Paul Cherner

GARDEN PHOTO TALK

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Web Site
www.gardenphoto.org

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www.facebook.com/gardenphotographicsociety

Thursday - June 18, 2020 - 7:30 pm - ZOOM
Steve Gettle – Caught in motion- Photographing Action

You need to pre-register for Steve Gettle's program on June 18th, at this link:
https://zoom.us/webinar/register/WN_eYBWbJQlRYKVEz2R9LWyDg
This registration link is only for registration. You will get the real link after registering.

Description : "Want to learn how to go beyond simply making static portraits of your subjects? Technological advances have now made stop action photography accessible to virtually every photographer. This all new program starts off with using just your camera, natural light, and auto-focus for subjects on the move such as birds in flight and running animals. We will discuss special exposure techniques for action, acquiring initial focus-lock, tracking your subject, optimizing your auto focus, and the creative

doors opened by adding a simple infrared trigger system and much more!" For more about Steve Gettle, visit his website at: https://stevegettle.com

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Thursday – July16, 2020 - 7:15 p.m. – ZOOM
Sarah Marino – Composition for Nature Photographers

Light, subject selection, and composition are three of the most important elements of creating impactful photographs of nature, with the photographer having control over composition. In this session, Sarah will share her essential lessons about how to create more powerful composition of both grand landscapes and nature's small scenes.

The session will include a discussion about how the creative process as it relates to compositions improving your observational skills to help recognizing opportunities in the field, learning to see a landscape through its abstract elements, and key cocepts for organizing nature's chaos into cohesive compositions.

Sarah will also share her steps for refining a composition in the field, and will provide some practical opportunities to help you immediately apply to your photograph. Those of us who saw it were inspired. You do not want to miss it.

For more about Sarah Marino, visit her web site - **www.naturephotoguides.com**

Nature in View - Barbara Dunn

The 2021 Nature in View show will take place in the Greenhouse Galleries of the Regenstein from July 10 until September 12. As previously planned, it will run concurrently with the "Picturing the Prairie" exhibit.
Updated guidelines will be posted on the GPS website in the fall. We look forward to a beautiful exhibit!

Twelve Tips for Macro Photography. Ron Rubenstein

This is my equipment:

- Nikon D 7200
- Nikon 200 mm macro lens
- Tripod with Kirk Ball head
- Remote Shutter Release
- Diffuser, Spray bottle and Saucer flower pot

Lens

a. There are several lens setups that can be used but my favorite is a macro lens in the 100 – 200 mm range. I use a 200 mm Nikon macro lens. Since I use a cropped sensor body, the 200 mm lens has a 300 mm field of view. Having a longer focal length allows me more space between the lens and the subject and also narrows the background.
b. My 200 mm lens has a tripod collar which allows me to switch from horizontal to vertical and all the positions in between by just rotating the body. This is a wonderful feature since precise camera placement is important in macro photography. I wish all lenses had a tripod collar. This lens also has a retractable lens hood.

2. Tripod.
    a. I use a tripod on all of my macro shots. When shooting macro subjects, even the slightest movement of the camera will result in an unsharp image.
    b. The use of a tripod also helps in composing the image. When using a tripod, it is easy to make slight adjustments to the position of the camera to improve the composition.
    c. Ball head vs. Pan/Tilt. For macro work, I suggest using a ball head with a quick release system. Pan/tilt heads are cumbersome to use.
3. Live View
    a. I also use Live View on all my macro shots. I do not focus using the Live View screen. I prefer to focus through the viewfinder. But I do use Live View because it locks the mirror up and as a result, it does 2 things.
        i. Prevents light leak through the eyepiece which will result in an underexposed image.
        ii. Prevents the vibration from mirror slap that can result in an unsharp image.
4. Remote Shutter Release.
    a. I use the Nikon ML-L3 wireless remote. It prevents movement of the camera because your hand is not on the shutter release button.
    b. To keep it handy, I put the remote in a Case Logic USB pouch and attach it to a Nikon retractable tether. The tether is connected to a small carabiner that I clip to a belt loop. Unfortunately, the pouch is no longer made but is available on EBay from time to time.
5. Diffuser
    a. Sunny days are not good for macro shots because it results in an unpleasant contrasty image.
    b. To compress the contrast range, I use a collapsible diffuser that fits into my camera bag, to diffuse the light. Hold it as close as you can, to the subject, without protruding into the frame.
    c. When I use the diffuser, I'm not behind the camera and that's why I use Live View to prevent light leak thru the eyepiece.

6. Depth of Field/Magnification
    a. Magnification affects the depth of field. The more a subject is magnified the shorter the depth of field. All lenses, whether wide angle or telephoto will have the same depth of field when shot at the same f/stop and image size (magnification). When shot at f/16 and at 1/10th magnification, the depth of field is about 3.5 inches, at 1/4 magnification it is .63 inches at ½ magnification, it is .19 inches and at 1/1 magnification (life size) it is a very short 0.06 inch (1. 6 mm).
    b. To prevent a very short depth of field, the most magnification I use is 1 to 2. You can, of course, increase the magnification in post processing by cropping the image.
7. Parallel the subject.
    a. To maximize the effectiveness of whatever depth of field you have, carefully align the film plane with the plane of the subject.
8. The Saucier FlowerPod.
    a. This is a wonderful device, available from Saucier Photography, and I always carry it with me in my camera bag. It gently holds the stem of the flower to prevent movement caused by the wind. It sets up easily and saves lots of time because you don't have to wait for the wind to die down.
    b. It can also be used to position the flower to a more desirable position.
9. Exposure Mode. I use aperture priority when doing macro photography.
    a. It gives me better control of the f/stops.
    b. It's usually necessary to use small f/stops such as f/11, f/16 or f/22 in macro to get the longest depth of field possible.
10. Spray Bottle. I carry a small spray bottle like the one used to spray lens cleaner for glasses. It gives the appearance of dew or rain drops.
11. The Histogram.
    a. One of the wonderful features of digital photography is the ability to evaluate exposure by using the histogram. You cannot evaluate exposure by looking at the LCD.
    b. I set my camera to show the RGB histogram on the LCD screen along with the image that was just taken. By evaluating the histogram and making the proper adjustments by using the exposure compensation feature and taking another shot, the exposure can be improved. You can, of course, correct the exposure in post processing, especially if you shoot in RAW, but I prefer to get it right in-camera.
12. Read John Shaw's wonderful book ***Closeups in Nature***. It is loaded with important information; it was written during the film days but many of the concepts and ideas apply to digital photography.

Questions or comments:
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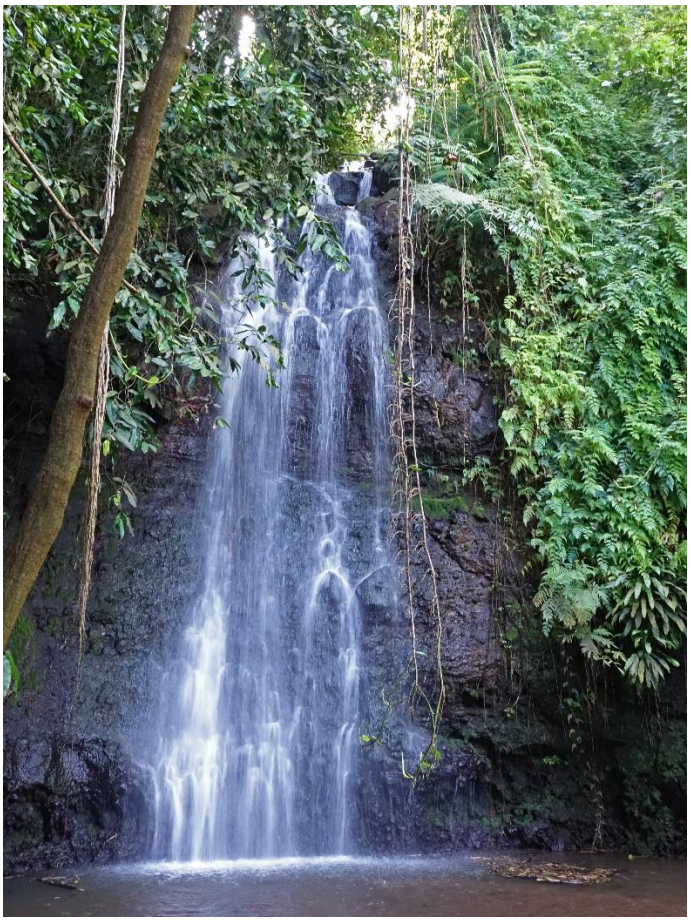
Garden Photo Talk Gallery

Daniel Kravitz

Photos from South Pacific cruise February 2020 – Marty Winn

New Caledonia aquarium

Vanuatu



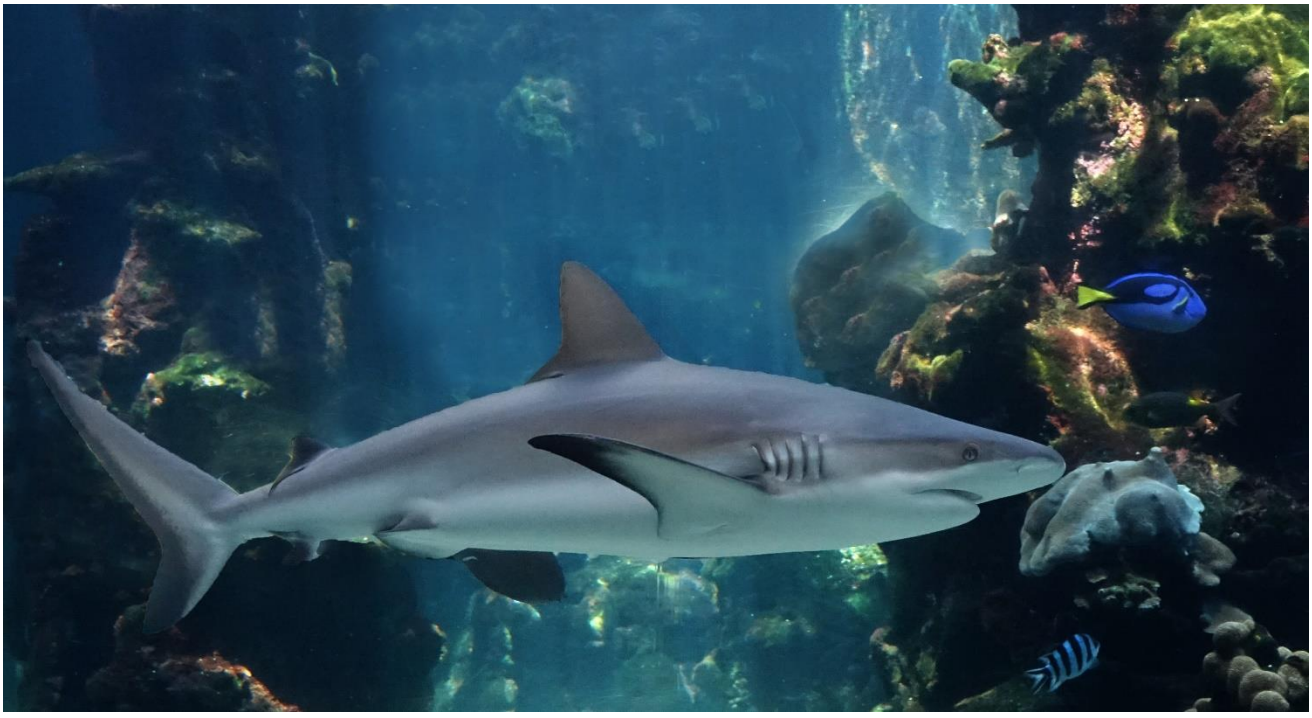
Tahiti

Fiji

Bora Bora

Raiatea

Tahiti catholic church



New Caledonia aquarium