**
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**Instructions for Joining the Garden Photographic Society  
e-mail list Doug Bank (next page)**

- 1) Send an email to gardenphoto-subscribe@yahoogroups.com. You do not need to type anything into the subject or body of the email.
- 2) Wait. It might take a few minutes or even a few hours to get a response from Yahoo.
- 3) Eventually you will receive an email with the subject: "Please confirm your request to join gardenphoto"
- 4) Reply to this email. All you need to do is hit reply and send. You do not need to type anything. You do not need to open the email or click on anything) Eventually you will receive another email with the subject: "Welcome to gardenphoto" Keep this email. It explains how to find the group, how to send mail to the group, etc.

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## **Garden Photo Society Officers and Committees**

President - Paul Cherner

Immediate Past President - Howard Frank

Treasurer Rich Fisher

Programs - Don Horwitz

Outings - Tony Reynes

Web Master - Juan Reyes

PSA Coordinator - Bonnie Dawson

Hospitality - Tami Bevis

Yahoo Groups - Doug Banks

Print Committee - Karen Frischman, Don Bolak

Print Selection for CACCA - Karen Frischman, Don Bolak

DPI committee - John Sampson, Sandy Mason, Barry Rosenberg

Competition Support - scorekeeper - Don DeDonato, Ron Rubenstein

Competition Standings - Bob Marin

Print Entry Labels - Gerry Ritchie

Mounting Boards - Bill Janes

New Members - Laura Dudnik , Alyssa Behn (member badges and membership list)

Garden Liason - Anne Belmont

Judge Procurement - Don Neal

CACCA Representatives - Peggy DiPietro, Joan Johnson

Nature in View Show - Anne Belmont, Lara Joy Brynildssen, Barbara Dunn

Equipment Set Up - David Underwood, Jacob Padrul, Deb Moreno, Yefim

Ostrozhansky and James Merriner

Awards Dinner (June) - Peggy DiPietro,

Christmas and Hanukah Party - Jill Dorfman, Peggy DiPietro

Newsletter - Marty Winn and Jeff Berman

PR and Social Media Coordinator - Lara Joy Brynildssen

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## **Mounting Boards - Bill Janes**

If you need mounting boards, contact Bill Janes(billjanes1@comcast.net)  
He will bring them to you at the next meeting. Small \$1.00 Large \$1.

# Consumer Reports rates printing services - Yefim Ostrozhansky

Read the October 2017 Consumer Reports for an article on printing services  
Below is their chart containing their ratings

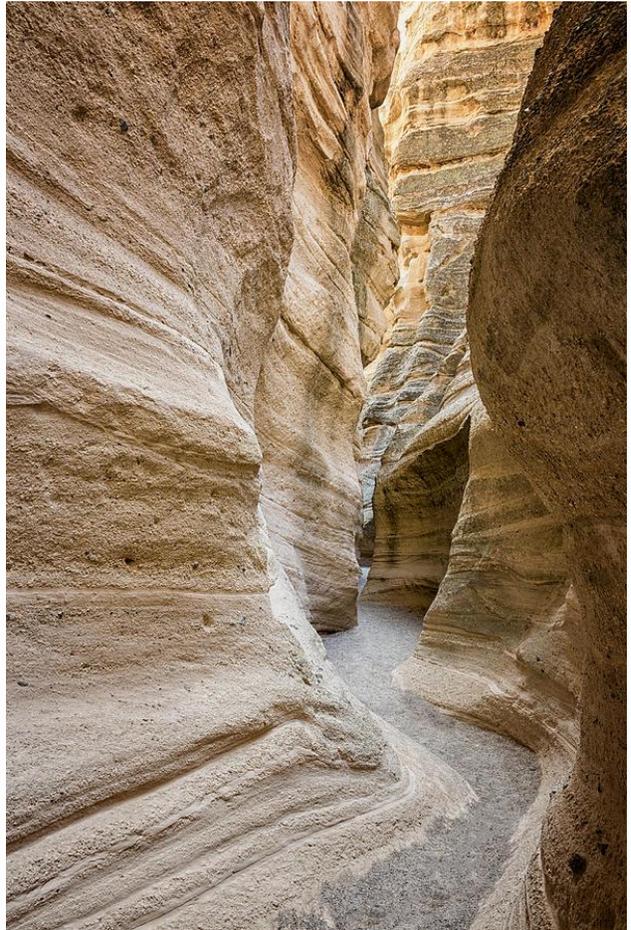
SERVICE SCORE PRICE FOR: FEATURES								
	Print quality	4x6 prints	8x10 prints	In-store pickup	Mobile app	Print sizes	Framing	Cloud storage
Walgreens	98	\$0.33	\$3.99	✓	✓	6	✗	✓
	Comments:Provides same-day pickup. With the app, you can arrange pickup times at nearby locations.							
AdoramaPix	97	\$0.29	\$1.89	✗	✓	28	✓	✗
	Comments:Offers free economy shipping on orders of \$49 and more.							
Walmart Photo	91	\$0.09	\$1.79	✓	✓	8	✓	✓
	Comments:Offers 1-hour pickup at extra cost.							
Amazon	88	\$0.09	\$1.79	✗	✓	7	✗	✓
	Comments:Provides free shipping with \$99/year Amazon Prime membership.							
CVS Photo	88	\$0.29	\$3.99	✓	✓	7	✓	✓
	Comments:Offers same-day pickup.							
Shutterfly	81	\$0.15	\$3.99	✓	✓	13	✓	✓
	Comments:Provides 1-hour pickup or free shipping on orders of \$39 and more.							

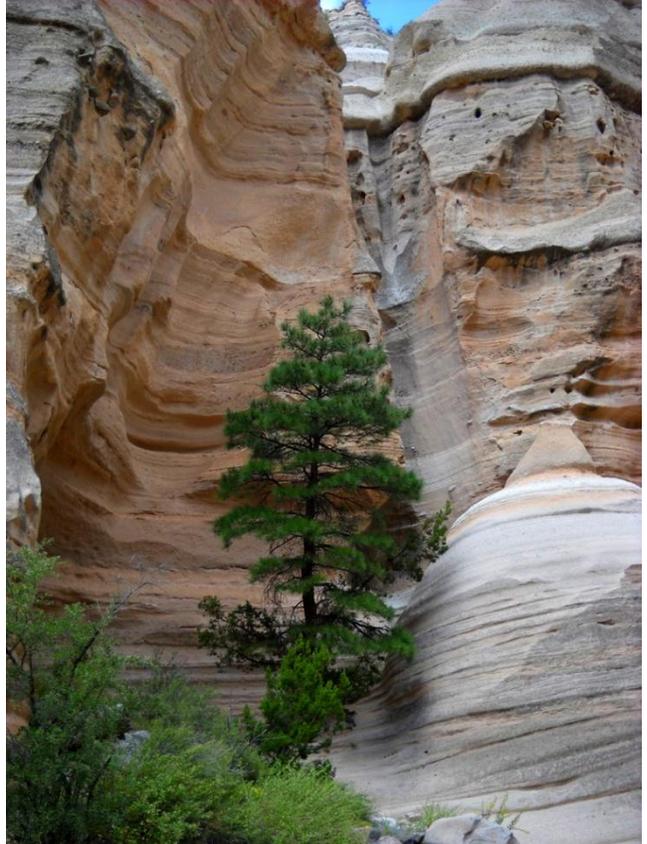
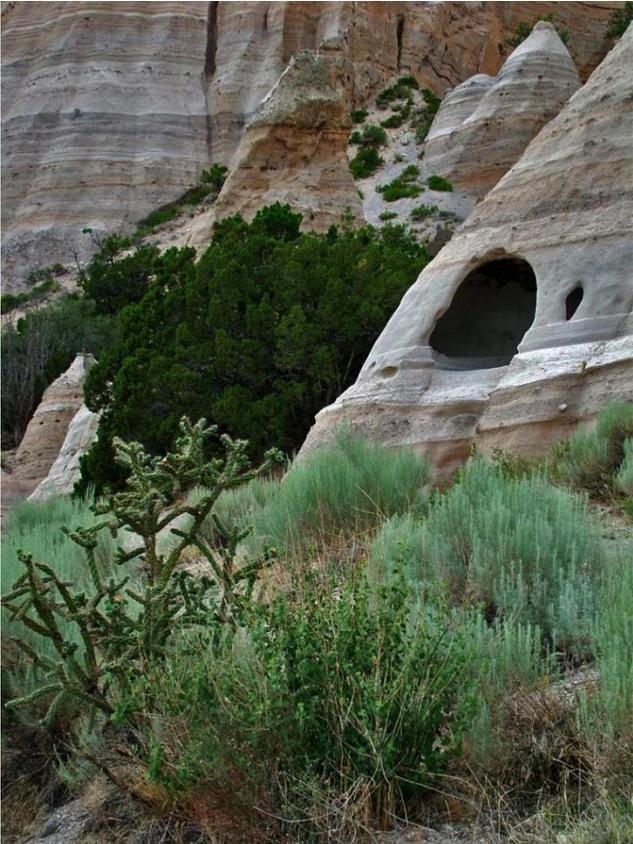
Snapfish	81	\$0.09	\$2.99	✓	✓	11	✓	✓
	Comments:Offers in-store pickup at CVS, Walgreens, and Walmart.							
Costco Photo Center	72	\$0.17	\$1.79	✓	✓	11	✗	✓
	Comments:Requires a \$60-a-year store membership.							
Nations Photo Lab	68	\$0.28	\$1.95	✗	✗	70	✓	✗
	Comments:Provides free shipping for orders of \$49 and more.							
Mpix	54	\$0.29	\$2.29	✗	✓	29	✓	✗
	Comments:Offers free shipping with rewards points.							

## Google Earth - Kasha Katuwe Tent Rocks National Monument - New Mexico - Marty Winn

I was reading the newsletter of November 2012 from the Arlington Heights Camera Club. One article described a trip to New Mexico where one of their locations was Kasha Katuwe Tent Rocks National Monument. I have never heard of this before. There was no descriptions or photos of this N.M in the article. I Googled it and found out that it was 40 miles west of Santa Fe, 8.44 square miles (rather small for a N.M.) and had weird rock spires with a cap on each. There was also a slot canyon on the property. It was created by Bill Clinton on his last day in the White House. I wrote a Google Earth article on the Bear Ears N.M. last October. It was created by Barak Obama on his last day in the White House. Donald Trump would like to undo this. The following is a sample of photos of Kasha Katuwe from Google Earth.







# Shooting in the Snow



There's nothing like a snowy day to inspire your inner photographer. Snow-capped peaks, the sunlight reflecting off ice crystals, kids throwing snowballs at each other - almost everything about the snow begs for photographs. But wait! You can't just grab your camera and start shooting. Snow creates tricky conditions for photography, and if your photos are going to adequately capture the natural beauty and winter fun of the day, you need to be armed with more than just your camera and a pair of fingerless gloves.

## Knowledge!

That's right, you need to arm yourself with some knowledge. You know how you need sunglasses if you're going to be on the ski slopes on a sunny day? You know how sometimes even your sunglasses aren't enough to hold back the glare? Think how your camera's meter must feel. OK, it doesn't feel pain like your poor abused corneas do, but it is capable of extreme confusion. And nothing confuses a camera meter quite like the lighting conditions on a sunny, snowy afternoon.

Remember that the meter in your camera is standardized for middle gray. This means it assumes that the range of light in any given scene is going to be diverse enough that it will average out to somewhere near that middle tone. Most of the time, this is a pretty good system because scenes usually do average out that way - but there are exceptions. One is when you point your camera at a

raven sitting on a black piece of velvet, which let's face it isn't something you do every day.

Another is a bright sunny day in the snow.

While that brilliant snowy reflection is making you wish you could put a second pair of sunglasses over the first one, it is also having an effect on your camera's meter. Your meter assumes that it's looking at a scene that averages out to middle gray when it is in fact analyzing a scene that is a whole lot brighter than that. If you trust your meter as you do during every day shooting conditions, you'll end up with snow that quite literally looks like middle gray.



You can get really technical with this problem by taking a **spot meter reading** off of an object you've estimated is actually in that middle-gray range, and then setting your camera manually to the settings your camera gives you for that reading. In most cases, though, set your exposure compensation to "overexpose" all of the images you take those conditions. +1 or even +2 for a particularly bright day ought to be sufficient, though you may want to keep checking your photos as you take them to make sure that the compensation is and continues to be correct throughout the day.

Remember to err on the side of overexposing the snow itself in favor of keeping detail in your subject. Since our eyes already see snow as pure white, an overexposed area of snow is not going to be as bothersome as an overexposed area might be in another scene.

You might also consider using your camera's **bracketing feature** - this is the setting that automatically shoots each frame at one of three different exposures, so you'll end up with a range to choose from. This can help you increase the number of usable shots you bring home, especially if you're having some trouble getting the correct exposure.



## Essential Equipment

Besides your winter hat, snow boots and fingerless gloves, there are some important pieces of equipment you'll need to make sure you have on hand. If it is a particularly cold day, make sure you bring extra batteries and keep them in an internal pocket in your jacket. Batteries drain quickly in cold temperatures, so you're likely to need an extra set - and keeping them close to your body will help stop them from suffering the same rapid demise as the set in your camera. If you're using a DSLR you will also need a **lens hood**, especially on a bright day.

Since snow is so reflective, lens flare can be a big problem for winter photography.

Which brings me to my next point, DSLRs are great but depending on what you're doing, you may want to consider leaving the DSLR at home in favor of one of those "tough" point-and-shoots that are on the market today. Snow can be slippery, bad skiers can careen into you without warning and there are plenty of opportunities for getting accidentally wet when you are out in the snow. All of these things can damage a nice DSLR, while "tough" or "sport" cameras are made to take a certain amount of abuse.

## Camera Settings

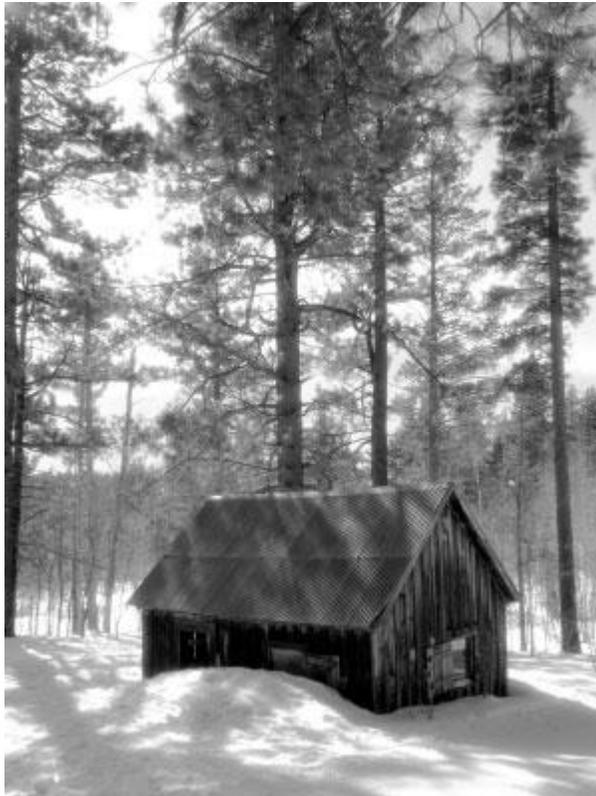
If your camera has a "RAW" setting, use it. It can be easy to get the exposure wrong on a snowy day, even despite all of your best efforts. Shooting in RAW will allow you to capture a broader range of tones from each scene, which means it will be easier to rescue an image with a slightly incorrect exposure.

Snow looks blue to your camera, which can make for a pretty image but may or may not be what you want for all of your snow photos. Set your white balance when you arrive at your snowy location by pointing your camera at a large spot of clean snow and setting the white balance based on that reading. Some cameras have a "snow" setting, which should take care of both white balance and exposure compensation for you, though you'll want keep checking your images to make sure you are consistently happy with the results.

If it's a bright day and you're shooting people, you will most likely be plagued by that eternal **mid-day\_shadow** problem, only in a more extreme sense. That bright snow can really compete with your subjects, causing their faces to fall into a deeper shadow than what you might get on a snowless day. In this situation you can use your **fill flash** to fill in those dark shadows. Be careful though, because flash can actually add extra reflection to your scene, which is not something you really want to do on a day that is already very reflective. Get close to your subject

and use an **off-camera flash** if you have one, which will give you more control over where the light goes.

If you're photographing winter sports, don't get so hung up on exposure and white balance that you forget about shutter speed. Skiers and snowboarders move fast, so set your camera's shutter speed to at least 1/1000 to avoid blurry images.



## **Weather Conditions**

Not every day you're out shooting in the snow is going to be a clear one, but don't think you're off the hook because there isn't any sunshine. Your camera's meter is still going to be confused by all that white snow, which is still reflecting light even though it isn't direct sunlight. In most cases you'll need to set your exposure compensation to at least +1 on an overcast day, sometimes more than that depending on other conditions. Just as you would do on a sunny day, compose, check the exposure, and adjust the exposure compensation as necessary. And remember the sky, of course, which can give your snow photos a

completely different character. An overcast sky above new snowfall, for example, can make an image appear gloomy or even menacing.

You may also be lucky (or unlucky) enough to be caught out during snowfall. This can open up all kinds of additional opportunities for capturing great photos, but make sure you have a **rainsleeve** or some other way to protect your camera from moisture if you think snowfall is going to be eminent.



Once your **camera is adequately protected**, experiment with different techniques for capturing falling snow. Use a tripod and a longer shutter speed to make falling snow appear as streaks - this can add a sense of fierce storminess to your scene, even if the snowfall itself isn't particularly fierce. Now try using a shorter shutter speed to freeze the flakes, which will make for a more relaxing image. Use a wide aperture and you'll get a mix of in-focus and out-of-focus snowflakes. You can also try using your flash, which will make the snowflakes will appear as large, out-of-focus blots that can add interest to your snowy scene (this is caused by the reflection of the flash off of nearby flakes). If you're having some trouble getting those flakes to show up in your images, try positioning yourself so that you're shooting them against a darker background.

## Time of Day



I know, you're tired of hearing me talk about **the golden hour**. But I can't help myself. There's almost no shooting condition that doesn't benefit from those warm tones of sunrise and sunset, and the natural blue tones of snow are no exception. There's an added benefit, too - if you go out in the early morning just after fresh snowfall, you'll get to shoot pictures of that blanket of snow that are unmarred by footprints or the melting-off that will happen as the day warms. You may also encounter icicles, frost covered tree branches, pipes or other objects that will make for great macro shots. And the long shadows can create interesting shapes on fresh blankets of snow, too.



With a tripod, you can also try shooting snow scenes at night, when the light goes away along with that optimistic quality that you find on a morning just after a snow storm. Snowscape scenes shot at night can seem particularly bleak or even a little scary (imagine being stuck outside in that scene, during that time of night). Artificial lights and moonlight can all add a unique look to nighttime snowscapes.

## **Composition**

All landscapes have the potential to suffer from that "looks amazing in person but boring on camera" problem, but this is particularly true of snow scenes. You might go "wow" when looking at a vast expanse of pure white snow in person, but your viewers are going to be stifling a yawn. You need something in the foreground (a subject!) to create a sense of depth and to break up the monotony,

such as a tree, a skier, a frozen river, or a set of footprints. Otherwise it will just be a two-dimensional looking shot of white, white and more white.



Finding color in your scene is another great strategy for snow photos. A green pine sapling sticking up through the snow or a skier in a red jacket can add great contrast and instant interest to an otherwise plain vanilla image. Alternately, snowscapes can look amazing in black and white. Try playing around with your final images in post-processing to see if some of them look better when you've stripped away the color.

## **Some final thoughts**

If you're chasing beautiful snowy landscapes (vs. that wild, untamed snowboarder), remember that paths vanish in the snow. Make sure you know your location well or you may end up wandering into not-so-safe terrain or right past that "no trespassing" sign. (The good news is, of course, that you won't get lost - just follow your footprints back to your car.) And speaking of footprints, take care not to mar the scene with your own footprints--think about what you want to photograph before trudging out into the landscape to set up the shot. Then walk carefully, taking care not to leave footprints where you might want to shoot, or to displace any of the snowfall when you pass through.



**EDUCATION**  
IS IMPORTANT BUT



**PHOTOGRAPHY**  
IS IMPORTANTER



