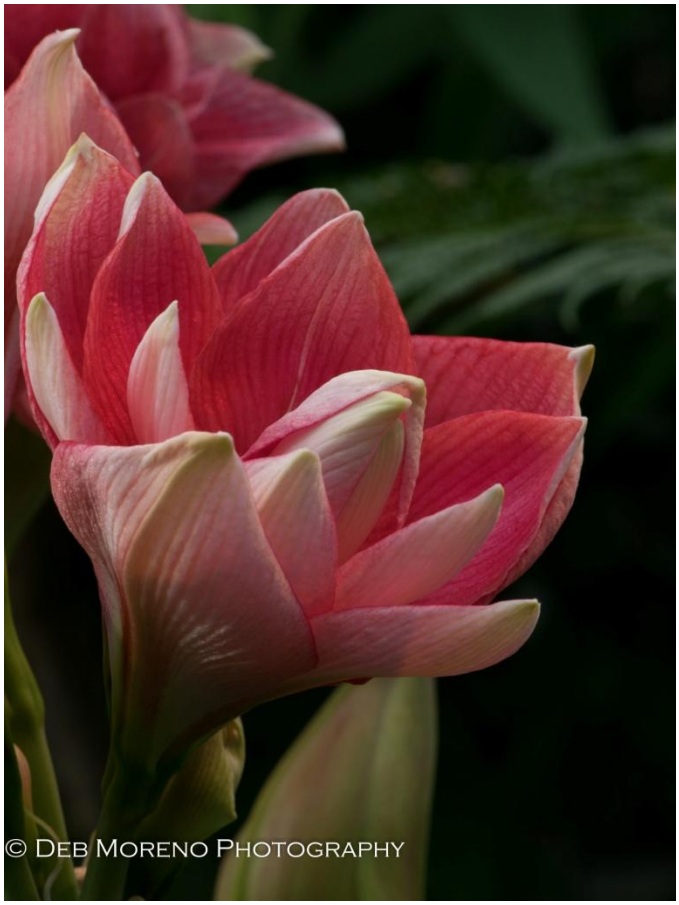


Debra Moreno

GARDEN PHOTO TALK

A Publication of the Garden Photographic Society
January 2018 Vol. 32 - 4

President - Paul Cherner
Editors: Marty Winn and Jeff Berman

Web Site
www.gardenphoto.org

Facebook
www.facebook.com/gardenphotographicsociety

Thursday, January 4, 2018, Pullman Room
Chicago Botanic Gardens
7:00 pm socializing - 7:30 pm Competition 3

You may submit 3 entries in any of our print classes.

PRINTS MUST BE IN BY 7:15

DPI (digital projected images) should be e-mailed to dpi@gardenphoto.org before 8 pm on the Monday before the competition. You may submit three DPIs in both class A and B

The size of a DPI is limited to 1024 pixels wide and 768 pixels high (including the border). If the photo has a 4:3 size ratio, a horizontal image will be 1024 x 768 pixels, and a vertical will be 576 x 768 pixels. A square ratio photo will be 768 x 768 pixels.

Thursday, January 18, 2018, 7:30 pm. Pullman Room Chicago Botanic Gardens
Printing - Igor Vilk

Igor Vilk, owner of VIP Pro Lab and Video in Park Ridge, will be speaking to us on printing. Mr. Vilk, a photographer, does a lot of printing for the Chicago Botanic Garden and the students and instructors in the photography program. He will share his tricks and thoughts about printing, the types of papers available and will take questions from the group. He is an excellent printer who cares about the finished product. It should be interesting.

Thursday, February 1, 2018 7:30 pm, C.B.G. Competition 4

Thursday, February 15, 2018, 7:30 pm, Pullman Room , C.B.G.
Lisa Langell - Nature Photography

Lisa Langell, a well known nature photographer from Scottsdale, AZ, will be making a presentation to the GPS. She will be talking about how to think differently about nature and wildlife photography; how can we be more creative in this area. See next page.

Facebook

If you are on Facebook go to
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**
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.

Web Site - www.gardenphoto.org

Check out our new web site developed by Juan Reyes.
Send 12 photos to 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

ABOUT LISA

Lisa Langell is a multi-award-winning professional nature photographer from Scottsdale, Arizona. She is best known for her evocative images that create both a visual and emotional connection for the viewer. Lisa works to create not just a photograph—but a moving experience with nature.

Lisa's recognitions and awards:

- National Wildlife Federation
- North American Nature Photography Association (NANPA)
- Board of Directors -- NANPA
- Professional Photographer's Association
- Arizona Wildlife Federation
- Arizona Highways
- Arizona State Parks
- Photographer's Adventure Club; more

Publications include:

- Arizona Highways
- Images Arizona
- Ranger Rick Magazine
- Arizona Wildlife Views
- Phoenix Home & Garden
- Many more

CHICAGO GARDEN PHOTOGRAPHIC SOCIETY PRESENTS

Lisa Langell

Stop Documenting. Start creating!

Nature photography re-imagined

How can we think differently about nature and wildlife photography? How can we be innovative at a time where almost everything seems trite and over-photographed?

Lisa Langell will share some inspirational thoughts, guidance, and techniques regarding the purpose, composition, and inspiration behind both how and why we photograph nature --and how we can do in more creative, purposeful, artistic, profitable and fulfilling ways.

DATE: Thu 2/15/2018
TIME: 7:00pm–9:00pm

Chicago Botanic Garden
1000 Lake Cook Road
Glencoe, IL 60022

Prepare for a fun, interactive, engaging, and wildly inspirational presentation!

Lisa brings a warm, engaging, vibrant style combined with lots of audience participation that will help you learn, laugh, and be *inspired!*

gardenphoto.org • Langellphotography.com

Calendar for 2018

Competitions- Jan. 4, Feb 1, March 1, April 5, June 7 (salon), Oct. 4, Nov. 8
Programs - Jan 18, Feb. 15, March 15, April 19, May 3, 24, Sept. 6, 27, Oct. 18
Banquet - June 14
Christmas - Hannuka party - Dec. 6
Garden outdoor meetings - July 12, Aug. 2

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.

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.

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 $1.50

PHOTOGRAPHY 101

COMPOSITION TIPS FOR A FANTASTIC IMAGE

What's the difference between a snapshot and a photograph? If you're like most people, your hard drive is full of pictures that mostly qualify as snapshots. These are photos taken randomly at family outings, vacations or other activities. They do a good job of chronicling an event, but they may not be the sort of thing you want to have enlarged and framed. So how do you transform your pictures from snapshots into frame-worthy photographs? Here are five simple things you can do to turn a mediocre photo into a great one.

That rule of thirds

If you've been taking photographs for any length of time, you've probably heard of the "**rule of thirds**". Your camera may even come equipped with a handy grid that you can turn off or on in the viewfinder, which will help you compose your photographs according to this trick. If your camera lacks this feature, simply imagine your scene divided by two horizontal and two vertical **lines** into nine equal sections. Now position your subject so that he, she or it is centered at one of the four intersections of the imaginary lines.

Place your subject on one of these lines,
or at one of the four intersection points.

Why does this create a better photo? Believe it or not, there is some pretty solid research that supports the theory behind this particular trick. When looking at a photograph, most people's eyes tend to naturally fall on those four imaginary intersections. So when the subject of the image is placed in one of those spots, the photograph looks more balanced and the viewer is actually more comfortable with what he sees.

Experiment, but remember that the "**rule of thirds**" is really more like the "**guideline of thirds**". Great photographs don't have to be neatly divided up in this way, but understanding why the rule of thirds works will ultimately help you become a better photographer.

Use lines to lead your viewer's eye

In photography, chaos is not your friend. People in general aren't comfortable with chaos, that's why hardly anyone likes a traffic jam, a crowded mall in December or a confusing photograph. Most people won't spend a lot of time looking at an image that is busy or directionless (unless that image has other unique qualities), because it's too hard to sort out the meaning from all the confusion.

To bring order to an otherwise chaotic scene, try to find the lines that will lead a viewer's eye through the image or towards the subject of the photograph. Converging lines, such as those made by roads and railroad tracks, will naturally draw the viewer's eye from the foreground into the background, giving the photograph a sense of depth and distance. The same is true for diagonal lines, which can also make an image appear more dramatic and can even convey a sense of motion.

Alternately, vertical and horizontal lines suggest order and stability; vertical lines such as those found in trees and buildings convey strength and horizontal lines are lazy and relaxing. Curved or wavy lines can help a **composition**, too—they add a more natural beauty and will draw the eye through the entire image rather than from one corner or edge to another.

Pay attention to your background

Many photographers fall into the trap of focusing entirely on the subject of an image while ignoring the background. Subject is important, but a good background can really make or break a photograph. No matter how interesting your subject is, if it is positioned against an ugly or otherwise distracting background you will lose much of that subject's potential impact. At the very least, ask yourself if your background is distracting. If the answer is yes, use a wider **aperture** when composing the photograph—a wide aperture will **blur** the background and make it less distracting. If you can, move away from the background altogether, or angle your camera in such a way that those elements are no longer in the frame.

Not all backgrounds need to be suppressed, of course. Try to find interesting lines or patterns in the setting where you have placed your subject, and position your camera so that those elements are included in the shot without overwhelming it. A good rule of thumb is to choose your background first, then choose or position your subject so that the background compliments the rest of the image.

Bend your knees, or stand on something

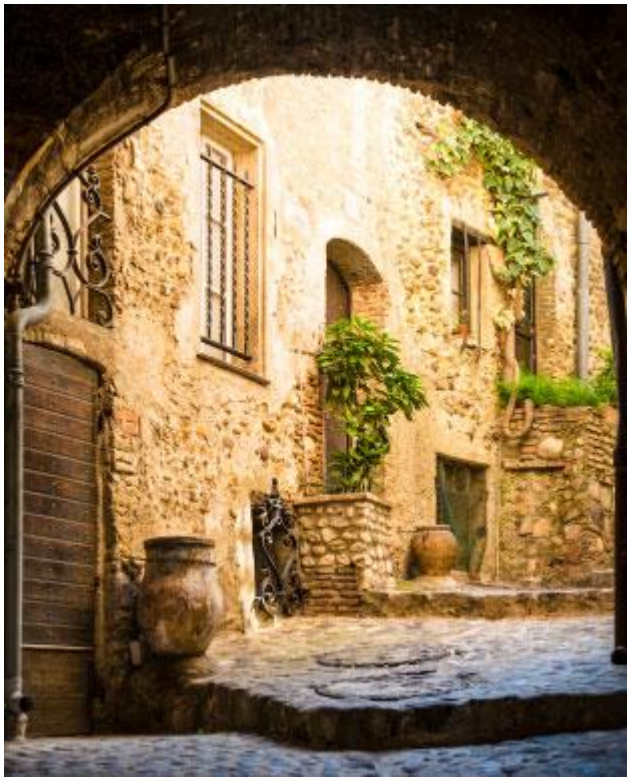
Too many photographers shoot everything from the exact same viewpoint: eye-level. You can of course get good pictures this way, but changing your viewpoint frequently is going to radically improve the overall impact of the photos you take. Human beings view almost everything from eye-level, which is why photographs taken from that viewpoint are often mediocre and uninteresting (they're just too familiar).

We don't often view things from a child's **perspective**, from the floor looking up or from a high point looking down (mostly because we don't like to be stared at). Photos shot from those viewpoints will be instantly more interesting just based on the originality of the perspective. It does help, of course, to have a sense of humor or to at least forget about what other people think, because crawling around on the floor like an infant or climbing trees like a monkey will definitely get you few strange looks from passers-by.

Find ways to frame your images

There's a reason why people put frames on pictures before hanging them up over the fireplace. Frames, like lines, help draw a viewer's eye into an image and towards the subject. This principle works when taking a photograph as well as when displaying one. The world is full of natural and manmade frames, and they're easy to spot if you're looking for them. An archway is a perfect example of this; shooting through a natural or manmade arch will create a focused image with a greater sense of depth.

As with all photography guidelines, though, use frames with discretion—sometimes a frame can actually work against the subject by creating a distraction or even overwhelming the rest of the image. For example, shooting through an ornate window onto a flat landscape will create an image that is really more about the window than the scene beyond it.



Happily, photographers no longer have to worry about wasting film. Digital gives us the opportunity to experiment and practice without being affected by that gut wrenching knowledge that every bad frame is another wasted dollar. So experiment, because in the digital universe failed experiments are free. Just be sure you pay attention to the bad shots as well as the good ones. Ask yourself why certain images don't work, and try to isolate the successful elements in those that do. And play around with these five tricks whenever you're out shooting pictures—with enough experimentation and practice you'll find yourself with far fewer snapshots and more frame-worthy photographs.

Question:

I see some photographers use a lens hood all the time, others only when in strong sun, still others (like me) never. Should I be using a lens hood all the time?

Does it alter exposure, make metering more accurate, or offer some other advantage?

Quick Answer:

The key purpose of a lens hood is to prevent lens flare. Thus, in concept you only need to use a lens hood when the sun position is "in front" of a line formed by the front element of your lens. If the sun is "behind" the front of the lens, the lens itself will provide shade to prevent lens flare. Thus, it is a good idea to always use a lens hood.

More Detail:

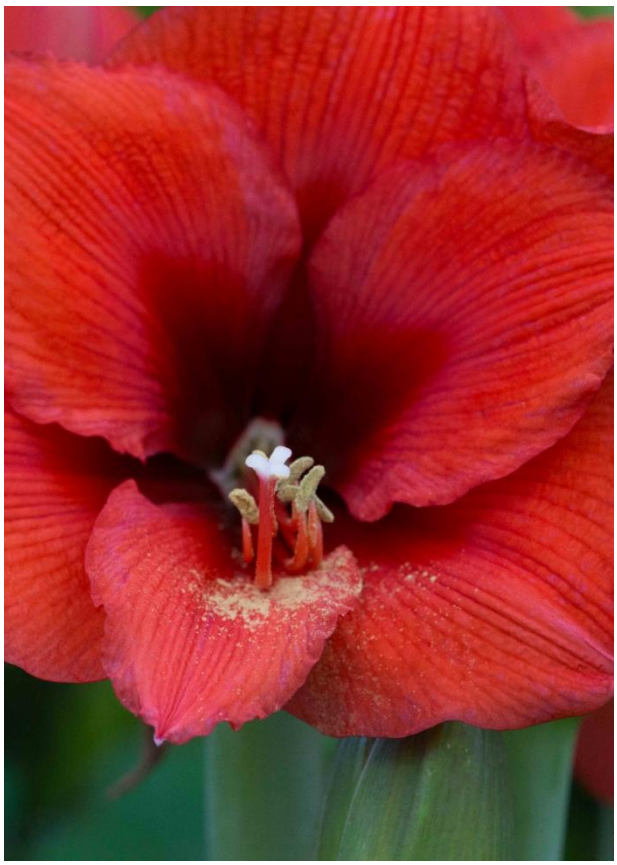
There are a few points to keep in mind when it comes to lens hoods. As noted above, a lens hood is only truly necessary when the sun is "in front" of the lens. But in reality it is important to keep in mind that you are likely to change your viewing angle from time to time when photographing. In other words, just because the sun is behind you initially, that doesn't mean it will remain in that position for every photo

Also, it is important to realize that the "funny" shape of many lens hoods is very much intentional. Each lens hood is designed for the specific lens it is intended to be used with in terms of preventing lens flare without creating vignetting or other artifacts. Therefore, you should always be sure to use a lens hood specifically designed for the lens you are using.

In addition, while a lens hood is really intended primarily to prevent lens flare, it is worth noting that keeping the lens hood on the front of the lens can actually help protect that lens. If you bump a lens into a wall, for example, it is generally preferred to have the lens hood hit the wall rather than the front lens element.

As a bonus, having a lens hood attached to the front of the lens makes you look like a more intelligent and professional photographer. Just make sure you have the hood attached in the "hood" position, rather than in the inverted stowed position that should only be used when you put the lens back in your camera

Garden Photo Talk Gallery



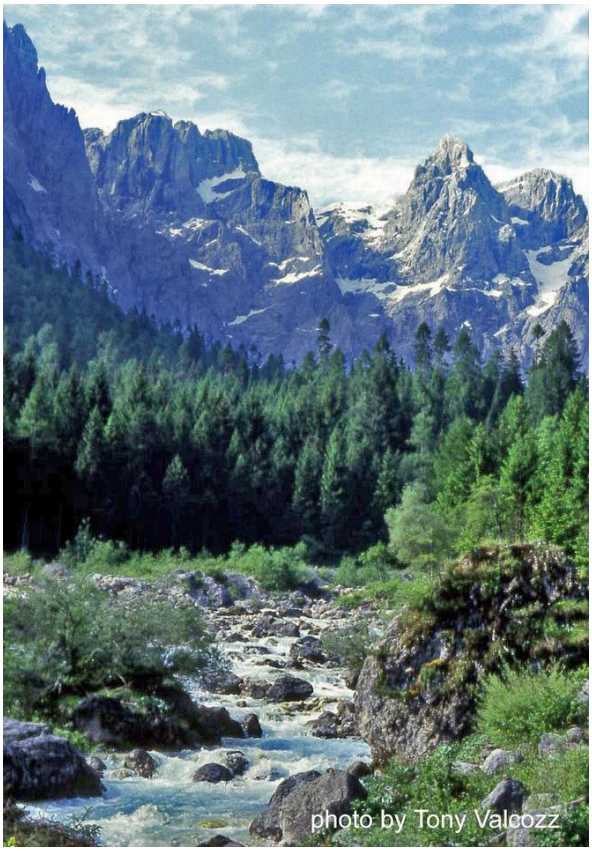
Stan Kirschner

Daniel Kravitz

Debra Moreno

Google Earth Marty Winn

This month's Google Earth location is the Dolomite Alps in Italy. It is in the north east part of Italy. The largest town in the area is Bolzano. Before world war I it was part of Austria, so there are many German speaking people there. The mountains may not be the highest in the Alps, but they are the most jagged. Go there with Google Earth and zoom down to see photos.



Olde Mt.

Lake Limedes

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Treasurer Rich Fisher
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Outings - Tony Reynes
Web Master - Juan Reyes
PSA Coordinator - Bonnie Dawson
Hospitality - Tami Bevis
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DPI committee - John Sampson, Bob Marin
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Competition Standings - Bob Marin
Print Entry Labels - Gerry Ritchie
Mounting Boards - Bill Janes
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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, Barry Rosenberg, Morris Sneor and James Merriner
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Christmas and Hanukah Party - Jill Dorfman, Peggy DiPietro
Newsletter - Marty Winn and Jeff Berman
PR and Social Media Coordinator - Lara Joy Brynildssen