



Daniel Kravitz

GARDEN PHOTO TALK

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Photographic Society
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Editors: Marty Winn and Jeff
Berman**

**Web Site
www.gardenphoto.org**

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Thursday, September 6 Program

Auditorium - Chicago Botanic Gardens - 7 pm socializing - 7:30 pm program.

State of the Club, discussion of new competition rules, and election of officers

Thursday, September 26 Program

Pullman Room - Chicago Botanic Gardens - 7 pm socializing - 7:30 pm program

Member Critique Night –Member can bring 3-5 images each – print or digital. Then we will break up into small groups, where participants can describe the goal of their work, discuss the commentary and receive feedback on the images from the others at the table. We will have facilitators at each table.

Thursday, October 4 - Competition #1

Pullman Room - Chicago Botanic Gardens - 7 pm socializing - 7:30 pm program

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

PRINTS MUST BE IN BY 7:15 pm

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

The size of a DPI is limited to 1400 pixels wide and 1050 pixels high (including the border). If the photo has a 4:3 size ratio, a horizontal image will be 1400 x 1050 pixels, and a vertical will be 787 x 1050 pixels. A square ratio photo will be 1050 x 1050 pixels. **This size represents an increase over the size of last season.**

There is a new class DPI (class C). You can only submit one DPI in class C. Your photo will be given a score and be critiqued by the judges, but there will be no awards or HMs and no year end award. See the New Competition Rules by Bob Marin in this newsletter

Thursday, October 18, Program

Pullman Room - Chicago Botanic Gardens - 7 pm socializing - 7:30 pm program

Presentation by Maggie Meiners, a Chicago photographer and instructor at the Regenstein School of the Chicago Botanic Garden. She will be talking about her beautiful and passionate project, *Revisiting Rockwell*, and what she is working on now. She is an excellent presenter. Check her out at: <http://www.maggiemeiners.com/revisiting-rockwell/>

New Competition Rules - Bob Marin

DPI image resolution has been increased to 1400 pixels wide by 1050 pixels high. These dimensions maintain the same aspect ratio as the previous resolution of 1024 x 768 but will allow higher quality images.

At the last club Board meeting, we authorized the purchase of a new projector capable of displaying the increased resolution. The new projector is an Epson 3100. This model has excellent color characteristics that will fully embrace the sRGB color space with exceptional accuracy. The club laptop and the new projector will be color calibrated.

We will also publish revised class assignments. The goal is to try to balance each class. Last year some members had a less-successful year that caused their average to be lower than the class average. These members have the option to return to Class B, or remain in Class A. Please check your status on the Class assignment listing.

| <i>Garden Photographic Society</i> | | | | | | | | |
|------------------------------------|-------------------|----------|-------|-----------------|-----------------|-------------------|---------------|------|
| See schedule for meeting dates. | | | | | 8/1/2018 update | | | |
| Competition Summary | | | | | | | | |
| Competition | | | | Maximum Entries | | Minimum Entries** | Final Best*** | |
| Division | Sub-Division | Category | Class | per Night* | per Season | to Complete | Min. | Max. |
| Printed Image | Monochrome Prints | Small | None | 3 | 18 | 12 | 12 | 15 |
| | | Large | None | 3 | 18 | 12 | 12 | 15 |
| | Color Prints | Small | A | 3 | 18 | 12 | 12 | 15 |
| | | | B | 3 | 18 | 12 | 12 | 15 |
| | | Large | A | 3 | 18 | 12 | 12 | 15 |
| | | | B | 3 | 18 | 12 | 12 | 15 |
| Projected Image | Digital (DPI) | A | 3 | 18 | 12 | 12 | 15 | |
| | | B | 3 | 18 | 12 | 12 | 15 | |
| | | C**** | 1 | 6 | NA | NA | NA | |

Note: Class AA has been eliminated; Classes A and B may enter up to 3 entries per competition.
 Yellow highlighted areas indicates current revision or addition.

* Maximum regular entries per competition night **plus 1 optional makeup entry** if needed.
 ** To complete a category, one must submit the minimum number of entries.
 *** Up to 3 lowest scoring entries will be dropped after minimum entries are submitted.
 **** Class C for **comments only** - see separate description/information: "Class C Addendum."

Rules Addendum, Class C for 2018-2019 Season

Class C DPI

This addendum to the GPS rules contains information on the newly added Class C DPI-only category. This special category (Class C for **C**omments) is being added to allow those members who are interested in submitting images to obtain a score and

receive judge's feedback, but without being subject to normal competition rules, standings, etc. Scores will be given only as information to the member on how well the image was received – no scores will be recorded or awards given. The emphasis of Class C is feedback from qualified judges to give each participating member a learning opportunity.

Members who join Class C may enter one image per competition meeting in Class C. Images submitted will be projected, given a score and then receive comments. For example, comments might include: why that score, what are the strong qualities of the image, and how can the image be improved.

Images submitted must conform to required DPI size (maximum of 1400 pixels wide by 1050 pixels high). Class C images will be shown at each regular competition meeting. They will be shown as a separate group within the DPI group of images. Each member may enter one image in each of the 6 regular meetings. A member does not have to enter an image every time. An image may be entered, subsequently adjusted based on the comments received, and then resubmitted a second time. This might prove to be the best learning method. Members who only belong to Class C will have the highest priority; however, members who belong to DPI A or B Class may also enter a Class C image to receive comments if time allows. Any image entered in Class C must not be the same or similar to an image submitted in either Class A or B on the same night.

Since this is a new Class starting this season, we will have to be flexible until we see how it goes. Due to time restraints, the DPI committee may need to limit comments and/or how many total images are shown. Images not shown may be re-submitted on another night – no images will be retained.

Preparing your image

All DPI images will be displayed by the club projector. The club's projector and laptop have been calibrated to best show its sRGB color space. The projector displays a horizontal rectangle only. To fit within the limits of the projector, all DPI images must be no greater than 1050 pixels high. The width is limited to up to 1400 pixels wide. If you submit a horizontal image, you can use the full image resolution of **1400 x 1050 pixels**. If you submit a vertical image, the height is still limited to the 1050 pixels while the width would be about 800 pixels for the same aspect ratio. If you submit an image greater than 1400 x 1050, the projector may crop your image in an undesirable way. Be sure to resize your image to fit within the 1400 x 1050 limits.

All images must be submitted in the Jpeg format. The pixels-per-inch (ppi) resolution is not important. Some members leave their image at print resolution of 300 ppi while others reduce their image to 72 ppi. Again, the ppi of your image is not important. Converting your image to the sRGB color space is best as that will match the projector's capabilities. If you submit images in a larger color space, Adobe RGB

or ProPhoto RGB, you may find the colors have been shifted and are no longer accurate. You may leave your images at full Jpeg quality or reduce the quality setting if you need smaller file size to email. Be aware, Jpeg compression is a lossy process and highly squeezed images may acquire attributes that subtract from your image quality.

How to Bracket without Auto-Bracketing

by David Peterson with permission from Digital Photo Secrets



Our cameras are wonderful tools. They can measure the available light and use that information to make a good guess about what settings are required to get the highlights, shadows and everything in between pretty close to the way it was in real life. As photographers, we rely on our cameras and metering system to do this job - without those metering systems, we'd have to use our eyes and brains to figure out the right shutter speed and aperture combination.

But here's the thing: all that wonderful technology still isn't good enough to guarantee perfect results every single time. Your camera does a pretty good job of most of the time. But it can't account for all those different variations in light that might happen in unusual situations.

That's where bracketing can work well. Today, we'll look at bracketing, why it works, and how you can bracket your own images without needing to let the camera do it.

As an extreme example of when your camera chooses an incorrect exposure: let's say you're photographing a **snowy landscape**. Snowy landscapes are mostly white, not middle gray, so your metering system will likely underexpose them. Likewise, when

you shoot a very dark scene such as, say, a black cat sitting in the mouth of a cave, your meter may decide to overexpose the scene because it assumes that all those blacks are middle grays.



There are much less extreme examples than these, of course—you're probably a lot more likely to encounter situations where there is some slight underexposure or slight over exposure, based on the fact that all the tones in the scene average out to be just a little bit darker or a little bit lighter than middle gray. So let's say you find yourself in a situation where the light is just weird and your camera keeps getting it wrong? One thing you can do is use your **spot metering** system, which will let you take a meter reading from a very small point in the scene—ideally one that is roughly middle gray. But you may find it simpler to just **bracket** your shots.

What is bracketing?

Bracketing is a very simple way to give yourself the best odds of getting a perfectly-exposed photo in a tricky lighting situation. The concept is really simple—you just take a series of photos at three different exposures, one below where your meter reading is, one at the reading itself, and one over the meter reading. With JPG files you generally don't need to bracket in increments of greater than 1/2 or 1/3rd, because JPGs don't capture a very broad range of tones to begin with, so the margin of error is smaller. If you're shooting in raw, you can bracket one stop between exposures to give yourself more flexibility in post processing, if you need it.

Many cameras give you the ability to take bracketed shots without having to look at your camera settings at all. But some cameras don't. What if your camera is one of these? If that's the case, then you will have to familiarize yourself with some of the other ways to bracket.

Bracketing with exposure compensation

There are actually a couple of ways that you can handle this. The first is that you can shoot with **exposure compensation**. In most DSLRs, this is a setting that you can access using the buttons or dials on your camera, though in some point-and-shoot cameras you may need to go into the menu to find it.

Your exposure compensation function works like this: your meter takes a reading off of the scene and lets you know what it thinks your settings should be. If it seems to be getting it wrong or you're just not sure based on what you can see on the LCD, you add negative or positive exposure compensation in the hopes of getting a better exposure. Add positive exposure compensation to brighten the shot, add negative exposure compensation to darken it.

Exposure compensation generally gives you the ability to add or subtract exposure compensation in increments of 1/3rd to 1/2 stops. To use exposure compensation to bracket your shots, start by taking a photo with a negative exposure compensation of one half to one third. Then take a shot at zero exposure compensation. Finally take one at 1/3 to 1/2 overexposed. If you already know that your camera is overexposing or underexposing the image, you can do all your bracketing with negative or positive exposure compensation, respectively. For example, 1/2 stop, a full stop and 1 1/2 stops.



Bracketing in manual mode

Another simpler way to bracket without a bracketing function is to switch over to **manual mode**. If manual mode isn't something you're used to, this idea can be a little intimidating, but the good news is that it's really quite easy to bracket simple shots in manual mode. If you have a DSLR, all the information you need is located right in your viewfinder—you don't even need to look away to adjust your settings. If manual mode isn't your thing, let me give you a quick primer. The first thing you need to do after putting your dial in the dreaded "m" position is look for the exposure level

indicator inside your viewfinder. This typically looks like a dotted or dashed line with a plus on one end and a minus on the other. Depending on your camera model and manufacturer, there's usually a short vertical line or a zero right in the middle of that line. There may also be a series of ascending and descending whole numbers, starting with one. Do you see it? Good.

When your camera's meter thinks you've got the right aperture and shutter speed combination, it will tell you using the exposure level indicator. The way it communicates this information is different depending on your camera—there could be a little hash mark below that zero or center point, or there could be a dotted line that gets longer as the image becomes more underexposed or overexposed. To find out, try adjusting your shutter or aperture and watch what happens to the exposure level indicator. Now is where the bracketing part comes in. If your exposure level indicator has increasing/decreasing whole numbers on either side of the middle point, those numbers represent a stop of over or underexposure. So when the marker is under the 1 on the minus side, that's one stop underexposed. If it's under the two on the minus side, that's two stops underexposed, and so on. But there are also points in between—either half stops or third stops (again this depends on your camera).



Once you've got this figured out, try framing a scene. Watch the exposure level indicator. If that marker is somewhere between the middle point and the plus, your camera's metering system thinks your settings will overexposed the shot. If it's somewhere between the middle point and the minus, your camera's metering system thinks there's going to be some underexposure. So now, you get to choose—you can increase/decrease your shutter speed until the marker lands in the middle, or you can increase/decrease your aperture to achieve the same results.

So start with the reading your meter thinks is the right one, then choose an aperture/shutter combination that puts you 1/2, 1/3 or a whole stop into the minus side (depending on your camera and file format). Shoot one exposure at those settings,

then take one at the middle point, then take a third that is 1/2, 1/3 or a whole stop into the plus side. Those are your bracketed shots. Again, you can also do all your bracketing on the positive or negative side if you need to.

Now remember when you're doing this that it does matter whether you increase/decrease your shutter speed or whether you increase/decrease your aperture. Think it through before deciding where you're going to make the changes. If you're shooting for **depth of field**, you may want to change your shutter speed so that you can maintain the same depth of field across each bracketed shot. If you're shooting in low light, you may want to adjust the aperture instead, so your shutter speed won't fall below the point where you'll start to see motion blur.

Conclusion

This is almost as easy as auto bracketing. To be sure, auto bracketing is nice because you don't have to put a lot of thought into it, but doing it in manual mode gives you more control. It also makes you a lot more aware of how the bracketing is affecting your images. And once you know that, you can stop bracketing altogether and then continue to shoot using the settings that are working for you for as long as you remain in those lighting conditions. Easy! No auto bracketing required.

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.

Thank you to everyone who has already sent in their Nature in View images. You guys rock! There are over 70 gorgeous posts scheduled from 3/15 through 4/22 using your images to promote the show. I've tagged as many of you as I can too so you'll be notified when your image posts. Please also "like" and share these posts on your own Facebook pages. That will increase the publicity for our show substantially.

Instructions for Joining the Garden Photographic Society

e-mail list Doug Bank

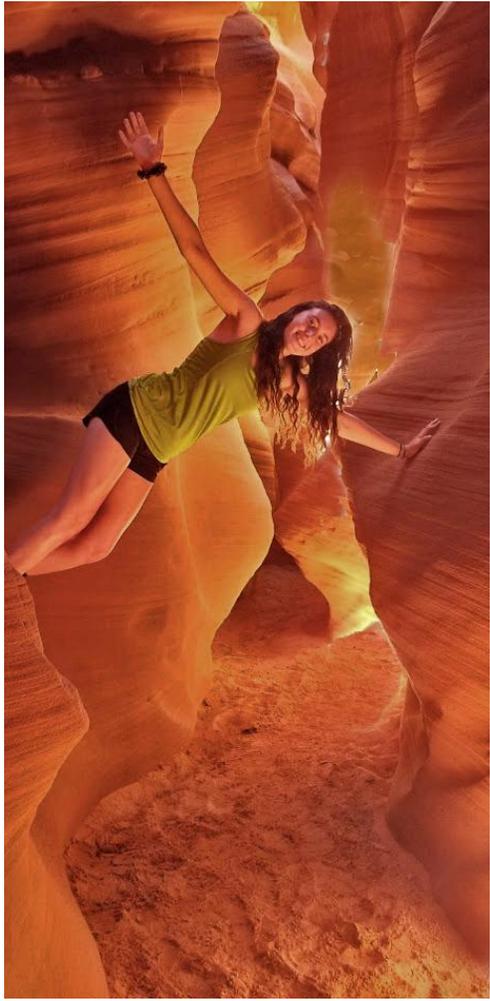
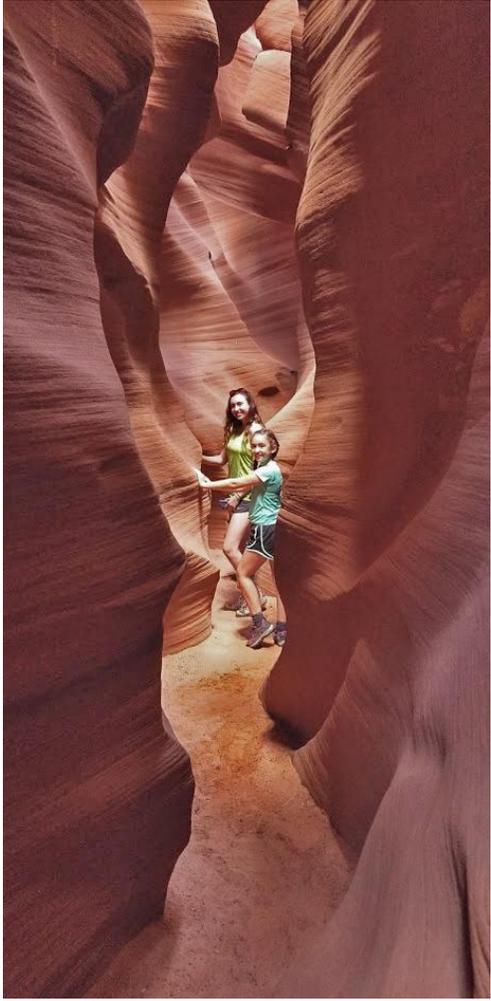
1) Send an email to gardenphoto-subscribe@yahoogroups.com. You do not need to type anything into the subject or body of the email.

- 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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Arizona Slot Canyon

My son and his family were Utah and Arizona last month. They visited an unnamed slot canyon with Horseshoe Bend Slot Canyon Tours. Only 15 people are allowed in the canyon at one time.. No huge crowds. It is near Page Arizona. They say that only people going on their tour are allowed to visit the canyon. They used Navtec Expeditions for other parts of their trip. I will give you their email if you want to contact them.





Garden Photo Talk Gallery



Paul Cherner



Paul Cherner



Paul Cherner



Cherner - stairway at Neue Gallery -
New York City



James Merriner boar



James Merriner - teamster



James Merriner



Stan Kirschner



Paul Cherner - Dancing parasols - Tel Aviv

What The Duck

<http://www.whattheduck.net/>

